

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



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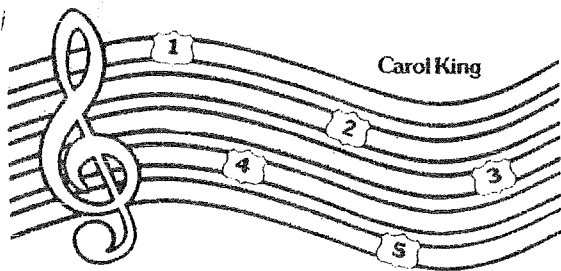
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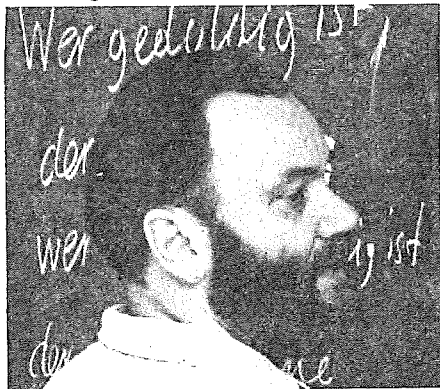
St. Louis Conference Nov. 2-5

by Rida Davis

AOSA Publicity Chairman

"Meet Me in St. Louie!" Do it! You'll be glad you did if you join the AOSA for 3 1/2 days of inspirational sessions and fun-filled activities November 2-5, 1978 at the Chase Park Plaza Hotel in St. Louis.

Headlining the AOSA's twelfth annual conference will be Professor Wilhelm Keller of the Orff Institute in Salzburg, who will share his expertise in music therapy as well as his knowledge of the later Schulwerk volumes.



Prof. Wilhelm Keller

Other headliners are Phyllis Weikart, a folk dance specialist; Mr. and Mrs. Clive Robbins from the New York School for the Deaf, who will demonstrate aural and manual training with groups of deaf children; and special attraction - the Ozark Folk Festival with Jimmy Driftwood. These stars of mountain music, with their ballads, sea chanteys, play-parties, and folk dances will have conference participants singing, dancing, and listening to music of the Ozark region, with such unusual instruments as the leaf, pickin' bow, dobro, and jawbone.

An extremely wide selection of multi-choice sessions by Orff teachers from all parts of the country will also be presented. Well-known clinicians such as Marshia Beck, Isabel Carley, Mary Ann Cummins, Pat Durst, Virginia Ebinger, Avon Gillespie, Elizabeth Hutcherson, Claire Levine, Marcia Lunz, Shirley McRae, Laura Neumeyer, Marion O'Connell, Jacobeth Postl, Lucy Prince, Betty Ann Ramseth, Sue Russell, Konnie Saliba, Jack Stevenson, Mary Stringham, Roberta Sweet, and Brigitte Warner will lead these sessions.

Topics include beginning and intermediate Orff process; American folk songs through the music of Aaron Copland; using jazz in Orff teaching; early development stages in musical sensitivity with infants; early childhood; beginning intermediate and advanced recorder playing; piano improvisation; liturgy for Christmas; Dalcroze techniques; music for the deaf child; repertoire

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Notes From A Visit With Carl Orff January 19, 1977

Jane Frazee

Orff's house lies on the outskirts of Diessen, a small Bavarian village not far from Munich. The labyrinth of tiny streets and unexpected turns heightened my anticipation of our arrival, some three hours after our departure from Salzburg. The end of the long private road revealed that neither site nor buildings was imposing; my general impression was, rather, of a comfortable farmhouse surrounded by tall pines situated in gently rolling countryside. We were warmly greeted, outside, in the falling snow, by Gunild Keetman, our hostess for the day. After courtesies were exchanged, she led me straight through the house, (quick glances disclosed a rather comfortable, unostentatious interior) to a vine-covered walk which led to the converted stable that is Carl Orff's studio.

Japanese rattles and gongs lined the foyer to the first floor "Secretariat." Inside, the secretary's desk was completely surrounded by shelves and cupboards overflowing with instruments. A suspended Japanese drum caught my attention among the array of primitive drums, rattles, and gongs. Keetman explained that its purpose was to call worshipers to service; its resonance guaranteed that they had no excuse for absence! I was especially touched to see the collection of instruments from the old Guenterschule² days: rather crude xylophones of various sizes and shapes, some brass bells, and—how remarkable that they have survived at all—a simple set of water glasses, marked for pitch.

The second floor is Orff's working room. I entered it with a variety of sensations: curiosity, pleasure, apprehension, and respect. Before I could sort out my feelings and absorb the surroundings, Keetman approached with a soft package under her arm. "I want you to have something of myself," she smiled as she thrust a floral-papered, blue-ribboned treasure into my hands. Because she seemed not fully to understand my stunned response to her generosity, I made an attempt to explain that she had already given me one of the great gifts of my life in the Schulwerk. But I accepted her present: a striped, fringed shawl, in hand woven wool carded and dyed by Keetman herself. I was deeply moved by the innocence, modesty, and kindness of this diminutive woman, who has given her enormous talent and energy to the Schulwerk for over fifty years.

I was to experience the same kind of heightened awareness and pleasure many times in the hours that followed. Keetman suggested a look around the studio, an opportunity which I greedily seized. A large window framed two bulky facing desks at one end of the room; the window ledge was covered with rocks and crystals which Orff had collected. Such reminiscences of a musical lifetime as letters, photographs, and concert notices



Jan. 77 Carl Orff

littered the desk-tops. Some of this material will find its way into the autobiography of Carl Orff, now in preparation.³

One shelf-lined wall held books and a rather sparse collection of recordings. Among the composers represented were Bach (**St. John Passion**), Richard Strauss (**Der Rosenkavalier**), Bartok, Berlioz, and Penderecki, but, a nice touch of modesty here, no Orff. Scores filled the opposite wall. We searched in vain for an original **Carmina Burana**. The music rack on the old grand piano (the piano on which **Carmina** was composed,) held a sheaf of new Orff pieces: song settings of texts by Berthold Brecht. Under the piano were several examples of the early cradle-style xylophones which Maendler produced for Orff in the 1920's.⁴

Because I had been told that the eighty-two year old composer was recovering from the flu, I was little prepared for the large figure striding across the floor, arms outstretched, and the enormous hands pressing mine in welcome. My previously memorized German greeting was forgotten; I was able to utter little more than a very American "hi" in my awe-struck state. Dr. Hermann Regner, Director of the Orff Institute, joined the group as Orff ushered us to a small table and expressed regrets for the absence of his wife, who was recuperating from minor surgery in the hospital. I listened politely to the Institute business which followed, but the attempt to grasp something of the spirit of the man himself was preeminent in my thoughts.

Lunch was announced. Keetman led our procession to the dining room, along the walk bordering the snow-covered garden, through the hallway, with giant steps over a huge sheep dog (das Hundeleben, thought I) asleep

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From the Editor's Desk

With this issue, the first of our eleventh year of publication, we move to a larger magazine format which reflects the larger scope the Orff movement in America has attained in the interim. You will find a few conspicuous changes, the most obvious of which are the cover design by New York artist Frances Scott and the colored centerfold which makes its debut with Judy Thomas' Departure Points in this issue. The winter issue will feature Don Slagel's centerfold, which will be as much of a surprise to me as to you, and the spring issue will contain Gin Ebinger's materials reflecting American Indian life and culture. Each one will be unique, a reflection of the interests and personality of the current centerfold editor, but they will have in common an emphasis on the practical applications of Orff techniques in the classroom, and are designed to be lifted out of the magazine and used separately, if you choose. Each member of the Editorial committee will have a turn. Please let us know your reactions so that we can tailor the middle pages to match your needs and interests as much as possible.

With one exception, established columns will continue in the new magazine: Elizabeth Nichols will remain the News Editor, in charge of Names in the News and Chapter News; Jake Postl will continue her series of Guideposts; Don Slagel will be responsible for the Bookshelf; Judy Thomas will continue to solicit and edit contributions to her Celebrations column; and Gin Ebinger will accept reports on the use of Orff techniques in the classroom. Millie Burnett's column on Early Childhood will be discontinued in favor of special articles in that area.

With the new format, we are hoping to use more photos and graphics, but for these we need to have your contributions. We are planning area news pages, so that there can be more than just a passing mention of some of your most interesting activities, and for these we will need an assortment of photos and drawings and, perhaps, cartoons. Please send in those you'd like to share, either to me or to your regional representative.

Isabel Carley

Letters to the Editor

July 1, 1978
112 S. Clinton
Oak Park, Ill. 60302

The Orff Echo
Isabel Carley, Editor
Brasstown, North Carolina 28902

Dear Ms. Carley:

This letter is just to let you know how much I enjoyed reading your article "Concerning Rabbits" in the spring issue of the **Echo**. I couldn't agree with you more, and you said it beautifully!

I haven't been to that many workshops, but I was quite bothered by all that you mentioned concerning pre-cut, pre-packaged performances. Now that I have opened my Orff school, I am even more aware of how far away these performances are from what really goes on, and what is truly accomplished. If the participating teachers are lacking in imagination and the ability to encourage improvisation from their students, they are not going to be much better off after most of the workshops. They take wild notes for song ideas, rather than absorbing concepts, and seem to want to participate on the basis of their performing skill.

There is much to be learned from each clinician's ability, but I have the feeling that most of them feel bound to end a session with a charming product over which everyone will nod approvingly, instead of creating more insight into developing musical concepts.

I'm glad to know that I am not alone when I can't seem to work up the enthusiasm over these performances that other do.

Sincerely,
Louise Austin

University of Louisville
Louisville, KY 40222
May 24, 1978

Dear Isabel,

Your article about rabbits was excellent. We so need to be reminded of this. I'm afraid many of our young teachers get wrong impressions from all these pre-composed pieces that are reconstructed for us at most of our sessions. One of my favorite protégés called only yesterday to ask if I'd help her select some choral material suitable for "Orff" settings that she could arrange to present on Christmas and spring programs next year. I had just finished your article and I said or repeated your words to her - if she composes it and **teaches her** composition to the children, it may be beautiful and it may be fun, and it may even sound like Orff - but it won't be Schulwerk.

We are really getting an abundance of material available now, and there is a tendency for people simply to teach these pieces to the exclusion of working things out with the children. I would still like to see a clinician walk into one of our great halls with a bouquet of cut flowers, an assortment of colorful and odd-shaped sea shells, an American flag, or maybe just a poem - and end up an hour later with our own unique piece, or, perhaps better, pieces.

Let me tell you about a workshop I did at Morehead State University on Derby weekend: The first two sessions started at point 0, really, and we used pre-constructed material for the most part, with openings left for improvisations and new touches, since they had to have models to work from. In the last session I used these five areas as points of departure (from Dr. Regner?):

1. Music to be danced to
2. A dance for which music is to be made

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ABOUT IMPROVISATION*

Isabel McNeill Carley

Improvisation is the heart of the Orff approach, improvisation in speech, in movement, in melody, in instrumental play, and not least, in the art of teaching. Orff himself claims this emphasis on improvisation as a unique characteristic of his way of teaching music, an essential part of the process of learning and making music. This emphasis on improvisation, on individual invention, on finding new ways of solving specific problems, is completely in tune with the latest findings and recommendations of our most distinguished and influential psychologists. Abraham Maslow† states, for instance; "We must teach (students) to be creative persons, at least in the sense of being able to confront novelty, to improvise . . . We need a new kind of human being . . . who feels strong and courageous and trusting enough to trust himself in the present situation, to handle the problem well in an improvising way, without previous preparation, if need be." In an age of rapid change like ours, children need to learn flexibility, independence of thought, faith in their own ideas, and the courage to try and fail and adjust and change until satisfactory solutions are found. There is no surer way than through regular lessons in improvisation.

One of the problems we music teachers confront is the product orientation of our culture, and of traditional music education with its emphasis on performance instead of curriculum. Music has too often been reduced to the level of entertainment, not taken seriously as an essential part of education even by those who teach it. Music teachers who espouse the Orff approach recognize the importance of immediacy, of discovery, of total involvement, of complete concentration on the present synthesis and application, of invention and development. We have Orff to thank for working out simple techniques for teaching improvisation in our classrooms day after day through which we can lead our students to a life-long understanding and enjoyment of music, in whatever direction they choose to go after they leave us.

