



The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

Vol. 10, No. 1

Fall, 1977

1977 AOSA CONFERENCE

The National AOSA Conference, at the Sheraton-Park Hotel in Washington, D.C. November 9-13 will open Wednesday evening with a reception. Stimulating sessions on various facets of the Schulwerk will begin on Thursday morning.

Outstanding guest teachers at this conference will be:

BARBARA HASELBACH — outstanding movement specialist from the Orff Institute in Salzburg, known throughout the world in Orff circles for her beautifully organized and presented training sessions. (Ursula Klie Schorn was originally scheduled as movement specialist, but was unable to come.)



DOROTHY HEATHCOTE (above) — new to Schulwerk, but involved in a closely related field, Mrs. Heathcote works with teachers and therapists on both sides of the Atlantic with the creative process in drama.

DOREEN HALL — responsible for bringing Schulwerk to North America, and for establishing the first teacher-training courses, Ms. Hall is an outstanding exponent of the total Schulwerk concept.

HELEN KEMP — known throughout the U.S. for her exemplary work in developing the child voice and children's choirs.

CLAUS BANG — reknowned in Europe as a music therapist, Mr. Bang has conducted workshops in the U.S. but will be appearing for the first time at a conference.

Continued to page 13, col. 1

GROWING UP MUSICALLY ABSURD

Dolores J. Nicosia

The idea for this article came to me during a coffee break. Sharing the same table was a student aide, oblivious to our chatter and totally absorbed in the book she was reading.

"Must be good, what is it?" I queried.

"Paul Goodman's *Growing Up Absurd*," she replied.

"Clever title, what does he have to say?"

"Briefly, he criticizes our organized system of society for making it impossible for the average child to grow up. Society is deficient in objective opportunities and worthwhile goals . . . doesn't take kids seriously, . . . thwarts aptitude, creates stupidity, . . . corrupts the fine arts."

"Whew! Those are harsh words."

Slowly walking back to my office, I reflected on those charges, wondering how, as a music teacher, I could be part of that society. Faint guilt feelings were squelched with the conviction that his book was published in the late 50's and we had come a long way in the past two decades.

But, have we? Can you think of an acquaintance whose sound world is border-controlled by Tschaiakowsky? Remember in the early 60's the enthusiasm with which we welcomed the Orff-Schulwerk as a break from the traditional methods, only to witness a few teachers locking this fresh open-ended approach to creativity into the limited sound world of "C" pentatonic and ta, tee-tee, ta. What can be done to break the lock-step of that portion of society that would march us into a musically absurd environment?

Samuel Gould, chairman of the Commission for Non-Traditional Study, suggests that

"Education, like every other important entity of society, must be responsive to the world it serves or suffer from the constant danger of becoming static and lifeless. Its responses must be active, innovative, contemporary. And those who design education must do more than merely respond; they must develop initiatives of their own that reflect an awareness of changing necessities."²

It seems to me that we are individuals who must incorporate in our classrooms content that reflects an awareness of the necessity to stimulate mature musical growth. The question is how can we remain faithful to the principles which underlie the Orff-Schulwerk, encourage our children to assimilate the sounds

of traditional musical heritage and yet stimulate an understanding and acceptance of the contemporary sound environment? In so brief an article let us consider only the "word" and "composition" as our musical stimuli.

In the Schulwerk, the word is basic for the teaching of musical concepts. We are comfortable using rhymes, chants and ditties created from names of cars, cereals and sports but are hesitant about using modern street versions found in many recent publications, e.g. the Langstaffs' *Shimmy, Shimmy Coke-Ca-Pop*.

Humor is a factor that distinguishes mankind from other animals. Continue to use your favorite verses by Edward Lear, Dr. Seuss-Geisel, Mary O'Neil and Alstair Reid, but consider introducing poetry found in anthologies of Arnold Adoff or *Somebody Real*; *Voices of City Children* by Nicholas Anthony Duva; or *Grandfather Rock* in which David Morse includes lyrics of Blake, Shakespeare, Dylan, Joni Mitchell and Lennon-McCartney. Children have intense grown-up feelings about love, loneliness and death. Shouldn't these personal expressions also be thematic material for ostinati and improvisation?

Have you tried seven syllable mantras to introduce ostinati of irregular meter and asymmetrical phrasing? You'll be amazed to discover the number of non-sensical or serious thoughts expressed in seven syllables.

Eeeny, Meeeny, Miney, Moe.
Hinky, dinky, parlez-vous?
I am my brother's keeper.
We are the light of the world.
We are the salt of the earth.

To ease your mind's ear into the orbit of 20th century sound, beg, borrow or steal—oops, I mean imitate, adapt, or improvise ideas suggested by Murray Schafer, in particular *When Words Sing* or the MMCP publications *Synthesis* and *Interaction*. Or try to obtain the British publications e.g. *Making Music* series — Richard Addison, Holmes-McDougall; *Music in Action* series by William Bulman, Rupert Hart-Davies; and *Here and Now* by John Paynter, Universal.

To assist the children in either creating new symbol systems for scoring or in understanding contemporary scores study George Self's *New Sounds in Class*, Universal; Terence

Continued to page 9, col. 1

LETTERS TO THE EDITOR

May 24, 1977

Ms. Isabel Carley
Editor: Orff Echo
Brasstown, North Carolina 28902

A grateful thank you to the National Board of AOSA from the Greater Detroit Chapter!!

In May 1976 when the National Board established the plan of offering workshops to local chapters having 80% National membership, to be given by the National Past President of their choice, we are sure that the farthest thing from their minds was to have a long-established, large chapter such as Greater Detroit, apply for this privilege.

At the moment we received word about this new project, we had just completed balancing our books and budget from the year of the Detroit-hosted national conference. Finding ourselves blessed with the largest membership ever, thanks to the Detroit Conference, coupled with the lowest bank balance, we decided to apply!

As a result of our early application, we were privileged to have a marvelous and inspiring all-day workshop with Past President, Jacobeth Postl on April 30, 1977. This was our third all-day workshop this school year (1976-77). We felt it extremely important to be able to offer to our newly expanded membership the inspiration and guidance of several all-day workshops such as this. Furthermore, our bank book has now recovered its solvency and we find ourselves again being able to offer three all-day workshops this coming year (1977-78) - all of this made possible by the vision, generosity, and support of our National Board.

May we encourage all chapters to preach the many advantages of *National* as well as local membership in the American Orff Schulwerk Association!!!

Respectfully submitted,

Carolyn Tower
Past President, DOSA
Member-at-large, AOSA Executive Board

Dear Fellow Orffan,

Several weeks ago I started to volunteer one morning a week helping Sister Elizabeth in Music Therapy at the Villa Gesu Retirement Home. The reason I wanted to share this with you is because it has turned out to be the most gratifying experience of my life! I know that "free time" is at a premium today, but I would like to encourage you to try to spend a few minutes a week at a Nursing Home or Retirement Center with these "forgotten ones." I guarantee that you will never regret it!

Rita Shotwell,
Greater St. Louis AOSA Chapter

From the Editor's Desk

With this issue, three new columns are introduced, which we hope will prove of continuing value and interest to our readers: 1) Jacobeth Postl's "Guideposts", a practical explanation of the Guidelines for Level I published last summer; 2) "From My Bookshelf", an annotated list of books the current author considers essential for an Orff teacher's private library; and 3) "Notes from National", a report of activities of the National Board.

Don Slagel introduces the Bookshelf column, Millie Burnett "Notes from National". Carolyn Tower will be the regular columnist for "Notes from National", and other board members and leaders will take turns writing the Bookshelf column.

News items will be included in "Names in the News" and "In Brief", both of which Elizabeth Nichols will edit. Please send chapter news items directly to her at 1508 Woodridge, Muncie, IN 47304.

The Editorial Committee met in midsummer to begin making plans for the switch to magazine format next fall. Meetings in conjunction with the fall board meeting and a separate meeting in February are also planned. Please send any suggestions on format and content you may have to the editor for our consideration.

