

# The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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## QUESTION BOX

Don Slagel

"I have three xylophones, two glockenspiels, and a collection of old Rhythm Band instruments. How can I do pieces from *The Schulwerk*?"

Very few of us began with a complete Instrumentarium. Many of us began with only a vague promise of a few instruments sometime in the future. We are the proof that it can be done, — and perhaps it is the best way to begin. Having few or no instruments does not preclude classroom use of *Music For Children* for those willing to "teach on the verge of peril."<sup>1</sup> Here are some ideas that will help make the use of *Das Schulwerk* feasible and fun: ❖

**Rule #1** — Set realistic goals. The big ensemble pieces will prove too frustrating for both you and the children. *The Schulwerk* is full of little pieces that can be done singly or in combination to create a larger form. The larger ensemble pieces require a great deal of preparation time and, given the small instrumental forces at hand, are difficult to accomplish.

**Rule #2** — With a bit of preliminary homework on your part, the children can later discover that everything can be re-orchestrated. Melodies written for glockenspiels adapt to xylophones; xylophone ostinati transfer to a variety of body or vocal sounds, and many melodies, even those for recorder, can be sung. Other sounds?

**Rule #3** — "Music is something which sounds. If it doesn't sound, it isn't music."<sup>2</sup> There are a number of books available which show ways of making your own instruments, but not all the suggestions provide a sound equal to that of a good Orff-style instrument. A bit of trial and error will be needed to learn what "sounds" and what does not. The children can and should be involved in discovering and judging the suitability of found sounds. Remember the *sound* is what is important, not the appearance. For example, I've yet to hear both accurate tuning and a good sound plus a professional look from a do-it-yourself xylophone. (If you have made such an instrument, a letter from you including all the details will be welcome and published in a later issue.)

I would suggest some pitched, but not necessarily tuned, instruments that can add color to your present set of sounds: a) inverted clay pots of different sizes hung on a

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## Orff With Instruments of the Orchestra

Anita Wolfson

The flexibility and practicality of the Orff concepts are evidenced in so many ways that discovering more and more of them is one of the delights of being an Orff "convert." Sharing my experiences with Orff in relation to an elementary-school instrumental program and orchestra will, I hope, suggest still another perspective and dimension in which the principles can be applied.

The string program in my school starts in the third grade. School-owned instruments are available, at no cost to the students. Generally, twelve to fourteen students who have been trained in Orff in grades one and two, and who have shown strong interest and aptitude, are included in this program. The Orff-oriented small group offers such unique opportunities for learning, however, that I try to include two or three children who want desperately to play, but who have coordination and/or personality problems. This is a most rewarding practice, because these children work very hard and often show development far beyond reasonable expectations.

To eliminate the problem of released time from the classroom, and at the same time meet the need for daily supervision and practice, the string class meets five days a week during the last forty minutes of the school lunch hour. This continues throughout the third grade, but when these children reach fourth grade, they have only one half-hour a week scheduled for lessons. For a variety of reasons, there is much shifting of population in our district and usually only five or six of my beginning class remain in our school for the fourth grade. Some of these children come during the noon hour, voluntarily, to help with the new third graders, and to further their own skills. This is the structure of the string program which forms the nucleus of the school orchestra.

The flute and trumpet and clarinet are offered in the fourth grade to any child who provides his own instrument. There are no tests or screenings, but the prohibitive cost of rentals severely limits the number who are able to participate.

The main objectives of the instrumental program are: to help the child feel comfortable and at ease while holding the instrument correctly, to enable him to produce good tone quality, and to develop as much finger facility as possible.

Using the principles of movement in Orff, we do a lot of walking forward and backward while playing. This keeps the youngsters relaxed and interested. Building from the most elemental, we do the following:

1. Blowing only one tone, we walk (usually in a circle) for four counts. Standing in place we repeat the tone for four counts, then we resume walking and repeat the tone again for four counts.
2. Following the same procedure, we play the tone for only two counts. The walking pattern may be varied by moving forward four times, and then moving backward four times.
3. When we are accustomed to the movement, we change the tone at predetermined times, i.e. "Play an E and walk forward four counts. Play in place four counts. Change to D and do the same. Repeat." (Or add more tones as we feel comfortable with them).
4. When we change pitches, we usually go in only one direction, but we may not necessarily stay in the circle formation.

For the first weeks and sometimes months, we play as we stand or walk. Experience has shown that the children are not only more relaxed and happy while moving, but they gain more security. When, later, we do use chairs and music stands, they seem less likely to sacrifice good position or tone in order to cope with the other challenges that accompany the change in position. To develop good tone quality and facility with the fingers, we do a great deal of echo playing. We try games to see how long we can hold one tone, (usually combined with movement), and we also do the following:

1. Play the rhythms of nursery rhymes or short poems, on one tone.
2. Ditto, using one tone for the first phrase and a neighboring tone for the second.
3. Have the group play the above, but one child plays the tonic and a second child plays the dominant tone on whole notes, or half notes (drone accompaniment).
4. Play rhythms of poems using four different tones, one for each line.
5. Improvise individually, using the tones we have practiced. (Sometimes using

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## So Where Do I Go Next?

Maureen Kenney,  
New Bedford, MA

Chances are, you are reading this issue of the ORFF ECHO because you are a member of a regional chapter of AOSA and/or are a "graduate" of at least a two-week workshop. Some readers are leaders in the Orff Schulwerk movement in North America — master teachers with specialties in some aspect of Schulwerk.

But all of us, with no attempt to minimize our differences in talents and training, need new ideas, more training, inspiration, clarification of our goals and the means of reaching them.

Attending sessions sponsored by our local chapters is the obvious way we can feed ourselves during the school year. Or perhaps there is an experienced teacher within a day's drive whom we could arrange to visit. Most of us can wangle a professional day from our school systems. There are many new, often small, and sometimes reassuring things to be learned from watching a workshop leader teaching in his or her own bailiwick.

Perhaps there are Orff teachers living in your vicinity. If so, I've found that there is no substitute for equal brainstorming with colleagues. I feel especially privileged to have three such friends living within ten miles of my home. Sunday afternoons often find us agonizing over plans for the coming week. But often, after a slow start, ideas begin to flow freely and we can look forward to Monday morning once again.

And what about our next opportunity to study with an acknowledged leader in Orff Schulwerk? What in fact does the label "Orff specialist" mean? It means many things, encompasses many complementary teaching styles and emphases. It is the task of each of us to decide in what areas we most need training and with whom.

Some of us are familiar with the work of Jos Wuytack, Don Slagel and Judy Thomas. Jos' special talent seems to me his skill in teaching the function of each instrument in the ensemble, the clarity of his examples, the simplicity of his forms. Don's strength is taking an idea (remember the circus in Pittsburgh?) and letting his students play with it, grow from it, or flop and discover why. He is a "facilitator" who can sometimes give his students a long rope. One of Judy's qualities is her ability to build on a theme over a period of time; to use this thread (bird calls, Victorian architecture) to hold the children's interest in such an ongoing project; to incorporate her teaching concepts into this theme in a natural, organic way. Perhaps most important, Judy accepts her children's limitations, enjoying the reality of who they are and what they can and cannot do.

I could go on through a list of distinguished teachers, but, presumably the point is made. We must seek out the kind of help we need and the person who can best meet those

needs. If we choose less than wisely, there is also much to be learned from healthy disagreement and "how not to."