A basic feeling for pulse, developed through movement and rhythmic play with speech, body rhythms, and unpitched percussion instruments, and a recognition of pattern, developed through echo play and listening games, underlie our first lessons in improvisation. Improvisation begins with imitation, whatever the age of the students, since aural memory must be developed before a child can distinguish between identical and different patterns and phrases. It depends too on familiarity with good models, such as Orff and Keetman have provided us, and at least a basic vocabulary of appropriate techniques learned from this first repertoire. In the beginning, improvisation may mean only adding a word or a

line to make a new verse for a favorite song, or finding a word to match a familiar rhythm pattern. It may mean finding a new body rhythm ostinato to accompany a favorite rhyme, and leading the class with one's own chosen way of saying it, at a tempo and dynamic level that reinforce one's own interpretation. It may mean using rhythms abstracted from word patterns in new combinations and transferring them to rhythm instruments to make longer forms. It may mean finding one's own way of moving to match a poem or a song or a rhythm pattern played by teacher or classmate. The possibilities are literally endless, even at this initial stage, and as new skills develop, still more possibilities are added. In improvisation real choices must be made continually, and taste is gradually developed as more and more satisfying matches are made between materials to be used and their realizations. The same material will never come out the same in two different classes, or in the hands of two different individuals or groups, or, indeed, with the same person on two different occasions. There is always room for innovation, for experimentation, so that repetition provides the opportunity for change, for improvement. The work of construction, of playing with the elements of music, is never finished.

This kind of immediacy, of freedom to explore and fail and try again until something real and relevant is discovered and worked out, depends on the atmosphere in the classroom. Where there is tension and impatience, confidence evaporates. Success in improvisation lessons and exercises comes from careful planning and patient encouragement. First steps are bound to be halting, but unless these first steps are accepted and encouraged, the whole world of improvisation may be closed to the child for the rest of his life. The climate of the classroom is the teacher's responsibility. Sometimes the establishment of a comfortable climate for growth is made more difficult for a particular class because of tension in the home room from which they come. Sometimes a class comes into music from the playground with such intense animosity brewing between two children that the whole class is upset. It is not an easy task to establish and maintain the emotional atmosphere that nourishes creative work, but it is essential. Improvisation can be one of our surest means of maintaining a healthy atmosphere in the classroom by affording our students constructive emotional outlets, challenges custom-tailored to their own abilities, and group recognition.

A hazard of our own making is our desire for conspicuous progress in our classes. In the beginning, progress in improvisation is often discouragingly slow. It takes children brought up on background music or music as entertainment a long time to hear and think music, particularly if there has been no music-making at home. We grow impatient and sub-

stitute our own ideas for theirs, allowing them only the task of putting together the ideas we have worked out by ourselves. This is a pretense at improvisation, a travesty of the real thing.

Every music class, every demonstration, every workshop session, should include some opportunity for improvisation, no matter how short. It is essential that each class find something of its very own to use and share and develop in its own way, no matter how simple it may be. Unless time is regularly given to improvisation, the class will conclude that it is not important, that music really means only music in print. How we spend our music time makes our priorities clear.

It is then, of the utmost importance for the teacher to be at ease with the whole idea of improvisation and skilled enough to improvise spontaneously in as many different ways as possible, using this skill freely in class, and continuing to work on whatever areas are weak. We need also to cultivate our own flexibility, to be ready to abandon our careful plans when new ideas from the class are suggested, even though we're eager to hear our own ideas, and find them more satisfying. Sometimes the new idea doesn't work out. It is important for the children to find this out for themselves. They need to learn what **won't** work as well as what will. Indeed, one of the main lessons we can learn from improvisation is to make use of our mistakes without interrupting or starting over. The more we improvise, the fewer mistakes there will be. This kind of experimentation takes time and careful guidance from the teacher, both in the choice of assignments and in the kind of evaluation that is made when the job is done. Each assignment must be clear, within definite limits if it is to be fulfilled successfully. Time must be allowed to complete the job without interruption or criticism, and when it is finished, peer criticism may mean far more than even the most sensitive and considerate criticism from the teacher, although our questions can direct the children's attention to both the strengths and weaknesses of their improvisation.

No one can improvise until he is ready, and different students with the same preparation and training are ready at very different times. It is largely a psychological problem, dependent on their feeling at ease enough to concentrate on the immediate task without distraction. It is, therefore, extremely important to let them volunteer for solo assignments when they feel ready, and to allow them to "pass" until they do. First lessons in improvisation, then, must be designed to build confidence and to ensure success. Responses by the whole class or by a group are asked when any new stage is reached, even when the result may be too thick for individual responses to be heard. The process from group to solo improvisation is gradual, and

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* Reprinted with permission from *Music for Children*, Orff-Schulwerk, American Edition, Book 3, Schott Music Corp. 1978.

IMPROVISATION cont'd.

lessons need to allow for both. The most confident and inventive students have their off days and they need the discipline of group work, too. We teachers need to beware of falling into the habit of giving the same students the demanding assignments time after time when there are others in the class ready for the new challenge, increasingly frustrated at being denied the opportunity of trying their wings.

There are essentially four kinds of improvisation which concern us here. The first is free exploration, which can best be allowed for in speech play, movement lessons, and spontaneous instrumental play, where instruments can be left out for children to use in their free time. Children enjoy using vocal sounds of all kinds, making up nonsense words, playing with range and timbre, both in speech and chant. Melodic improvisation can be introduced through chanting greetings, instructions, rhymes and stories, and encouraging the children to reply in kind. The more the teacher sings, the more the class will sing. Very often vocal and movement play go spontaneously together as they do on the playground. Children love to explore movement, and there are many ways of stimulating such exploration in the classroom, particularly through mirror play, exercises with individual body parts, and simple movements like walking, running, galloping, skipping and hopping.

The second kind of improvisation involves immediate participation in a given task, a task for which the class is ready and which they can accomplish then and there as soon as the assignment is clear. It need not be remembered or repeated. This stage is reached as soon as the class has learned some basic vocabulary by echoing the teacher, whatever the medium. Possibilities are soon extended with Question-Answer techniques. For instance, a class might be asked to improvise Question-Answer phrases in sets of four all around the class using notes of the G pentatonic scale with E as the tonal center, over a supporting bass xylophone pattern, like this:

Soon the assignment can be made more challenging by asking the first person in each set to repeat his question, making an A B A C form like this:

A particularly successful tune may then be used as a Rondo Theme, with improvised episodes by volunteers using a great variety of possibilities, — perhaps a 4-phrase Body-Rhythm section over a group ostinato, a hand drum solo or duet, a xylophone conversation over a guitar bordun, and a recorder Q-A form with BX accompaniment. Introductions and interludes, accompaniment for the theme and contrasting patterns to support the intervening episodes, may be added. Movement may be worked out for the theme, and improvised by a soloist or small group during the episodes, whatever the length of the final rondo.

At this point we begin to move over into the third kind of improvisation, where different groups have different assignments to work out by themselves and bring back to class. Now they must remember what they've done, and be able to reproduce it in public, even after the interruption of hearing another group doing something entirely different. Such assignments take time, and much personal attention and encouragement from the teacher. If they are to prove successful, they must be carefully tailored to each group. Texts and dramatic situations give them something to hold onto, and a framework for a longer structure. Even very different sections can be happily joined together in a carnival or a circus. Folk and fairy tales provide endless possibilities for group work. In *Red Riding Hood*, for instance, one group could be assigned an overture; another, the scene with the mother and child, preparing for the journey; another, *Red Riding Hood's* walk through the forest and her encounter with the wolf; another, the scene at grandmother's cottage; another, the postlude.

The fourth kind of improvisation involves the whole class in much longer forms, and includes a great variety of techniques which have been learned through experience in the other three. In the beginning, specific assignments to small groups and individuals may be necessary, once the underlying "carpet of sound" has been built up, but as time goes on, more leeway may be allowed for spontaneous solo improvisation and group response. Over the entire instrumentarium, vocal and choral improvisation and recorders are most effective. Melodies may be echoed by the group, or followed immediately, if the leader uses hand signs. Soloists may subside into ostinati when their inspiration runs dry, alert to respond to the next solo flight. Contrasting sections develop, some vocal, some instrumental, with contrasting dynamics and mood, with sensitive and unobtrusive leadership and a group that is comfortable with each other. The possibilities and delights are endless, once the group arrives at a stage of musical sensitivity that it is possible at all.

Whether we are working with speech, body rhythms, instruments, singing, recorders, or movement, the same basic teaching techniques apply. Lessons in improvisation begin with imitation, with echo play. The teacher is the leader at first, and the whole class responds until some basic techniques and rhythmic "building blocks" have been established. Then a child may volunteer to lead the class, to take the teacher's role for a given number of phrases. It is here that real invention first comes into play as he chooses patterns for the whole class to echo. The next stage is for the teacher to ask for individual volunteers to echo his phrases. Then, again, a volunteer assumes the teacher's role, and plays phrases for volunteer soloists to echo. Soon the teacher can give individual patterns tailored for each student in turn around the class, leaving out if necessary, those who are still too insecure to take their turns. Finally, everyone in the class is ready to participate in either role. It is in such lessons that the teacher discovers exactly where each class is, musically speaking, and where each individual student is in his own musical development. The teacher's role becomes increasingly demanding as the class progresses, since he must be prepared either to repeat his last phrase, if necessary, for the whole class to echo, or to go on to the next student without breaking the rhythm, with a phrase designed just for him.

The same very gradual procedure is followed at each successive stage. In Question-Answer work, for instance, the whole class is immediately involved in answering the teacher's question all together, to build confidence; later, in asking a pre-arranged question for volunteer soloists to answer; or in playing a pre-arranged answer

Conference, cont'd.

from volumes 2-5 of the Schulwerk; and ethnic music and the Schulwerk.

What an incredible array of ideas and experiences await those who believe in music for children!

But that's not all! Special events will include a session on choral development by Dr. Kenneth Billups, a 2-hour concert by the Ozark Folk Festival, and a performance at the conference banquet on Saturday night by the famous St. Louis Jazz Quartet.



JIMMY DRIFTWOOD

So run out right away and charter your flights, buy your bus or train tickets, and arrange your car pools! "See You in St. Louis!"

For more information write to AOSA, Department of Music, Cleveland State University, Cleveland, Ohio 44115.

HIGHER EDUCATION

Within the context of their role in music education, California State University, Northridge, is offering a course in Non-Western Music Traditions, to be taught by **Mary Stringham**.

Millie Burnett has recently accepted the position of assistant professor of music education at California State University, Los Angeles, where she will teach Orff Schulwerk, music for early childhood and methods courses for both elementary education and music majors.

During the summer **Joy Engbretson**, Detroit, was the music consultant for a "language encounter" class at Oakland University, where she utilized Orff techniques and folk dance with language related materials.

Teaching and directing the University's collegium/recorder consort this year at Memphis State is **Carol King**.

Dick Stromberg, Director of Grandview College's Orff Certification Program, included instruction in guitar and dulcimer in last summer's course.

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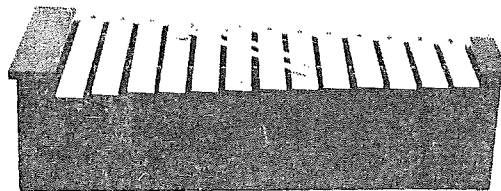
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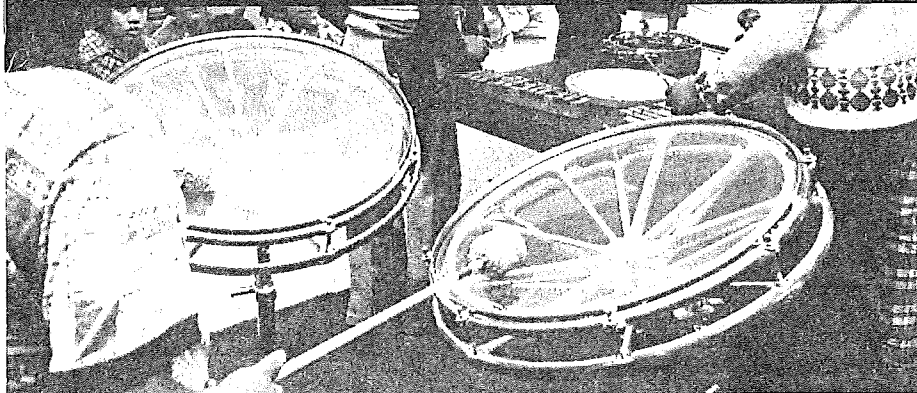
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A Visit With Orff, continued

in the doorway. My initial impressions of simplicity of style were reinforced by the blue-carpeted, white-walled dining room. The paintings here and in the adjoining living room surprised me; instead of the primitive and bold work I expected, gentle landscapes and formal portraits (in the direct, objective style of Holbein) lined the walls.

Lunch was a bit of a contest to get the food from my plate to my mouth while at the same time giving my undivided attention to Orff, seated at the head of the table on my right. We four were joined at the plain, rectangular, wooden table by Christina, our driver from the Institute, Orff's secretary, and two cats. Orff's favorite received considerable attention in the way of strokes, pats, and contributions from his plate. The matter of food seemed one of considerable indifference to Orff. He ate most of what was offered quickly, as if to get on to more interesting matters as soon as possible. Important conversation followed dessert and was initiated by Orff, who wanted to know the nature of my work in the United States. I reported on the vitality of the American Orff-Schulwerk Association and the growth of summer courses.⁵ Learning that I taught in a university, he lamented the scanty knowledge of music literature of today's college students and the stifling effect of technology on the young. Technology, he felt, limited opportunities for children to explore on their own. He remembered playing piano four-hands with his mother and wondered whether children still have opportunities to do that. But his tone didn't remain somber for long. His playful blue eyes, quick smile, and restless hands disclosed a personality much more suited to high spirited good humor and laughter than to pessimism. He relished telling anecdotes of children which commented on his age. One that particularly delighted him was a greeting by the grandson of one of his friends after a concert: "Ah, Doctor Orff, I am surprised to find you still alive."