Isabel Carley

Third Canadian Conference Thaws Ottawa Freeze

The heavens, the Alps, and the airlines seemed to conspire to disrupt the Canadian Conference in Ottawa, Ontario last February 25-27. But President Doreen Hall overcame each threat and produced a conference with the quality, and warmth of the two previous ones. Jean Wilmouth flew in on little more than 24 hours notice to present two excellent percussion sessions in place of Werner Stadler, who had broken his leg on the ski slopes. Jean was received with great enthusiasm and appreciation. Graziella Padilla, the exciting movement clinician from Cologne, West Germany, gave three sessions without benefit of her materials, which had been lost by the airlines. The culminating session, *Polyrhythms and Movement*, was to me particularly noteworthy as she revealed a keen sensitivity to the group, and the ability to develop a germ idea into an exciting form, making creative use of the suggestions and abilities of the participants.

Other special guest clinicians included Margaret Tse-Peron, from Quebec, with an engaging group of five-year olds, and our ever-popular Grace Nash. The performing groups were of outstanding quality, and included one from Victoria Park Secondary School in a varied program of Schulwerk activities, and two public school groups; the Renaissance Consort and the Central Choir. After the luncheon, Keith Bissell, incoming President, spoke with characteristic insight on

the Schulwerk, while Ted Mix was a default guest speaker at the banquet. Doreen Hall presided at all times with such poise one would never have suspected that her improvisational skills had averted any suggestion of disaster.

Jacobeth Postl

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Growing up Muscially Absurd, cont.

Dwyer's *Progressive Scores*, Oxford, or Murray Schafer's *Minimusic* which includes Paul Klee's painting "The Twittering Machine". If German is no problem you'll enjoy the many ideas in *Klangspiele* by Minolf Neuhäuser, Diesterweg Publishers, Frankfurt.

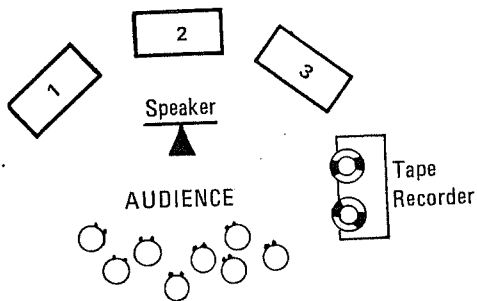
Not too long ago the recording of dripping faucets and bouncing tennis balls converted into tape-loop ostinati was considered absurd. However, the tape recorder has become a common appurtenance to contemporary musical composition. If you need some technical assistance on the use of the recorder, the Silver Burdett *New Music: Electronic* satellite for Grades 7-8 is most explicit.

Howard Sandroff, composer and clinician in electronic music for the classroom, has written several compositions for tape recorder and Orff instruments, two of which are presented for your enjoyment. In the first piece, "Three Note" captures the spatial concept in the tossing back and forth of sounds between the three instrumental parts. Emphasis on the interval of a second and syn-copated rhythmic patterns create the modern sound.

Three Note

Performance notes

1. Placement of instruments.



2. Three soprano instruments, any combination of wood, metal, wind.
3. More than one player on a part is acceptable, however, parts must be balanced in number.
4. One player for tape recorder.
5. Record motive (measure 1) as eighth notes at 3 3/4 ips. Continuous recording 12 times. If piece is repeated, record motive 24 times. Play back at 7 1/2 ips.
6. Optional body movement, developed by dance teacher Mary Anna La Joie, involved dividing into three groups of dancers. Group 1 is seated on the floor doing the body rhythms. Group 2 runs left to right and Group 3 runs right to left behind Group one — to capture the sound movement of the taped motive. Improvise your own movement patterns if you wish.

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THREE NOTE H.F. SANDROFF
1976

The score consists of three staves. The first staff starts with a forte (f) dynamic and a melodic line. The second and third staves have various dynamics including piano (p), mezzo-forte (mf), and fortissimo (ff). The music features rhythmic patterns and dynamic shifts throughout.

GUIDEPOSTS

Jacobeth Postl

This new column is designed to provide some supplements to the Level I Guidelines which were deliberately written in outline form, without examples, to ensure the widest latitude in choice of materials and their uses. Some suggestions, however, will undoubtedly be welcomed by many of our members. We ask only that they keep in mind that these are only a few possible applications of the principles stated in the Guidelines. I hope to have a number of 'implementations' from the Guideline writers and others in the future.

To start us off, we have two rhymes with developmental possibilities from Ruth Hamm, our Executive Secretary. I have arranged the material to reflect the design of the Guidelines, and added a few suggestions of my own. If you like one, try it, or adapt some of the concepts to a poem better suited to your children's needs!

I. A. The voice: Speech
a rhyme for early childhood or primary grades

Ka - ty - did and cricket, How do they chirp and sing?
Ka - ty with her legs, I'm told, and cri - cket with his wings.

B. Organizational Categories

1. Time: using single words to
 - b) develop a feeling for pulse
 - 1) Steady pulse of body sounds against equally divided rhyme words

Clap:
Pat:
Cri - cket, cri - cket

2) Specific words for ostinati

Ka - ty - did, ka - ty - did
Crick, Crick

or
combined

Group I:
Group II:
Ka-ty-did, Cricket, Ka-ty-did, Cricket

2. Structure: Use sound or words as introduction, coda*

Wood sound:
Metal sound:
or ?

3. Texture: Explore possibilities of combining sound by accompanying spoken text with spoken ostinati

Voice:
Introduction:
Spoken text etc.
Ka-ty-did
Cri - cket
Crick, Crick

C. Speech Improvisation: Use improvised sounds (mouth or 'found') as interludes between repetitions of rhyme.

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GOOD NEWS

It is good news indeed, that the Executive Board of the AOSA will formally announce the opening of the Gunild Keetman Assistance Fund at the Fall Conference in Washington, D.C. This fund is designed to provide financial aid for further education and/or formal research in Orff-Schulwerk. This assistance, of up to \$500.00, is limited to Americans who are in financial need. Donations from industry, the National Board, Orff chapters and individuals have been gratefully received, and, to date, the total accumulation of funds is \$2,323.80.

Anyone wishing to make use of this fund should apply to the Executive Secretary, who will provide the necessary forms, including a financial statement and character references. The completed applications are to be returned to the Executive Secretary who will then forward them to the committee. The committee will consider each request for aid, following set guidelines for the use of the funds. Selection will be made by the committee as determined by the number of worthy applicants, the needs of the individual applicant, and the amount of money available in the fund. The committee will then submit recommendations to the Executive Board of AOSA for final decision.

We take this opportunity to thank you for your contributions and to invite you to contribute any amount you choose if you have not yet had occasion to do so.

Notes From National

In order to keep our membership better informed of the work of the National Board, a new column is being initiated with this issue. Millie Burnett has very kindly offered to do the first one. Carolyn Tower will be the regular columnist. Ed.

At the May meeting, AOSA President, Jane Frazee, summarized the year's work in her report to the Board. Following are some of the items she mentioned. They reveal both the accomplishments and the new challenges which occurred during 1976-77.

The Gunild Keetman Assistance Fund was established, and continues to grow.

The AOSA published its first book, a collection of articles reprinted from the Echo and the supplements entitled ORFF RE-ECHOES.

Four supplements were issued, instead of the usual two, three of them super-size: 1) the Index to the Echo, 2) Level 1 Guidelines, and 3) an annotated bibliography of material in English on the Orff approach.

We held a most successful conference, the first in the far west.

The first Service Award was presented to Dr. Zipper.

The expenses of the Liaison Committee were subsidized by the National Board.

Membership increased to over 2500 for the first time.

Dues were increased to cover extra expenses of committees and publications. Publicity for AOSA appeared in professional music magazines, newspapers, and even on bumper-stickers.

The Board sought ways to help new chapters and to encourage national membership by providing the services of past presidents as clinicians for chapters with 80% national membership.

A survey of certification programs was made.

The Board approved changing the Echo to a magazine in the fall of '78.

Such a list outlines the number of committees which have been working on the concerns of all AOSA members. The Board continues to seek for ways to improve communication with local chapters.

During the summer some significant things happened:

The editorial committee met to work on the new magazine format for the Echo.

The Election Committee completed its report on the revision of election procedures to allow regional elections of members-at-large, thus insuring regional representation of

Continued to page 10, col. 3

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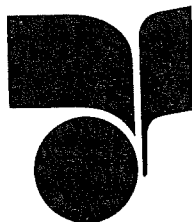
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Guideposts, continued

Movement Improvisation:

Explore movements of insects (all kinds) ways to vibrate legs/wings.