Labeling of training courses into beginning, intermediate and advanced levels, can be misleading. It is my opinion that nothing can compare with observing a good lesson in beginning Orff techniques, (for example those of Lillian Yaross and Barbara Grenoble). Two summers ago, I was momentarily puzzled to discover Dorothy Turner's name among the beginning level roster in my class at Ball State. Dorothy holds a teacher's certificate in Orff from the U. of Toronto, and her reputation for excellence had preceded her. Dot's reason for coming to Ball State was to gather ideas for a course she was to teach that fall at McGill in Montreal. All of us were enriched by her gentle spirit and beautiful recorder playing.

After all the studying and brainstorming and observing, each of us must develop his or her own style in Orff Schulwerk; one with which each of us can feel comfortable — and which is a natural expression of our personality and strengths. With us, as with our children, there is never a point at which we "arrive" or are adequately trained. Such is the challenge, the anguish, the joy of the Schulwerk style.

## Light New Fires (a Radical Departure?)

Marlene Herald, Los Angeles

I stepped into Schulwerk through a back door. Not being a musician, I was not looking for a creative approach to music for children, but I was searching for a fresh path to follow in the presentation of religious material to children. Basic Orff techniques have provided an astonishing aid in this area of teaching. Although the primary goal is not to create music, simple pentatonic melodies have grown out of scripture texts.

The rich language of the Bible, and the drama of its pages deserve more creative teaching techniques than most religious institutions offer. To face facts, responsible teachers in the field of religious education must either revitalize or retreat. In my experience, Schulwerk is taking the yawn out of Sunday school classes by heightening involvement in learning.

I am not speaking about church choirs or temple choirs, but about the nitty-gritty of handling curriculum within the classroom. The teachers we can reach with new inspiration need not be "music" people. If a teacher has an ear for melody in language, and a rudimentary sense of rhythm, he or she can launch a creative learning experience.

Many percussion instruments can be found in an ordinary kitchen. The idea of transferring body percussion to instruments of a specific timbre is a simple step for anyone to learn. The addition of one xylophone to this collection would be a luxury possibly out of reach for most religious centers, but even without a melodic instrument to sweeten the teaching, much exciting learning can occur.

Orff techniques ensure the child's active participation.

Bible concepts, game reviews, scripture for memory, everything from the parting of the Red Sea to the parables of Jesus, can be reinforced through rhythms and dramatization. Even with minimal musical ability, an instructor in religious education can, through Schulwerk techniques, enrich the quality of communication.

My hope is that exponents of Orff will recognize that much of Schulwerk can be effectively used by non-professionals, in an area which badly needs our creative attention.

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# Why Is It Important For Young Children To Experience The Arts?

Stephen B. Kenney Ed.D

The classroom teacher must understand why there is a need for using the arts in early childhood education. Psychologists have recognized that there is a critical period for the development of several specific abilities in the over-all development of the child. If education in that ability is delayed past the critical period, the child can never fulfill his or her potential. According to Charles Leonard, the critical period for the development of musicianship and aesthetic sensitivity probably occurs before age nine.<sup>1</sup>

One of the goals of early education should be to provide children with opportunities for experiencing the basic elements of each art because the arts give the child needed multi-sensory experiences, a variety of modes in which to perceive things, and various avenues for self-expression. Hebb has suggested that "an enriched, early, sensorimotor experience can serve as a foundation for later intellectual development."<sup>2</sup> Walt Whitman said it another way:

*"There was a child went forth, every day.  
And the first object he look'd upon,  
that object he became  
And that object became part of him for  
the day or a certain part of the day,  
Or for many years or stretching cycles  
of years."<sup>3</sup>*

When the arts are positively experienced at an early age, children develop their capacities for communication through a variety of media.

Not every child who experiences the arts at an early age will desire to become an adult artist, but the concern of education should be for the development of aesthetic appreciation in all children. According to Brearley, "the arts can contribute to a deeper understanding, a refinement of affective life and to the development of aesthetic sensibility."<sup>4</sup>

Another reason to include the arts in a curriculum for early childhood education is to foster the development of a child's creative potential. Concerning creative development in children, Torrance says children reach a peak of creative imagination at four or four and one-half years. When children enter school at age five, there tends to be a noticeable decrease in their creativity. Indications from research suggest the drop is caused by a man-made or culture-made phenomenon rather than a natural one.<sup>5</sup> Torrance admonishes educators by saying:

*"Perhaps the biggest task in nurturing creativity during the pre-school years is to keep alive fantasy until the child's intellectual development is such that he can engage in a sound type of creative thinking. The trouble is not that the child is eager to give up fantasy, but that there are pressures upon the child from all sides to be realistic and to stop imagining."<sup>6</sup>*

Cultivation of children's creative abilities takes place when children have ample opportunities to express themselves through the various art media. Many Title III government programs in the past fifteen years have used the arts for just this purpose. Perhaps the chief reasons for cultivating creativity, according to Anderson, is that it has been associated with the cognitive process: the importance of a sense of discovery, the possibility of creating something new, solving new problems, or finding new answers to old problems.<sup>7</sup>

Although creative artistic expression is important in the early childhood developmental stage, the primary job of educating children is to help them organize, understand, and communicate to others their ideas and feelings. Thinking requires a person to recall what is absent or what has happened to him or her in the past. When young children think, they use some kind of symbol to represent what is not immediately present. Children use symbols to organize their experience in order to understand or communicate it. As language, math, and science provide ways of symbolically representing one's understanding of things, so the arts provide others.<sup>8</sup> Regarding representation — the creation of symbols — Susanne Langer states:

*"A basic need of man is the need of symbolization. The symbol-making function is one of man's primary activities, like eating, looking, or moving about. It is the fundamental process of his mind, and goes on all the time. Sometimes we are aware of it, sometimes we merely find its results, and realize that certain experiences have passed through our brains and have been digested there. The essential act of thought is symbolization."<sup>9</sup>*

Children also need to use symbols in order to express their feelings. As children grow, they have emotional responses to their association with people, events, and objects. When children portray their feelings pictorially, through movement interpretation (dance), through music-making, or through poetic language, they can begin to become increasingly aware of their ideas about feelings. Expressing feelings may help to refine them. Moholy-Nagy suggests:

*"To feel what we know and to know what we feel — is one task of our generation. One way to eradicate emotional illiteracy is to use art for activating and expressing emotions."<sup>10</sup>*

In addition to fostering cognitive and emotional growth, the arts also support motor development. Young children need to be engaged in physical activity to develop the small muscles of the eye and hand. When young children participate in the arts — playing a xylophone, drawing, molding clay for example — they get the exercise necessary for

the development of these small muscles. Regarding movement in education, Brearley says:

*"It is important to recognize the role of movement as a common denominator of the total development of the child as its integrating function. Movement is bound up with physical, intellectual and emotional development and a child's doing, thinking and feeling may be examined in movement terms."<sup>11</sup>*

Social development also is encouraged through participation in the creative artistic process: social development, indeed is dependent upon communication and cooperation. Music ensemble work requires cooperation and communication of the ideas and feelings of the total group. One can see this collaboration in children's jump rope rhyme games. Mural making, dramatic role playing, all call for children to work together.

Speaking for the value of the arts, Silberman makes the following summation:

*"What makes the arts so important is that it embodies and unites affective and cognitive experiences and responses. In a sense, art can be defined as the expression of ideas about feeling. Art thus has an important function in extending human experience: it can deepen and enlarge understanding and refine feeling."<sup>12</sup>*

Young children need to experience the arts because they are at a critical period in their development of specific abilities. The statement, "It's now or never," can certainly hold true for this age. The arts help to develop the "whole" child — creativity, cognitive processes, psychological processes, motor abilities, and interpersonal skills.