As might be expected my first questions concerned the Schulwerk. His modest responses clearly revealed the magnanimous spirit of a most humane man.⁶

CO: The Schulwerk was not my discovery. It had been with us - in the air, so to speak - all along.

JF: But you made the synthesis of the elements?

CO: I only realized that music taught from the composer's point of view was too contemporary. For example, the Dalcroze piano works are Swiss music-hall pieces, and, therefore, not closely related to the world of children.

JF: Your contribution was, then, to find a style suitable for children?

CO: Pedagogy is like a river. As it flows, principles continue to be rediscovered. One can't interfere with the flow of these ideas or contain them in any way.

JF: How do you view an Orff-Kodaly marriage?

CO: The Kodaly system is unique to Hungarian folk music and the particular

rhythms of the language. Combining Orff and Kodaly in Europe is like washing a red shirt together with white pants. Each loses its vivid brilliance in the blend.

JF: What about the use of electronic sounds and synthesizers as musical resources for children?

CO: The more the instrument does for you, the less opportunity you have to explore and control it. (He illustrated this point by dropping my little finger on an imaginary key to produce a fortissimo full organ sound).

JF: Are you still writing pieces for children?

CO: No, I think that should be done by younger people who are closer to the age and whose memories of their own childhood remain vivid.

JF: What is your favorite Orff composition?

CO: Who knows what will last? Ten years may be a full lifetime for some compositions.

JF: What about the *Carmina*?

CO: I'm happy that the music brought life to that wonderful poetry.

JF: What about setting a classic Greek drama with electronic devices?

CO: It won't hurt the story any.

JF: How did you arrive at your compositional style?

CO: I wanted to compose as I had been taught, but I found that I had to rediscover the roots. I learned that music is made with the drum, the flute, and the xylophone; all of the sophisticated instruments are elaborations of these. I had an early interest in the ancient Iberian influence on Picasso which illustrated a return to the roots and which was very stimulating to me.⁷ For me, twentieth century music is degenerate. I want my music to be universal, objective in contrast to the personal, subjective quality of, for example, Alban Berg's "Lulu" and *Wozzeck*". I like to communicate with masses of people, not with their heads, but with their souls. We always must return to the roots for rebirth.

⁵This visit was arranged through the courtesy of the Director of the Orff Institute, Salzburg, Dr. Hermann Regner. I am greatly indebted to him for arranging the trip and for acting as translator throughout the day.

⁶A school for gymnastics, music, and dance founded in 1924 by Carl Orff and Dorothee Guenther.

⁷The publicity flyer for this project reads, "This eight volume set provides an in-depth study, with supporting documentation, musical examples, and illustrations, of the life and works of an interesting 20th century humanist-composer, Carl Orff."

⁸Photographs of these instruments can be seen in *Carl Orff Und Sein Werk*, Tutzing: Verlegt bei Hans Schneider, 1977, p. 108.

⁹He later told me that he wished he could embrace the 5000 Orff teachers in the U.S., but "I fear I would become quite tired."

¹⁰The transcript, taken from my notes, represents the essence of our conversation as translated by Dr. Regner. We later regretted having made no tape of the interview.

¹¹See Picasso: *Les Femmes d'Alger*, 1907

Thoughts On Conferences

Mary Stringham
Santa Monica, CA

On November 2, we will be assembling once more for our national conference, this time in St. Louis. The local chapter has worked diligently for the past year, preparing for us their warmest hospitality. Members from the farthest corners of the U.S., together with foreign visitors, industry representatives, and local guests involved in education will gather to observe the "state of the art", — what Orff-Schulwerk is today in the United States, among our own teachers and children.

Most of those who attend a conference receive a great lift in morale. They leave with new ideas and renewed motivation, having had opportunity to learn themselves through the Orff pedagogical process and to exchange teaching ideas with old and new friends. Some are disappointed; they come expecting conference sessions to speak to their own particular needs and are let down when for one reason or another it doesn't happen. Perhaps titles were misleading; or, because of late registration, the desired sessions were closed; or the schedule was too slow, or too hectic. Many factors enter in.

Before we go to St. Louis—and by now you have all received the Conference Call announcing the exciting events that await us there—I would like to share some thoughts about our conferences generally, based on consideration of and reactions to last year's conference in Washington.

AOSA conferences now are large. We have a substantial membership attendance plus many visitors from the local area. Registration last year was the largest ever, 1154 for the four days. This means that the feeling of intimacy, of knowing or recognizing most of the people there, is largely gone. "Orffers" are warm, friendly, outgoing people, which greatly offsets this problem, but nonetheless it exists.

Related to this situation is space: "Orffers" want to participate. We all know that in Schulwerk one must experience a new learning before attempting to pass it along to children, and the conference has been a golden opportunity for doing this. Hotels, however, have guidelines on the amount of space they allot according to the number of guest rooms used, and what an AOSA Conference could ideally use is far more than the normal allotment, so a compromise must be worked out, and the conference planners must do the best they can with the space available. Why not find another hotel? The host chapter spends considerable time assessing the various hotels at their disposal and deciding on the one most suitable **from all standpoints**, not only in relation to session space. Factors such as room and food prices, availability and charges for exhibit space, desirability of location, and many more, must be carefully weighed. Why not hold it at a university, as we used to do? We are simply too

YOU, AND THE NEW COPYRIGHT LAW

Jean F. Wilmouth, Jr.
Pittsburgh, PA

The new Copyright Law which became fully effective on January 1, 1978, should be taken very seriously, not only for the protection of composers, authors and publishers, but also for the public, which enjoys the fruits of these protected works of creativity. On the nineteenth day of October 1976, President Gerald R. Ford signed the nation's first comprehensive revision of our Copyright Law since 1909. This new law, though it provided for a transitional year in 1977, is now the "Law of the Land" and the excuse that "I'm duplicating for educational purposes" or "I didn't know I was doing anything illegal" will no longer be, (nor ever was), a valid excuse. The new Copyright Law is quite explicit and lengthy. This law must be understood by music educators, both to improve their teaching, and to protect themselves and their schools from incurring liability, or subjecting themselves to the possibility of being sued.

There are significant changes in the law such as: the limits on "fair use" of copyrighted material, the guidelines which were incorporated into the report language accompanying the law, and a description of how to obtain permission to duplicate copyrighted materials where the duplication would go beyond "fair use." The duration of the copyright has also been changed. For works already under statutory protection, the new law retains the present term of copyright of 28 years from first publication, renewable by certain persons for a second period of protection, but it increases the length of the second period to 47 years. Copyrights in their first term must still be renewed to receive the full maximum term of 75 years. New compositions copyrighted after January 1, 1978, are now for a term lasting for the author's/composer's life, plus an additional 50 years after the author's/composers death. Therefore, to be safe, assume that any publication which bears a copyright notice of 1906 or later is protected. There is no requirement under law to indicate "copyright renewed" on copies of published materials.

Below are a few "Do's and Don'ts" concerning the new Copyright Law. Without securing permission you may:

1. Make a copy of a lost part in an emergency if it is replaced with a purchased part in due course.
2. Make a single recording of a student performance for study and for the archives.
3. Make a single recording of aural exercises or tests using copyrighted material.
4. Preserve or replace library copies when not available for purchase.

The following are expressly prohibited:

1. Copying to avoid purchase.
2. Copying music for any kind of performance. (Note emergency exception above).
3. Copying without including copyright notice.

4. Reproducing material designed to be consumable such as workbooks, standardized tests and answer sheets.

Penalties for infringement could result in (1) Payment of from \$250.00 to \$10,000 (statutory damages) and if the court finds willfulness, up to \$50,000; and (2) If willful infringement for commercial advantage and private financial gain is proved, fines of up to \$50,000 and/or two years' imprisonment, or both. The nature of the penalties provided by the law indicates that copyright infringement is something not to be taken lightly. As always, ignorance of the law is no excuse.

Another frequently asked question is, "May I photocopy music that is out-of-print?" Answer, not without permission from the publisher. The fact remains that the copyright of a composition is still owned by someone even though the printed page may no longer be available to the public. The Music Publishers' Trade Associations have prepared a simple form relative to the procurement of out-of-print works. A copy of this form may be obtained from the National Music Publishers' Association, Inc., 110 East 59th Street, New York, NY 10022. Please note that this form will help to find out if the music is available, when it may be printed in the future, or the fee which the publisher requests for the photocopying of the out-of-print composition.

The new Copyright Law is an honest attempt to balance the rights of the copyright proprietor with the needs of our society. There is a great deal to read and to be understood about this law and I have only tried to bring a few of the important facts to the surface in this article. If you wish further information, please write to: The Association of American Publishers, 1707 L Street, N. W., Suite 480, Washington, D. C. 20036 or Copyright Office, Library of Congress, Washington, D. C. 20559. If you seek performing rights, the following addresses are the three performing rights organizations: American Society of Composers, Authors & Publishers, (ASCAP), One Lincoln Plaza, New York, NY 10023; Broadcast Music, Inc. (BMI), 40 West 57th Street, New York, NY 10019; and SESAC, Inc., 10 Columbus Circle, New York, NY 10019. The Harry Fox Agency, 110 East 59th Street, New York, NY 10022, handles the recording rights for most music publishers. And finally, an organization that is very helpful in obtaining information concerning the music industry, The Music Publishers' Association of the United States (MPA), Third Floor, 130 West 57th Street, New York, NY 10019.

We must all attempt to understand the new Copyright Law, as did those involved in the process of developing the legislation. Once understood, it must be used with integrity and mutual trust.

Canadian Conference

Regal Vancouver, British Columbia, was the site of the third annual conference of CARL ORFF CANADA. The beautiful city, resplendent with spring flowers, welcomed members and guests on May 12 with folk dancing, directed by Marcia Snider. Cheese and wine were served, donated in part by the German Consulate.

On Saturday, following opening ceremonies and greetings by Chairman Sandra Davies, National President Keith Bissell, and President of the B.C. Chapter, Dee Hansen, the children of Viscount Alexander Elementary School, Coquitlan, gave a rousing demonstration of the Orff process with "Orff We Go" under the animated direction of Donna Otto. Then the 325 participants were divided into three groups for sessions with Jos Wuytack, on "O.S.T.I.N.A.T.O.", Doreen Hall with "Introductory Techniques in Basic Orff", or Paul Palmer on "Recorders and Kids".

After lunch and a visit to exhibits the students of Glenmore Elementary School, West Vancouver, presented a gripping performance of a Salish legend, which turned out to be a "ghost story", adapted for voice, dance and instruments and directed by Ann Busay and Lloyd Arntzen. Alternative mini-sessions followed on "The Orff Process—Applications for Early Childhood" led by Millie Burnett and a vigorous movement session, "Hop! Pop! Stop!" directed by Judy Sills.

In the evening a "happy half hour" preceded the sumptuous banquet in the UBC Faculty Club, with lovely gardens and pools providing a back drop for the speaker's table. Doreen Hall presided and welcomed government and UBC officials. The menu, printed on a bicentennial representation of Captain Cook with a map of his exploration in B.C., featured freshly barbecued west coast salmon served with wine and all the necessary counterterments to elegant dining. Conference Co-Chairman Birthe Kulich introduced the guest speaker, Jos Wuytack, who spoke briefly on music as a sensitizing process in helping children to realize their own identities. Millie Burnett relayed greetings from AOSA with the reminder that it was the 10th birthday of the American association. Then all adjourned to the theatre nearby for a performance of Carl Orff's "Der Mond", charmingly presented by Dirk Oertel's Marionette Theatre.

On Sunday morning there were four mini-sessions: Bea Legras in a presentation of "16th Century Renaissance Dances from Italy and France", Judy Sills with "The Seasons", Paul Palmer with emphasis on the historical setting of the recorder, and a repeat of Millie's session. Immediately thereafter, Ms. LeGras and Mr. Palmer combined sessions for performance, Doreen continued with "Intermediate Techniques in Basic Orff" and Sandra Davies presented a "Canadian Sampler" of three specific periods of Canada's history, - the Voyageurs, the Cariboo Road, and Indians of

Continued to page 10, col. 3

From My Bookshelf

Elizabeth Nichols

As Carl Orff is first and foremost a dramatist, his music serves a dramatic purpose. Arnold Walter states that his *Schulwerk* contains many mini-dramas for children. As teachers, we need to be aware of materials which will extend our experience in that area. The following list of books on creative drama includes many recommended by Dr. Don Heady, Director of Children's Theatre, Ball State University. I have ranked them according to personal priorities and added a brief description of each:

Viola Spolin's *IMPROVISATION FOR THE THEATRE: A HANDBOOK OF TEACHING AND DIRECTING TECHNIQUES* (Northwestern University Press, Evanston, 1963), although not new, is still the classic and definitive authority on theatre games and improvisation. Every aspect of actor training springs from her practical extension of the Stanislavsky method.