Combine sound-makers and movers to create interlude. Try out measured time (8-16 pulses) or clock time with signal at end to freeze!

*Create form—put rhyme with selected treatment, and speech/movement improvisation together with ABA form.

II. A. The Voice: Speech

Rhyme: Primary grades 1-3

B. Organizational Categories

1. Time: Use words

b. to develop a feeling for pulse

c. to discover rhythmic pattern of rhyme

c) clap and notate, (note relationship of $\text{♩}'$ s or $\text{♪}'$ s)

d. to explore meter: Children change rhyme to triple meter.

or compound

Change body sound ostinati to

e. Explore tempo: Discuss speed

1) $\text{♩}'$ tempo in relation to ♩

2) Express rhyme twice as slow as original tempo

3) Combine the two speeds.

4) Add ostinati—transfer body sounds to non-pitched percussion for contrast to speech.

2. Structure

a. Use phrases of text as introduction, coda.

1) Introduction: Add movement to speech ostinato "roly poly."

Children create motions. Experiment with cross directional movements. Ask them for suggestions.

A Kodaly Experience

Paul Kerlee
Elmsford, N.Y.

Last summer I attended the Kodaly Musical Training Institute at Wellesley College, Mass. I felt it important for my musical growth as a teacher and an Orff specialist to explore the Kodaly movement in some depth. It was a highly demanding and stimulating four weeks.

The curriculum included classes in solfege for three hours a day, folk song materials, conducting, methodology, readiness methodology (Pre-school), and mixed chorus. Optional classes were offered in recorder, chamber chorus, instrumental chamber music, and children's choirs. Lectures, discussion groups, concerts, and recitals completed the schedule. Improvisation class is required after the first year. Class size varied according to subject matter: materials classes were large, most others were small.

Solfege training was central to the process. It included training in the use of relative solmization, ear and memory training, sight reading, dictation, transposition and analysis. For example, after learning a folk song by rote we were then expected to do it with a body-rhythm ostinato. As the days progressed, we would do increasingly demanding patterns with or against the song. Themes from masterworks and art songs were used in dictation exercises and then we were asked to sing them in solfege, perhaps transposing them at sight as well, if the teacher thought we were ready. There was a feeling of stretch in the task, of going beyond what we thought we could do.

The level of musicianship among the students was high. Although most students were teachers or planning to teach, there was a sprinkling of performers seeking to improve their skills. Many of the students at the Institute took part in the various evening recitals.

The message came through clearly from Denise Bacon, the director, and the other members of the faculty, that they consider Kodaly an approach, NOT a method. Kodaly himself never wrote a method book. Rather, he set down certain principles and ideas he felt were important in music education. He believed 1) that music education should be for ALL children, and should have an important place in the general curriculum; 2) that the materials used in music education should come primarily from the folk heritage; 3) that singing and play are of basic importance; and 4) that relative solmization should be the basis for developing musical skills.

Miss Bacon emphasized that the development of skills on a conscious level (musical literacy) was a key goal in Kodaly. She spoke of the value of games, of good literature from our own culture, of the importance of the musical "mother tongue" idea, and of the necessity of avoiding the contrived in both music and literature.

Although some purveyors of Kodaly in this country are rigid and dogmatic, often doing a great deal of "contriving", the teachers at the

*Letters correspond to Guidelines outline

CHRISTMAS REPERTOIRE

There is very little specifically Christmas repertoire in the five volumes of the Schulwerk itself, but a rapidly increasing number of supplementary publications and new arrangements for Orff ensemble, so it seems high time to list some of them again:

In the Schulwerk:

Book I: "Christmas is Coming" sung to "Wee Willie Winkie"; "Alleluia" as it stands, or change the third phrase to read "For the birth of the baby Jesus"; Both bell canons, numbers 31 and 37 in the Murray edition, can readily be adapted: Eg. "Christmas is coming, Stand up and sing" and "Noel, Noel, the people are singing, To welcome the Christ child the bells are ringing, Ding dong, etc."

Book II: "Sweet Was the Song the Virgin Sang" in the Hall edition; "King Herod and the Cock" in Murray; "Dormi Jesu" and "Gloria" in both.

Book III: "Sacred Yodelling Song" and "Mater et Filia", both in the Murray edition.

Book IV: "King Herod and the Cock" (an entirely different tune from that in Book II); "Amor, Amor", "A Babe is Born", and "There is No Rose" Murray edition.

Book V: "La Légende de St. Nicolas", "An Weynachtsabend", "Villancico", (Usually called "Fum, Fum, Fum"), "Entre le Boeuf et l'Ane Gris", and the recitative "And There Were Shepherds".

Supplementary Collections:

THE CHRISTMAS STORY: "Benedicamus" (The Echo Carol), "Joseph Dearest, Joseph Mine", "Dormi Jesu" (in F this time, with alto and bass recorders and short interludes between the verses), and "Gloria", slightly altered from the version in Book II.

CAROLS AND ANTHEMS FROM THE SCHULWERK, Book I; Ed. Carley "Alleluia" from Book I; "Dormi Jesu", "Benedicamus", "Joseph Dearest", and Keetman's "Gloria", from "The Christmas Story"; "The First Nowell" from Margaret Murray's set of Four Christmas Carols; Orff's previously unpublished setting of "Silent Night"; "Good Christian Men, Rejoice", "Hallelujah", "The Darkness Falls Softly", "Let the Whole World Rejoice and Sing", "The Three Holy Wise Men", all arranged by Keetman from various supplementary song books in German editions; Orff's "Sweet Was the Song" from Book II, "Amor, Amor" and "A Babe is Born" from Book IV, and "Villancico" from Book V.

CAROLS AND ANTHEMS FROM THE SCHULWERK, Book II, Ed. Carley Two Keetman settings of carols from supplementary German song books, "Mary in the Thorn Wood" and "On the Mountain"; two hitherto unpublished compositions by Orff, "Three Wise Men" and "Maker of All"; "The Fig Tree" from the German edition and "On Christmas Eve", "And There Were Shepherds" and "The Golden Carol", (The

Cuckoo, from Book IV with a Christmas text) from the Schulwerk.

NINE CAROLS, Arr. M. Murray "Tomorrow Shall Be My Dancing Day", "I Saw Three Ships", "On Christmas Night", "Joseph and Mary", "Blessed Be That Babe Marie", and "A Virgin Most Pure".

FOUR CHRISTMAS CAROLS, M. Murray "The First Nowell", "In Dulci Jubilo", "O Little Town of Bethlehem", and "Waits".

Outside the Schulwerk:

JUBILATE DEO, Twelve Christmas Songs and Carols, Arr. Brigitte Warner "Angelus ad Virginem", "The Cherrytree Carol", "Lowly Bethlehem", "Mary Had the Little Baby", "Shepherds Rejoice", "Look at the Baby", "Come Children, Sing", "The March of the Three Kings", "Cradle Song", "Worship of the Child", "Jubilate Deo", and "The Twelve Days of Christmas".

COME SING AND RING, Betty Ann Ramseth, Augsburg, \$1.25

Very simple arrangements including "An Advent Prayer", "Alleluia", "A Canon for Christmas", "Christmas is a-Comin' In", "Come, Sing and Ring", "A Cuckoo Flew Out of the Wood", "Go, Tell It on the Mountain", "Hark Now, O Shepherds", "Lullaby Carol", "Make a Joyful Noise", "Patapan", "Shepherds, Listen", and "Tydlidom".

SETTINGS OF CHORALEs FOR TREBLE VOICES, Ed. Egge, Augsburg, \$1.60

"Lift Up Your Heads", "From Heaven Above", "Good Christian Men, Rejoice", and "Lo, How a Rose E'er Blooming" all in recent two-part arrangements. Other chorales in the set have full Orff ensemble accompaniments.

EIGHT CHRISTMAS CAROLS FROM EUROPE, Arr. Arthur C. Edwards, Belwin

Unfamiliar carols for unspecific percussion instruments and piano, including: "Song of the Ship", "Rejoice, He Is Born", "Glad Tidings", "Put Out My Shoe", "Song of the Manger", "Song of the Kings", "Joy, Joy", and "Many Years Ago".