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- 8 Charles E. Silberman (ed.). *The Open Classroom Reader* (New York: Harper and Row, 1973), p. 151.
- 9 Susanne Langer. *Philosophy in A New Key* (New York: Mentor, 1951), p. 41.
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- 11 Brearley, *op. cit.*, p. 83.
- 12 Silberman, *op. cit.*, p. 750.

## Orff with Orchestra, cont.

Orff instruments for a bordun or drone accompaniment.)

We also use many of the games and devices that we have learned in our Orff training. One of the favorites is numbering lines of rhythms and then playing them in a variety of combinations, i.e.

1 -       x	1 -   □   x
2 - □     x	2 - □ □ □
3 - □ □ □ or	3 - □ □ □ □
4 -     □	4 -     □

First we read them through, then we clap them, and then we play them on one tone. One child may call a combination of two numbers, such as twenty-four. Everyone plays line two followed by line four. We graduate to combinations of three numbers, such as four hundred and twelve, and finally to four numbers, such as three thousand, four hundred and twenty one. Using the numbers in any combinations is great for developing concentration and memory. The children never seem to tire of this game and they get practice in developing tone. As the game progresses, we assign a note to each line, thus increasing their finger facility.

Later in the year, the children enjoy improvising at whatever level of achievement they have reached. Some can do well with a pentatonic scale while others can play only two tones without getting into trouble. We frequently evaluate our own work. The rule is that criticism must be constructive. We are always pleased with what we do, but never satisfied that we can't do better. The feeling of having achieved some measure of success is encouraged each time the child offers anything, and serves as motivation for further effort.

The children start out enthusiastically and can be kept interested and productive for a number of months with some of the activities described above, but sooner or later there comes a kind of slump. When I feel this happening I know it is time to organize the orchestra. This lifts us up and carries us forward, as on the crest of a wave, to the end of the school year.

The orchestra consists of every child who plays an instrument, and all instrument classes meet together once a week. This meeting takes place during our Thursday lunch period. The violin class now meets alone four days a week and joins with the other instruments on Thursday. Also, by now all pupils can play sitting down and they get the experience of setting up stands, handling music and playing in roughly the position they will later use in a more formal orchestral group. The pleasure of playing in the group is exhilarating and the promise of performing for the school is a large motivating factor. The orchestra has much the same objectives as the Orff ensemble; making music with others, musically; listening to others while adjusting one's own dynamics; starting with a good attack; stopping with a

good release; gaining greater feeling for form; and enjoying more practice in rhythm and intonation as well as getting experience in performing.

With the exception of the five or six fourth grade violinists, all the players are beginners. Each year the number of students who choose to play a particular instrument changes. Last year I had four flutes, four trumpets and one clarinet, but the year before I had nine trumpets, two flutes and three clarinets. Finding suitable material for such an unbalanced instrumental ensemble proved to be my most challenging project. Almost everything that was published was frustratingly hard.

Over the years, due to my Orff training, I have found certain procedures that seem to work, and they are as follows:

1. Determine which notes each instrumental group can play well.
2. Compose a short composition, usually only eight measures long, and repeat it.
3. Place the melody in the violins.
4. Write ostinato parts for the other instruments for textural interest.
5. Supply bass notes and harmony in a piano part, for the teacher to play. If the harmonies do not change too much, a Bass Metallophone may supply the bass notes.
6. When writing ostinato parts for flutes, clarinets, and trumpets, change the rhythm now and again to make the part more interesting. (The children never seem to get bored with the limited number of tones.) Trumpets play only one tone.
7. Use simple folk tunes when they lend themselves to this treatment.

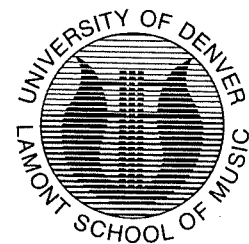
Each part is notated on a ditto master (8½ x 11) which has only four staves. The notes are written as large as possible and then the correct fingering is added under each note. The paper is mounted on construction paper (9 x 12) for easy handling. Our local music store provided large band folders, and these orchestral parts are placed in the folders. When we have a rehearsal, the children pass out their labeled folders, and we collect them at the end of the session. I ditto many extra parts and give these (unmounted) to the children to take home and practice.

For those of you who may question the advisability of writing the correct fingering under the notes, may I share these thoughts? I believe in musical literacy and expose children in general music to the organization of the music staff. We learn to distinguish between line notes and space notes, and we are sometimes successful in recognizing the G, E and A we use so much. In the classroom we do not have the additional concerns inherent in the learning of an instrument. The objectives of both the instrumental program and the orchestra were stated above. The half-hour period a week is quickly consumed by the playing activities I outlined, and I feel these must take priority. Note-reading requires time; time for presentation; time for

drill and re-reinforcement; and time for evaluating the results. Few of us have this time. When I was insistent upon progress in note-reading, the musicality of the playing was lost. The focus on reading became too important, position suffered, the children lost interest and the frustration level was high. When the orchestra performs at the end of the year and there is evidence that we have accomplished the things that we have set out to do, I am able to relinquish my guilt feelings concerning the note-reading. The children feel successful and proud and enjoy their experience in the orchestra. As a result they go on to the intermediate school for the fifth and sixth grade and are immediately part of the school band or orchestra. They continue their lessons and have more opportunity to learn to read at that level. They also have greater skill in playing, and more readiness.

The teachers in the intermediate school have been very complimentary about the students with the Orff background. They are impressed with their ability to read rhythms and with their command of the instrument they have studied.

Teaching music with the Orff philosophy is always a joy. If there is a special pleasure in using it with instruments, I think it is because the children's progress is so obvious. If this article encourages anyone to start an instrumental program, of if it offers practical suggestions for a group already under way, I am grateful for this opportunity to share my experiences with you.



### THE ORFF SCHULWERK CERTIFICATION PROGRAM

*Barbara Grenoble, Director*

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# AOSA CONFERENCE

LA FIESTA . . . OLÉ, OLÉ, OLÉ! Such was the response to AOSA's tenth conference, at the Biltmore Hotel, Los Angeles, November 11-14. (The handsome old hotel with its authentic Spanish décor offered a dynamic setting in this "city of the angels".) After registration, at Eloise McCormick's desk, festivity reigned, beginning with a reception and wine-tasting party hosted by the Los Angeles Chapter, assisted by the Orange County, Northern California, Arizona, Portland and Evergreen Chapters. The wines were contributed by the Robert Mondavi Winery and music was furnished by the Memphis Renaissance group.

Thursday morning began with music by children from the Oakwood and St. Augustine's School, Mary Ann Cummins, Coordinator. In a procession down the aisles they carried colorful banners, each imprinted with the name of a chapter. President Jane Frazee greeted the 800+ registrants and challenged each one to become involved on a personal level. Conference Chairperson Nancy Ferguson introduced Ruth Hamm, AOSA Executive Secretary, Mary Stringham, Assistant Conference Chairperson, and Millie Burnett, the Local Conference Chairperson. The latter introduced Lou Nash, Consultant in Arts Education, California, who spoke briefly on the need for political activity on behalf of music.

The Conference was highlighted by several key-note guests: Always a favorite, Jos Wuytack, launched his "Penta-on-a-Tonic" session with a special welcome song written with Millie Burnett. His subsequent sessions "Mixed Up Meter", "Form as a Norm", and the final "Quality with Tonality", involved everyone in playing, singing and dancing under his inimitable direction. Emil Richards, outstanding artist, author and percussionist, demonstrated unique sounds from unorthodox sources. Versatile mime artists, Tommy and Katie McLoughlin demonstrated several dramatic situations, then prompted observers through some basic mime routines. Elizabeth Waldo, Authority on Pan American Music, offered guidance for the study of ethnomusicology in the classroom.