DEVELOPMENT THROUGH DRAMA (Longmans, Green & Co. Ltd., London, 1967) by the British author, Brian Way, relates music and drama. He suggests that the teacher start where he/she feels comfortable as both elements, drama and music, come together eventually. One chapter of particular interest suggests the constructive uses of violence.

Winifred Ward launched creative drama and children's theatre in the '20's. Her *PLAY-MAKING WITH CHILDREN* (Prentice-Hall, New York, 1977) offers the traditional story-drama approach in a return to the basics.

A sequential *STORIES TO DRAMATIZE* (Anchorage Press, Anchorage, Ky., 1952) includes specific stories with emphasis on motivation and dramatic focus. Criteria for choosing a story to dramatize are included.

A PLACE FOR IDEAS: OUR THEATRE (Principia Press, Trinity University, San Antonio, 1965) by Jernine Wagner and Kitty Baker is an exciting collection of graphic, multi-arts projects pursued by children of all ages at specific schools. Poetry-writing and face-painting are added. The preface alone is worth the price of this book.

John Wiles is very convincing in his *LEAP INTO LIFE* (Chatto & Windus, London, 1957) as he creates dance-dramas for all ages of children and young adults. His movement/drama interpretation of composed music would apply to American inner cities and to language-retarded youth, although his work has been done in England.

An extension of the lessons prepared for the BBC programs on music and movement are recorded in *MUSIC, MOVEMENT, AND MIME FOR CHILDREN* (Oxford University Press, London, 1962) with the collaboration of Rachel Percival and Vera Gray. The former is a dancer, the latter a musician. They offer a sequence of lesson plans for the classroom teacher with clear directions.

For very specific projects, I highly recommend John and Elizabeth Paynter's *THE DANCE AND THE DRUM* (Halstan & Co Ltd.,

Universal Edition, London, 1974). This very imaginative paper-back presents in a uniquely artistic format several integrated projects in music, dance and drama for schools, with supportive directions for both process and performance. John Paynter is one of the co-authors of *SOUND AND SILENCE*, a contemporary approach to music composition for children.

Finally, do not forget Paul Torrance's *EDUCATION AND THE CREATIVE POTENTIAL* (University of Minnesota Press, 1963). This little booklet gives a valid "touch-base" for the creative process in all the arts and reminds us of the focus of 'why we're doing what we're doing' in our classrooms.

As it is almost impossible to keep up on the inflated prices of books these days, I suggest that your local bookshop can readily check these for you in their listing of *BOOKS IN PRINT*.

Notes From National

The national board of AOSA held its spring meeting on April 8th and 9th in Chicago. The meeting proved to be a marathon effort on the part of all members and committees to focus on realistic goals which would facilitate the future growth of AOSA.

The committee on budgetary planning and re-organization appointed earlier in the year by president Nancy Ferguson presented a detailed report covering the past three years' actual income and expenditures. The committee then outlined the necessity for the board to adopt a budget based on realistic projected income for 1978-79. This report resulted in some significant financial decisions which include:

1. A dues increase effective in July. This represents the need to meet the ever increasing costs of publications, office and printing operations, publicity, and conference expenses.
2. In order to decrease the amount spent on board meetings, the members voted to hold only two meetings during the coming year. They will be held in September and February.
3. The new magazine format of the *ORFF ECHO* will begin publication in the fall, and there will be four issues per year.
4. Funds were allocated to supplement a private donation given to the organization for the purpose of making a film portraying the Orff process at work in the United States. The film committee is working hard to see that the film presents an accurate and sensitive picture of qualities present in the Orff classroom.
5. The first scholarships from the Guinild Keetman Fund were awarded to four qualified applicants.

Other discussions led to the acceptance of the proposed St. Louis conference program, which appears to provide an exciting experience for all who will attend, and the acceptance of Millie Burnett's policy review. A preliminary report from the Level II and III guidelines committee promises completion in

time for discussion at the fall board meeting.

The catharsis of change was sadly reflected in the resignation of Betty Jane Lahman from the post of membership chairperson. In this capacity she has done a masterful job for AOSA, and her work is most clearly stated in some of the comments contained in the final report which she presented.

"Membership has grown from 1003 in 1974, to almost 3000 in 1978. A membership directory was compiled and made available to all members." Other membership functions which concern the printing and collection of dues, maintaining an updated master address file of the membership will now be handled through executive headquarters office recently moved to Cleveland State University. "By having all these functions handled in close proximity to the mailing and computer services, the entire operation will be simplified."

In essence the job for which the membership chairperson was appointed has been fulfilled, and B.J.'s resignation will reduce the board of trustees by one member. We will all miss her, not only for the efficient way in which she worked but because of her always warm and affirming support of all projects undertaken by other committee members and of AOSA in general.

The spirit of this final meeting was one of open realization that our organization is strong and growing, but that our operational practices must reflect a sound and realistic financial responsibility to the membership as a whole.

We gave Nancy a tremendous thanks for her leadership during this past year, and we gave Jane Frazee a fond farewell as she retired from the board after many dedicated years of service.

Millie Burnett

Canadian Conference cont'd.

the Northwest Coast, - including not only films and music but also sample food of each era.

The "Final Fling" with Jos Wuytack featured the 6 "B's" which he had stated at the banquet the previous evening: "Basics with a Balance Between Brains, Breathing, Body and Beauty". Jos was in his usual inimitable form as the conference key-noter, even to leading the Conferees in singing an original grace written for the occasion.

Our courteous and warm neighbors across the border offered a long-to-be-remembered Conference that allowed time both for enlightenment and for sociability. The gracious setting of the University of British Columbia increased the "Gemütlichkeit" of the Orff-ers and stimulated the desire for an early return visit to Vancouver. To me it felt like "going home".


Elizabeth Nichols

departure points —

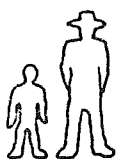
EACH MONTH THE ECHO CENTERFOLD WILL FEATURE MATERIALS WITH A SPECIAL FOCUS, EASILY DETACHABLE, AND DESIGNED FOR YOU TO USE. THIS MONTH'S "DEPARTURE POINTS" EMANATE FROM GRAPHICS, CHILDREN'S ORIGINAL POETRY, AND A BROAD UNIT DESIGNED BY A FIRST GRADE TEACHER. TRY THESE.....

*These were intended as triggers to touch off discussion-groups or initiate individual projects. Much of the material for these cards was drawn from my own previous booklets. Here are a few examples that will not be found there, though they move in the same way and are intended to draw the reader into the participation of their solutions.

Dead matter grows when new particles are added on the *outside* of old particles, like a snowball



Living matter grows when new particles grow *between* the old particles.



Q. Is music dead or alive?

All the pianos in suburbia are slumbering. Go and wake them up.

Let us establish an archive of disappearing sounds. How many of these can you record on tape?

- quill pens on paper
- hand-operated lawn-mowers
- street-cars¹
- butter being churned
- hand-rung school bells
- treadle sewing-machines
- horses on cobblestones
- the quiet explosion of old cameras

Can you think of others?

¹ trams.

You have four tones¹ and one minute

¹ 'notes' in English usage.

Try to walk absolutely silently. Listen to the huge sounds you make.

Can you think of a sound that has been going on continuously for the past fifteen minutes, even though we haven't been listening to it?

The sound of a flag flapping in the wind . . .


The sound of the tallest building in your town falling down.

Turn this room into an orchestra.


Using only your voice and *non-speech* sounds tell a classmate: (1) where you have hidden a certain object; (2) your impressions of a holiday; (3) your impressions of some mutual friend; (4) how you feel about this exercise.

The sound of fingernails on glass . . .

If Chopin is



- and Bach is

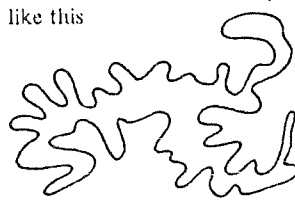


- what are Beethoven, Debussy and Stockhausen?

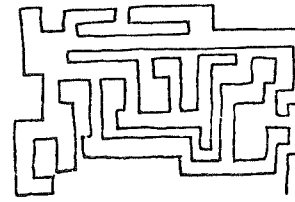
A composer once took a recording of a symphony and by re-recording it several times he reduced it to a single click. Q. How did he do it?

Find a three-dimensional object. 'Sing' it as you move around it.


If concert halls were shaped like this




or this



or this



instead of this



What kind of concerts would we have?

With your voice describe the sound a shovel makes:

- (a) in clay
- (b) in gravel
- (c) in sand
- (d) in snow

Sing a steady *glissando* up one octave lasting precisely ten seconds.

Bring a high, thrilling sound to school. The next day bring a dark, gloomy one, then an explosive one, etc.

In a private language create a word to describe the sound of walking

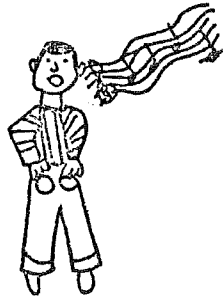
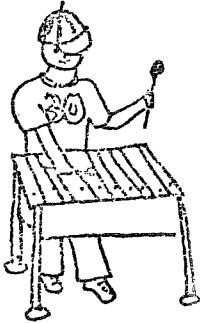
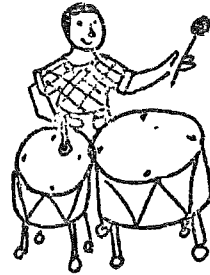
- (a) in fresh snow
- (b) in hard-packed snow
- (c) in slushy snow

Improvise a solo and record it. Play back the tape. Add a live improvisation in counterpoint.

*..from THE RHINOCEROS IN THE CLASSROOM, by R. Murray Schafer, Universal Ed. 26922. Reprinted with permission from European American Music, Clifton, New Jersey.

Look to the creative writing your children do in

descriptive -



Jessica Hamilton
grade 4

SLEEPY MIDNIGHTS

'Sittin, 'sittin by a fire,
Whispering dreams into the midnights
Flowers closing now.
The sun setting down while
Midnight draws near.
With drowsy eyes now you fall asleep
Thinking morning draws near
Midnight comes...'sittin, 'sittin
By a fire.

Lara Shapiro, Grade 3

Listen to the sound
...of the wind blowing round...
Gideon Hayes, Grade 1

A WALK IN THE SNOW

We went for a walk one snowy afternoon. The snow was so white, clean and pretty. As we walked, we stopped and made snowballs and snow angels. We wrote our names in the snow. As we walked, the snow slowly covered us and made us look like snowmen. It was very quiet, and cold, and I was happy to end my walk and go in to a warm home.

Melissa Roy -- Grade 3

SEASONS -

Skeletons
Bones, shake
they are ugly
crack, rattle
Skeletons
Collective first grade poem

pinecone
Sticky
Dirty, Prickly
Pinecone
Liv Hansen, Gr 1

Branch
Prickly
funny looking thing
bumpy, hard
Branch
David Alexander, Gr 1

SNOWFLAKE

I was walking through the snow.
Everyone does that, you know...
Then I stepped on something hard
It felt like a giant card
I looked down to the ground
To my surprise I had found,
A beautiful, magical, wonderful
Snowflake

Michelle Charles, Grade 3

Floating and boating
all over the sea,
Please come right down to meet me.
Heather Davis -- Grade 2

Snow is a blanket.
And a pillow on the trees,
And ice makes thin sheets.
L. Shapiro

Wax Swans

Wax swans in mirror ponds
that glance at the sky white...
The winds blow gently upon their beauty
While the sun sets upon the sky.

Lara Shapiro,

The Wheeled Pumpkin

Once there was a pumpkin on wheels
And he was rolling down a hill.
He was stunned
To see
A lady pumpkin.
They found they were
The only pumpkins left with wheels.
So they got married....

Danny Herron, Grade 2

A HOME RECIPE, OR CONCOCT YOUR OWN...