Octavo:

"Flemish Dance Carol" Arr. Isabel Carley, Concordia, .30

"Gentle Mary Laid Her Child", Arr. Isabel Carley, Concordia, .30

"The Bells of Paradise", Arr. David S. Walker, Concordia, .30

"Cradle Hymn", Arr. David S. Walker, Concordia, .30

"Stars of Ice", Arr. David S. Walker, Concordia, .30

Other:

"Christmas Is Joy", Phyllis Stycos, Project TMC, \$2.50

Isabel Carley

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New Hope for a Dying Muse

Elizabeth Aiello,
Los Alamos, New Mexico

Mrs. Aiello teaches American Lit., American Culture, Humanities, and
Womens Perspectives at Los Alamos High School

*Just as my fingers on these keys
Make music, so the self-same sounds
On my spirit make music too.*

Wallace Stevens

When I first attempted to instill a love of poetry in secondary students in the late 40's, I felt totally safe in assuming that good poetry had been written for posterity, that secondary students had a rudimentary knowledge of the Bible, an awareness of many characters from classical mythology, an expanding vocabulary, and a basic familiarity with acknowledged standards of acceptable grammar and usage.

When I returned to teaching literature at the secondary level in the fall of 1976 after ten years of teaching at the elementary level, it was brought home to me forcibly that in less than fifty years all of these assumptions had been destroyed. When I attempted to interest students in poetry, I was met with something like revolt. They "hated" poetry! And small wonder! The allusions to the Bible and to mythology had no meaning for them. They had never heard of "Naiad airs." Bacchus, Styx and Erebus were equally unfamiliar, and even "the Bishop of Bingen in his Mouse-Tower on the Rhine," offered no common point of reference. Reading Robert Frost sent them scurrying to the dictionary to find out what indeed was "hoary grass." Their 1976 street education had let their fertile imaginations run rampant. I tried to prepare my lessons carefully. I looked for "relevant" poems, tempering the wind to the shorn lamb, as I thought. I tried grouping poems by several poets according to theme. One of my colleagues had advised me that in the past ten years students had become quite theme oriented. Obviously my students hadn't been given the word. I tried grouping poems according to form. . . surely teen-agers would still respond to a properly turned-out ode or sonnet! My lack of success was consistent. Total despair was about to engulf me. Then to paraphrase Dylan Thomas, light broke where no sun seemed to shine! What, I asked myself, had I been doing at the elementary level for the past two years to make the study of language and poetry come alive for my students? The answer was easy. I had been ORFF-ing! And who was to say that the Orff techniques that had "turned-on" my elementary students wouldn't work for my "turned-off" juniors! So, I decided to give Orff a whirl!

My music-teacher colleague* at the Junior High let me borrow hand instruments: finger-cymbals, castanets, maracas, a xylophone, wind-chimes, tambourines, hand-drums, scrapers, and even her exotic cow's jaw-bone and go-go bells along with some unique scrapers. I temporarily put aside Frost, Eliot, and Robinson and gathered together an assortment of proverbs, quotations from the Farmer's Almanac, Poor Richard's Almanac, and even Shakespeare. What can match the

enthusiasm of a teacher who KNOWS she has something that will work!

On a cold, blowy morning in January, after the long Christmas holiday, I met my first period American Literature class with my box of instruments in my arms. It was like the first day of kindergarten. Each student had to handle each instrument and to make as many sounds as possible with each. Several duets and trios even emerged spontaneously. That consumed more than half the period. (Fortunately, the teacher in the next room ignored the whole thing.) The only "work" I managed to get done that period was to distribute copies of the proverbs and adages and get a consensus of opinion about which one the class wanted to work with the following day. Their choice was one that referred to the weather, which was indeed quite miserable that morning:

*Whether the weather is cold,
Whether the weather is hot,
We're bound to have weather
Whatever the weather
Whether we like it or not.*

The following day we used this as the basis for experimentation. We recited it in unison, in two-parts, as a round, staccato, in whispers, any way anyone wanted to do it. Eventually we added sounds, winter sounds, spring sounds, summer sounds, and autumn sounds. When we attempted to add an ostinato, we found that the original verse served that purpose very well, because several students had begun to recall poems about the weather that they had learned or studied earlier:

*The cold wind will blow,
And we shall have snow,
And what will poor robin do then,
poor thing?*

*The rain is falling all around
It falls on field and tree,
It rains on the umbrellas here
And on the ships at sea.*

*What is so rare as a day in June?
Then, if ever, come perfect days.*

*what if a much of a which of a wind
gives truth to summer's lie?*

I would love to be able to report that all 29 students participated fully and enthusiastically in the experiment. Alas, 't'was not so! My three "machos", as I lovingly called them (the school's 250 pound star offensive tackle and the two local rodeo stars who could rope a calf in record time), stood off to one side and belittled every phase of the activity. Robert, for whom everything, in his terms, is "a waste," sat back with his feet up on the desk and looked scornfully at the rest of the class, punctuating his scorn with strange guttural sounds that made the sounds of the weather outside seem mild. Cindy sat on the top of the bookcase, her slim crossed legs bound tightly

in jeans, and combed her long blonde tresses, sometimes even in rhythm with the class.

I had allotted myself a week to "Orff." During that week the class moved through "weather" to "money," "horoscopes," "numbers," and "birds." Each time we began with a very elementary proverb, rhyme, or quotation and moved progressively to a poem appropriate for high school juniors. We translated "iamb," "dactyl," "anapest," and "dactyls" into sound patterns, stressed and unstressed. We measured out the trimeters and pentameters with instruments. The "weather" ended with Frost's "Stopping By Woods on a Winter Evening" and "Desert Places." "Money" moved us from "A penny saved is a penny earned" to the biblical references about the evil involved in the love of money, and finally to "Richard Cory," whose money didn't prevent, and perhaps led to, his suicide. My star tackle even became actively involved in this topic when he couldn't resist letting the class know they had omitted a very appropriate verse from their choral reading: "Money Makes The World Go Round," sung by Lisa Minelli and Joel Grey in "Cabaret." Needless to say, we agreed to include it only if our tackle agreed to recite it. He did.

Numbers began with Sandburg's "Arithmetic," and ended with Whitman's "To Think of Time." Birds became the silly topic. The chief interest was in making bird calls and not in the poetry. We heard calls from birds that only Dr. Seuss could have created. Nevertheless, we did eventually get to "To a Waterfowl." I would like to say that the students learned to appreciate the question, "Whither, 'midst falling dew," for its poetic value. The most I can say is that throughout the halls on a given day last January the question, "Hey, Bro, whither goest thou all alone at sundown?" was shouted innumerable times with a very specific rhythm and intonation.

Was the Orff approach a success? Only partially. The novelty of the instruments evoked from the students everything from jeers, refusal to use them seriously, to unrestrained enthusiasm for the variety of musical effects that could be elicited from them. The biggest factor hampering success; however, was student inhibition, especially when any sort of body movement was suggested. Most of the students eventually reached a point where they would use the instruments to establish the rhythm, to produce appropriate sound effects, or to create a mood. Out of a class of 29, however, only 8 were willing to participate in any kind of body movement to dramatize the poetry, and two of the eight were cheerleaders. At various times during the week many of the students articulated fear that someone might come into the room and see what they were doing, or that someone would laugh at them.

Continued to page 10, col. 3

From My Bookshelf

Don Slagel

In addition to WHEN WORDS SING (reviewed by Elizabeth Nichols in the Spring 1977 issue), I find in three other books by R. Murray Schafer, THE COMPOSER IN THE CLASSROOM (\$2.00), EAR CLEANING, and THE RHINOCEROS IN THE CLASSROOM (\$4.95), an abundance of material which can be adapted and used from kindergarten to advanced course at the college level. But above and beyond the practical application of most of Mr. Schafer's ideas is the personal stimulation I derive. When those moments come (and they do) when I find my teaching becoming a bit stodgy or when my own creative energy is in short supply, it is often to these books that I turn. They are all available from European American Music Publishers, P.O. Box 2124, South Hackensack, N.J. 07606.

The published results of a kindergarten project in the Portland Public Schools (available from DCE Publications, Oregon Division of Continuing Education, P.O. Box 1491, Portland, Oregon), IMPROVING MOTOR—PERCEPTUAL SKILLS is a finely organized program guide to movement training and adaptable for other levels. The four main divisions are: Activities to Develop General Coordination, Activities to Develop Balance, Activities to Develop Body Image, and Activities to Develop Eye-Hand Coordination and Eye Movements. I rest my case on those headings and the fact that the developers of this program believe that all the senses must be involved if learning is to occur.