Multi-choice sessions were varied and tempting; it was difficult to choose. Thursday morning scheduled Avon Gillespie and his "Mardi Gras", Cecilia Riddell and Penny Greeven in a Chinese "Celebration: Suns, Dragons and Orff", and Lillian Yaross in "Getting Started in the Primary Grades". The afternoon offered Sue Ellen Page in "Orff as a Basis for Children's Choral Development in the Church and School"; Carolyn Tower in a well-researched session of Greek folk dances "It's Greek to Me"; and Kathy Rausch in an effective "Recorder Processional" for beginners. Later, single sessions involved us in the wholesome fun of "American Play-Parties" with Tossi Aaron, or in unique dances of Japan and Hawaii, "Specifically Pacific", by Paul L. Kerlee, or in Jean Willmouth's professional demonstration of "The Trill of Percussion".

Special events included a noon "Sing-In" by Dr. Jester Hairston, leading black spirituals in "back-home" style, and an evening concert by the California State University Northridge Percussion Ensemble under the direction of Joel Leach. The first full day ended with a spontaneous "Happening" by Avon. Friday began with a business meeting and a general session. Reports were given by members of the Executive Board, and five new Orff chapters were officially chartered: Orange County (Cal.), Central New York, Youngstown Tri-County (Ohio), Gulf Coast (Texas), and

Evergreen Chapter (Wash.). A delightful "Fiesta de Orff" was presented by Spanish-speaking children from Murchison Street Elementary School, Joyce Barkman, teacher.

Multi-choice sessions were: with Linda Morgan and Brenda Griffith "Enjoy a Chiquita Banana Split"; Rida Davis' "Music for the Whole Child"; Dr. Herbert Zipper's "How the Schulwerk Might Affect Elementary Education"; or a heart-warming demonstration with children in a special education program, "Music for the Love of Children", by Gloria Hamm; Jane Frazee's "Musicianship Development for Experienced Orff Students, Grades 5-8"; Carol King's child-proven, "Routes to Recorder Playing - Process for Upper Grades"; and Susan Cambique's masterful "Creative Movement for Children and Their Teachers".

The California Boys Choir under its director, Doug Neslund, demonstrated Stanislawski movement exercises and several song selections in the late afternoon. An evening concert of Renaissance Music and Dance was ably performed by the Amici Musicae of San Francisco for the stay-at-homes while others took a trip to Disneyland arranged by the Los Angeles hosts. Saturday's multi-choice sessions featured Arvida Steen's "Leitmotif for Intermediates - Grades 5-8"; Wilma Salzman's "Orff in Early Childhood", and Sally Hawkins "Melody from 2-5 (Notes) for 1-4 (Grades)"; Brigitte Warner's "Making Dances to Orff Schulwerk Music", performed "live" by a group of virtuoso volunteers; Pat Brown's "You Can Get There From Here" with advanced recorder strategies; and Ruth Hamm's "Wonders With Words".

A special treat for "Orffans" on Saturday was the demonstration and concert by the Gamelan Ensemble of the California Institute of the Arts, directed by Dr. Nicholas M. England. Both the instruments and the dances were authentically projected with the performers in striking costumes. At the banquet that night the vigorous, young Grupa

Folklorico Mexicano of Cal State U., L.A., directed by Emilio Poledo, and the highly skilled Mariachi Uclatlan performed music and dances from the Mexican states of Michoacan, Vera Cruz and Jalisco under the direction of Mark Fogelquist. The crystal ballroom made a perfect Fiesta setting with its Spanish balconies from which our Los Angeles hosts had hung 43 brightly decorated, Mexican piñatas, one for each chapter to take home. Airline hostesses will long remember our chapter representatives!

Every day special rooms were set aside for informal recorder sessions, relevant films in the arts, and well-staffed exhibits. The nineteen exhibitors generously sponsored the performance by outside groups presented during the Conference. In addition, Magnamusic-Baton underwrote the printing of the multi-session notes, Remo, Inc., distributed "Taste of California" oranges, Rhythm Band contributed registration folders and pens, Children's Music Center, L.A., and Master Music, stationery and note pads.

At the banquet a Mexican, ceramic "tree of life" was given to Jane Frazee in recognition of her leadership in publication of the Association's Guidelines I. Jacobeth Postl presented the first AOSA citation for outstanding contribution in music education to Dr. Herbert Zipper. Ted Mix urged support of the Gunild Keetman Scholarship Fund, and Marion O'Connell directed the drawing of raffle tickets for the 25 prizes, ranging from records to a bass xylophone, which had been contributed by industry for this fund. Everyone joined in an ovation to Conference Chairpersons Nancy and Millie and their dedicated local committees at the close of a memorable Fiesta. Folk dancing followed in the Regency Room until midnight.

On Sunday at the close of Jos's final session it was time to bid tearful farewells until next year's conference in Washington, D.C. ¡HASTA LA VISTA!

Elizabeth Nichols

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## CELEBRATIONS

*Virginia Ebinger, our current celebrant, teaches Junior High music in the Los Alamos, New Mexico public schools; was founder and first president of the New Mexico Chapter of AOSA; works directly with classroom teachers in applying Orff to other areas of the curriculum; organizes and directs annual workshops for classroom teachers and music specialists in her area; is newly elected Vice President of the Elementary and Junior High Division of her state MEA; and is a member of the Editorial Committee of AOSA.*

It all started because we thought Thanksgiving could be observed — even unto celebration — in ways other than the traditional New England Pilgrim remembrance.

Our area, the Southwest, is rich in its own history from a different viewpoint. Before the Pilgrims arrived at Plymouth Rock, Indian civilizations had flourished here for hundreds of years, and permanent European settlements had been established at least twenty years.

Elizabeth Aiello, sixth-grade teacher, and I had been involved since the first week of school in an experimental Orff program designed to extend and relate directly to the language arts lessons. We had worked out grammar concepts, speech ensembles and sound settings, and had experimented with writing poetry to given rhythms. Now, after an exciting time with the witches' scene from *Macbeth* at Halloween, and with "Breathes there a man with soul so dead" at Veterans' Day, we decided the students were ripe for a more ambitious venture.

We planned all along for them to create dialogue, drama, song, and dance. We also meant for them to find new understanding of and appreciation for the customs, beliefs, and lifestyle of people who differ in their ways from themselves. For here, in the heartland of present-day American Indian civilization, these things are not always understood or appreciated.

But the depths to which these eleven-year-olds pursued the plans we'd laid for them awed us. And thus, celebration.

We gave them the skeleton of a Navajo fable, how The People (Diné, the Navajo call themselves) had become careless of their responsibilities to the Great Spirit, and had neglected to teach their young people about the sacred mysteries, and how they were being punished for their negligence by drought and famine. The creatures of the earth, Gopher, Frog, Hummingbird, Coyote, even Wind, were concerned about the plight of Diné. Perhaps an offering to Water Ox would end their distress. So they sought precious stones, — turquoise from the east, abalone from the south, white shell from the west, jet from the north, — and they paid reverence to the other two directions, zenith and nadir. After sprinkling sacred pollen from Mother Corn over their offerings, they climbed onto the rainbow, and Wind took them the twelve

steps (a number of great significance to the Navajo) to Water Ox. Here they received instructions which, (if followed), would cause prosperity to return to their land. With difficulty and with much self-discipline they did follow his instructions, and they came again in harmony with nature. To this day the Navajo pay tribute to the rain with a special Blessing-way and a ceremony of taking precious stones from the four directions to the few rivers and lakes and streams they can find in this dry land.

