

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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METAMORPHOSES

Martha Pline
New Bedford, Massachusetts

Although I usually appreciate my smaller recorder classes as a welcome change from the hordes which seem to stampede through my room, there was one group of five academically untalented sixth grade girls that I didn't look forward to. I had decided to give up a free period to take them alone, because they held the others back. I kept wishing they would quit. They couldn't really play the recorder because they couldn't remember the fingerings. Reading music was beyond them, and rote learning was arduous, although several, through much hard work, had learned a few simple songs and canons well. They all wanted so badly to play what their more gifted peers were doing; yet their frustration level was so high that often my best pedagogical methods could not keep them from giving up after a phrase or two.

Besides, they treated each other badly, making fun of each other's efforts and sulking when they found themselves on the receiving end.

In class I relied heavily on improvisation. One girl would play a bordun on the xylophone while we played questions and answers in turn. However, the results didn't sound very good. The girls didn't like the sounds and "non-notes" that weird fingerings produced any more than I did.

I don't remember when we finally gave up on the recorder. Gradually improvisation on bar instruments became more satisfying. Questions-and-answers gave way to taking turns, with each improvising while the rest played a given bordun. We managed this way for quite a few weeks, and we became more adept at finishing an improvisation in such a way that the next person knew it was her time to start. A larger sense of structure began to appear. All but one girl, who is almost a-rhythmic, were making balanced, often lovely melodies. Although we never analyzed much, the girls knew when something was good, objectively good by anybody's standards.

Now we were appreciative, instead of castigating each other for bad recorder playing. We had come to trust each other. We weren't under pressure. Each of us had lots of turns and much time to experiment alone. If something didn't turn out well, we could try again in a few minutes.

Of course there were times when nothing turned out well. Then one girl was likely to

Continued to page 2, col. 2

They Went To Sea In A Sieve

Virginia Ebinger
Los Alamos, NM

*"... Far and few, far and few
Are the lands where the Jumbies live;
Their heads are green, and their hands are blue,
And they went to sea in a sieve."*

Edward Lear probably did not have in mind the American junior high school student of the late 1970's when he wrote those words, but his imagery rather well describes these fanciful, often confused and disjointed, sometimes deeply committed and serious children who are taking the giant step between real childhood and young adulthood.

Who are they when they come to junior high? How do they change in the two or three years they're here? Who do they become by the time they leave? What can we give them, or lead them to grasp, of beauty while they're here? Is it too late to introduce **Schulwerk** into their lives?

This study will attempt to answer these questions on the basis of six years experience with seventh, eighth, and ninth grade students, most of whom had no more than a nodding acquaintance with Orff instruments and less than that with Orff philosophy, with the following givens:

- no curricular requirement for music,
- a strong instrumental program which attracted most of the students seriously interested in music,
- performance-oriented chorus,
- minimal administrative and teacher interest in the music program,
- strong emphasis on extra-curricular sports and related activities, e.g., pep club, cheerleaders, drill team.

There **must** exist junior high Orff programs with more built-in positive aspects—particularly those with students coming from a strong Orff background in elementary school. To the lucky teachers of those programs this statement will be superfluous. To those who teach in inner city schools, or to deprived children, it may be irrelevant. But to those **others**, the vast number of teachers in middle class, "typically American" junior high schools, I hope to give encouragement.

Let us first consider the 12- or 13-year-old who comes to junior high. Typically he is from one of three or four "feeder" elementary schools. He tends to cling to his friends from sixth grade, with whom he always eats lunch;

to walk close to the hall walls; to speak rarely to teachers or ninth-graders; to go to the bathroom as infrequently as possible; to look over his shoulder. In short, he's usually scared to death, and perhaps with some reason, thanks to the hair-raising tales of drugs and booze and knives and even—sex he's heard. And he's also terribly afraid his fear will show.

Again typically, within a few weeks he adjusts to the large number of bodies, makes new friends, settles into his schedule, and discovers that most of his fears are either groundless or avoidable.

At this point he enters his most eminently **teachable** phase in all his school years.

Our typical student goes through most of that first year, sometimes into the next, in this generally receptive state, wide-eyed at the wonders of the world of junior high school, both good and bad, experiencing increasingly frequent spells of sudden emotion, uncontrollable giggling, quick anger, irrational tears, embarrassing blushes.

"Middle-aged" and "old" junior high students inevitably change—often seemingly from one day to the next. Some become sullen and closed. Others maintain a quality of openness. All become guarded and careful about whom they trust. Most retain their curiosity about everything from laser beams and extra-terrestrial life to the games people play. It becomes important to them, though, to mask this curiosity most of the time. They have to be **cool**. They dare you to "turn them on." Most frequently heard words are "dull" and "boring" and "unfair." Peer-pressure and the need for peer-approval are at an all-time high.

They are now ninth-grade sophisticates, kings of the hill, all set to be scared to death again when they enter high school next year.

This is the early adolescence of junior high school — with its pains and problems, its pleasures, and its promise.

Where does the Orff teacher fit into the picture? Is it too late for a beginning?

Most emphatically it is **not** too late.

But it is hard, particularly at the start. Perhaps the most difficult part is finding ways which are acceptable to the students which can be used to teach very basic steps, for by this time much of the elemental has been buried under layers and layers of imposed instruction. There's been no time to experiment

Continued to page 6, col. 1

CONCERNING RABBITS

In my experience, rabbits cannot be pulled out of hats unless they have previously been put there by the magician who pulls them out. But always the achievement is met with amazement and delight by most of the audience, as if it were indeed pure magic.

Something of the sort seems to happen at all too many Orff workshops and conferences. What comes out is only what the leader has put in ahead of time, and when the pieces are brought out and fitted together in public, there is general delight and amazement at the accomplishment.

Admittedly, it's a lot easier to give such demonstrations, where all the ingredients have been thoroughly prepared ahead of time and all that's needed is the public reassembly of the parts to show the process. Admittedly it's a lot safer than trusting to the audience to come up with some ideas of its own that must be incorporated in the process and the final product. Admittedly we need to know very well exactly what we intend to accomplish and the means that we think will be effective when we agree to do these public demonstrations, so that we can fall back on them if necessary. But nonetheless, it is, in my judgment, a complete travesty of the Orff Approach to present only pre-digested bits and pieces that we've used in other contexts and put them together in our public sessions, no matter how tempting this easy solution seems.

Personally, I'm tired of all these pre-cut, pre-packaged, performances, for that's what they are, performances. They have no relation to the actual teaching process that they pretend to represent, since all the ideas, all the techniques, all the development comes from the leader with no contribution from the group at all. Where is the interaction of class and teacher? Where is the improvisation, which is supposed to be one of the outstanding characteristics of the Orff approach? Where is the immediacy of the creative experience? Can we dare to do what we proclaim, even when we're under the enormous professional strain of leading demonstrations and workshops before critical professional colleagues? Can we forgo the sure-fire magic tricks of the charlatan for real teaching sessions? Have we the courage to improvise in public? Do we trust our students, our audience, enough to let them think and judge for themselves?

It is not easy to forgo the obvious success of the pre-packaged sessions that surround us. It is chancy, for some groups react much more creatively than others, and on these public occasions we have such limited time that it can be very discouraging when the group response is slow and halting. But sometimes these very sessions that leave us, the leaders, feeling disappointed and let-down prove to have been far more valuable to the participants than other conspicuously "successful" sessions which went much too fast for the majority of the group, and left them nothing they could actually translate into their own teaching situations.

