

The Orff Echo

Official Bulletin of the American Orff Schulwerk Association

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Winter, 1978

Washington, D.C., AOSA Conference Reveals The Pulse Of A Nation

The Sheraton-Park Hotel in Washington, D.C., was the place to be from November 9 to 13, 1977 where the American Orff-Schulwerk Association had convened for one of its very special national conferences. Why was this conference so special? It is difficult to name just one person, event or ingredient, since there were many areas of emphasis and so many ways to be involved.

It was a privilege as well as a pleasure to be a student once again under such internationally known teachers as Dorothy Heathcote, Barbara Haselbach, Doreen Hall and Claus Bang. There is so much to be learned from these people that just a few hours with them was not enough.

Dorothy Heathcote is a specialist in educational and therapeutic drama in England. The main thrust of her message to us was that a teacher must make connections for the student, or in her words, must be a service agent rather than a subject expert. In the arts curriculum particularly, the material the teacher presents is not so important as why and how she presents it. Mrs. Heathcote warns that in this era of being product oriented, we are too concerned with measuring results to look beyond the product to the process. The process (of education) will determine the quality of the product. In dealing with reality through the processes of the metaphorical languages of drama, music, art, etc., children will experience greater meaning in their lives.

In Barbara Haselbach's sessions we dealt with reality through movement. (Miss Haselbach is a movement specialist at the Orff Institute, Salzburg.) The processes and products were at once personal and universal as we related to the aspect of "time" in movement, dance and music, as we integrated sculpture with dance and music, and as we discovered aleatoric choreography.

It was unfortunate that Doreen Hall, from the University of Toronto, was unable to teach all of the sessions for which she was scheduled. She was, however, honored at the banquet for the many contributions she had made to Orff-Schulwerk. Jane Frazee, past president of AOSA, stepped in to teach and challenge us with several activities to understand

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In The Beginning

Movement and Dance; Where & How to Start. . .

by Marshia Beck, Raskob Institute,
Holy Names College, Oakland, California

The purpose of this article is threefold: (1) to help the beginner by acquainting him with the ingredients of movement and dance; (2) to identify the precise areas of body and brain involvement in movement-dance education as it relates to the academic growth of the child; and (3) to provide a sample beginning lesson plan for primary grades which utilizes the ingredients of movement and dance and forms a basis for individual future exploration.

Ingredients of Movement and Dance.

The ingredients of both creative movement and formal dance can be isolated into the following areas:

1. body awareness (any body part can initiate a movement).
2. use of space (pathways, airways, directions, wide, narrow).
3. use of locomotion (walk, run, gallop, skip, hop, jump, leap).
4. use of non-locomotion (bend, stretch, twist, bounce, sway, swing).
5. variation of time (fast, slow).
6. variation of weight (heavy, light).
7. variation of level (high, medium, low).
8. variation of shape (curved, angular).
9. variation of flow (smooth or abrupt).
10. variation of group (solo, duet, etc.).

To create a movement or dance is simply to reorganize these elements into a new form. A simple walk may be explored almost indefinitely by changing one or more of the basic elements. Experiences guided by the teacher lead to creative responses from the child: from the guided experience of "Walk lightly with an extended arm and finish with a simultaneous jump and clap" to the creative "What movements respond to this rhythm (or melody/timbre/text/picture/or feeling)?" With sufficient input, the child makes an appropriate response. Thus it is that dances are created; the world of improvisation and creativity unfolds; and the full scope of Orff-Schulwerk is explored.

Relation of Movement-Dance to Academic Development.

The importance of movement education to the academic growth of the child lies in its unique ability to promote sensory integration in the brain. The brain functions as a whole with

every part independent yet at the same time dependent upon every other part. The cerebral cortex which governs academic and other finer intellectual tasks is dependent upon adequate sensory integration by the lower subcortical areas. If there is a dysfunction on the cortical level (e.g., a perceptual handicap like dyslexia), the most effective remediation occurs through activities which stimulate the brain stem and other subcortical structures. And the brain stem is particularly responsive to gross or total body activities.

Thus, it is vital when we, as movement and music teachers, identify and utilize activities which are of benefit to the brain stem and other subcortical structures. We can then knowingly enhance and remedy a child's cortical efficiency, which he needs for skilled intellectual performance, at the same time that we knowingly develop his body, social, and aesthetic awareness as it relates to music and dance.

The following activities particularly enhance sensory integrations at subcortical levels: turning, spinning, rolling, rocking (vestibular system); touching and rubbing (tactile system); patting, jumping, bouncing (proprioception—i.e., nerve and muscle feedback); quadrupedal, tri and bipedal balancing (equilibrium reactions); catching, rolling and bouncing balls with both hands or feet, jumping, or any other activity that requires both sides of the body to perform the same motor task at the same time (bilateral integration, which is a prerequisite for midline crossing).