With this outline, and their prior understanding of what a fable is, with their liberating September to mid-November Orff experiences, with trust in their two teachers, and with their own splendid imaginative powers, they created a gem.

We expected the project to be about a week's activity. It lasted until Christmas, and the class became a touring troupe. The children felt they were too good not to be seen, and so they showed their creation first to their principal, then to other classes in their school. As other teachers and students heard about it, they were much in demand to repeat their "play" all over town. Although we watched it "finished" eight or ten or more times, Betty and I still are astonished at the fact that we never saw or heard it twice the same.

What did the children do? First, after they

had heard the bare-bones outline of the story, they chose which areas they'd like to work in: the animals, the Indians who carried out Water Ox's instructions, the intermediaries. There would have to be sound composition and choreography. By the second day of group work, several students had suggested that a visual arts group should be added.

So it was. As the self-proclaimed (and class-affirmed) Grandfather played quietly on his drum, he announced something like this: "And it shall be, that those of our people who choose to worship the Great Spirit by making that which we wear on our heads, whether we are of man or beast, shall go and do this."

And Gopher and Hummingbird and Grandfather and Indians (even teachers!) were thus significantly and meaningfully clad!

Explanatory dialogue developed between Grandfather and Young Brave. Creatures took on characteristic movements. "Sound people" experimented until they, and the creatures they represented, found appropriate representation. Six girls choreographed movement for the blessing and offering of the precious stone and the twelve steps to Water Ox. Four boys created the song. (An Indian music purist like me is somewhat offended by a minor suggestion rather than a more typical pentatonic scale, but the

*Cont. next page*

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## Celebrations, cont.

enthusiasm and élan of the students rather quickly made it seem not too important.)



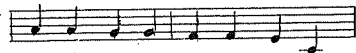
Come the gods, come the rain,



From the lakes and from the streams.



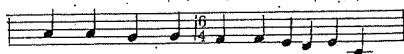
From the north we bring you jet,



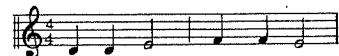
From the east we bring you turquoise,



From the west we bring you white shell,



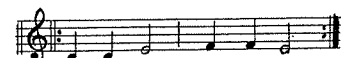
From the south we bring you abalone.



Come the gods, Come the rain,



From the lakes and from the streams.



Come the gods, Come the rain...

And so they danced and sang and spoke and played instruments, always using unpitched sounds as the Indians do: the drum, of course, steady, un-accented; the rasp; the shakers; the bells.

Process was cause enough for celebration. Product, as we watched the several products develop gave still more cause. But, *Serenidipity!* There was still more to come!

Unexpected, and certainly unplanned for, joy came at the end of the school year:

Their bicentennial "musical" was to be their own version of the story of Johnny Appleseed. Maybe we shouldn't have been surprised. Marge Agnew, their music teacher, and Betty and I had continued "Orffing" with them all year, and they were freed, excited/exciting kids.

However in the standard version of the story, Johnny had to meet up with "the savage red man."

"NO WAY," the kids shouted.

They had learned understanding of and appreciation for Indian culture, and they changed the script:

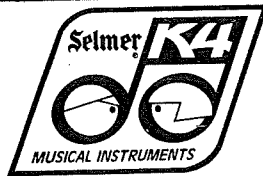
As peace-loving Johnny approached, the Indians were sitting in their circle singing a chant the children had heard on a Navajo television program:



Eh - ya, eh-ya, Eh - ya, Eh - ya, Eh-ya, Eh-ya.

When Johnny Appleseed arrived among them, they asked him what his purpose was in

*Continued to page 8, col. 1*



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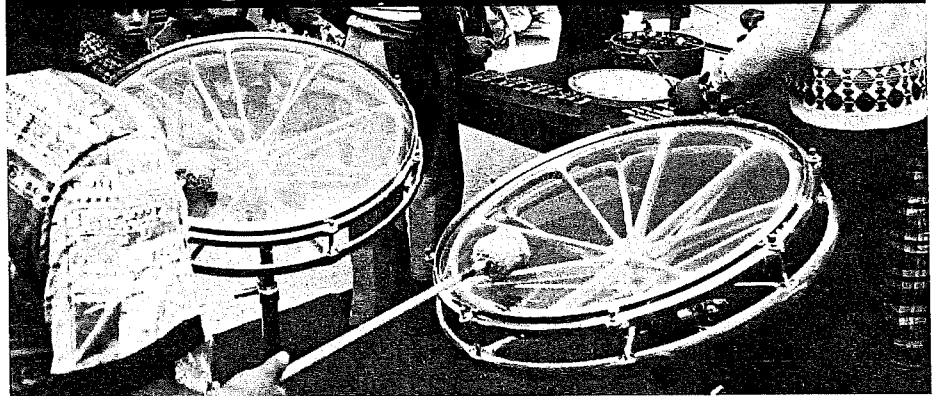
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## In The Beginning

Millie Burnett

Suggestions for new teachers in this issue come from Nancy Ferguson, area music specialist for the Memphis Public Schools. Memphis is the largest school system in the country to adopt the Orff approach as its fundamental curriculum for elementary music education. Each year Nancy has the job of helping new elementary music teachers get off to a good start. She states that "the most difficult thing about being a new teacher is not knowing what to expect from the children or how to plan your classes." Following, in a somewhat condensed form, are some ideas which she has found helpful for new teachers:

First on her list is **be prepared**. Always have a well-planned lesson with more material than you think you will need. Write out your objectives for the lesson so that they become clear in your own mind. Make an outline which can be expanded or diminished. Include each of the following elements.

**Rhythmic echo:** in 2/4, 4/4, or 3/4 meter. Use the four levels of body sound and vocal sound. Vary the dynamics.

**Movement:** Initial creative movement helps children become acquainted with their bodies, and how they move. It is good preparation for later, more structured, ideas to be used with song or speech.

**Speech:** Language patterns can be correlated with movement, can introduce the text of a song, or can be accompanied by pitched or unpitched percussion.

**Instruments:** Pitched and unpitched instrumental work can be correlated with each of the above elements and used later for improvisation.

**Rhythmic reading and syllable singing** (If appropriate)

This outline can be translated into materials for each category which will cover the class period.

Second suggestion: **Always reinforce positively**. Try to eliminate "Don't" from your vocabulary. If a mistake occurs, phrase your correction in a positive way. e.g. "Could we try it this way?" When the class or one individual performs well, say so. It is a proven fact that more can be accomplished by reward than by punishment. On the other hand, never reinforce poor performance with praise.

**Have all material and equipment ready for instant use.** Fumbling around while the class waits just doesn't work. If you plan to use unpitched instruments for part of your lesson, have them ready.

**Develop a good working relationship with your principal and faculty.** Without their help and support, your program cannot be a success.

**Set long range goals** both for your class and for yourself. At the end of the year, you may find that some of them were unrealistic. On the other hand you may find a lot more was accomplished than you expected.

**Work first where you are most competent.** No one can cover it all. Some people sing better than others, some are stronger in movement, some are more secure rhythmically. So build your beginning classes around your own musical forte. As you become more secure in your teaching, explore your uncertainties. You'll find you're not nearly as insecure as you thought.

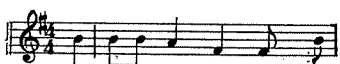
Take with you this magic formula called the "Five B's for Better Teaching."