There is always the temptation for us leaders to show how far ahead of the rank and file we are. They marvel, yes, and they applaud and rally round with unconcealed enthusiasm at

the end of these sessions. But have we really given them anything they can use themselves? Have we demonstrated the principles and the philosophy of this approach that we believe in? Or have we played safe, and put on a show? Have we simply pulled our own rabbits out of our own hats? Isabel Carley

Metamorphoses, cont.

start us singing one of her Baptist gospel hymns, and we would make up progressively more abandoned dances to them — (with the door shut.)

Although we didn't call them by name, we improvised in all the modes. We started to experiment with bordun and accompaniment making, fitting bordun patterns together, learning how accompaniments set moods, and discovering which accompaniments were best for which types of melodies. (I began to realize that we were following part of the outline for my summer teacher training courses!)

When the sixth graders were learning how the piano works, we spent a few weeks making improvisations on the strings, keys, case, and pedals of the open piano. Now our improvisations became bolder and longer since the piano offered greater variety in timbre and dynamics. We forgot about melodies and meter in the excitement of making broad contrasts in dynamics, tempo, and mood, and sustaining the intensity of our improvisations.

Then our new pedal-tuned timpani were delivered. Each week someone discovered new possibilities - of the different sounds of hands and fingers and various beaters; of striking the center or edge of the heads, or the kettles themselves; of using the pitch possibilities of the pedals.

What was most exciting was our rediscovery of the power of rhythm when it comes after a stretch of free improvisation, and of cross-rhythms generated as the Africans do, by making a combinant rhythm pattern with the patterns produced by the two hands striking with different timbres.

As May drew closer, one of the girls asked me anxiously whether they would have to play in the Spring program. When I explained that what we did was very special and just for ourselves, all five sighed gratefully. It seemed pretty ludicrous to worry about having them play "Aunt Rhodie" or fingering F natural, when they were involved in developing large free musical structures, and were actually experiencing what John Cage talks about.

We had learned that we were able to make contact with a creative urge deep within us when insurmountable technical difficulties were removed. We had become sensitive to the possibilities of our medium, and to each other's feelings. For half an hour a week, we were free.

You're On Our List

Don't forget to forward address changes promptly to AOSA, Department of Music, Cleveland State University, Cleveland, Ohio 44115, and STAY ON YOUR LIST!!!

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How Much Can They Really Do?

Nancy Dervan
Rhinebeck, New York

I teach music in a private residential school for children with special learning needs. Frequently, public school Music Specialists who have to deal with these children have asked me for guidelines to use in planning music experiences, and suggestions for music activities that will meet the needs of the Special Child. With this purpose in mind, I would like to provide a glimpse into the way I teach music at the Rhinebeck Country School.

There are only eight children per class at our school, and we teachers see eight classes a day, each lasting for forty minutes. I see the same children every day, which gives me ample time to observe their learning needs, both in general and with respect to Music, at close range, and to experiment with different teaching techniques in order to find the ones that are most meaningful to them. I hope the ideas offered here will be helpful as a means of gaining perspective into the needs of the Special Child.

The children I teach are called Educable, or Moderately to Mildly Retarded (IQ 55-79). They are able to attain a basic level of academic achievement. A very few are in the Trainable category (IQ 35-54). These children can achieve little academically, but they can be trained in personal hygiene and social skills that will enable them to do productive work under closely supervised conditions. Most of our children exhibit either primary or secondary emotional disturbance as well. That is, either their emotional difficulties prohibit academic progress or their lack of academic achievement has brought on some form of emotional instability.

We have children with very poor eyesight, but none are blind; we have some with hearing difficulties, but none are deaf. Some have minimal speech impairments, but none have severe physical handicaps. They can all walk, play, do routine chores, and see to their own personal hygiene independently or with minimal supervision. All are teenagers, and the average academic level is third grade. The capacity of the school is 100 students.

Rhinebeck Country School is a self-contained facility where students both live and go to school for several years. We try to provide a substitute for the family experience lacking in the backgrounds of many of our students. We hope that when they leave Rhinebeck, our students will be able to live independently. The total program — Educational, Vocational, and Social — has this as its fundamental aim.

This aim of encouraging attitudes essential for independent living can be supported through the Orff ensemble in a unique way while relinquishing nothing in the way of musical integrity. The supporting factors are built into the process of Orff musicianship training. Drawn by the innate magnetism of the sound of the instruments themselves and the relative ease with which it is possible to play them proficiently, students are able to realize their potential for success and win the approval of others at the same time. This helps

to build their confidence in a concrete way.

The visual symbolic representation we use for a piece remains in flux for some time in order to encourage interaction in its development and to assure that the symbols we use have meaning for everyone involved. The visual support is retained until it is no longer needed, and on the day when somebody can play without looking there is cause for celebration.

Monitoring of pupil responses is made possible by the fact that all of them are visible not only to the teacher, but to the child as well. Often a gesture is all a child can use to explain a problem he is having; but when I see him do it I can usually assess the difficulty and correct it quite easily.

Our school is small enough for me to be able to keep in contact with what is going on in other classes besides Music and I try to point out relationships to the students as often as I can. Quick reactions and recognizing the meaning of symbols, which we deal with in Music all the time, are important prerequisites for success in reading (not to mention sports performance!). Furthermore, the flow of the musical phrase can contribute to the sense of linguistic expectancy that is related to finding meaning in spoken language and to developing fluency in writing. One of the problems our Math teachers have is getting the students to synchronize their verbal counting with the objects they see. Hearing a sound in conjunction with counting compels them to control their pace. At the same time they are building muscular control that is essential for accuracy in ensemble playing.

Playing in a music group requires knowing how to get ready to respond, another common area of difficulty. It is important in this respect to be aware of the child's natural tempo, or the tempo at which he has the best control, and to attempt to provide a context for that. Matching a child's tempo has implications for therapy as well as education, for a child's ability to play on the beat with the teacher or a classmate indicates his willingness to be taught, and can be the basis for further development.

Writing to her teacher, a deaf college student remarked that movement to music inspired her to use her senses to the best of her ability. It is true. Music is a powerful force for arousing attention and encouraging concentration when it is sensitively used for this purpose and not exploited. So much that is important for academic growth and development can be accomplished so well — and so much more efficiently — through music that I wonder if it might not be advisable for schools to revise their priorities by giving children music everyday, and Math and Reading twice a week.

I feel that sometimes we accept a lower level of response from a child than he is able to give, but in order for him to give more, we who are in charge of his development must provide the means to unlock his success. In order for children with perceptual problems to participate TO THEIR FULLEST POSSIBLE

POTENTIAL in ensemble playing, the necessary skills must be made accessible to them. For the perceptually handicapped child, even the simplest Orff exercise demands complicated sequences of events that make it very difficult for him. Each step, then, has to be subjected to a "task analysis" process similar to what would be done in Math or Reading remediation.

I have tried to identify the lowest inherent skill level in an exercise and build from there. This kind of isolation, followed by carefully structured reintegration of the basic skills actively and continually reinforced AND given the extended time allowance for assimilation has shown me that ensemble music making, even for children with learning handicaps, can progress to quite sophisticated levels. In the process of doing this task analysis I have made a checklist of component skills that has been useful in formulating goals for the students' Individual Educational Plans.

In closing, I would like to describe a short scene from one of our classes. It is this kind of experience, and all those leading up to it, that has made being an Orff teacher such a rewarding experience for me. This particular class is made up of members of the Music Players, and yes, they do generally respond this cooperatively toward each other now. The development of these attitudes of cooperation, self-control and compromise has priority, and whole class sessions are sometimes given over to exploring these attitudes both verbally and musically. When we have visitors, which is often, we like to give them a list of all the pieces we know and let them choose from that list. It keeps us on our toes.

The time: 11:15, any weekday

From a list of thirteen pieces, our visitor has chosen "The Brook" as the one he would like to hear and the class members begin to organize themselves.