(drum throughout: ♪♪♪♪|♪♪♪♪)

One person: HALLOWEEN SOUP I LIKE, I LIKE, I LIKE
All: How do you make it? ♪♪|♪♪♪♪|

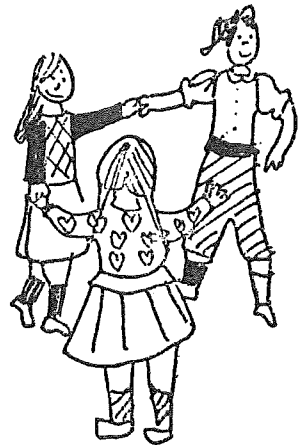
Solo: GREY POINTED STONES...(echo all) grey pointed stones
DINOSAUR BONES.....dinosaur bones
A TABLESPOON OF FROG....a tablespoon of frog
AND 1/2 OF A HOG...and 1/2 of a hog
ONE LONG EYELASH....one long eyelash
ONE BAG OF TRASH....one bag of trash
ONE BLOODY WORM....one bloody worm
ONE NASTY GERM....one nasty germ
ONE SLIMY SNAKE....one slimy snake
A CATERPILLAR CAKE...a caterpillar cake
NOW (cres.) STIR IT AND STIR IT AND STIR IT
AND STIR IT AND EAT IT!

(all drink deeply)

All: YECH....that's the WORST soup I ever tasted.

Language Arts for departure points :

- TO ILLUSTRATE TONALLY...
- TO USE AS A FRAMEWORK FOR A STORY TO BE COMPLETED BY A CLASS...
- FOR CHORAL SPEAKING...
- FOR EXPANDING INTO A LARGER FORM...
- FOR ALL SEASONS AND REASONS...



pretend-

I am a little owl. Hoot hoot.
 I have a little red sweater on. Hoot.
 I wear little blue pants.
 My name is Hooty.
 Saskia Fernandez, Grade 1

I am a launching pad.
 I usually fall down.
 I hate astronauts
 Sometimes I get hot.
 Oh no. Here they go...
 I'm going to fall.....
 Darry Berkowitz, Grade 1

I am the moon.
 I'm not born from a cocoon.
 I will soon be there
 Right now it is clay.
 It's getting dark.
 I'd better put on my shining outfit.
 Angela Simpson, Grade 1

Together
 Let's climb a rainbow
 And swim a waterfall...
 Let's fly with some birds
 We can do it together,
 You and me.
 Lara Shapiro, Grade 3

If I Were a Giant
 If I were a giant I would start an earthquake.
 I'd start a volcano.
 I'd smash houses and schools and farms.
 I'd knock down trees and I'd scare people.
 I'd pick up trains and throw them.
 I'd step on planes.
 I'd squeeze helicopters.
 I'd play with elephants.
 I'd kick buildings down and then.....
 I'd be nice.
 Ruth Steinman, Grade 3

"WHAT DID YOU DO IN MUSIC TODAY,"
 asked Rachel Hasse of her second graders....

Robert
 During music we sang songs.
 She let us make up a tune
 to play on a bar instermant.
 Some kids had problems.
 I could n't think of one.

Clipping
 Music was fun even today. We played a
 old song. And a new song today. We even sang
 a song about my tooth in the
 bureau droor.

Well it's hard to describe
 But we did fun songs and there was
 a song about math. That was fun.
 Well I Don't no about the others but I
 liked it very much. Neil McGINNESS

Jay W.
 In music today we had
 to make up our own melody
 with only two beats.
 And we also sang a song
 that we lerned last year. And
 we teased Tommy Mason
 a bout a song

...poetry and art work by Upper Nyack Elementary School students

Celebrations

J. Thomas

Orff and a Classroom Teacher

from Barbara Kass, *First Grade Teacher, Chestnut Grove School, New City, New York*

In the fall of 1976, after eight years of teaching kindergarten, I was assigned to teach a self-contained 1st grade class with no specialists for music, art, or physical education. Although I have more of a musical background than most of my colleagues, my skills are those of an amateur. Through local Orff workshops I had become aware of what school music could and should be.

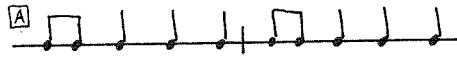
The elementary music program in our district is quite traditional. For most of our children, creative musical experiences at home are non-existent. The children had been reluctant even as kindergarteners to sing, move, listen, or improvise. With the school's strong emphasis on basic reading and math skills, most teachers complained that they had little time for the "frills". For me they were not frills. It became obvious that I would have to integrate the music, art, and P.E. into the curriculum in such a way as to facilitate rather than seem to hinder the teaching of the other subjects.

And so I began my Orff year. Several of the children had been with me the year before, and I was pleased to see how their auditory and rhythmic skills had developed from the little echo drills and musical games we had played in kindergarten. But a self-contained first grade day is a long one, and I realized I would have to use music and movement to change the pace and prevent fatigue. Musical ideas seemed to spring up everywhere, - from math lessons, from poems we studied in reading or copied as a handwriting exercise, from jumprope chants, and even from a social studies unit on maps. We extended and elaborated perceptions of pattern and form by using rhythmic and melodic patterns, and rondo forms. The children were learning to listen, to match pitch, to sing from hand signals with syllables, to echo longer and longer phrases, to play simple pentatonic and diatonic melodies on glockenspiels which I had unearthed and rescued from closet oblivion. They were enjoying the barefooted delights of creative movement and rhythmic expression in the gym. They were beginning to read music.

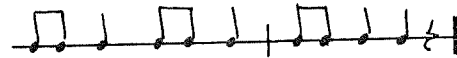
The strands of inspiration came from diverse areas of the curriculum: for example in social studies we mapped and explored the streets of our neighborhood, and we chanted the street names in ordered cadence. There was alphabetical order and rhythmic order of syllable and accent. A form was developed, our "Neighborhood Rondo". As we chanted we experimented with dynamics, crescendos, diminuendos, accelerandos, ritards, repeats and accents. The children learned to watch and follow conducting signals and to understand a musical vocabulary.

The street on which our school stands is Old Middletown Road. It is the "heart" of our

neighborhood, and so it became the **heart** (or A section) of the rondo, the center from which all flowed and to which all returned. Rather than a linear concept of rondo, my children seemed to prefer this:



Mid-dle-town Road, Old Mid-dle-town Road, Old



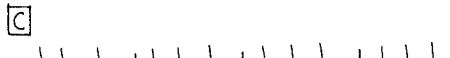
Mid-dle-town, Mid-dle-town, Mid-dle-town Road.

We located and listed the streets on which the children in our class lived. I played with the words and evolved them into alphabetical order (an additional mnemonic device):



Glen Lane, Kent Street, Queens Road, Wolf Place.

The street names in the C and D section purposely reflected this rhythm:

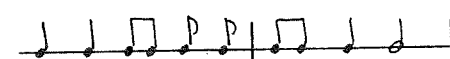


Hell-wood Drive, Et-na Place, Ger-lach Drive, Ju-dl Lane.

The final section involved more complex rhythms:



New Val-ley Road, Chest-nut Grove Court,



Pine View A-ve-nue, Old Mid-dle-town Road.

Each section was chanted by the 5 or 6 children who lived on those streets, the refrain (A section) spoken by the entire class.

It was the children's enthusiasm for this work which first led me to think about doing an assembly program. After they had seen a play that an upper grade class presented, the children were eager to go onstage themselves. They asked if they could do their Rondo for their parents and friends. I had never done an assembly program before but decided to try. To build the rest of the program we selected examples of whatever we had been doing up to that point. The theme and title, "The Time Show", was inspired by our math unit on telling time. We then mounted a publicity campaign which evolved from a discussion of advertising in social studies. The children worked on posters to publicize "The Time Show", purposely arousing the school's curiosity and excitement with enigmatic signs like, "IT'S COMING", etc.

Our costumes became paperplate clocks used as props, and each act in the show marked the hours of a typical day with appropriate activities for each time. I had seen Judy Thomas' workshop earlier that year, "A Time for All Seasons" and I adapted one of her pieces as an introduction. This was the sequence:

INTRODUCTION:

(spoken) We're the little minutes, And as we tick we tell..

x x x x

Use your time well.

x x x x

Use your time well.

(sung to tune of 10 Little Indians:)

One little two little 3 little minutes,

4 little 5 little 6 little minutes.

7 little eight little nine little minutes,

10 little minutes gone....

(then backwards w/last line:

one, and our time's all gone.)

The children accompanied the chorus on my only Orff instrument, an alto xylophone, with a I, V bass and a tick-tock motif on a woodblock.

7:00 When the clock struck 7, we did Grace Nash's "Breakfast Time"

9:00 Nine A.M. was school time. We did our regular daily opening routine with a greeting song and an echo roll call. Each voice rang out clearly, on pitch, and with confidence.

This was followed by the obligatory flag salute and singing of America. The vocal ensemble was unusually sweet, and intonation true. The children were obviously listening to and enjoying the sounds of their own voices.

10:00 Ten o'clock was math time. I had set to music two short verses I had written about addition and subtraction concepts. The broad Viennese "oom-pa-pa" accompaniment of the "Minus Waltz" made it one of the class's favorite songs.

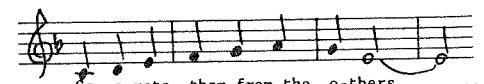
Barbara Kass MINUS WALTZ



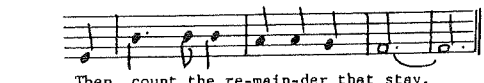
When we sub-tract we say "Minus", ...



"Minus" means take some a - way.....



Se-pa-rate them from the o-thers,



Then count the re-main-der that stay.

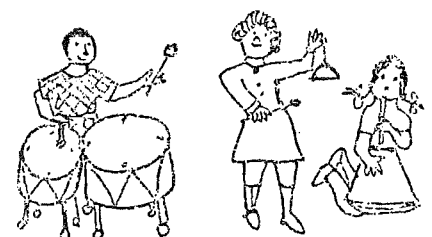
1:00 One o'clock was music time and here we presented a xylophone and chorus ensemble doing "See My Little Ducklings" as a theme with variations.

3:00 was going home time, and the big moment for the "Neighborhood Rondo". A four measure tambour introduction sounded the "heart" motif, and off they went into their chant.

Bedtime was celebrated with a dramatization of "Roll Over", the 10 in the bed dropping off the stage one by one at the appropriate moments in the song.

Our daily farewell song closed the "Time Show" ... "Goodbye Everybody, Yes Indeed."

Except for the rehearsals of moving on, off and around the stage, nothing we had done had been created specifically for the performance. Every number had developed as a part of the classwork in various curriculum areas. Such opportunities exist in every classroom, and should be seized.



GUIDEPOSTS

Rhymes, rhythm and instruments were three areas of activity with which we began last year to develop examples for Level I Guidelines. This issue will focus on some less traditional uses of instrumental media beyond the poetry composition in last spring's issue using vocal sounds (as part of body percussion) and instrumental timbres to build ostinati. One can include such vocal sounds as tongue clicks, hisses (ss), zz, pp, chh, shh, wht, ooo, wha, pah, bah, etc., and create ostinato patterns with these. (See section III, instruments, a) body percussion d) uses . . . iii instrumental composition and improvisation, iv) create atmospheric background for speech).

Ask each student in turn to contribute a vocal sound (fun to do in a big circle). Then list as many as possible on the board. Develop several phrases with selected sounds as in the example below. Then combine several into a small form, adding introduction and coda and DYNAMICS. Or, create a free form. Two good examples can be found in the new American edition of the Schulwerk, Vol. 2, 'Zoo' and Speech Piece Development. Try them, they're delightful.

Now use these sound phrases or pieces as accompanying ostinati to speech or poetry. One effective speech pattern is an animal sequence based on 4 names chosen from two of the following categories: jungle animals, fish, insects, reptiles. Be sure to explore expressive speech **before** trying to build a composition.

LARGE GROUP				
GRP 1				
GRP 2				
LARGE GROUP				
GRP 1				
GRP 2				

Contrasting instrumental timbres can also provide ostinato patterns, a most interesting technique for accompanying descriptive texts. Explore the varied sound possibilities of many non-pitched percussion instruments—different ways to strike, scrape, shake, rattle—with beaters or without. Arrange sequences of sounds. Some groupings could be:

wood, metal, skin, and a large percussion	Woodblk, triangle, bongos, gong (or large cymbal)
scraping/shaking, striking/tapping	Guero, maraca, h. drum, claves
widely varied pitches	Timpani, finger cymbals, 2-pitch cowbell, temple blks

NEW YORK STATE MINI-CONFERENCE

Peggy Breese
Schenectady, New York

Anderson Center For The Arts, Hartwick College, Oneonta, N. Y. was the setting for the first annual AOSA New York Mini-Conference last April 28. Following a year and a half of planning between the Berkshire-Hudson Valley Chapter and the Catskill Chapter, a full day participation workshop based on the format of the National AOSA Conference was developed.

EXPOSITION

Theme A:

Headliner, Jane Frazee, past president of the American Orff-Schulwerk Association, opened the first session of the PRAXISONATA with a process combination of speech, movement, song and instruments. Using the poem, ALLIGATOR PIE, by Dennis Lee as a rhythmic opening, she developed the session into a complete arrangement of ALL AROUND THE RING. Workshop participants not only saw process in action, but were able to participate in all areas of it, thanks to Jane's skillful direction.