It is extremely important that a teacher carefully monitor a child's reaction to any of these activities so that if any hypersensitivity develops, the activity can be stopped. Turning, spinning and rocking—the effects of which can last up to three days—can have a tremendous effect on a child's emotional status. A hyperactive child can be calmed with continued slow rocking and a hypoactive child can be enervated with rapid spinning. To a child with a highly sensitive vestibular system (i.e., easily dizzy or carsick), prolonged spinning can be disastrous. Therefore, it is essential that we always be aware of the impact we may cause and design activities accordingly.

Continued to page 13, col. 1

The Status of the Arts and the State of Music Education*

by Charles Fowler,

Music Editor of *Musical America*,

Former Editor of *Music Education Journal*

When Mary Stringham asked me to say a few words this evening I confess to pondering what I might say to you in 10 minutes that could possibly make a difference.

Well, I want to share two thoughts:

(1) The first is about the status of the arts in education at present. The arts are the minority subject in American education with all the attendant problems associated with minorities—low status, poverty, high unemployment, and prejudiced attitudes. Perhaps we should sing a loud chorus of "Throw Out the Liferline," or "We Shall Overcome."

What we must show people is that education cannot be viewed as a limited phenomenon, just certain parts of the intellect, or just certain subjects. As the Rockefeller Report, Coming to Our Senses states: "The arts are basic to individual development since they more than any subject awaken all the senses—the learning pores... We suggest not that reading be replaced by art but that the concept of literacy be expanded beyond word skills." Education is not complete, indeed, cannot be called education, without the arts. And that means for everybody at all levels, the complete democratization of the arts.

One of the foremost goals of education should be aesthetic sensitivity for the masses. To these ends let us communicate our needs and our case to Congressman Brademas and Senator Pell, those champions of the arts at the federal legislative level. Let us fight for no less than equal status with every other subject in the curriculum of American schools.

(2) My second observation concerns the state of music education itself. I'm convinced that some basic changes must occur, if music is going to attain or deserve a higher priority in education. As it is now, music is largely a re-creative art, heavily laden with tradition and burdened by history to the point of neglect for the present and future.

I think we can learn lessons from the other arts. Study of theatre is not confined to the production and resurrection of Shakespeare and Molière; nor visual arts consumed by the reproduction of Rembrandts and Renoirs. Their focus is contemporary, now. The past is used as a resource for the present.

The greatest failure of American music education is the fact that, by and large, music has not been taught as a self-contained expressive system. We are taught to express ourselves musically through a process of re-interpretation. We express, in somewhat our own way, what others have written. I say "somewhat" because there are strict delimits placed upon just how much interpreting we can do. Transgressions of "taste", as we call these borders, are quickly admonished.

The range of our self-expression is there-

fore considerably narrower than that permitted, say, an actor who is interpreting a role on stage. Imbalances like these in the music curriculum must be addressed. There must be as much emphasis on creation as on re-creation, on composition as on performance, on the twentieth as on the preceding centuries. I, for one, cannot comprehend how degrees can be given in music without requiring even one course in composition.

Why do I say these things to you? Certainly not to admonish, just the opposite. As I see the Orff approach, you have already made these shifts. You know what I'm talking about. What I want to suggest is that you exert more influence over the entire music education profession. If music is to be important to all students, it must be taught so that it becomes each one's own expressive medium. That is worth fighting for, and I urge you to use every bit of persuasion you have to turn the tide to a more useful course.

You have my admiration and my good wishes.

*A speech given at the banquet of the AOSA Conference in Washington, D.C., Nov. 12, 1977.

Letters

Dear Isabel Carley,

I received your "ORFF RE-ECHOES" with great pleasure, and am reading the interesting articles as well as my weak English permits. Thank you for the great understanding and dissemination of "Orff-ish" ideas in your book. I know very well what a decisive part you have had in this development, and I would like to thank you and your colleagues for it. Your article, "The Use of the Recorder in the Orff Approach" was a special delight to me as was the fact that my little pieces are so well received over there.

I also received recently from Norm Goldberg the newly published "Music for Children" Book II, which I have only hastily leafed through. It seems very well done. I shall save the time to study it.

To you and all friends of the Schulwerk and Orff colleagues, my greetings and best wishes.

Yours,
Gunild Keetman

Dear Mrs. Hamm,

I thought you and the AOSA might be interested to know what a moving experience it was for us to perform the Orff-Keetman "Christmas Story". I can't tell you what an impact this work had on all of us. In our performance, the shepherds, kings, and choir were all elementary school students, and the recorder players and Orff ensemble were college students.