"I'll play Sopranino!", cries Elinor.

"I promised Maureen she could play it next time."

"That's all right, I'll play Tenor," says Maureen, "Elinor can play the soprano." Maureen is our youngest member, only twelve.

It's Mollie's melody, and she chooses to play Soprano Xylophone. Jack and Ron settle themselves at the Bass and Alto Xylophones respectively while Don takes the Alto Metallophone and they begin to arrange the bars they'll need.

"Tim . . . Alto Recorder." He has it already. The interlude was Tim's idea.

Art opts to play Tenor with Maureen. They will play the melody, supporting the singing. Edie, Philip, and Karen will sing all the time.

Tim and Elinor can sing too.

Continued to page 4, col. 1

How Much, cont.

"Not too fast Jack, remember." He nods and smiles.

They begin to play and sing:

*"Running, running through the woodland
Little Brook, oh tell me true . . .*

*While you're running through the
woodland*

Tell me where you're running to."

Alto and soprano recorders play the interlude separating the verses, sensitive to the tempo of the ongoing accompaniment, a softly flowing I-III with tremolos. Their teacher stands to one side, watching and listening while at the same time scanning the morning mail. No one, but everyone conducts.

The class continues:

*"Have you seen the swelling River
Flowing softly to the sea?
Have you thought of how the River
Is a part of you and me?"*

The interlude comes again. Philip moves nearer to Tim so as to hear a singing voice more like his own strong Baritone.

*"Water's flow is like my living;
Stones are like what troubles me.
Still I go on, like the River
Flowing softly to the sea."*

Following the coda, played by Elinor and Tim, the accompaniment fades gradually away to a pianissimo with Ron and Donald watching Jack intently so they will end together. The spell is lifted as Edie sighs, "I love that song."

The visitor nods his approval. A passing secretary, who has paused outside the door to listen, waves and smiles. A feeling of quiet satisfaction fills the air.

The teacher reads the class a letter that has come to her that day from an instructor at a local college where this group, together with some others recently played a demonstration. It says in part, "The most common response from my students was surprise that yours were able to accomplish music goals that many of them are still struggling with at the college level."

Gratified grins appear all over.

"We play good, don't we," says Ron, "Where are we going next?"

Rhinebeck Country School is a residential school for teenaged boys and girls labeled Mentally Retarded (Mild to Moderate—i.e. Educable) and Mildly Emotionally Disturbed. Children attend a full range of academic subjects as well as Art, Home Ec, Shop, and of course Music. The Music Program is based on Orff principles and I refer to it as Special Music Education and NOT therapy. I see the same children every day and they are grouped insofar as possible according to my liking. Twice a week I have one period for scheduled private lessons or contingency reinforcement. Otherwise, the classes are all working on ensemble playing at some level, preparing for recitals, concerts, or demonstrations which are held frequently. A full program description may be obtained from: Mrs. Laura Levy, Director of Education, Rhinebeck Country School, Box 191, Rhinebeck, New York, and applications for student teaching should be made through her.

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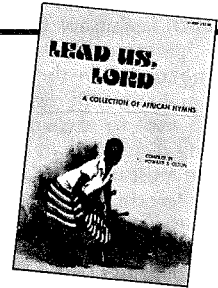
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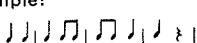
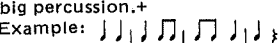
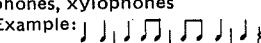
Jacobeth Postl

Since the first two Guidepost* columns dealt with speech and rhythm, I thought you might enjoy a model for using instruments. Konnie Saliba, a member of the Guidelines I committee, has contributed the material for this issue, giving us an example of "process": exercises using body sounds, unpitched and pitched percussion, culminating in a charming rhythm-sound setting of a poem. I hope you enjoy trying this with your children.

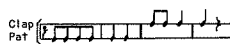
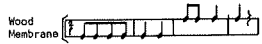
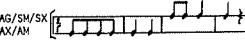
The Orff approach integrates the use of specific instruments into the learning process. For purposes of group assimilation it is wise to consider exploring each of the three categories of instruments singly, i.e. body percussion, unpitched percussion, pitched percussion. Each of the three primary categories can then be approached from the most simple concept, group imitation in a single level, and lead to more difficult imitation in two, three, and finally four levels. This is one way to approach instrumental exploration, and because at this stage it does not include visualization, it provides a certain amount of freedom within a structure.

AURAL, IMITATIVE APPROACH TO EXPLORING INSTRUMENTAL SOUNDS

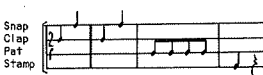
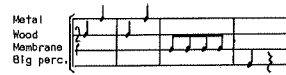
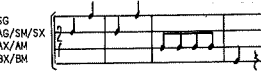
most elemental:

<p>a. *Body Percussion imitate 4 measure, simple rhythmic patterns, 2/4 meter, ** using hands only</p> <p>Example: </p>	<p>b. Unpitched Percussion imitate 4 measure, simple rhythmic patterns, 2/4 meter, **using all unpitched percussion simultaneously, i.e. metals, woods, membranes, big percussion.+</p> <p>Example: </p>	<p>c. Pitched Percussion + imitate 4 measure simple rhythmic patterns, 2/4 meter, ** using all pitched percussion simultaneously, i.e. glockenspiels, metallophones, xylophones</p> <p>Example: </p>
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added difficulty:

<p>imitate 4 measure simple rhythmic patterns in any two levels</p> <p>Example: </p>	<p>imitate 4 measure patterns in any two levels of unpitched percussion</p> <p>Example: </p>	<p>imitate 4 measure patterns in any two levels of pitched percussion</p> <p>Example: </p>
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eventual difficulty:

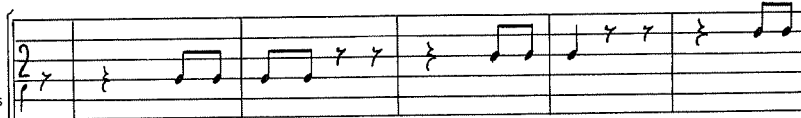
<p>imitate 4 measure, convergent rhythmic patterns in four levels</p> <p>Example: </p>	<p>imitate 4 measure patterns in four levels</p> <p>Example: </p>	<p>imitate 4 measure patterns in four levels</p> <p>Example: </p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------

+Timpani, bass drum, conga, bongo, large cymbal, (gong)

A poetry example: to explore instrumental sounds as atmospheric background
Preparation: all pitched instruments in F pentatonic; instructions include to play at appropriate times the rhythm of the words using any notes in F pentatonic

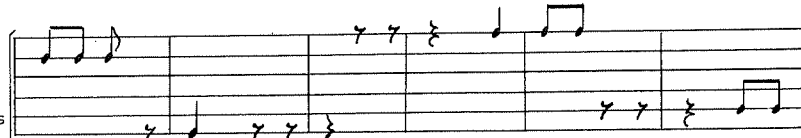
"Good Night" -

SG
AG SM SX
AX AM
BX BM
Temple Bkls
Cymbal



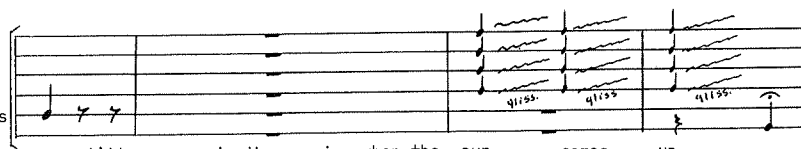
Good night, Mis-ter Bee-tle, Good night Mis-ter Fly, Good night, Mrs...