LEARNING TO MOVE AND MOVING TO LEARN by William G. Bentley (\$2.35 from Citation Press) is both concise and thoughtful. In the words of the author, "It is a problem-solving approach to developing efficient and effective motor development in children through their understanding and appreciation of the basic principles of body motion."

Betty Rowne's LEARNING THROUGH MOVEMENT (Teachers College Press, Columbia University 1963, \$1.95. I hope it is still available.) maintains that creativity is developed through movement. Who would argue that? In addition to the many practical applications suggested in relating movement to the various disciplines of learning, the basic philosophy has been useful in discussion with those who feel that movement belongs only in the gymnasium or on the playground.

A good book of collected poems that I've not seen on too many bookshelves, FACES AND PLACES (Poems for You), is available from Scholastic Book Services, 902 Sylvan Avenue, Englewood Cliffs, N.J. 07632, for 95¢. It is conveniently indexed with titles and authors.

Do you have a classroom teacher friend who wants to deal creatively with children but who does not know where or how to begin? If so, an ideabook for teachers by Charles E. Schaefer, DEVELOPING CREATIVITY IN

Title III Project in Caddo Parish, Shreveport, LA

In July 1975 Caddo Parish received a federal grant under Title III ESEA for the development of an Orff-Kodaly program for the elementary schools. The first intensive teacher training session brought 37 music teachers and 45 classroom teachers to Shreveport to work with Isabel Carley, Lillian Yaross, and Edith Elliott, the Project Director.

During the school year of 1975-76 five schools were equipped with Orff instruments and other related materials. Pre-testing and post-testing were done in five control schools and five experimental schools. All ten schools had music teachers, but the music teachers in the experimental schools had attended the summer workshop and had received training in Orff, Kodaly, recorder, movement and percussion techniques.

Children in the project schools tested significantly higher on the post-tests than those in the control groups.

The project was funded for a second year beginning in July 1976. Five additional schools were equipped, and again an intensive two-week summer training session was held, with 107 participants in the program. The 1976 workshop was divided into separate classes for Music Specialists and Classroom Teachers at both Level I and II; Level II Music Teachers, and Level II Classroom Teachers. Creative

Dramatics and Folk Dancing were added to the curriculum. Level II Music Teachers also had a "Teaching Lab" in which they prepared and taught lessons to each other and critiqued each other. Music teachers were given specific assignments relevant to their own teaching situations. There was also time set aside for informal recorder practice, library work, and making visual aids.

Workshop Consultants for August 1976 Workshops were Lillian Yaross, John Welsh, J. Douglas Wilson, Beatrice Jones, Joyce Hughes, and Christi Wood.

We anticipate that the project will be funded for a third year, and have planned a 3-level workshop August 8-19. Applicants for Level II & III must have attended the 1975 and/or 1976 workshops or submit a resumé of previous Orff-Kodaly work to be reviewed by the workshop staff.

After the federal funds are phased out, we expect to continue the summer workshops through the efforts of the Caddo Parish School Board, local colleges and universities and the North Louisiana Chapter of the AOSA.

Edith Elliott, Project Director
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NEWS FROM THE UNIVERSITIES

Chapter News

Orff-Schulwerk At Memphis State University

During the 1976-77 calendar year, 29 sections of Orff-Schulwerk courses for graduates, undergraduates, music majors and non-music students will be offered. **Undergraduate non-music students** may take "Music for Children" any semester during the year, or "Orff for Classroom Teachers Level I" which is offered both winter and summer. **Graduate non-music students** may register for "Orff for Classroom Teachers," Level I, and Level II, a new course being offered for the first time in 1977.

Courses for undergraduate music majors include "Kindergarten Through Sixth Grade," a curriculum development course; Student Teaching in a Memphis area school with an Orff-trained teacher; "Orff Percussion Ensemble"; and "Orff Recorder Ensemble."

Graduate courses for music majors include "Music in Early Childhood," a pre-school pedagogy and materials class; "Music Curriculum Development for Pre-school and Elementary School"; "Projects in Elementary Music Curriculum," an internship course cooperatively offered through Memphis State University and the Memphis Public Schools. The above courses are offered both winter and spring. Graduates may also enroll each semester in "Orff Percussion Ensemble" and "Orff Recorder Ensemble."

In 1977-78 a new interdisciplinary course, "Music for Exceptional Children," will be offered for the first time. This will be team-taught by Shirley McRea, Orff specialist, and Dr. William Dietrich, head of the Special Education Department. The course will include observation and participation in special education classes in the Memphis Schools. This is the first course in the development of either a Master's Degree with a concentration in Special Education or a Music Therapy degree program. Still another new graduate course to be offered in 1978 will be "Orchestration for Orff Percussion Ensemble."

MSU now offers a Master of Education with a major in Music Education in which Orff courses may be used as electives. We are pleased to announce that by 1978 a Master of Music with a concentration in Orff-Schulwerk Pedagogy will be offered.

Two full-time faculty members teach Orff courses, and there is a graduate assistantship available each year. Orff Training Workshops, Levels I, II and III, and the biennial Orff Master Class are also offered in the summer.

Konnie K. Saliba

Classified Ads

JUBILATE DEO, by Brigitte Warner. A series of unusual Christmas songs and carols for Orff instruments. \$4.25 ppd from Brigitte Warner, 1131 Bay Ridge Rd., Annapolis, Md 21403.

RECORDER IMPROVISATION AND TECHNIQUE, Isabel Carley; Book I \$2.75; Book II \$3.25; Book III \$4.25 ppd from BRASSTOWN PRESS, Brasstown, NC 28902

Independent Study Courses at University of Denver

In addition to its three-year summer sequence and its Master's program with a concentration in Orff, DU is offering two independent study courses in Arranging and Composition in the Orff style each quarter with Isabel McNeill Carley as the instructor. The courses may be taken non-credit or for two to six quarter hours of credit, as each registrant chooses. Those who elect to take the course for credit are expected to complete five lessons per quarter. There are fifteen lessons in each series. Ideally, Series I should be completed between Levels I and II of the certification course, and Series II between Levels II and III, but there is no time limit on either course, nor is registration restricted to students in the DU Certification Course.

Dr. Roger Dexter Fee, Director, Lamont School of Music, University of Denver, Denver, CO 80208, may be contacted for further information.

Gin Ebinger

NEW MINI-MAJOR FOR CLASSROOM TEACHERS

Jacobeth Postl is teaching a new series of courses especially designed for classroom teachers. Accredited by the graduate extension division of National College of Education, the classes are being given at the Music Center of the North Shore (where Doreen Hall gave the first Orff Teachers' Course in the U.S. in 1961).

National College will award a "Mini-Major" Certificate in music to classroom and other interested teachers who complete the five courses of this sequence. The three foundation courses help the participants develop their own basic skills and understandings, but especially focus on materials which enrich the curriculum, support academic and motor learning skills needed by children, and provide creative outlets during the day.

A fourth course will offer an opportunity to gain additional skill on selected classroom instruments, and the fifth one is planned as a fusion of the arts. Teachers in the areas of dance, visual arts, creative dramatics and music will be involved with the students in group and individual projects.

Greater Chicago Orff Chapter has scheduled an "Escape Week-end" for the past two years. It is held in a retreat center from Friday night to Sunday noon and offers opportunity for maximum involvement in specific areas related to Orff. Last season Judy Thomas was their guest clinician for a multi-arts week-end. The year before Lisa Parker led consecutive sessions in Dalcroze.

LACOSA Chapter, Cal., held a spring Kaleidoscope Day, co-sponsored by UCLA. Actually a mini-conference, it offered sessions in ethnic music, movement, music in early childhood, and dulcimer. Clinicians included Nancy Ferguson, Sue Cambique, Mary Stringham and Millie Burnett.

The Berkshire-Hudson Chapter recently offered a workshop in Language Arts for both classroom teachers and music specialists. Leaders were guests Marcia Lunz, Ruth Hamm and Peggy Breese.

Notes from National, cont.

local chapters. This report was due at the September Board meeting.

The services of past presidents as clinicians for local chapters with 80% national membership will be continued with newly adopted guidelines which should prove more equitable to both new and older chapters.