Theme B:

Jane Coffey, president of the Berkshire-Hudson Valley Chapter, presented a mini-session entitled "Let's Start At The Very Beginning". Using solfege, Kodaly hand signals and Orff instruments, she involved all participants in a beginning recorder session and showed how to develop music reading skills through recorder teaching.

Theme C:

Using the poem, "Little Bo Peep Has Lost Her Sheep" from THE SPACE CHILD'S MOTHER GOOSE By Frederick Winsor, Peggy Breese took the conference participants on a search in "hyper" space for Little Bo Peep's lost sheep. A modal tune was created for the rhyme and embellished by an outer-space sound carpet complete with count-down, blast-off and the "baaing" of lost sheep.

DEVELOPMENT

Following lunch, Sr. Marcia Lunz, president of the Catskill Chapter, and Jane Frazee presented concurrent sessions.

Elastic tape, ribbon and bias tape scraps were the props used by Sr. Marcia to develop movement possibilities. It was exciting to see the development from individual assignments into group and team projects.

Final choice of instruments would depend on the accompanying text.

Another effective example in book 2. of the American edition is a Haiku setting 'Deep in the Jungle'. The piece uses four 'sounds' in sequence, repeated 12 times with varying dynamics < >. It is certainly not a traditional ostinato, but a refreshing treatment, and one that could serve as a model for other 'sound' texts. Second and third graders love 'Deep in the Jungle'!

Jacobeth Postl

Concurrently, Jane Frazee showed the development of musical literacy using the Orff process and Orff activities. READING rhythms and READING motifs were both expanded into complete musical experiences.

RECAPITULATION

Since listening skills are essential to all parts of musical development, Jane Frazee's combined final session showed participants how to develop a sensitive theme-and-variation movement sequence based on the analysis of a theme-and-variation piece by Bela Bartok.

CODA

Plans for the 1979 New York State Mini-Conference are already under way. It will be held at The College of St. Rose, Albany, New York on April 29, 1979, again co-sponsored by the Berkshire-Hudson Valley and Catskill Chapters. Jacobeth Postl has been invited to be the headliner and the day will be full of workshops led by other area Orff Clinicians. If you are within driving distance of Albany, New York, please put the date on your calendar and plan to attend.

MORE PUBLICITY

AOSA can be proud of its solid educational communication in furthering the causes of music education for children. Excellent informative publications and instructional conferences have provided worthy tools for educators interested in the philosophy of the Schulwerk. But this is not enough.

In the past ten years AOSA has grown rapidly and its 2976 members are full of energy, purpose and high motivation. The time has come now to broaden this scope of activity and do more to include the entire field of education and to reach more of the general public.

The general public needs to see the name American Orff Schulwerk frequently and be reminded of its primary functions, educational values, and philosophy. Well-written articles, news releases, and plenty of pictures of students in action can make a positive image in your local papers. Parents also want to be involved and informed.

Similarly, articles of general interest for educational journals will keep fellow educators informed, and can open many doors of communication for AOSA and Orff teachers.

AOSA's immediate and long-term objective is both to produce materials which will increase general awareness of its purpose and existence and to urge all members to take this need for wider publicity at the local level seriously.

B. J. Lahman

Thoughts cont'd.

big now.

Many members would like to see a progressive sequence over several days, in other words, daily sessions with the same clinician built around a continuity of thought. This often is possible if we accept the condition that the class size must be very large and active participation possibly hampered by space considerations. In order to have small classes, the clinician would have to repeat each session countless times to serve all who are interested. Besides, we then are trying to simulate a workshop situation, where a small group works intimately and intensively with a few teachers over a period of time. Given all the other factors, a conference cannot be a workshop.

Though everyone who attends is there because of an interest in Orff-Schulwerk, a phenomenal diversity of emphases is represented—among us are music specialists, classroom teachers, nursery and day care teachers, private studio teachers, church musicians, therapists, various types of special education specialists, recreation specialists, movement teachers, college educators, administrators, and so on. For many of these people, a carefully sequenced three days might be completely wrong, not at all in tune with their interests. From this standpoint, a "sampler" type of conference, with many different session topics and clinicians, serves the needs of more people. In any case, it is impossible to include in any one conference such a multiplicity of sessions that everyone will be completely satisfied. As attendees, we must make some effort to see how what we are observing and experiencing relates to what we are and what we do. The comment "there was nothing at the conference for me" says as much about the attitude of the observer as about the conference.

Scheduling is always a great challenge. Again we face a great diversity of desires: some would like much free time; others would prefer back-to-back sessions all day and through the evening. If everyone is off for lunch at once, cafeteria lines are extremely slow. We will continue trying different combinations. There always has to be another way.

Sufficient time **must** be planned for attending exhibits; one of the big advantages of a large national conference is the opportunity to see the newest in publications and equipment from a variety of companies. We appreciate the support offered AOSA and the conference by these industries and benefit greatly by their presence.

Sometimes what seems a gross miscalculation in scheduling is an expansion to accommodate a worthy event that originally was not expected. In Washington, for instance, Helen Kemp was scheduled for Saturday morning many months before it was known that Claus Bang could be with us only for that one day. Since the opportunity of having Bang was preferable to maintaining a neat schedule, we fit in sessions designed to satisfy the most people and inconvenience the least.

Sometimes these changes work out well, sometimes not.

With the conference at its present size, the local chapter undertakes a gargantuan task in hosting the event. Only those who have been part of such an undertaking know the extent of the effort. Conferences take on the flavor of the particular area, since musical resources vary from place to place, and that is one of the joys of having the conference in a different city each time. But the local chapter is also responsible for children's presentations and demonstrations, which make demands upon them as teachers as well as coordinators. Perhaps the time is past when we can expect one chapter to host a conference by itself. Now that AOSA regions have been established, the other chapters in the region might be asked to assist the host chapter in specific ways. The burden could be lightened considerably.

What about regional conferences in alternate years? There would be advantages, to be sure, the biggest being a smaller attendance and more intimate atmosphere.

The planning problems at this point cannot be assessed or comprehended. Operating on a national level, we are able to bring first-rate clinicians and performers and a large industry representation. Smaller conventions would have to assume quite a different style. In a national conference we rub shoulders and exchange thoughts with those from far as well as near. This is very significant for the united effort of AOSA and the national growth of support for Schulwerk teaching.

Your suggestions for conference planning are most welcome. A number of significant changes in format have resulted from comments on Conference Evaluation Sheets. So when you go to St. Louis, please reflect upon the conference as objectively as possible and from as wide a perspective as you can assume. **Then** respond. Include the negative, but gen-

tly, as there is never an intent to disappoint you. Sometimes it just "turns out that way." **Do share** your carefully considered, positive suggestions. They are needed and wanted. Your ideas are important!
Meet you in St. Louis!

Chapter News

Lois Choksy, noted Kodaly specialist and author, was surprised to discover that co-sponsor for her workshop with the Oregon State Department of Education was the Portland Orff Chapter! They are planning a Northwest Fiesta for 1979 in conjunction with the Washington Evergreen Chapter. Recent sessions included one by Sr. **Christine Weber** on developing ALL parameters from a piece of music or speech.

A large contingent of Washingtonians attended the Canadian Orff Conference in Vancouver: **Maryellen Dietz, Faye Kassuhn, Ann Paquette, Sonja Yeager, Betty Lophshinsky, Bev Hoyt, Bruce Dodge, Jeff Buchan, Beck Smith, Lisa Parker, Clair Leary, Kate Grieshaber, Shelley Pixton, Vernon L. M. Olson, Jane Jones, Jane Peterson, and Ray LeGras.** Communications across the border have been excellent!

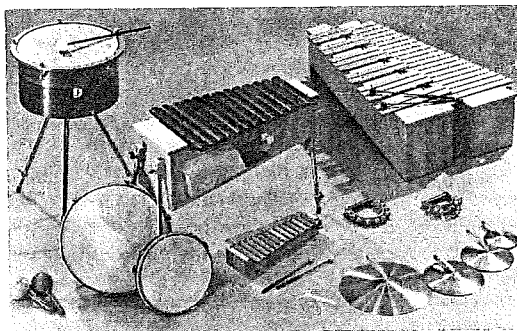
"Ethnic Music and Orff" has been the theme of a session presented by **Abraham Adzenyah**, artist-in-residence from West Africa at Wesleyan College, sponsored by the Connecticut Chapter. **Paul Kerlee** provided additional materials within the Orff context.

Middle Atlantic Chapter sponsored **Judy Thomas** recently in a program adapting stories, poem and fables to Orff Schulwerk.

Tossi Aaron addressed the IEMEA in Kokomo at an Orff luncheon sponsored by the Indiana Chapter.

E. Nichols

. . . . and still the LEADER!



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The Need For Silence

Lucya Prince

It is such a pleasure teaching music to children with auditory and movement sensitivity that it can be selfish motivation that leads a teacher to explore every possibility for alerting all concerned with the child's education to ways in which these sensitivities can be developed. The following quotations and suggestions are intended to present the relationship of silence to auditory focus and discrimination, and, incidentally, to present a little propaganda on the value of an Orff-oriented music teacher in the reading program.

SOUNDS AND SILENCE:

From *Movement, Sound and Reading Readiness*, L. Prince

"In another generation or in another culture where great vats of silence serve to accentuate sound, where people sing at their work, and refine their movements in unhurried manual tasks, little children coming to school could have a better preparation in reading readiness skills than our TV-passive, sound-bombarded children."

From *The Montessori Method*, p. 209

After describing how the quiet speaking voice invites auditory focus, and describing many games of silence, Montessori says:

"The children, after they have made the effort necessary to maintain silence, enjoyed the sensation, took pleasure in the *silence* itself. They were like ships in a tranquil harbor, happy in having experienced something new, and in having won a victory over themselves." Silence encompasses auditory awareness, control of movement, and an integration that leads to calm and peace.

From *Materials of Dance*, B. Mettler.

"Just as movement has meaning only in relationship to no movement, *sound* has meaning only in relation to *silence*. Students should become as sensitive to silence as to sound."

Thomas Willis, music critic, has written columns in the *Chicago Tribune* on where music for young children lies—in experimentation, exploration of movement and sounds. He laments the lack of silence, referring to a Canadian study which indicates that 68% of the sounds heard in the city are made by toys, tools, and technology. Twenty-five percent are human sounds and only six percent, sounds of nature. With jets, trucks, and T.V. background music who can hear a "d" or "t"?

From *Learning Disabilities*, Johnson and Mkylebust, p. 173

"Although reading is primarily a visual symbol system, many auditory integrities are essential for its acquisition." "Discrimination of short vowel sounds is one of the greatest problems of the auditory dyslexic." p.174

Playing with sounds; exploring, experimenting and repeating are part of "music" time in the Orff environment. These exercises and games help develop sound sensitivity, and

open up a whole world of sounds that have been there, but have either been obscured or simply not noticed. To be a partner in nurturing this sensitivity is within the ability of every teacher and every parent.

How can you reduce the level of noise in the child's surroundings? Think of quiet as a part of your environment. Visualize it as a sheet of white paper on which there are spots ranging from loud noises in black to background noises in various shades of gray. Think of your car radio, the jets, trains, TV background, music in stores and offices, the dryer, washing machine, and you will have some ideas of the sounds which compete for attention. Were there any white spots left on your paper? Are there any light gray ones left, little pools of comparative quiet within which the child can really begin to learn to listen? After eliminating or subduing many of the background sounds, you may find yourself pleasantly more "together" or to use an old term, "recollected." Those great successes in life—the saints—have spoken of the need for silence to nurture spiritual maturity. It has been only recently, however, that the effect of noise as an abrasion of the human body has also been studied.

While silence does nurture the development of sound sensitivity in the child, it nurtures far more than that in both the child and the adult. If you should see the value of silence and seek it, you may be rewarded by the song of a bird, the whisper of the wind, the rustle of leaves, and sense a tranquility that confirms the worth of the effort.

In comparative silence, at home or in school, here are some "Silence experiments" you might try:

IMPROVISATION WITH AN ULTERIOR MOTIVE

This past year I had some pre-schoolers who came to my home for Orff ensemble work. At first they were shy and very cautious about what they did in my house. As time went by my students opened up and their creativity shone through as they eagerly made up games, songs and instrumental pieces. How pleased I was to see their fresh inventiveness and feel I was successful as a subtle guide to their new, abundant ideas.

My house seemed full of interesting places to explore and explore we did — the new baby, her room, the student's apartment below, the ice water in my refrigerator, the retaining wall of rocks across the street, my placid, fat cat and so on. It occurred to me that everytime the pre-schoolers came, we went into every nook and cranny. Everytime they wanted to do or see something that wasn't exactly related to music, they improvised a song or game about it to act out. I thought their inventions were marvelous until I figured out they had ME figured out.