SG
AG SM SX
AX AM
BX BM
Temple Bkls
Cymbal



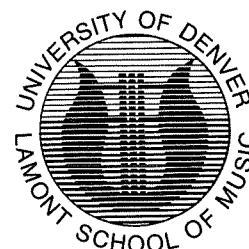
La-dy Bug, the moon's in the sky, Good night, Miss Kit-ten, Good night Mis-ter...

SG
AG SM SX
AX AM
BX BM
Temple Bkls
Cymbal



Pup. I'll see you in the morning when the sun comes up...

Continued to page 15, col. 3



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They Went to Sea, cont.

with the tools of music, no time to explore their own developing insights, no time to improvise. To tap those hidden resources the teacher must have a capacity for hard work, energy, optimism, a certain kind of insensitivity to rebuffs, the ability to shift gears quickly, and an ample measure of good luck.

(On a personal note: I remember the frustration, even anger, I felt when I had worked in every conceivable way to introduce movement and body percussion and my junior high students were incredulous at the thought of such childishness! How far beneath their dignity! And then one Friday afternoon I witnessed (1) a pep rally at which they lustily sang and gustily clapped, stamped, slapped, and snapped their way through, "If you're a Cougar and you know it, clap your hands" and (2) a sock hop at which they gyrated wildly around the gym, occasionally making passing contact with a partner, more often dancing unself-consciously along, each in his own expressive and satisfying way. At the time it seemed to me a bitter irony.)

This is not an effort to provide a step-by-step, day-by-day, or even year-by-year "method for junior high." Instead, four ideas will be presented in some detail, ideas which deserve the attention of Orff teachers **lucky** enough to be working with junior high students.

1. **Have lots of options in mind.** They move fast once they begin. Their attention span often is as limited as a kindergarten child's. Be ready to move, to change, to discard, to replace. Nowhere is the passage from Ecclesiastes more timely than in the junior high music room:

To every thing there is a season, and a time to every purpose under the heaven.

It's really true that not all people like to sing. It's particularly true that junior high students, who don't know when or how their voices will come out, are careful about risking singing.

Three weekends of work can produce some other choices — dozens of packets or projects complete with objectives, suggested operation, and evaluation. After a period or two of total class instruction, giving students some tools to work with, divide them into small groups and let them work on projects of their choice. Arrange with the school librarian if research is necessary. After a set period—maybe a week, maybe two—get them together again for a time of sharing. Perhaps the separate activities will have a common thread from which a total class project may evolve.

Ideas for projects? Their name is legion: Small percussion ensembles, calypso, African, Indian; melodic percussion ensembles; sound settings to poems, to pictures; accompaniments to songs they know; their own poetry (Did you attend the session on haiku at the Denver Conference?); jazz; dramatizations; dance creations; beginning recorder playing; electronic music; acoustic experiments.

Continued to page 7, col. 1

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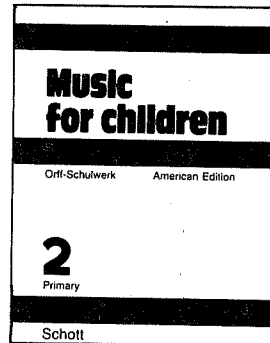
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They Went to Sea, cont.

Do you have a required "career education" or "life skills" project? Try assigning a paper to your students. Title: "A Day in the Life of _____, This Date, 1997." Subject: "What are you doing today in music? What is music doing today for you?" Exciting reading!

2. **Find some out-of-school time for special instruction.** It may be your lunch hour, or until 5 o'clock at night, or early in the morning. But seek out extra time. Nothing succeeds like success, they say, and a sure-fire way to success is to have a regular meeting for recorder beginners who soon become pretty good players and invariably become excited about playing. Or a percussion ensemble where those pages of the "other" volumes of the **Schulwerk** come to exciting, beautiful life.

Why can't these things be done in class time? To some extent they can, but a class of twenty-five or more, whose members' interest ranges from high to none will never find such pleasure, or move as fast as a group of highly-motivated students who have also had to give of their extra time to make the class possible.

3. **Consider how your students feel about themselves.** The sheep and goats have been separated. Most of those committed to serious music study (or who have been committed by their parents) are in orchestra. Most of the other "readers" are in band. Your class is made up of those left over. They feel their "inadequacies" and are defensive about them.

Most of your students never even had a chance to be a soloist in the grade school operetta! Certainly none of them had a chance to accompany the Glee Club!

But you can rather quickly give them valid working tools. They can, in a period of days, begin to hear intervals, and over a not much longer period become fair vocal readers via hand signs. This medium—call it drill, call it improvisation or composition, call it vocal warmup—is ideal for helping them feel phrase length and form, for developing tonal memory, for introducing part-singing. And it serves admirably as an avenue for the student to begin conducting and composing as soon as a student's composition is good enough to remember.

Go from hand signals to standard notation. It's not really a giant step to accomplish, but it is a giant step in their feelings about themselves: "**We are reading music!**"

Rhythmic reading develops at the same time, and in the same way. When their small percussion ensembles have shown them the need for notating beats and divisions of beats, for having symbols for silence, they're ripe for the picking!

And how do you develop it? Of course through speech. (Movement here is a bit more difficult, admittedly. They really have to trust you before they'll enter into such things as stepping beats, running eighth notes, etc). They're not too eager about rhythmic speech play on their names, but they find it exciting to experiment with place names, sports, presidents, makes of cars, and such. Again, a baby step to notation, a giant step in skills.

Continued to page 12, col. 1

1978

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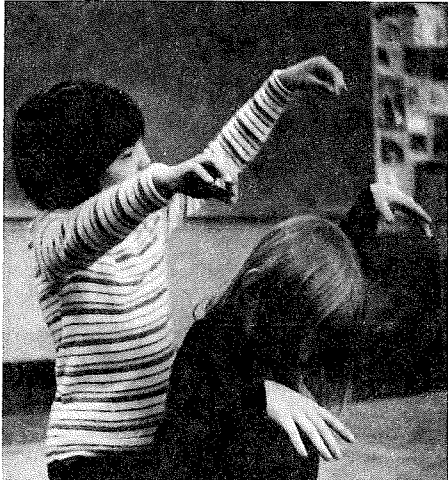
For information contact: Dorothy J. Hartshorn, School of Music, University of Southern California, Los Angeles, Ca. 90007 (213) 741-2524

PUPPETRY AND THE ORFF PROCESS

Peggy Schmidt
Cincinnati, Ohio

What is it about a puppet that so fascinates children? They become thoroughly enthralled and entranced watching a puppet show. The drama, make-believe, scenery, dialogue, and action all provide an excitement that can totally involve a child with a puppet and its predicament.

Of course, anything that can capture a child so completely is something for Orff teachers to use! We began by presenting a live puppet show for the children. We were really fortunate in having professional puppeteers close at hand—my mother and father are the creators of "The Clad Hand Puppets". They performed an Aesop fable **The Lion and the Mouse**. From then on, all our class activities related in some way to what the children had seen and heard in that delightful show. Here are some suggestions for letting your children expand the experience of puppetry:



MOVEMENT

- Using actual puppets, demonstrate manipulation of the basic puppet types. Explore ways to move like each of these (how and where they can bend, turn, how they can express feelings, etc.)
 - Marionette** (imaginary strings tied at hinge joints and top of head)
 - Hand puppet** (sock, paper bag, gloved hand, etc.)
 - Rod puppet** (simple movements since rods are usually attached only under puppet's hands)
 - Shadow puppet** (human or cardboard figures in back of a scrim or screen with light behind)
- Work in groups of two or four (one puppeteer with one puppet, or two puppeteers with two puppets who interact).
- Explore movements of the puppeteer in a. - d. above. Let the puppet be imaginary. Consider movements from behind puppet stage (changing scenery, pulling curtains, working one or two puppets at a time, two or more puppeteers working together, etc.)