The National Board would also like to invite letters from local chapters who might be interested in hosting a national conference in 1981.

Millie Burnett

Dying Muse, cont.

I kept the instruments in the room for a week or so after we had finished the unit. It was enlightening to watch those who couldn't resist coming in early to play with the instruments. In almost every instance, a friend was brought along. The two cheerleaders borrowed several of the instruments to use in a new cheer-drill they were improvising. My seventh period class fussed because they had to study poetry the "same dumb way" while I let my first period class "mess around with all those instruments and have fun." Test scores for the first period class for that unit of work were considerably higher than the scores for the seventh period class. The test covered poem content, form, style, theme, and limited memorization.

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Kodaly, cont.

Institute expressed the need for flexibility and good musical judgement on the part of the music teacher. They said that the development of musical understandings should depend, to an extent, on the characteristics of the local folk tradition. For instance, one might start with mi-re-do or sol-la-do if these intervals were characteristic of the local folk idiom. In other words, there is nothing sacred about beginning with sol-mi, or with the introduction of the hand signals (British in origin) although they do seem to be very helpful. There should be no set curriculum, although the teacher must have a strong sense of direction and an orderly approach. Certainly the teacher must be a good musician.

The Institute has pursued the collection and publication of American folk songs in an orderly, scholarly way. A second volume of *150 American Folk Songs* will soon be published by Boosey and Hawkes. One of the most valuable aspects of the course was the learning of a vast amount of useful folk material.

It seems to me that the differences between the Orff and Kodaly movements now amount mainly to a difference in emphasis. In Orff there is somewhat more emphasis on creativity, movement, and improvisation, and on instrumental play; whereas in Kodaly, there is more emphasis on literacy skills, and there is a strong sense of direction. It is perhaps this sense of direction that we in the Orff movement can learn most from, deciding where we want to go, then creatively and responsibly finding ways of getting there.

There has been a strong tendency in both Orff and Kodaly circles to adapt to American children and American educational styles. I foresee a healthy convergence of our philosophies and practices which bodes well for the future of American music education.

Bookshelf, cont.

CHILDREN (\$4.95 from D.O.K. Publishers, Inc., Buffalo, N.Y.), would make a fine gift. Prominently displayed in your school library, it could prove to be a "Rx for Conformity" with ramifications reaching into your music classes.

PUT YOUR MOTHER ON THE CEILING by Richard De Mille (\$2.25, Viking Press) is subtitled "Children's Imagination Games." Don't let the title throw you. The preface deals with Jung, Freud and the behaviorists, but De Mille is chiefly concerned with the war between reality and imagination; he sees childhood as the battleground. "Sometimes the fight is fierce. Make up another story like that and I'll tell your father. But at other times it is just a holding action. Don't sit there dreaming—get your clothes on. Occasionally we negotiate. Never mind the pillow fairy. Give me the tooth and take the quarter." Richard De Mille wants the war to stop. He also provides tools in order that imagination and reality can live in harmony.

NEW PUBLISHER? NOT REALLY!

Joseph Boonin, Inc. announces that an interest in the company has been acquired by the European publishing houses Schott and Universal Edition. The new organization will be renamed **EUROPEAN AMERICAN MUSIC PUBLISHERS.**

A catalog of materials for elementary music education is in preparation. This includes Orff-Schulwerk, Music for Young Players, Children's Musical Theatre and related material.

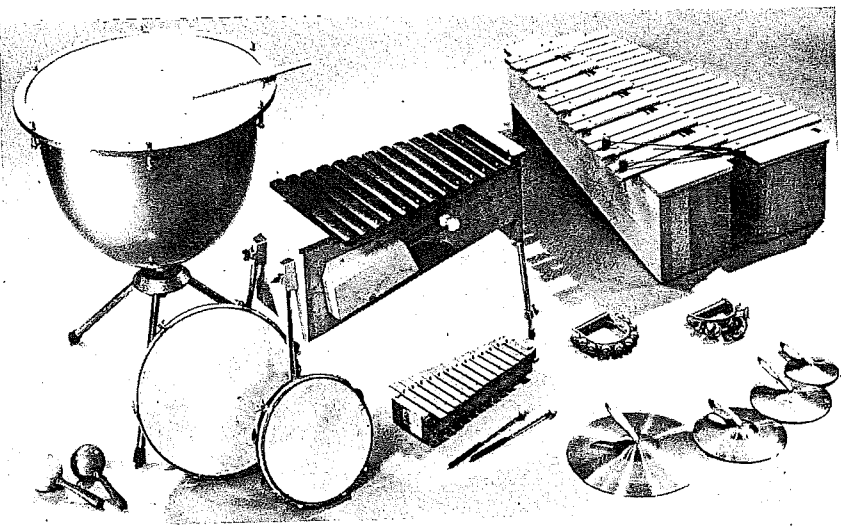
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Celebrations The Orff Ensemble

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John D. Horman

Chevy Chase, Maryland

In 1974 at North Chevy Chase Elementary School we established an organization called the North Chevy Chase Orff Ensemble. Twenty-five students in grades 4-6 signed up on a voluntary basis to meet together once a week to extend their normal musical education one step further. Initially the objectives set for the group were simple ones:

1. to use Orff and Orff-related methods to improve both rhythmic and melodic memory.
2. to help children gain sufficient musicianship and mallet techniques to perform well as an ensemble.
3. to learn music from Carl Orff's Schulwerk, Books I and II.

Continued to page 9, col. 1

Guideposts continued

2) Coda: Add a counting out rhyme:

add on four and that makes e - leven.

one two three four five six seven,

3. Texture: Explore possibilities of combining sound by performing rhyme in 2 part canon.

Enter two measures behind, then 1 measure behind—do in duple meter, then try triple!
Always add ostinati to maintain pulse!

C. Movement Improvisation—Free exploration: Respond to

- a. Words of counting rhyme
 - 1) Explore directional movement: forward, backward, to the side, and on different levels. Movement thrusts (in place) to number words
 - b. Imagery
 - 2) Movement of a roly poly cat
a playful cat, leaping, running
- c. Instrumental improvisation—

Exploration: Experiment with the possibilities of instruments in response to

 - a) Verbal stimuli: Use unpitched or 'found' sounds on such words as sugar, fat, whiskers, or cat.
Try silence on selected words with a motion!

This rhyme could be treated as a theme with variations, using some or all of the following:

- 1) Chant rhyme, repeat with ostinati.
- 2) Chant in $3/4$ or $6/8$ meter with ostinato.



3) Express in augmentation 2^2 and then combine with original tempo-(2 groups).



- 4) Use movement with 'roly poly' ostinato chant as an introduction to
- 5) Canonic imitation in 2 parts (continued movement throughout).
- 6) Close with counting rhyme (with or without contrasting movement). Where desired, repeat rhyme twice. Just don't let it get tiresome. I hope these two rhymes have helped 'flesh the base bones' of the Guidelines. What questions do you have? Let us hear from you!

Not too fast
Glocks

DISTANT BELLS

Joanna Green, age 12
Terri Montague, age 12

Accompaniment: Repeat twice for introduction, then continue throughout until last 2 measures*:
Alto Metallophone

Bass Xylophone or Metallophone

* Last 2 measures could be used as a coda.

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1977 Conference, cont.

In addition, especially capable AOSA teachers will lead sessions devoted to various topics of interest. There will be a number of sessions of particular value to people in special education and therapy. On Saturday morning a special session will be offered for those needing a basic, first-time introduction to the Schulwerk.

All conference attendees will be invited to participate in the performance of a new piece, *Concord Wins the Crown*, by Canadian composer Keith Bissell. Parts of the piece are being prepared ahead of time; the remainder, including the audience/chorus, will be worked out at the conference. All parts will be combined for the Sunday morning performance.

Children's demonstrations are scheduled for each day of the conference. Especially relevant music and dance performances are scheduled for two evenings; the third will be left open.

It looks like a great conference, but only if YOU are there. Pre-register NOW! Conference calls are available on request from AOSA Executive Headquarters, Department of Music, Cleveland State University, Cleveland, Ohio 44115.

Mary Stringham

Orff Ensemble, cont.