1. Make a silence. After a minute or so, ask the child what he heard. Repeat.
2. Hit a long-vibrating object such as a metal mixing bowl with a wooden mixing spoon. Put your hand up to your ear and as the sound dies away raise the hand. Repeat several time, then hit the mixing bowl and let the child do it by himself.
3. Strike some glasses gently with a spoon or wooden pencil. If you have wine glasses or pyrex custard cups they will probably sound different even though they look alike.

(This always amazes both adults and children.) Arrange two on a tray and pour water into the one with the higher pitch until the two sound alike. Allow the child to experiment with pouring and hitting without comment. This is great for auditory focus and discrimination even when the child does not succeed. The word "higher" does not mean anything to the very young child but he can match sounds.

4. Collect sounds. Imitate and let others guess what you are imitating: water dripping, a bee buzzing, a motor vibrating.
5. Make a sound such as a hard "eeee." Can you think of a word that has that sound in it? Do not write it or give it a symbol.
6. "Let's make up some words!" Again, do not write. They are for the ear only. "Here's a spooky sounding word!" "OO-goon-da," "OO-mah-tah." After a few examples and trite "Ala-ka-zams" the children start experimenting with possibilities.
7. "Look at my mouth." What sound is this? Form mouth into a hard "eeee" shape, an "oohh" shape, an "ah" shape, without making a sound.

American Orff Clinician in Norway

Kay Sovran, Orff Specialist from the Greater Detroit Chapter Orff-Schulwerk Association, traveled to Fredrikstad, Norway, to be the clinician for a three-day Orff Workshop for 26 music teachers, in June, 1977.

Kay, whom Detroit Chapter now calls "our International Orff clinician", joins the ranks of Detroit Outreach, internationally, with Detroit's Joe Matthesius, who some years ago reported on his school's Orff program for a summer session at the Orff Institute in Salzburg, and Claire Levine, instructor in movement and dance, who presented her students in 1969 for a summer seminar at the Royal Conservatory of Music, Toronto, Canada.

The Norway workshop presented by Kay Sovran was sponsored by the Fredrikstad School System which provided a complete set of Orff instruments. Kay speaks some Norwegian, but taught the course in English. The daily agenda included sessions titled Rhythms, Basic Orff, Movement, Recorder, and Folk dance. It was truly an "international experience". Norwegian teachers responded with an invitation for Kay Sovran to return in the summer of 1978.

Laura Neumeyer

E. Nichols

A PROCESS, NOT A POSITION

Ellen Goldberg Shapiro

Why is it that the first thing an administrator asks a music teacher is "Are you instrumental or vocal?" One imagines oneself as being looked at as an oversized saxophone or walking vocal cords. Or, with a puzzled look, when one college degree is in a field outside of music, "how could one be a **bonafide** music educator?" More specifically, how can a person take a highly disciplined art and structure it to be a means of expression for others?

I did find answers to these and other questions at the first Orff Workshop that I attended in the Delaware Valley area. As I had just left two pre-schoolers at home doing their own creative drama and nonsense syllable "songs", I felt comfortable (although a bit surprised) to join adults doing the same things. One thing stands out in my mind about my initial Orff exposure — controlled creativity. Every movement that we, as participants, made, was definitely self-expression. But the framework for allowing this was manipulated and very thoughtfully controlled by the teacher. I was very impressed by this and soon became involved.

My Orff experience up to this point had left me with somewhat mixed reactions. For one thing, I always question someone carrying a banner saying "This is the right way and the only way." But I did not find Orff people like that; they just seemed like good music teachers who were very involved in learning. I had looked through a few Orff books myself, and I must admit that they scared me away, as they seemed very detailed and overly technical. But, on occasions that I had Orff instruments to work with, I used some of the same processes that were being used by Orff people. I also began to notice that people I went to school with at Northwestern and Eastman, from various musical backgrounds, seemed to have evolved into Orff teachers. More importantly, the first Orff workshop I attended included the same type of lessons I had been doing in my own classroom. I felt relieved that maybe I was on the right track!

In my early teaching, I had worked from reliance on verbal instructions & explanations to demonstrations, to "let's do it together" and finally to "show me." I had completely thrown the ball to the students, and found, in most cases, that it bounced in very interesting ways! In being with my own two young children I have developed a great appreciation and respect for natural, inborn musicality — that somehow falls into recognizable forms and meters. At this point, I am not sure how much there is to "teach" in the traditional sense of the word.

My muscles ached the day after my first Orff workshop and my head was spinning with new ideas and possibilities. I had gone hoping to find out more about the musical scene in our new home. When I left, I had found out more about myself, with a renewed conviction that being a music teacher was a process, not a position.

Ellen Goldberg Shapiro has a Master of Music from Boston University and has been working as a music specialist and piano teacher in the Boston area.



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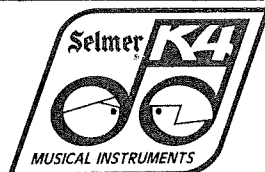
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IMPROVISATION Con't.

to improvised questions, until the whole class can take part, playing either question or answer all around the class.

Rhythmic ostinati and accompanying patterns on bar instruments may be developed similarly, first by imitating the teacher, then by echoing a volunteer, and finally by taking turns inventing patterns for the whole class to copy. Once the ideas of ostinato, of phrase, of related phrases, have been established, the invention of longer forms becomes possible. In a time art like music all we can do, after all, is either to repeat or to do something different. Repetition and contrast are the two formal principles on which all musical forms are built. Play with form, then, can start at the very beginning, as soon as the class has two musical ideas to play with. How many different forms can they find using only two ideas? How can they arrange and re-arrange them to make new combinations? With two phrases given, what is the form they hear? What else could they do? What folk song do they know that uses the same form they just invented? Who can make a tune to match the rhythm of phrase A? Phrase B? Which instrument will they choose? What words can be found to match the tune? What patterns can be used to accompany it? What movement can be added to clarify the form and match the mood? One thing leads to another as far as time and imagination permit.

Sometimes, particularly in the early stages, improvisation is stimulated by a text. The rhythm of the words, of the rhyme, may be abstracted from the text, transferred to percussion instruments, extended and developed with movement too, on occasion. Here the form and character are determined by the words themselves. In the beginning, texts may be chosen for the clarity of their rhythm and form from the wealth of playground rhymes that children learn from each other. As time goes on the choice of text becomes ever more important. Anything we teach in depth, as we do in improvisation, will be remembered the

rest of a child's life. We need to take time to search for rhymes, stories and poems that are worth this kind of concentrated attention, that are worth a child's remembering all his life, instead of settling lazily for the first thing that comes to mind, or using our own poor substitute for poetry invented for the occasion, limping along lamely with false rhymes and unmatched feet.

Similar sensitivity to tone color, dynamics, tempo and ensemble can be gradually built up through lessons in improvisation in which the best possible match of words to instruments, of instruments to movement, of dynamics to speech or instruments, of timbre to melody is sought. Through skillful questions a teacher may lead students to more and more meticulous use of whatever resources they are ready to handle. Discrimination develops as choices are made and discussed. Gradually the children learn to resist the temptation of using more than can be heard, more than the particular assignment requires. Improvisation, with all the choices it requires, is the best school for taste.

Whether or nor the children we teach go on to more sophisticated levels of improvisation and composition, the self-confidence they learn in our classes will go with them, in school and out. It is through improvisation that they are most likely to discover their own creative powers for the first time and, having found them, to go on to further achievement in whatever field beckons them. Certainly the time we spend in improvisation will make better musicians of them as they learn to follow the musical dictation of their own minds, to listen and adjust to the ideas of their classmates, to find the best possible solutions to the problems we set for them. Consistent training in improvisation year after year will do much to bring about the kind of education through music that is the goal of the Orff approach.

¹Abraham Maslow, *The Farther Reaches of Human Nature*, Viking, 1971, pp. 97, 98

Book Review

DO IT MY WAY, Grace C. Nash, Geraldine Jones, Barbara Potter, and Patsy Smith, Alfred Publishing Co. Inc. 1978, \$9.95.

This is an excellent book with a wealth of useable material for classroom and music teacher alike. Based on the music and movement concepts of Orff, Kodaly, and Laban, it illustrates the many ways language, music and movement can be combined to motivate, reinforce, and strengthen academic learning in grades K-6. In its four sections a classroom teacher can find chants, folk songs, composed songs, and games to teach any number of subjects, from numbers to nouns to the names of metamorphic rocks! The music teacher can use material from other disciplines to teach musical concepts.

The examples are clear, easy to remember, and easy to teach. Most have suggestions for possible extensions. There is a helpful cross-index to specific subjects, a glossary of terms, and a short introduction. A more complete introduction and explanation of the musical concepts employed would have been welcome, and some of the rhythm patterns may be too difficult for classroom teachers to decipher without help. But *Do It My Way* is a book that will be invaluable to any teacher, and the authors are to be congratulated on a major and much-needed contribution to the Orff movement.

Marshia Beck

Christmas Carol Tunes for Recorders, Ed. Knight, SSAT with piano ad lib. UE 12624, \$1.00

This is a very useful set of arrangements of largely familiar carols. It is effective either with the two upper parts and piano, or with all four recorder parts plus or minus piano. The keys, in most instances, are those in which the carols are usually sung, so voices can readily be added. The arrangements are easy enough for lower intermediates to do well.

I.M.C.

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Names in the News

Polyxene Mathey, celebrated the 40th anniversary of her music school, in Athens on May 26th. She said that on this occasion she likes to remember all "Fellow Orffians" abroad and sends her best greetings.

"Orff, American Style", was offered at the MENC last April 12 and 16 in Chicago by **Jane Frazee**, **Nancy Ferguson**, **Jacobeth Postl** and **Lillian Yaross**. Recorder with Orff sessions were presented by **Roberta Sweet** and **Louise Austin**. **Nancy Ferguson**, **Ruth Hamm** and **Jean Wilmouth** were scheduled on the ISME program last August, in London, Ontario.

Ruth Hamm presents a workshop on the relationship of Orff Schulwerk to language reading skills at the Third Great Lakes Regional Conference of the INTERNATIONAL READING ASS'N., Cincinnati, OH, October 13. The local AOSA chapter plans to draw on Ruth's resources for a workshop the following day. Our Executive Secretary spent a month traveling in Japan, Hong Kong, Bangkok, Bali and Hawaii during June.

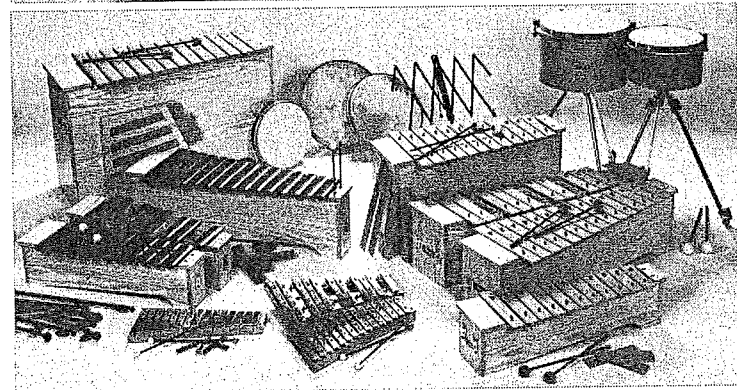
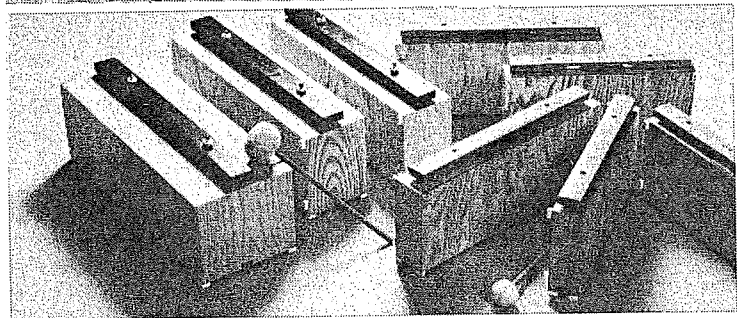
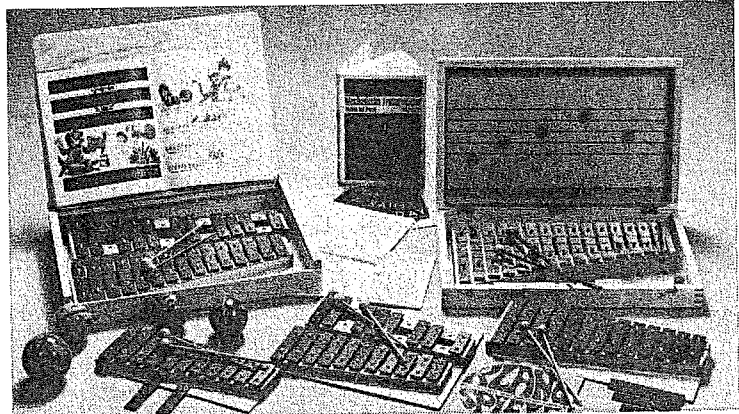
From Greeley, Co., **Judy Atkinson** reports on a model interdisciplinary program in the Weld County School District, combining teams of music, PE and art teachers. A recent performance entitled, "The World Is a Circle", involved students in cultural experiences from ten selected countries and combined singing, dancing, costume design, creative dramatics, plaster sculpture, make-up techniques and fabric decoration.