DRAMA

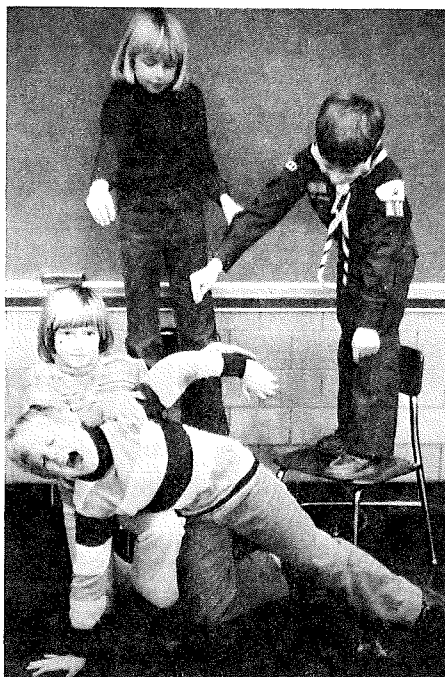
- Act out a story in **mime**, with no sounds at all. (We divided into groups of 5-6 children to be a lion, a mouse, and three or four hunters.) Share results with class.
- Use instrumental sounds in Leitmotif style, establishing certain sounds for each character.
- Perform the play with children pretending to be the lion, mouse, and hunter marionettes manipulated by other children who, as puppeteers, stand behind them on chairs.

SPEECH AND SINGING

- Explore different voice qualities and expressions. We established certain speaking characteristics for the lion and mouse.
- Extract sections of the dialogue for use as speech ostinati, transfer to body percussion, notate rhythms.
- Learn script (ours was comical, rhymed, rhythmical, and fairly easy to memorize) and act out the story in choral spoken dialogue with instrumental accompaniment.
- Develop an "opera" by improvising melodies for the dialogue in recitative or Sprechstimme style with simple or moving borduns on the instruments.

INSTRUMENTAL ENSEMBLE

- Use instruments to accompany the exploration of puppet movements. Contrast smooth and jerky, light and heavy, etc. (At first, use slow, smooth sounds: glissandi on metallophones, cymbal with brush, etc.)
- Pair up one instrument player with one "puppet". Allow the puppet's movements



Continued to page 14, col. 1

Canadian Orff Conference

The annual Canadian Orff conference will be held this year in Vancouver, BC on May 13-14. Information from: Music for Children, Carl Orff Canada, Musique pour Enfants, c/o Prof. Doreen Hall, School of Music, University of Toronto, 273 Bloor St., W., Toronto 5, Ont. Canada.

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From My Bookshelf

Jean Wilmouth

RHYTHM AND MOVEMENT (Summy-Birchard, Evanston, IL 60204 \$7.95) by **Elsa Findlay** is one of the most practical books published today. Of the three basic elements of music, rhythm-melody-harmony, this book explores the element of rhythm and begins with The Nature of Rhythm. Singing games, dramatic play and creative games of all kinds are used to expand and deepen the child's experience of rhythm. Tempo, dynamics and duration are just a few of the rhythmic elements that are carefully developed in the book. Movement and Space Patterns, Movement Exercises, Action Songs and Games with Balls give immediate results in stimulating children to enjoy movement.

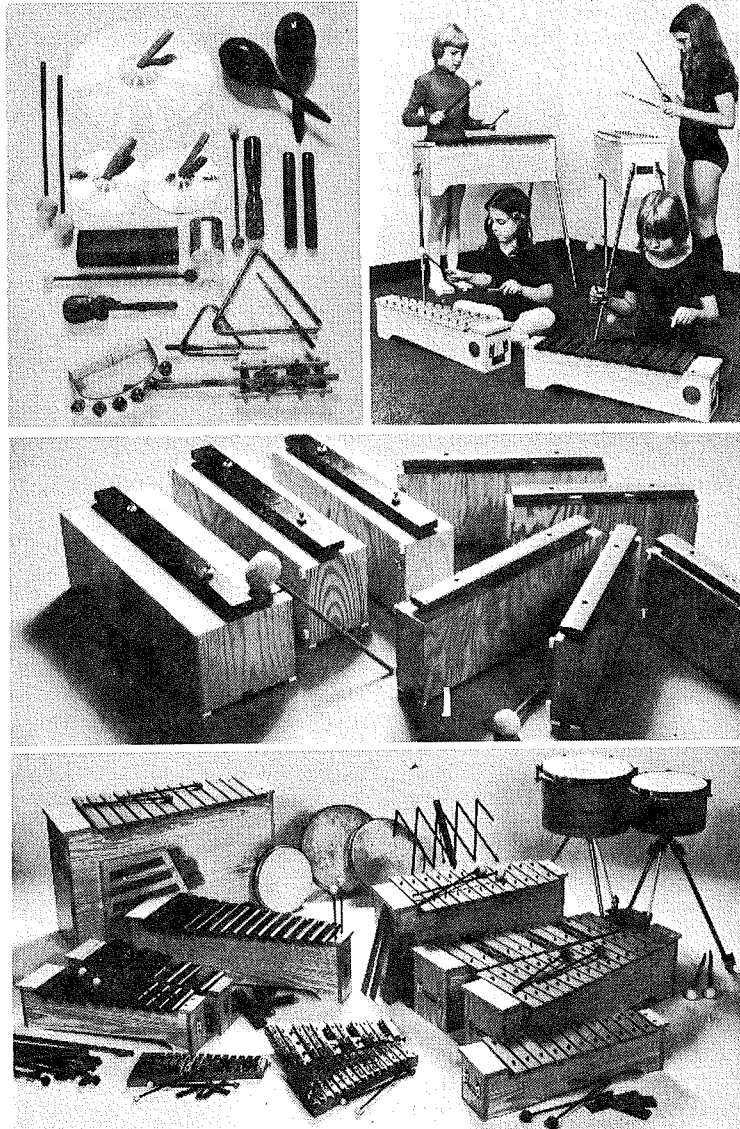
The book is beautifully illustrated and filled with photographs of children from the Cleveland Institute of Music. One can easily see the influence of Emile Jacques-Dalcroze who developed a method of rhythmic education (Eurhythmic), to whom this book is dedicated. The principles of this system have influenced most forms of music and dance education both in Europe and the United States. Miss Findlay devoted her entire life to these principles; her teaching experiences in music classrooms, schools of dance, theater, colleges and universities will help teachers everywhere.

SEEDS OF MOVEMENT (A Philosophy of Movement with Techniques Applied to the Beginner) by **Genevieve Jones** is offered as a guide to the ever-increasing number of persons who believe that movement is a natural medium through which we grow and learn. Although the book was originally developed for use with children, the philosophy and material presented are basic for beginners of all ages. Miss Jones, a dancer of note and a Martha Graham disciple, has developed many interesting ideas in this handsomely illustrated 246-page compilation. Among the materials included in this book are an explanation of the philosophy, movement games of experiment and discovery, sound experiences, dances, exercises for relaxation, flexibility and strength, basic movements and how to improve them, and many more. **SEEDS OF MOVEMENT** is an ideal source book for teachers and anyone involved with children. (\$12.00 from Volkwein Bros., Inc., Pittsburgh, PA15212)

Also available from Volkwein for \$3.00 is a well thought-out compilation of rhythmic games that should stimulate students in movement through the development of their physical and mental skills, **RHYTHM GAMES FOR PERCEPTION AND COGNITION**, by **Robert Abramson**. The games in this book are based on the principles of Emile Jacques-Dalcroze and are designed to help develop movement in students of all ages. The games help translate aural sensations into physical action. They develop rapid communication between the ears which listen, the brain

Continued to page 14, col. 1

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Chapters In Brief

The three officers of Central New Jersey Orff Chapter have been concerned about the fact that our state colleges, training hundreds of future music teachers, are not providing any significant exposure to Orff. Consequently, contact was made with MENC student chapters, and workshops were offered at a nominal fee, in an effort to reach some of these students. Julia Feist and Anita Wolfson, who earned Teacher certification in Toronto, along with Nancy Thorne, who was certified in Memphis, have joined forces as a team to present varied Orff concepts and procedures to student groups. So far, **five** colleges have scheduled workshops. The response has been very gratifying; not only students, but the attending faculty have been very interested. Students have made inquiries about summer workshop offerings and are interested in further training. One joined the AOSA. Some colleges are asking for future sessions, so this effort will continue. It is hoped these young people will become more active in local chapters when they start to teach. Meanwhile, we hope others will reach out and strengthen the movement in the same way. VIVA LA MUSICA!