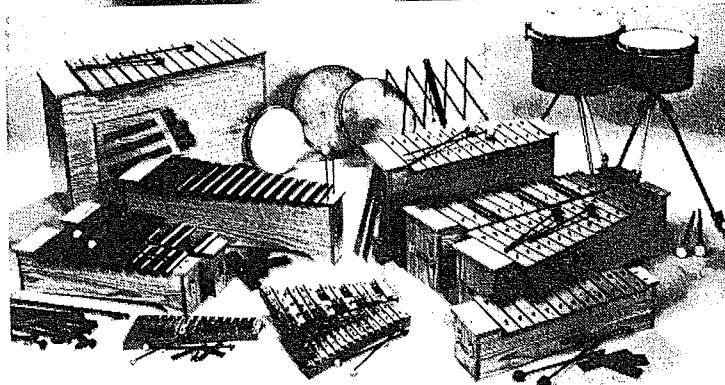
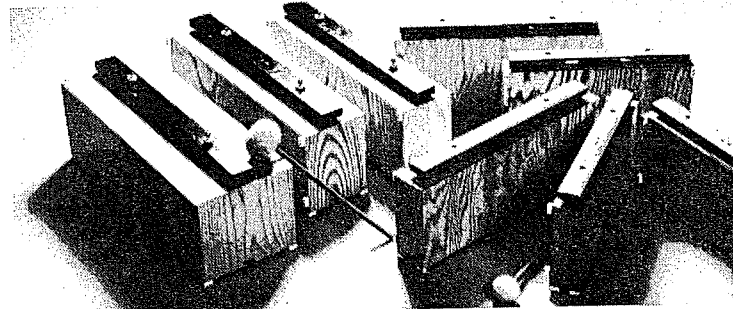
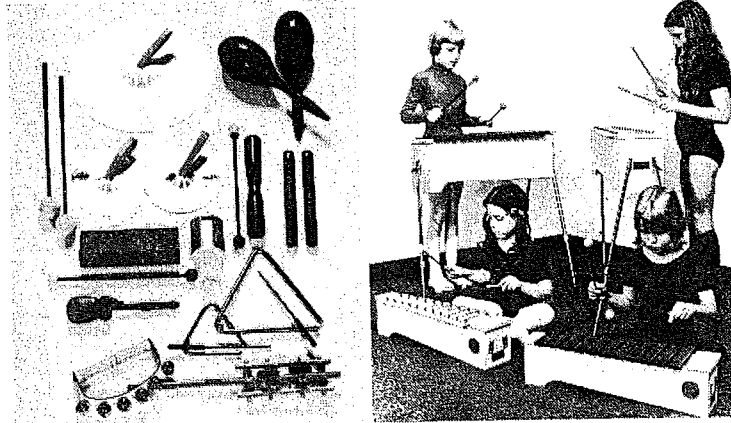
Those children who chose to join the ensemble had previously been in regular music classes which utilized Orff teaching methods and were familiar with correct instrument care and mallet techniques. Each weekly session began with warm up exercises - rhythmic and melodic echo, question and answer phrase study, and, of course, improvisation. The children quickly learned pentatonic melodies; then moved into music using tonic-supertonic and tonic-dominant harmony.

Now, two years after its formation, the N.C.C. Orff Ensemble is blossoming into something quite remarkable. This group of students possess a contagious enthusiasm which has begun to permeate the entire school. In the hallways of North Chevy Chase, individual members of the group can be found helping other students learn songs from *Schulwerk*. On picnic tables outside the music room, students can be observed playing Carl Orff's "The Day is Now Over" (*Schulwerk*, Book I) led by an Ensemble member.

Next year, by popular demand, a second Orff Ensemble will be added to the school's music program. Already children are asking to be in it. This new group will be a beginners group which we hope will feed into the more advanced group.

To add to the already growing success of our school ensemble, children are beginning to write original music for the ensemble to play. A respectable number of these "new" compositions are both well conceived and beautiful. I personally find them far more sophisticated than the usual elementary school students' attempts at composition. Enclosed is one such composition for you to play and judge for yourself.

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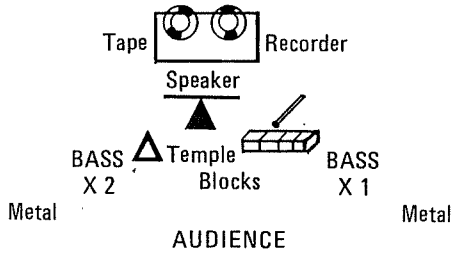
Musically Absurd, cont.

Characteristics of contemporary sound are the shifting of meter by altering the accent within the measure, the absence of a well-defined tonal center, and the use of chord clusters or chords built on the interval of a fourth. All these techniques can be experienced in the second composition.

Bergspiel

Performance notes

1. Placement of instruments.



2. Instrumentation as indicated. In place of the temple blocks 5 different sized wood blocks may be used.
 3. Record the three measure motive played as eighth notes at 3 3/4 ips. continuously six times. Play back at 7 1/2 ips. The motive can be played as a solo or divided between two players but the instruments must be of the same timbre.
1. Goodman, Paul. *Growing Up Absurd*. New York: Random House. 1956 p. 1.
 2. Commission on Non-Traditional Study, *Diversity by Design*. Washington: Jossey-Bass Publishers. 1973 p. 1.

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ADDENDUM to Orff Certification Article in Spring Issue

New England Conservatory of Music, Boston:

Three concurrent workshops for beginning, intermediate, and advanced level students. A teacher's certificate is awarded upon successful completion of the advanced level course. Staff members are graduates of the Orff Institute, Salzburg.

A three week workshop which provides intensive training in Orff Schulwerk concepts through rhythmic and speech training, singing, movement, recorder playing, and instrumental ensembles. Methods of adapting these techniques to public and private schools. M-F, 6 hours per day.

Names In The News

Carolyn Tower, Detroit Chapter, will be teaching two classes of music education for Oakland University, Michigan, this year. Late afternoon and evening groups will meet at her own school in Cranbrook Arts Center.

Cathie Jones of Honolulu will take a sabbatical during 1977-78, to observe schools in various cities of Europe, and work on a program for utilizing Orff techniques in special education.

Veronika Plaziak, Connecticut Chapter, has accepted a contract to teach in Laramie at the University of Wyoming Lab School, grades one through seven, with coordinated instruction in the University's education and psychology areas.

Sr. Marcia Lunz has been engaged by Hartwick College, Oneonta, N.Y., for their undergraduate Orff program directed by **Don Slagel**. Her duties will include teaching in the city schools as well as on the college level.

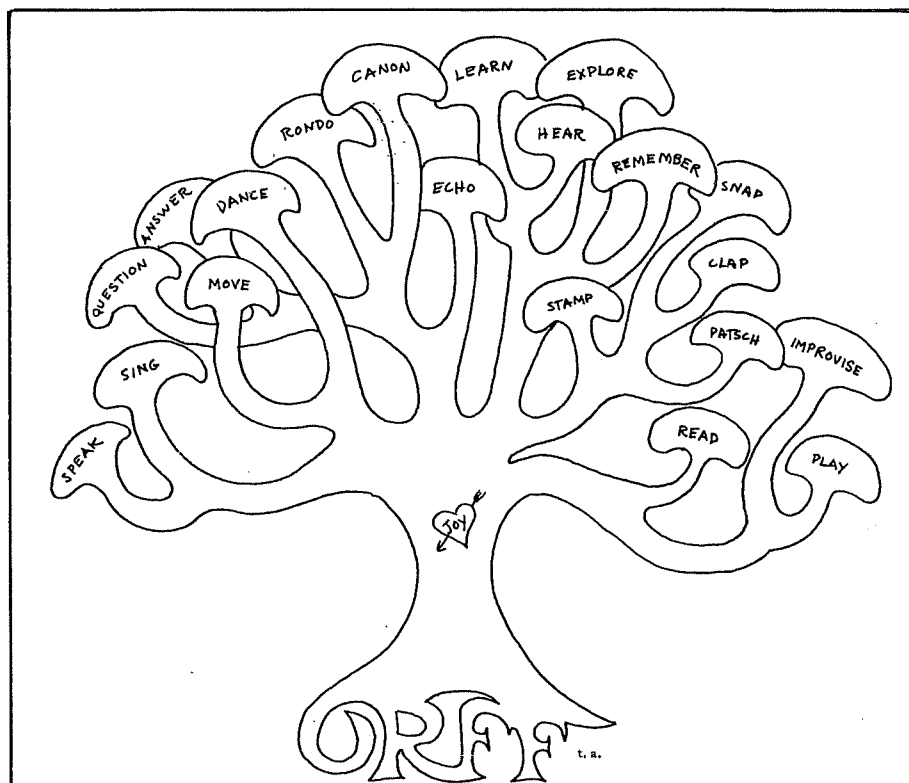
Sr. Eloise McCormick, LACAOSA, Cal. Chapter, taught two Orff workshops at the University of Hawaii during the summer.