- Be prepared at all times.
- Be organized.
- Be firm.
- Be kind.
- Be not afraid.

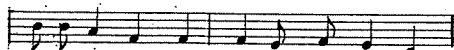
Next issue: "How to make "echo work" "echo play."

## Celebrations, cont.

their land. They listened to his answer, and when they understood that he came in peace, they responded in peace to him, taking him into their circle and smoking the peacepipe as they sang:



We of-fer the peace-pipe, We



beg you to smoke it; Take this and smoke it,



'Tis the pipe of peace.

Cause for celebration? We thought so.

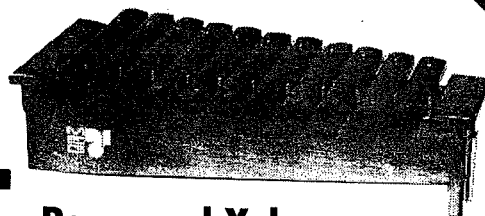
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## Question Box, cont.

bit of wood tied to a plastic fishing line and suspended from a bar. (Listen to some recordings by Harry Partch for some spectacular ideas.) b) Retired brake drums are available from most auto repair shops. They provide a unique sound with a variety of pitches if you'll search them out. With a wire brush, a bit of stoveblack, and a little elbow grease, brake drums can also be attractive. Place them on a felt pad and find a variety of timbres with different beaters. Their one drawback is that they are too heavy to move around with ease. c) If you are replacing your metal plumbing with plastic, don't throw away those metal pipes! Cut them up in a logical acoustic sequence, drill a set of holes and suspend with fishing line from a bar. The "tuning" should be tested at this point by cutting off small portions, but remember that you can not add on to the pipe. Tune with caution. Filing the cut edges is suggested for safety. When the tuning is finished, drill another set of holes on the bottom end and run another fish line to a bottom bar. The second set of holes will not affect the tuning seriously and are very necessary unless what you really wanted was a windchime. Don't do it all yourself; involve the children in a project relating music with science.

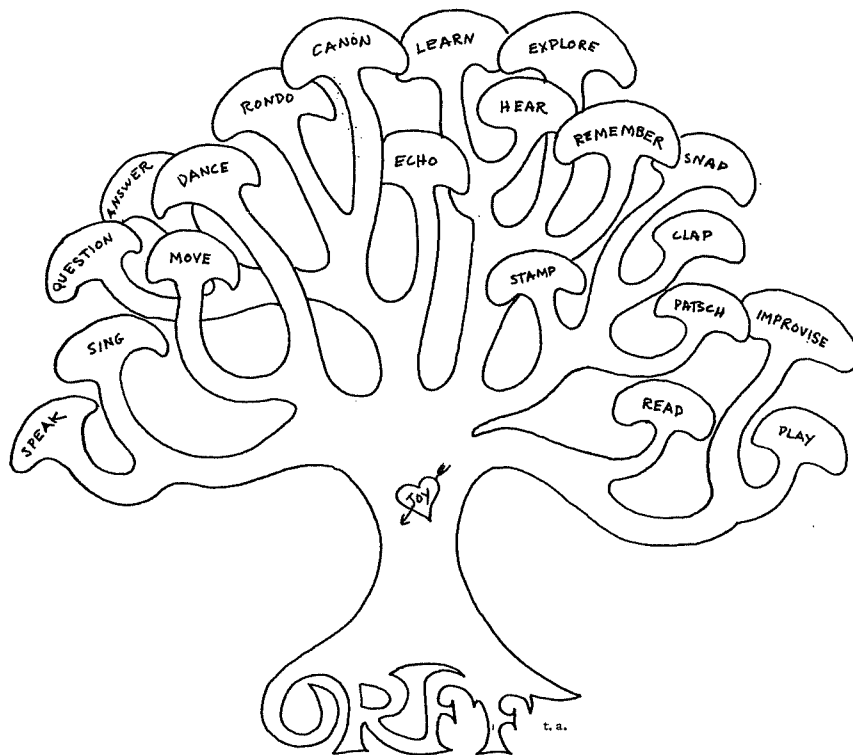
There are more sounds which can be combined with your instruments. The four basic body sounds mentioned earlier, which we use as preparation for instrumental play, can be continued in either parallel or contrary motion to furnish a great variety of borduns or ostinati. In fact, this past week one of my third grades chose to assign the melody of a Halloween song they had written to three xylophones while we created our borduns and ostinati with only body sounds. And this class had access to a full instrumentarium. They were not locked into a dependence on the instruments to provide their "carpet of sound." Please don't forget that voices pitched do-so-do-so combined with non-pitched consonantal sounds in titi, rest, triplet, ta (only one example) weave a rich carpet.

With the above suggestions, here are some ideas that might help to provide more structure for your ensemble playing:

1) A rotating schedule of players on your meager instrumentarium is advisable. If Darwin plays the alto glockenspiel on Tuesday, Melissa plays that instrument at the next class, and Darwin plays hers be it body or vocal sounds or ancient woodsticks. And you need not remember what pattern every child played on Tuesday. They will remember if they know that they are expected to do so. Keep track of who has played what. As adults, we are inclined to accept much that is unfair, perhaps a survival technique, perhaps absent-mindedness. To children, fair is a most important word. We, as teachers of children, dare not forget the importance they attach to this word.

2) Specific tasks, such as matching phrase lengths, must be selected or determined ahead. Prepare with your best non-verbal

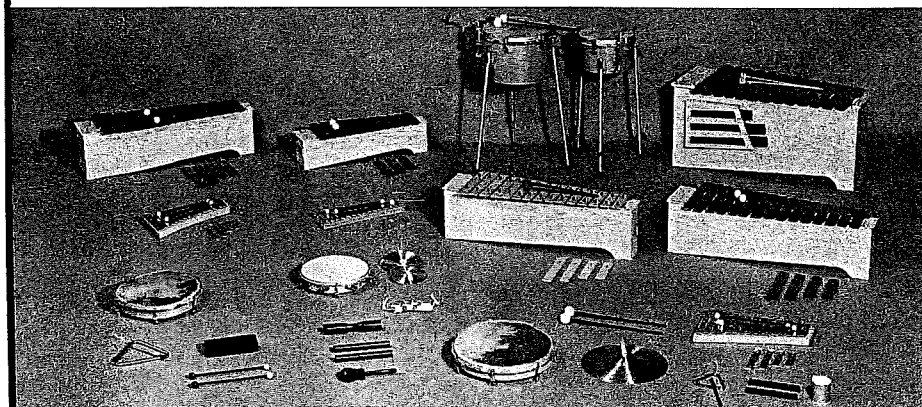
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## NAMES IN THE NEWS

It has come to our attention that **Tossi Aaron** was the first to dream of an AOSA Scholarship Fund, such as has now been established. Way back in 1970, Tossi made the first suggestion, which is now becoming a reality, thanks to the interest and concern of our membership.

**Mary Demick**, of Cobleskill, NY, reports a successful program with classroom teachers learning to play recorders and, later, teaching their own second grade classes, in an annual mini-course in the spring in preparation for school assemblies. Mary says: "This year the climax came in May when the whole school celebrated the Bicentennial with a parade through town to the Fairgrounds for a Field Day. Under the leadership of one of the classroom teachers, seventy-five second graders dressed in colonial costume paraded in marching band formation playing their recorders."