The Portland (Oregon) and Evergreen (Washington) Orff Chapters will soon be publishing their first joint newsletter. Its purpose is to coordinate chapter meetings, facilitate sharing of ideas and help establish a closer relationship between the northwest chapters. Kate Grieshaber and Kitty Job will collaborate as editors.

The Kansas Chapter received a grant from the Kansas Arts Commission and the National Endowment for the Arts this past fall. The money was used to help fund a workshop given by Konnie Saliba for the Kansas Chapter at Kansas State University, Manhattan, Kansas. Information concerning the grant proposal and project evaluation is available from Laura Neumeyer, president, Kansas chapter, or Arvida Steen, AOSA Chapter Coordinator.

The Berkshire-Hudson Valley Chapter has just published Volume I of a new series of musical sketchbooks written by chapter members. Entitled "Orff for the Holidays," the red and green cover combines line drawing of a heralding angel and a menorah. Regular chapter members and Student chapter members have contributed over 25 original songs, "orff-estrations" and speech patterns to the initial publication. The Chapter is offering this volume to its membership as part of the yearly membership package. Each year a new volume will be offered free to the membership and to non-members at a price of \$3.00. Volume II will contain original tunes, "orff-estrations," speech patterns and program ideas for Halloween and will be entitled "Orff for Halloween." Volume III will be non-specific.

The Greater Detroit Chapter has scheduled three all day workshops with guest clinicians; October 15 - Lillian Yaross, February 11 - Phyllis Weikart (folkdance specialist), April 8 - Konnie Saliba.

Continued to page 14, col. 1

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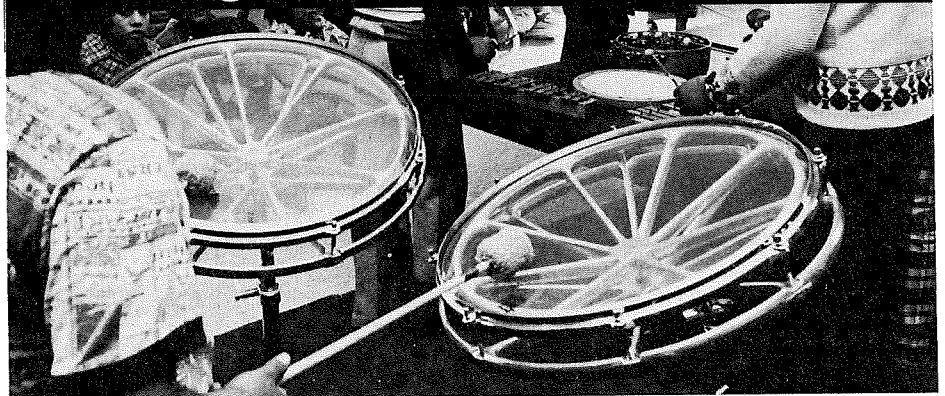
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They Went to Sea, cont.

Who will be accompanist for class singing? For the first time in their lives, anybody and everybody! As they devise their own accompaniments, or learn those you teach them, they soon begin to create introductions, interludes, new verses, and to evaluate what they're hearing.

They know they have contributed and they know their contributions are worthy and acceptable. They feel differently about themselves as individuals and about themselves as members of the group.

Give a group of folk/fairy tales to your students. Let them develop the stories to present to primary children. Choreography, drama, dialogue, melody, accompaniment, speech, they will all be there, in a joint process/product brought into being by the students.

4. **Choose your materials with utmost care and thought.** "This is dull." "Why can't we sing our music?" "Boring." "Stupid." Try not to let them frighten you!

(Once, I gave my students a questionnaire asking them to list the three things they'd liked best and the three things they'd liked least. When the results were tabulated, everything we'd done was on both lists!)

A few things are worth considering in relation to their reactions to materials: First, the song or poem or painting rarely gives one the same pleasure at first sound or sight as it gives when it is well-known and a part of one's being. Junior high school students may not, however, have experienced this aesthetic phenomenon enough times to remember it.

Second, your greater maturity and experience qualify you as having sounder judgment than they! Trust yourself.

As far as **their** music is concerned, walk carefully. Some of it is worthy of study, analysis, development, even performance, and can stand the test of time. Much of it cannot meet these tests. In the first place, it will never sound "right" to them, for the simple reasons that you don't have a sophisticated sound studio, the instruments or the skilled players, to produce the accompaniments they love; nor do they have the vocal maturity to sound like the singing stars they admire. Then, most of "their" music is outdated by the time it's learned. Finally, "popular" music very often does not have the staying power to hold their interest long enough for development of the song.

Junior high students **can** be led to the joys of time-tested, good music. Much attention is being given to arranging and writing with the cambiata voice in mind. Excellent SAB and SACB arrangements exist of "Jesu, Joy of Man's Desiring," the Kyrie and Sanctus of Schubert's G Major Mass, various choruses from Elijah, for instance. Some of these have orchestral arrangements. Try combining forces with the junior high school orchestra, an exciting experience for both groups. Some of Isabel Carley's anthems are fine choral works for young students, notably her 1977 publication, "More Love." Jean Berger's

Continued to page 13, col. 1



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ISME World Congress

The International Society for Music Education will hold its World Congress at the University of Western Ontario in London, Ontario, next summer from August 12 - 20. Over 3,000 delegates are expected from 40 countries.

The program includes an exciting collection of Plenary sessions; Workshops in Orff, Kodaly, Suzuki, Stage Band, and Choral Techniques (with Sir David Willcocks), Lecture recitals and master classes; Demonstrations and Workshops on Arabian, African, Indian, and Japanese music; Choral sessions for all with Sir David Willcocks, reading a major choral work; and a long list of concerts by invited performing groups.

Complete information is available from: ISME Congress, University of Western Ontario, London, Ontario, Canada N6A 3K7.

They Went to Sea, cont.

"Fish, Fin, and Feather" is another excellent contemporary work for this age group, as is Neil Diamond's "Child Song." Look also for folk music, especially that which is indigenous to your own area.

And then there are those "other" volumes of the **Schulwerk**! Sometimes adjustments will have to be made; for example, there may be no part low enough for the boys. Experiment with voicing. Try an occasional number with just the girls, or with just the boys.

Here are a few of the many numbers that can be most effectively developed and used for study and performance, always to the delight of audiences: "Mater et Filia," "Ascension," "Close Now Thine Eyes," "Sacred Yodeling Song," "Three Fools," "A Farmer Went Trotting," "Dance Lassie Do," "Maker of All," "The Cuckoo," "Rundadinella." When that special solo voice comes along, let it go with "Song of Solomon" and "And There Were Shepherds." What an experience it will be for the soloist!