Arnold Burkart, Ball State University, reports a very successful European Orff Tour, July 29 to August 20, with **Clara Fidler**, Indianapolis, as assistant tour director. Forty-five participated from the United States and Canada. They attended the English course at the Orff Institute, Salzburg, and the Sonor-sponsored International Orff Workshop, Fredeburg, Germany, and visited points of musical interest in Munich, Bayreuth, Cologne, Mainz, Bonn and Frankfurt. Arnold was on the faculty in both courses.

Avon Gillespie is the newly appointed Coordinator of Music for the San Luis Coastal School District in San Luis Obispo, California. He will be Music Supervisor of K-12 and hopes to create a pilot program while continuing to do some teaching.

IN MEMORIAM

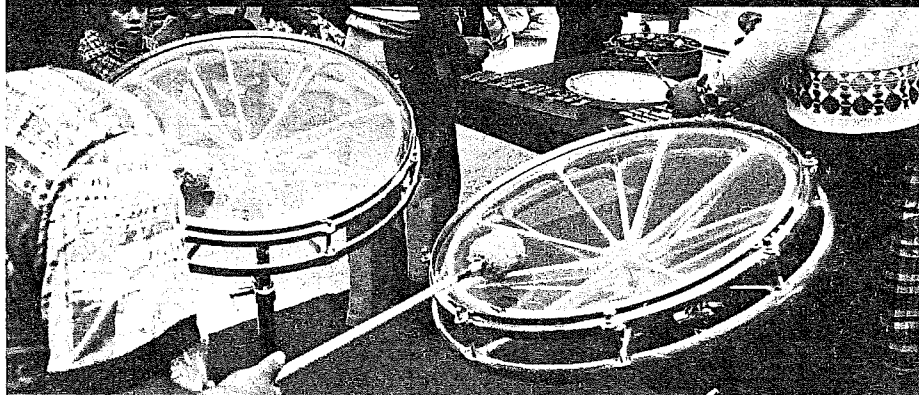
Word has just reached us that **Yda Lou Schultz** of Mt. Pleasant, MI has recently died. She will be missed by all long-time members of the AOSA, having been an enthusiastic and committed Orff teacher for many years, and a regular conference-goer.



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REVIEWS

ALIKE AND DIFFERENT, by Carol Hampton Bitcon, 1976 Rosh Press, 18361 Whitney Drive, Santa Ana, California, 92705

Alike and Different is to me like a rich tapestry of many colors, designs, and shapes with repetitive patterns which always contain some unique new qualities. The effect of the whole is, therefore, one of both unity and variety. This informally written book reflects warmth, enthusiasm and sensitivity, and overflows with a wealth of ideas, suggestions and poetic reflections designed to enrich the lives of the clinical participants.

The author states in her Appendix II: "In the clinical use of Orff-Schulwerk, the group process integrates music, movement, language, poetry, art, mime, and creative dramatics. It provides an environment of success in the development of communication skills, sensorimotor skills, social skills, behavioral control, modeling, realization of personal worth, cause and effect, exploration of feelings and affect, learning basic concepts, and self help skills." This book is a detailed extension of these goals. Several chapters are devoted to effective activities for the blind, deaf, or impaired, and the aged. There are many valuable suggestions in the chapters centering on holidays, nature, silence, food, the sea, colors, art, and creative dramatics. The open-ended process, the rhymes and poems are in fact a stimulus to all teachers of the Schulwerk. The range of activities is broad, including sound sources of every description, multiple uses of art materials and 'home junk' in varied, unique ways. The book breathes a joy which must be felt by all those who have been involved in new discoveries through the sound, the word, the gesture and the line.

Jacobeth Postl

Some thoughts on reading Carol Bitcon's

Alike and Different:

As a Registered Music Therapist and a teacher of music therapy students at DePaul University, I am grateful to have this valuable "idea book" to add to the somewhat limited number of good books available for music therapists to use as resources. The author says in her chapter on Sensori-Development, "... you should read this book with an openended approach and take, examine, explore and expand on ideas—mixing, mending, molding, as in any good recipe." This book cannot replace direct learning experiences with Orff-Schulwerk, and it will probably be most valuable to music therapists who have already had some courses or workshops in Orff-Schulwerk. If I may carry the recipe analogy further, the author has provided us with some fine ingredients which an insightful music therapist can use to cook up some very successful therapeutic activities. The cook, however, will still determine success or failure.

Jim Harris

Recorder Music

There is good news for recorder players. Now that European American Music Publishers is handling the Universal Edition in this country, well-edited ensemble music is again available at very reasonable prices. The list is long, and I can mention only a very few of the items I picked up at our Los Angeles Conference.

TRIOS

Medieval Songs and Dances, Ed. Layton Ring SSA, UE 12566, \$1.00

Five short dances from the 13th to the 15th century are included in this small booklet in useable arrangements. They can, of course, also be played with a low choir of TTB an octave lower than written here, and in combinations of both high and low choirs, and would be much enlivened with the addition of percussion.

Old Polish Dances, Ed. Edwin Raymond SSA, UE 14017L, \$1.25

The editor has chosen eight dances from instrumental and keyboard music of the 17th and 18th centuries, a completely new repertoire for most of us. All the dances are within intermediate players' range. They look delightful, short, and with varied tempo, scales, and texture.

Johann Christoph Faber, Partita, Ed. Rudolf Schäfer and Carl Dolmetsch, SSA, UE 12598, \$1.00

This charming early 18th century dance suite has been transposed here to avoid the need of a Tenor, for which it was originally scored. It is particularly effective with TTB, or ATB, since there is only one piece that required low E in the upper voice. I have found it a very good student ensemble piece when the lower instruments come into play, though I prefer the original version in C.

Christopher Simpson, Suite, Ed. Carl Dolmetsch, SSA/T, UE 12585L, \$1.25

This is a clearly printed set of late 17th century dances for three experienced players, rhythmically demanding in spots, and worth the effort.

FOR THE SOPRANO RECORDER PLAYER, Ed. Walter Bergmann, Magnamusic, \$1.25

Solitary soprano recorder players will particularly enjoy this excellent selection of pieces for unaccompanied soprano chosen and edited by Walter Bergmann. The collection begins with renaissance dances and a set of variations, moves on to three little pieces by Handel, to sets of folk tunes and dances from Czechoslovakia, South American, and Ireland, and to more extended and demanding selections by Telemann, Bach, and Woodcock.

FOR THE ALTO RECORDER PLAYER, Ed. Walter Bergmann, Magnamusic, \$1.25

This companion to the above provides interesting and unhackneyed solos from the baroque period composed by both well-known and obscure composers of the period. Matthew Locke, James Paisible, Gottfried Finger, Henry Purcell, Vitali, Robert Woodcock, Mancini, Handel, Bach, and Telemann are all represented. Excellent repertoire for private enjoyment or teaching.

The above 2 books are available from Magnamusic, Inc., Sharon, CT 06069.

JUBILATE DEO, Brigitte Warner, \$4.25

This carefully chosen set of Christmas songs and carols covers the span from the 14th century "Angelus ad Virginem" to Viadana's 17th century "Jubilate Deo" for double choir (in this case, three part choir and recorder ensemble) and unfamiliar American Folk Carols like "The Cherrytree Carol" from North Carolina and "Mary Had the Baby" from St. Helena's Island. A spiritual, a simple Bavarian carol with a charming interlude for four recorders, a vigorous setting of the famous "March of the Three Kings", and a simple arrangement of a lovely Hebridean carol, help to tell the story. It is designed for children from fourth to eighth grade to perform in sequence through #11, "Jubilate Deo", with "The Twelve Days of Christmas" thrown in for good measure. Excellent choices set with taste and sensitivity, a welcome addition to the Christmas repertoire.

I.M.C.

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