The Birmingham Creative Music Project, a Title III experimental project under the direction of **Lorna Dee Mistele**, announces a series of three workshops to be held during the year. **Lillian Yaross** came for a session on Creativity and Improvisation on September 30; On November 1, a special pair of workshops in Media, Animation, Music, and Film-making were presented by **Fred G. Attebury**, **John Prusak**, and **Bill Moran**. And on March 4 **Scott Ludwig**, **Bob Jed**, **Carolyn**

**Tower**, and **Connie Heidt** will conduct a session in Electronic Music. Workshops are free, and will all be held at Beverly School, Birmingham. Call or write Lorna Dee Mistele if you plan to attend.

The Editorial Committee of the AOSA has been enlarged, at the request of the board. Members are **Millie Burnett**, **Gin Ebinger**, **Elizabeth Nichols**, **Jake Postl**, **Don Slagel**, **Judy Thomas**, **Lillian Yaross** and the Editor, **Isabel Carley**. The committee is currently at work on a book of reprints from the first eight years of the *Echo*.

## Question Box, cont.

techniques. Body language is not just a current fad. A child unconsciously accepts or rejects with his entire body. He is also an adept reader of the body language of others, yours included. The teacher needs to develop a system of wordless communication. Children are "worded" to death, and they are experts at tuning out words. Body language involves more of the senses, more brain cells are in action, and can be more specific than our "verbal code."

3) Try working in a circle more often and be a part of that circle rather than an outsider imposing your own set of rules. Children have a natural talent for establishing the rules of the game, so why not put that talent to work?

4) Combine the little pieces from *The Schulwerk* with speech and movement groups to create a larger form or sequence. The class

can be divided into different groups, each group assigned a task to be worked out simultaneously while the teacher moves when and where needed. If the principal walks into the room at this particular moment, it will appear to be total chaos, so persuade the principal to make a return visit when you put it all together. That chaos will have been replaced by creative communication.

5) A word of caution — we tend to forget that each class of children comes from a different homeroom; the child coming from a highly regimented situation cannot handle the freedom, the chance to make a decision or a value judgement, inherent in Orff Schulwerk.

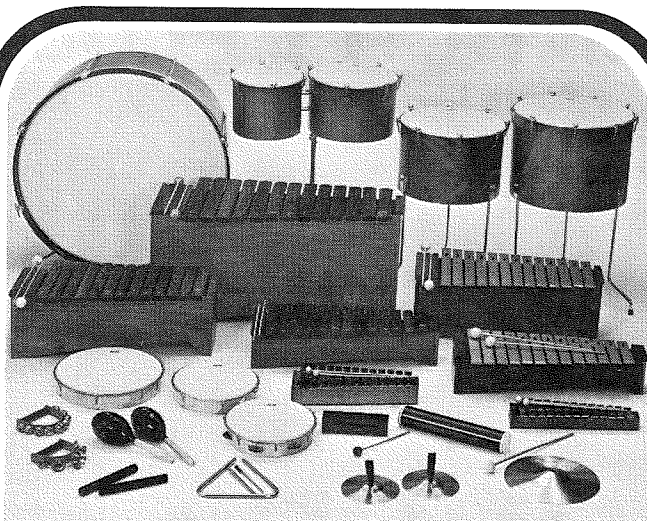
<sup>1</sup>Schafer, Murray R. *The Rhinoceros In The Classroom* (Universal Edition Canada Ltd. 1975)  
<sup>2</sup>ibid.

## COMMONSENSE RECORDER TEACHING, Stephen F. Goodyear, Belwin-Mills, 1970.

This is a book for teachers rather than students; a companion to the author's *New Recorder Tutor*. There is good material on the care and feeding of both instrument and player. The sequence of introducing notes is traditional, as is the emphasis on notation.

The author suggests that the conductor hold his baton like a clock hand in the early stages: at 12:00 play B; at 3:00, C; at 6:00, A, etc. Surely hand signals would be simpler.

Gin Ebinger



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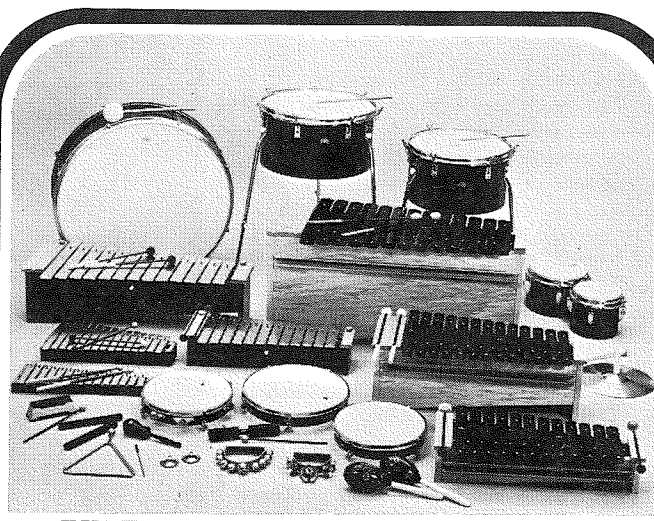
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## New Fires, cont.

### A River Opens Up

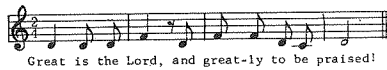
Based on *Living Word Curriculum, Gospel Light Publications, Lesson 4*

**INSTRUMENTS:** Bass Xylophone, Glockenspiel (or piano), Drum, Triangle, Wood block

**PARTICIPANTS:** Priest, ark of the Covenant, townspeople, two players of Orff instruments (or pianist) Narrator, and all other children

\*\*\*

A hanging cymbal rings to attract attention. The Bass Xylophone plays the following melody while the children sing the scripture verse:



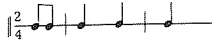
**Narrator:** "All the Israelites waited in their camp. They waited until Joshua told them it was time to cross the river."

(Tremolo on low D on BX, or steady drum beat during narration)

(Children chant the words, then clap the rhythm)

**Children:**

"But there is no bridge!"



"And there are no boats."



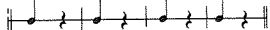
"We can't swim the Jordan!"



"No! No! No! (Stamp each word)"



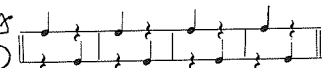
**Narrator:** "In the morning, the priest led the way to the river." Priest walks, playing the triangle:



"They carried the ark."

Priest repeats his rhythm, joined by the walking ark player:

**Priest:** 

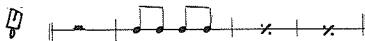


**Ark:** 



**Narrator:** "The people followed:"

The following pattern on the woodblock is added to the other two:



**Narrator:** "They came to the river." (glissando BX)

Children chant: "But there is no bridge, etc." (as above)

**Narrator:** "But as soon as the priests stepped to the river, God made the waters roll back (gliss, glock.) Now the priests went first. (See above pattern). They carried the ark (Above pattern). Then the men, women, children and animals crossed. (Above pattern). When everyone was safe on the other side, Joshua thanked God for the miracle."

Children sing scripture verse, as above, for Postlude,

Hanging Cymbal ends the story.

## SAFARI

*A Musical Adventure by KONNIE KOONCE SALIBA*

The suggested lessons in this book offer ideas in the areas of speaking, singing, moving, playing instruments and improvising, and the element common to each of these is ensemble. Being able to unify and create ensemble is one factor that makes teaching music such an essential ingredient in today's changing curriculum, and if a music teacher plans carefully he or she can probably accomplish this more effectively and in less time than can any other teacher.