Choose your Christmas carols from the **Schulwerk** and related volumes. Carley's collection of **Carols and Anthems** puts them all conveniently together. Brigitte Warner's new **Jubilate Deo** has excellent material and arrangements. Walter Bergmann has an interesting arrangement of "Pat-a-Pan."

Please don't forget **The Christmas Story**. In a final personal note let me say that the outstanding time of my professional life came with a presentation of **The Christmas Story** by junior high students. It was hard. We worked in class. We worked after school and Saturdays. We sawed and nailed and sang and played and figured out lights. We scrounged costumes and props. We used everybody in town who would be used. We drilled and practiced and got angry with each other. But we also created dialogue and dance and drama to go along with Keetman's magic music. And we came out with a moment of wondrous beauty that will live a long time, in me, in the audience, and, best of all, in the students.

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Puppetry, cont.

to determine when and how the instrument should play. Then, in reverse, have the puppet follow the instrumental sounds.

- Use instruments within the spoken dialogue as punctuation, special sound effects, mood setting, etc.

PERFORMANCE

- Culminate these activities with a presentation of the children's own puppet show, using either themselves as the puppets and puppeteers, or using puppets that they make.
- They could, of course, write their own story and script, their own instrumental overture, entr'actes, dance finale, etc., etc. The possibilities are endless!

Those who attended last year's national conference in Washington D.C. saw some marvelous examples of what can be done through combining Orff with puppetry. Brigitte Warner's children gave a super production of "The Princess and the Pea" with a shadow screen, and an enchanting marionette play of "The Little Prince."

Bookshelf, cont.

which analyzes aural sensations, and the body which acts to produce and interpret the sounds and feelings of musical rhythm. Three basic game-forms are presented and analyzed in the book: "Quick Reaction," "Follow" and "Interrupted Canon". From these three, thousands of rhythm-game variations can be created to explore the wide world of musical and movement experiences. (The new publisher of the book, Volkwein, has recently released a cassette tape of Robert Abramson improvising piano accompaniments to all of the games in the book. This should certainly be an added attraction and would enhance the use of this fine material.)

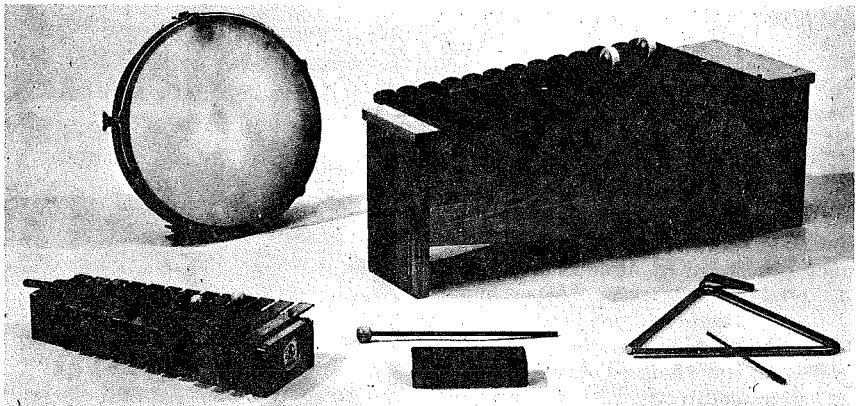
Chapters, cont.

The Long Island Chapter invited Judy Thomas to present a workshop titled "Programs with a Purpose", dealing with the process of music for assemblies, for their February meeting.

The Rockland Chapter held a series of five Saturday workshops called "Designs for Creative Teaching" with emphasis on movement by Danaí Apostolidou, folk dancing cultures by Paul Kerlee, the Orff Schulwerk volumes I-V by Martha Pline, "cumulative experiences" by Arvida Steen, and children's demonstrations by Judy Thomas. Members could invite one guest to a workshop after paying their own fees.

The Middle Atlantic Chapter managed to print highlights from their workshop with Jacobeth Postl in their newsletter, thanks to the detailed notes of Gloria Lawson. Besides their officers the Chapter has ten members-at-large to keep in touch through the secretary, Janet Hofmeister. Other sessions programmed this year include Lillian Dehart on "Orff and the Special People" and Isabel Carley with her "Recorders Plus".

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June 12-23

Russell Van Vlack

(Application deadline: June 1)

MUSIC AND STUDENTS WITH SPECIAL NEEDS

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(Application deadline: June 26)

ORFF-SCHULWERK

July 17-28

Jos Wuytack, Konnie Saliba, Nancy Ferguson, Shirley McRae, Carol King, Lynn Johnson

ALL WORKSHOPS CARRY THREE SEMESTER HOURS CREDIT OR CONTINUING EDUCATION UNITS (CEU). FOR FULL DETAILS WRITE: MS. DWALA RALPH, MUSIC DEPARTMENT, MEMPHIS STATE UNIVERSITY, MEMPHIS, TENNESSEE 38152

Las Siete Maripositas (The Seven Butterflies)

Joe Wier, *Sante Fe, New Mexico*

This is a story that comes from the days of Aztec culture in the forests of Mexico:

There were once seven butterflies who lived deep in the forest. They were of brilliant hues of red, orange, yellow, green, purple, and blue. They lived lives of gay abandon, flitting among the forest flowers and the great trees.

One sad day, however, the blue butterfly became ill. He could hardly flutter his wings at all. His dear companions all gathered close in their great concern for him and fluttered about in bewilderment.

Anxiously they asked the other forest creatures what could be done for the blue butterfly. No one could help them until they came to the den of the black bear.

"You must go to the cave of the god of the forest. He, alone, can tell you what to do," the black bear told them.

When the butterflies arrived, after great difficulties, at the cave of the forest god, they begged him to help their poor friend.

"The only way to save your friend is for one of you to offer your beautiful color in exchange for his life."

This made the butterflies very sad, for the delight of their lives was to float softly on the breeze with sunlight shining on their lovely, transparent wings.

They began their journey home, flying slightly more heavily than before, with less of their former careless grace.

Upon arriving at the tree where the poor blue butterfly was barely moving his wings, they all, with one accord, stripped themselves of their glorious colored wings and laid them over their fallen friend.

At this moment a tremendous clap of thunder was heard and a mighty thunderstorm shook the forest. It was spectacular and dreadful. Many beautiful trees were felled by lightning, and the forest creatures all covered in their homes in helpless fear. The awful uproar continued unabated all through the night.

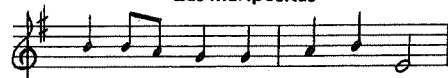
The morning dawned serene and calm. The forest dwellers began timorously to crawl out of their homes and looked about them to survey the damage of the great storm.

After looking at the destruction, one of them glanced up into the tranquil blue sky.

"Look," he breathed.

There, fixed across the sky, was a glorious rainbow: red, orange, yellow, green, and a most celestial blue.

Las Maripositas



1. Ma-ri-po-si-tas de la flor,
2. Si no me tra-tas con a-mor,



1. No co-mo to - do su o - lor.
2. Mue-ro ___ pron-to con do-lor.

*A variant

AOSA Dues Increase

At the April Executive Board meeting in Chicago, the current AOSA budget was carefully reviewed and projections were made for the next fiscal year. In order to carry out projects now ready for execution, a dues increase was deemed essential. The dues schedule effective for the 1978-79 fiscal year will be:

Regular Member:	\$15.00
Student Member:	7.50
Institutional	20.00
Library	20.00
Industry	35.00

The two major achievements ready for presentation to the membership this next year are: 1) a Magazine—starting in October, you will receive four issues annually of an expanded Echo in magazine format, with color cover and removable centerfold for materials usable in the classroom. 2) a Film—production will begin in September on a film intended to convey the spirit and process of Schulwerk, with footage from a large variety of schools in several parts of the country. This is being funded partly through a special gift, but primarily through AOSA income—your dues! Increased national publicity is also projected.