I hope that more Orff teachers will find it possible to create this wonderful work with their own groups. Thank you for introducing it to me at the University of Maryland Orff workshop.

Sincerely yours,

Edith E. Gates, Assistant Professor of Music Education, Columbia Union College, Takoma Park, MD 20012

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READING NOTATION: ONE APPROACH

By Ruth Pollock Hamm

The following article deals with a systematic and sequential development of the visual representation of simple rhythms and melodies. It is one the author has been using for over ten years. It grew out of a need to relate beginning Orff techniques in the lower grades to reading traditional notation.

RATIONALE

Both music reading and language reading are symbolic processes. Words stand for objects, ideas and qualities. Musical symbols stand for organized sound and silence.

An analogous situation exists between these reading processes. Through imitation, vocal sounds develop into speech. Certain physical responses become associated with action words and visual objects receive aural identification.

When a child enters school, sentence structure has reached a fairly organized stage. Now he is introduced to symbolization of the speech sounds used. After beginning with a pictograph or some similar means, the child learns the totally abstract symbolization of letters in a word. He recognizes the configuration of the letters as well as their sound. Aural and visual techniques join to aid in the reading process.

The child's musical experience also begins with imitation. Certain physical responses become associated with tempo. Through physical action the child feels a steady pulse, then with guidance by the teacher he discovers an equally-divided pulse and a doubling of the pulse. When the association is strongly felt physically, we may introduce a visual representation.

The concepts of pitch difference and repeated tones are joined to a physical response also. Voice placement is associated with gross-motor movement. The child uses the extreme vertical extension of his arms for high 1 (Do) and contracts the body to touch the floor for low 1 (Do).

Eventually these rhythm and pitch concepts are symbolized simultaneously, and music reading is under way. (In both language reading and the reading of musical notation, the directional concept of left to right in a horizontal plane must be learned. Reading music is more complicated than reading words, because the notation also moves up and down within the staff as well as left to right.)

INTRODUCTORY EXPERIENCES AND STRATEGIES TO FACILITATE READING MUSICAL NOTATION

The representation of rhythm and/or pitch need not follow traditional notation initially. Conceptualization of steady tempo, augmentation and diminution may be aided by visually representing in blank notation the "time-space" relationship.

Eg. — — — — — (♪ ♪ ♪) This relationship may be experienced visually in a variety of ways. Children may experiment on the chalkboard, with magnetic tape cut to appropriate lengths and placed on a magnetic board or metal surface, and with Cuisenaire rods. These are manipulatory tools, adding a

much needed tactile dimension to aid in learning.

Another way to secure this same conceptualization is to use different colors or designs to reinforce the concepts and feeling for constant tempo, half as fast and twice as fast. Examples should be chosen from other areas of musical experience, i.e., speech exercises, songs, sound gestures, etc.

The next step in a vertical development is to place the traditional representation of the note values, drawn on small identical-sized pieces of oaktag or similar paper under the magnetic tape, so the child sees the traditional symbol matched to the abstract. Continuing experiences of large locomotor movement, using sound gestures in these same time relationships, we now add a visual stimulation to the aural, thus strengthening these rhythmic concepts.

Further development of rhythmic notation can be realized by introducing each child to the notation of his name pattern in duple meter.

Jen - nie Jones Jen - nie Jones
(child receives three cards)

E - liz - a - beth John - son E - liz - a - beth John - son
(child receives six cards)

Place each syllable's notation on a separate card and give each child his name in rhythmic notation. Then use the cards representing the children's names in a pocket chart to form a rhythmic phrase by combining name patterns in various ways. Change the order by putting the last name first, and also interchange first and last names of the children. Names are spoken as the rhythm is clapped. Naturally, phrases made up of simple rhythms come first. Later, names with upbeats (see above example) can be used by placing them in the first measure of the phrase and using the last name in final position. Final step—scramble notation! Tah (♪), te (♪), and to (♪) may be substituted for the proper names. Since each syllable in the name is represented by a single card it is an easy task to make a variety of rhythmic patterns.

Because children have had many imitative experiences feeling triple meter, presenting a rhythmic pattern in triple meter at this point poses no problems. After tah, te, and to are familiar and the reading of equally divided pulses is accomplished, dotted rhythms are introduced.

Tah te te tah tah - e to tah to tah to ah

To reinforce the discovery of like and unlike rhythmic patterns, a teacher may clap a rhythmic phrase and ask children to select an abstract visual symbol to represent each measure.

Only abstract symbols are used as visuals by children. Notation is given as an example of pattern teacher might express with clapping.)