ESEA Title III, Birmingham (MI) Creative Music Project is an innovative program at 4th grade level in the inter-related arts of language arts, music and art, through the medium of film animation. Original work is encouraged by a staff of music, art, media (librarians) and 4th grade classroom teachers. Inservice workshops in all the processes are given in August to all teachers involved in the project during the school year. Guidebook I and Guidebook II may be ordered from the Birmingham Creative Music Project. Teachers involved in directing this program are **Lorna Dee Mistele**, **Bob Jed**, with the assistance of **Donna Wassmund**, music; **Al Teller** and **Julius Kusy**, arts; **Harriet Green** and **Jerry Patton**, 4th grade teachers.

At Hollin Meadows Elementary School, Fairfax County, VA, **Ruth Laird**, AOSA member, and **Donna Pasteur**, PE teacher, discovered enough similarity in their separate programs that they now frequently combine their classes, grades 1-6. They have developed a better rapport with children through daily interaction and provide more continuous development of music and physical skills through such activities as rope-jumping, ball-bouncing, clogging, parachute games, tumbling, lummi sticks, tinkling, and even hula hoops. These are accompanied by voices, recorders, and/or barred and non-pitched percussion instruments. The team-teaching brought the PE teacher to AOSA's National Conference in Washington.

Continued to page 21, col. 1

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Names cont'd.

Lynn Arizzi, music perceptual motor specialist, Project Beacon, Fairfax Co., VA., has just published a book containing activities for perceptual motor development (80 songs, many with Orff instrument accompaniments). It may be obtained from Curriculum Division FCPS, Willston Center, 6131 Willston Dr., Falls, Church.

Hunt Valley, VA., witnessed the premier performance of **Gail Cope's** musical entitled "Thanks to Tom" about Thomas Jefferson. Gail uses Orff instrumentarium and guitar in her classes, grades 1-6.

John Horman reports a series of Orff oriented in-service courses offered by Montgomery County, (Md.) Public Schools through its Department of Career Programs: Orff-Schulwerk Techniques (for K-8), Creative Dance/Movement, (instructor, Robyn Goldstein), Interrelated Arts in the Classroom, with himself and other Middle Atlantic Chapter members as teacher-directors.

News of these Virginians was furnished by member-at-large **Cindy Ryder** from the MAC newsletter.

Louise Arnold Eddington was one of those selected to attend a one-week workshop at Indiana University, Terre Haute, for teachers of special education and music last June. Clinician was **Carol Bitcon**, using materials from her recent book, ALIKE AND DIFFERENT.

Grace Nash presented a workshop titled "Elementary Basics: Whole Brain Learning with Music, Language and Movement" for IEMEA in September.

Robert Welsh and **Jeanne Loudon** offered a workshop on "Child Development with Music, Language, Movement" at Muskegon Community College in cooperation with Western Michigan University last August.

Letters, cont'd.

3. The setting of a text
4. Letting the instruments speak
5. Let speech reverberate as sound

After discussion and examples of how they might work, some suggested texts and words and the 60 participants divided into five groups of their choice. None wanted to do #1 (interesting!) and two groups wanted to do #4 (I found them to be the least experienced). There were 45 minutes of the most intensive work. Each group got some supervision by me, at least 2 or 3 times during the work period. The resulting performance was one of the great thrills of my life. Someone said we should have taped it, but I said no, let our pieces stay only in our memories or, failing that, return from whence they came. Or, better still, let us remember HOW we worked them out together and on another day, go and do some more.

Fondest regards,
Richard Spalding,
Department of Music

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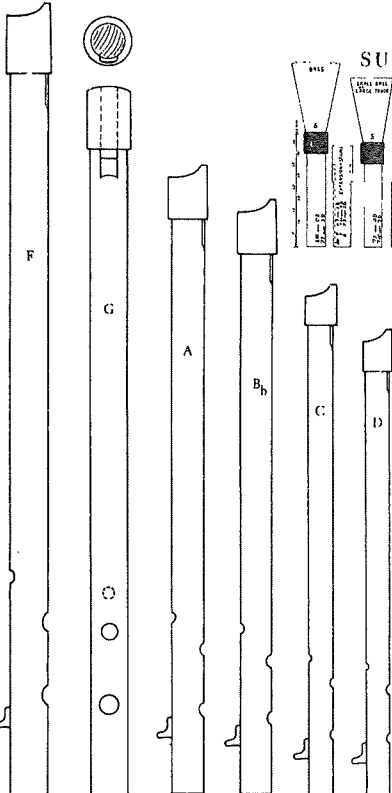
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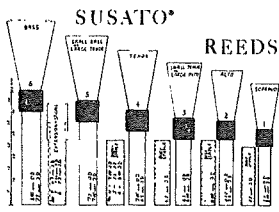
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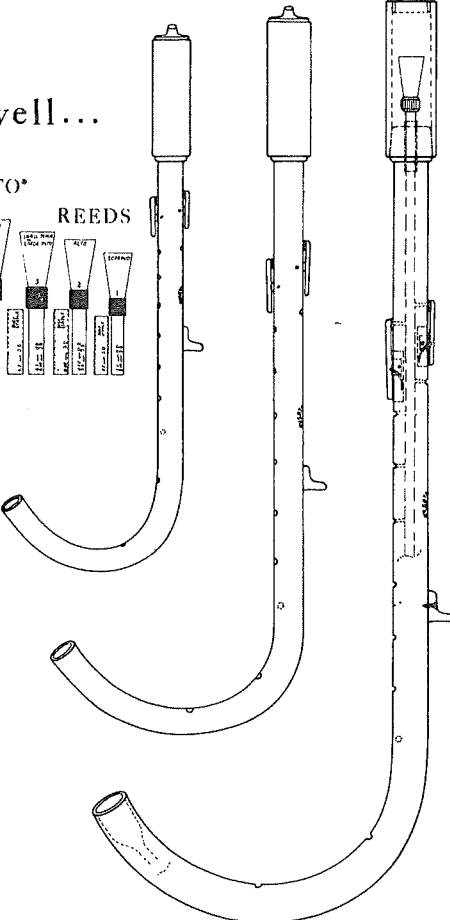
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Reviews

ORFF RE-ECHOES.

Selections From the Orff Echo and The Supplements

Edited by Isabel McNeill Carley and published in 1977 by AOSA.

Here is an answer for the many who ask, "What's Orff all about?", and even experienced Orff teachers will find the book useful in re-reading ideas from the many Orff specialists represented and in re-living the enthusiasm of past Orff experiences. It is an impressive compilation of speeches and articles by some of the most knowledgeable and experienced people in the Orff approach in both America and Europe.

Articles are selected from issues of THE ORFF ECHO and the supplements and have been logically arranged into three large categories; namely, history (European background and American experience), philosophy (including viewpoints), and applications (song, movement, improvisation, drama, and Orff in the classroom, therapy, and church). Not only the what and the why, but also the how, are presented. Therefore the book has appeal and usefulness not only to novices but also to those in various stages of Orff development.

It would have been helpful to many if the issue in which each of the articles first appeared had been given, although all but two are listed in INDEX TO THE ORFF ECHO, Volumes I-VIII, 1968 through May, 1976, Supplement No. 9, Fall, 1976.

Congratulations to Mrs. Carley and the committee for making these valuable articles readily available!

Katherine Crews

NINE CAROLS, arr. Margaret Murray, Schott and Co., London, \$1.50

This is an interesting collection of English carols in arrangements suitable for upper elementary children and junior choirs. Probably the most familiar tunes are "Green-sleeves" (here with a set of New Year's words), "I Saw Three Ships" in a particularly spirited setting, "On Christmas Night", and "A Virgin Most Pure". A cello is required in every setting, a guitar in two, and recorders in two, in addition to the usual Orff ensemble. The other texts from the Oxford Book of Carols are ancient and on the precious side, and though the arrangements are varied and imaginative, would be of limited use to most of us.

I.M.C.

LEARNING MUSIC, Musicianship for the Elementary Classroom Teacher. Harriet Nordholm and Robert John.

This book is designed as a text for the general music class offered to elementary education majors. Although the publication date is 1970 with a reprint in 1974, it might as well have been 1950. The fundamentals of music (rhythm, melody, harmony, form etc.), are treated in separate sections along with chapters on composition and listening. Ex-

planations are simple and uncomplicated, and examples tend to be clear and well defined. There are also ample exercises suggested for the student to read and write.

However, this simple, pedantic approach leaves a lot to be desired in the area of creative and joyful music making. For example, in the section on rhythm the authors state: "It is most important that you make some type of physical response to the music," and then suggest:

- "Clap or tap foot to the rhythm of the song."
- "Clap on primary beat, snap fingers or tap knees on other beats."
- "Clap at different levels in front of the body."

Typical suggestions then follow each song in the rhythm section:

1. "Count each beat aloud."
2. "Clap each note."
3. "Sing and clap."
4. "Conduct and sing."

Perhaps the most offensive section is that on composition. Here it is suggested that composition for children begins by having a child sing an idea such as "I am going for a walk," which the teacher then notates. Other ideas include "writing new stanzas to a known song," "adding a rhythm instrument accompaniment to a known song," and "adding a harmony part to a well known song." All suggestions seem to take place in a vacuum, and show little understanding of how children are led to explore, create and improvise.

The authors have shown good judgement in the selection of folk material which they use as examples and for singing. However, it is too bad that such good material loses its appeal when used to explore the fundamentals in such an unappealing way.

Millie Burnett

CHILDREN'S SONGS FROM JAPAN, Florence White and Kazua Akiyama, illustrated by Toshihiko Suzuki, E.B. Marks Music Corp., 1960.

If the student of American folk music can get past the sentences in the preface reading, "It matters little that — unlike our folk music — the pentatonic . . . scale forms the melodic basis of most Japanese music. This, in fact, adds a unique charm to these songs . . ." — then he can find a nice collection of Japanese songs and dances which should prove valuable at any elementary grade level.

This book is attractively illustrated and generously annotated with facts about customs, dress and work in Japan. It is conveniently divided into five sections: Creatures Large and Small; Singing Games; Singing Day by Day; Seasons and Festivals; and Street Cries.

Written accompaniments are sparse, and most of the songs would lend themselves extremely well to Orff accompaniment.

Gin Ebinger

LAS POSADAS: A Mexican Christmas, by Elena Paz and Carlos Garcia Traveri, Mills Music, 1962.

The centuries-old *Las Posadas* celebrates, on the nine days immediately before Christmas, the journey of Mary and Joseph to Bethlehem. For eight nights the players futilely seek shelter in different homes. Finally on Christmas Eve, *la Noche Buena*, the Innkeeper permits the weary travelers to enter.

This little play, with traditional songs of *Las Posadas*, is geared to middle-upper elementary grades. Its optimal use, however, would be limited to children with some facility in both Spanish and English. If it were done in English, some changes in dialogue would be advantageous since there are plays on words in Spanish which lose much in translation. The translations are often too literal, not really in singable English.

One could wish for a bit more of *Las Posadas* itself and less of the simple play in which characters talk about the real thing. Mention is made of some of the other Latin American holiday customs, the piñata, gifts brought on Twelfth Night by *Los Tres Reyes*, etc.

The chosen songs are simple and very much of Latin flavor. A guitar would be a more appropriate accompanying instrument than the piano, especially if more accessible keys were used, so that the difficult F and F7 chords did not occur so frequently.

Gin Ebinger

"HELLOS AND GOOD-BYES", A Song to Start, A Song to End, Set 1, by Avon Gillespie. Belwin Mills. \$1.00

This is a collection of seven original settings of greetings with an international flavor, - English, French, Austrian, Buddhist and Indian. The latter is not specified as Eastern or Western Indian but moves in four parts of very close harmony for two soprano and two alto lines, or for recorders, in Aeolian Mode. The Buddha song is Dorian. Four of these songs are canons, two of which are a capella. The syncopated rhythms add sophistication to the very simple, conversational texts. The Orff instrumental accompaniments are lively and very musical, pitched to the technique of intermediate players. The Lullaby is charming.

This collection would appeal to a variety of ages, but particularly to "teens" and young adults, for whom little Orff literature exists.

Elizabeth Nichols

AN APOLOGY

Margaret Murray's name was inadvertently omitted as translator of Dr. Regner's speech to the Canadian Orff Conference in 1975 which was issued as a supplement last fall. We are all greatly in her debt for her many expert translations of Orff texts, and are very sorry for this omission.

American Orff Schulwerk Association
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