\$3.00 per copy

## FIRST TASTE OF TELEMANN

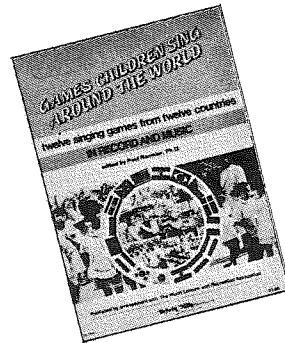
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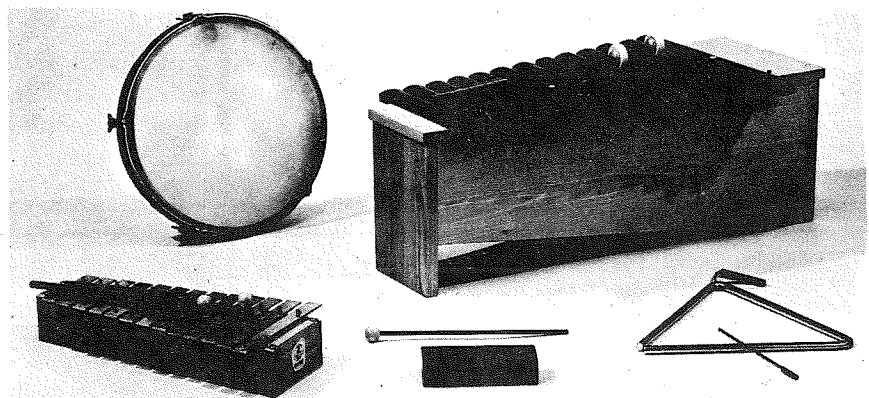
Collection created by the World Leisure and Recreation Association with its cooperating international members and affiliates, and edited by Paul Ramsier, Ph.D., Professor of Music Education –Adjunct, New York University.

The game-songs of this collection are among the most characteristic examples from various countries. Most of these game-songs have been around for generations, and we know that a few have remained remarkably intact for several centuries.

Contents includes songs (in English as well as the language of the country) from Greece, Korea, Philippines, Poland, Puerto Rico, Switzerland, Belgium, Brazil, Cyprus, England, Finland, France.

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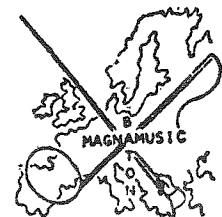
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## BOOK REVIEWS

### **METRIC LANGUAGE: RHYTHMIC READING** — a resource book for elementary classroom teachers, Ruth P. Hamm, Belwin-Mills, 1975.

The classroom teacher who wants to use the Orff approach in her curricular work is often hesitant about using melody, but she can work with words, with movement, with rhythm in many forms, even when she is fearful at the thought of singing or using the melodic instruments.

Mrs. Hamm has written for that teacher. Melody is indeed a possible extension of the activities in this book, but it is not necessary. Language arts teachers at all elementary grade levels will find much to excite them.

Using generally fine material, the author gives explicit instructions for its full exploitation, working with dynamics, mood, form, pitch, and tempo in speech exercises. The poems she has chosen are sound- and movement- evocative.

With these poems and suggestions for their use, one can experiment interestingly with phrase length, building of tension within a phrase, rhyming words, creating new sounding nonsense words, discrimination of vowel sounds, onomatopoeia, alliteration, building new texts within a given category, dramatic activity, colorful language, descriptive words, contrasting ideas, general vocabulary development.

Could the Orff-oriented classroom teacher ask for more?  
Gin Ebinger

### **SAFARI, Konnie K. Saliba, Belwin-Mills, \$3.00**

This collection of thirteen songs is intended as a means of providing "adventurous expeditions" in music classes. The author's fine pedagogical ability is evident in the detailed teaching notes. Conceptual teaching is repeatedly emphasized. The songs span a wide range of appeal and difficulty. Suggestions are given for reduction in instrumentation for younger students and for teachers who work with a limited number of instruments. The ideas given for visual aids are both interesting and workable, and the instrumental preparations are well thought out.

I would like to see more opportunity for imaginative movement on the part of the student and less in the way of specific directions. Adventurous teachers will enjoy stretching the given materials. For example, I find it interesting to try "It's a Brand New Day" as a three voice canon, since the third and fourth phrases are in unison. The resulting twelve measure song form creates a new challenge for accompanying movement and provides an experience in dealing with unbalanced phrasing. When a particular song or lyric does not appeal to a teacher, the teaching suggestions need not be ignored, since they may be transferred to materials of one's own choice. Congratulations to Konnie for encouraging teachers to assess the adventure in their music classes, and for inspiring careful planning for future musical safaris.  
Sister Marcia Lunz

### **THE PSYCHOLOGY OF MUSIC TEACHING,** by Edwin Gordon, Prentice-Hall, 1971. \$4.95

Music educators constantly seek answers to these questions: What is the evidence in "heredity-versus-environment" theories of musical aptitude? How relevant are socio-economic factors? Is there a distinct correlation between intelligence and "Music Aptitude Profiles"? In his first chapter Edwin Gordon discusses several specific tests and their processes for measuring. From accumulated data he concludes that scores which show instability of second and third graders over periods of repeated testing indicate that *early musical training influences musical aptitude*, but that there is no improvement after grade four.

From a myriad of sources Dr. Gordon analyzes rhythmic and tonal learning for most efficient teaching, stressing the need for recognition of several levels of ability and experience in each classroom. Lowell Mason's concept of "sound before sign" is as relevant today as ever, and invites activities for aural perception and kinesthetic reaction. Advising the introduction of rhythmic reading before melodic notation is introduced, Gordon offers a set of eight basic rhythm patterns for musical neophytes. He also recommends notating echo phrases, chants and familiar melodies, plus experience with dialogues and rounds. Music literacy, like language, should develop in a cyclic fashion. Performance has proven that "the memorization of time values is **not** as important as the PROCESS OF READING."

In the chapter on tonal learning the author outlines a logical sequence of intervallic study, and reports that songs in children's song anthologies are still too extreme in range after thirty years of the identical criticism. Problems of non-singers of all ages are discussed along with a number of remedial ideas which have proven successful.

The doubts and failures surrounding the traditional teaching of "music appreciation" in our schools are candidly aired, particularly in general music programs. Gordon firmly

recommends that the study of instrumental music follow music readiness, **after** the child can sing in tune and perform with stability of tempo and a secure sense of meter. He urges also that students gain facility on rhythmic instruments before attempting pitched ones. In support of Bruner's conceptual application as more important than acquisition of information, Gordon defines the role of the music teacher in an appropriate structuring of subject matter, providing for readiness for learning and for motivating students to learn." Finally, he suggests guidelines for testing musical achievement either through test batteries already formulated or from the teacher's own behavioral objectives.

What are the implications of these current learning theories for concerned caring music teachers? It is always reassuring to read a book which supports one's own educational premises. Readers will be grateful for the perspective Dr. Gordon has achieved in surveying, evaluating and collating these vital educational data from considerable and impressive sources. It would appear that Orff teachers are on the right track, but, within the covers of this succinct paperback, they can still discover much to assist them in developing sequences for teaching. It should be a useful reference for all of us.

Elizabeth Nichols

## **BACK ISSUES** **of the Echo**

Volumes 2, 3, 4, 5, 6, and 7 of the Echo are still available in toto for \$4.50 each. Volumes 1 and 8 are incomplete. Two issues are available for \$3.50. Some supplements are still available for .60 apiece: Arnold Walter, O/S in American Education; Carl Orff, O/S Past and Future; Werner Thomas' Orff's Schulwerk; Dr. Zipper, Proliferation of O/S. Extra copies of the Guidelines are available at \$1.00 each. Order from AOSA headquarters, P.O. Box 18495, Cleveland Heights, OH 44118.

THE ORFF ECHO  
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Brasstown, N.C. 28902

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