Several significant money-saving measures will be instituted next year: 1) elimination of one national board meeting, 2) a modified membership directory (this has been very expensive), and 3) curtailment of printed supplies.

Asking for more money is no pleasure; we have postponed a substantial dues increase for several years, but AOSA financial reserves at this point are extremely low and the time has come. We are relying on your desire to continue and expand your support of Orff-Schulwerk in the United States. Thank you.

Mary Stringham

NEW OFFICERS AND BOARD MEMBERS

Officers for next year are Mary Stringham, President, Lillian Yaross, Vice-President, Arvida Steen, Vice-President Elect, Carolyn Tower, Secretary, Stanley Rowland, Treasurer, and Nancy Ferguson, Past President.

Members-at-large elected to the National Board are: Sr. Eloise McCormick (1 year) from Region 1. Bill Young (1 year) and Vivian Burgmeier (2 years) from Region 2; Peg Van Haaren, (1 year) and Marion O'Connell (2 years) from Region 3; and Edith Elliott (2 years) from Region 4.

Guidelines, cont.

The process of teaching might include:

1. speaking the poem in various ways to learn
2. selecting an appropriate body percussion sound for each insect or animal
3. transferring the body percussion sounds to pitched percussion sounds.

The structure might be:

1. an improvised or pre-planned introduction which could suggest a quiet night, i.e. wind, mouth sounds, etc.
2. speech with instrumental sounds
3. "thinking" all words: just playing

instrumental sounds

• letters correspond to Guidelines outline

•• at first begin with 2/4 meter; later explore 3/8, 6/8, 3/4, 4/4, 5/4 and divergent rhythmic patterns

+ instruments may be arranged in one of the pentatonic scales

○ **Martin, Bill**, *Sounds of Home*. Holt, Rinehart and Winston, Inc. New York, used with permission



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Reviews

EAR CLEANING, by R. Murray Schafer, published by Clark & Cruickshank, Berandol Music Ltd., Toronto, Canada. \$3.00

The author is a major Canadian composer. As a teacher he communicates his techniques for involvement in the creative process with refreshing and unorthodox style. "Ear Cleaning" is a collection of notes for an experimental music course offered at Simon Fraser University. In lieu of the usual music appreciation course Schafer's students found themselves investigating sounds in their environment, injecting new sounds and evaluating the results. A prerequisite for ear training, Schafer feels, should be "ear cleaning".

Chapters are titled "Noise," "Silence", "Tone", "Timbre", "Amplitude", "Melody", "Texture", and "Rhythm". To each are added exercises, discussions and assignments. These discoveries can then be brought to interaction within "a cone of tensions" to create musical sound-scapes. Two enlightening dialogues with students are reproduced, titled "Music for Paper and Wood" and "Charles Ives and Perspective."

Although structured on a sophisticated level, these lessons will appeal directly to junior high and high school students, assuring their survival in today's general music class. The ideas are, of course, relevant also for upper elementary, but the vocabulary and pacing would have to be adjusted to the experience of younger classes. "Ear Cleaning" parallels many MMCP strategies, but is presented in a much more personal, and highly practical, format.

Elizabeth Nichols

MMCP INTERACTION, Early Childhood Music Curriculum, by Americole Biasini, Ronald Thomas, Lenore Pogonowski, Media Materials, Inc., Bardonia, N. Y. 10954.

This is intended as a comprehensive learning plan for pre-school children, but it has also proven successful, in slightly modified form, at the primary level when used as a "sensitizing introduction to the learning environment and laboratory activities described in the MMCP SYNTHESIS," which commences at the third grade.

INTERACTION is process-oriented, with the goal of personal involvement and emphasis on exploration. With the rationale that a child must work with sounds to discover the nature of music, and that his natural curiosity remains his greatest resource for growth, the authors have developed a dynamic curriculum from actual laboratory situations. Each child was encouraged to become "an avid explorer in the world of sound, a contributor to the sound materials center, a participating performer, and a sensitive listener". The Developmental Phases of Musical Exploration (DPME) are defined as 1) free exploration, 2) guided exploration, 3) exploratory improvisation, 4) planned improvisation, and 5) reapplication. Curriculum operations consist of a series of broad, interwoven activities which form an integrated learning experience. For example,

the series based on Sounds and Sound Sources makes use of objects made of paper, wood, metal, plastic, etc., the voice, and conventional and invented instruments. Detailed guidelines often focus on a single activity within a series.

Philosophically founded, this spiral-bound manual is expressed in behavioral objectives for each phase of musical development. Procedures are refreshingly simple and accompanied by lively, provocative illustrations. *MMCP INTERACTION* is a must for creative "beginnings".

Elizabeth Nichols

THE DANCE AND THE DRUM, Integrated Projects in Music, Dance, and Drama for the Schools, by Elizabeth and John Paynter. Universal Edition, London. \$5.95 (European American Music)

Though printed in Britain, the scope of this large paper-back is international. Masterfully organized and intensely exciting, the projects, though recommended for ages 9-13, will adapt to any level of sophistication.

Long ago the arts arose out of man's need to understand himself and his environment. He made up tales of explanation from his own intuition and expressed his feelings with vocal sounds, bodily movement and gesture. Primitive poetry, dance and music were inseparable. You can still see such rituals today wherever children play. In fact, the Paynters' claim that "At root, the arts are nothing more than developed games."

As integration of the arts becomes Music-Theatre in the classroom, the principal objective is to release the students' creative talents. The authors offer a tantalizing wealth of material: a dozen intriguing myths and tales of diverse national origins as the bases for a series of "workshops." Subsequent production of each story may be divided among individuals, groups or classes into the categories of music, dance, drama and the visual arts. A sequence of scenes is suggested under the heading, "Episodes, Situations and Places". Strategies for creating music are presented as well as ideas for evoking dance. One chapter gives precise directions for making masks. Props should be simple and depend largely on the "power of suggestion" instead of theatrical realism, according to the Paynters.

Particularly valuable are the "preliminary projects", in effect, "creative warm-ups", that may lead into the stories or develop on their

own. A good bibliography suggests specific literature and recordings that will provide stimulus, expansion of student experience or discovery of other solutions of similar problems by famous artists, composers or writers. Superlative illustrations add much impact to the authors' intent: "to open up the world of artistic experiment and make it meaningful."

Elizabeth Nichols

THE SELFISH GIANT, an opera for young people adapted from a story by Oscar Wilde. Music by Francis Shaw, libretto by Michael Finch, J. and W. Chester, London, first performed in 1972.

First of all, this has to be a favorite story of nearly everybody. Second, the setting is musically exciting. Really extraordinary.

BUT—it's too hard for my junior high students so the high school choral director studies it with his students in mind. Here's what he writes:

High School performance?

—The Elements, Daniel, and the Chorus would have boys whose voices have changed. Would this in any way detract from the musical effectiveness of the piece?

—Christ Child—an elementary boy? (I believe this needs to be a treble voice. The contrast between the treble of the Christ Child and the baritone of the Giant is attractive and necessary.)

—Accompaniment, as suggested, could be orchestral; however, I believe it could become cumbersome and should be limited to piano, bass, percussion and Orff instruments, which could provide some beautiful special effects. (Metallophone under Daniel's solo; xylophones to suggest the angularity of the Giant, for the elements, etc.)

—General impression—gorgeous music, touching story. If the changed voices are not perceived as a problem, I believe this would be an ideal work for high school students to perform.

Gin Ebinger and Sheldon Kalberg

THE ORFF ECHO
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