At one time the abstract symbol may represent a certain rhythmic figure, but in the next exercise the same symbol may be used for a different rhythmic figure. This allows the child freedom of choice. The technique stresses that the child listen very closely for like and unlike measures within the phrase. It helps him sort out the order and makes recall easier in echo-play.

Vertical development of this technique gradually substitutes traditional notation for the abstract symbols. Pieces of tagboard (oaktag) cut in the same size represent the "time-space" of each measure. The notation for a measure is placed on one card, whether it is only one note, or many notes. The child selects the pattern in traditional notation from these cards and substitutes it in the place (position) of the abstract symbol. Naturally, we use simple rhythms first.

a) Teacher may clap the following phrases:

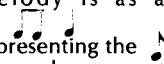


b) Children might choose:

c) Teacher might present two cards:

d) Child substitutes:

e) another child finds remaining pattern on two cards from limited selection, and traditional notation has replaced the abstract.

To discover visual representation of melody combined with rhythm, using body levels and hand levels to reinforce pitch direction, children may then manipulate blank notation, relocating the magnetic strips in higher and lower positions to represent both rhythm and melody.

Another strategy reinforcing the same concepts is to use the pocket chart. The child can take his oaktag cards, which he used in rhythmic notation, and place them in higher and lower pockets, always moving from left to right, to show the melodic movement. This particular manipulation may be executed with numerals too. These numerals are placed appropriately in the pocket chart to represent the intervals of the melody. It is just another way of reinforcing concepts of higher and lower, with a more complex task of determining repeated tones, skip, or scale. If the melody is as above in the rhythm  then all numerals representing the  are one color and those numerals representing  are another color to denote longer duration. One may use plastic magnetic numerals on a metal surface in the same fashion.

Plastic letters with magnetic tape attached to the back surface of the letter work well as tools to use in composing a figure for instrumental play, or to turn rote singing and playing into notation.** Again, positioning the letters in proper sequence, using color to determine rhythmic relationships, the child has another manipulatory experience to help him grasp certain concepts.

Now the child is manipulating abstract notation showing step-wise movement, repeated tones, and skips of the 5-3-1 pattern within simple rhythmic figures. Using many approaches, aural, motor, vocal, and visual, intertwined and well-balanced, we give solid support to understanding beginning concepts. The vertical development from this point on would involve expanding the experience with rhythmic and melodic patterns of greater length and complexity, and increasing the use of traditional symbols.

Since each individual has a distinct learning style, and, unfortunately, learning-disabled children are on the increase, the preceding strategies suggest many alternatives to help reach every child. "Options" have been presented so children may grasp concepts more quickly.

CONCLUSION

Note reading is a very beneficial tool and a means to deeper experiences with music. The clue lies in the word "experience". We are not born with rhythmic and melodic patterns in our bodies and minds, and the ability to express them comes through a great deal of experience making sound patterns. The teaching of notation must be shared with the act of making pervasive, effective and appealing sound combinations.

The preceding suggestions for introductory experiences in note reading for primary children are based on conditions found in a typical American public school. They are the result of much experimentation and thoughtful planning to include instructional strategies and activities which reflect recent findings in the psychology of learning.

Explanatory Notes

Plastic letters, numerals and magnetic tape may be purchased from most school supply houses. Hook-and-Loop Boards are effective

for the strategies shared in this article. They are large and may best be placed on the floor, "nose level" with the children. The teacher may make numerals and letters if he wishes, placing hook-and-loop tape on the back surface. It is pressure sensitive and adheres to the vellum material on the Board.

A pocket chart is referred to sometimes as a Plymouth chart and is found in catalogs of supply houses. It is used most often by primary teachers to place individual cards from language reading series into various sentence structures. It may be hung from hooks over the chalk board, or from an individual metal stand. The latter is better because it brings the chart down to the child's eye level.

Cuisenaire rods are used in helping children understand math concepts. They are of different length and color. Care must be taken however, to make sure the rods chosen are twice as long and half as long as the example used to represent the constant tempo.

Mrs. Hamm will share her ideas and techniques on teaching notation at the intermediate level in a later article.

**
I assume in instrumental echo play the child has used the instrument initially in a vertical position. The teacher can easily hold a soprano xylophone vertically as children reproduce very simple patterns, orienting higher pitch to higher (literally) tone block. A xylophone seems better for little children than a hanging glockenspiel because it is larger in size and accommodates the lack of small muscle control in very young children.

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RETREAT, REPEAT

Gin Ebinger
Los Alamos, NM

In 1974, at the conclusion of the Denver Conference, after most of the participants had caught their planes for home, after the instruments had been packed and the debris cleared away, and when the tired hosts were beginning to unwind, a member of the newly-chartered New Mexico Chapter said impulsively, "Let's find a way to get together again."

Acting largely on the excitement of the moment, this only weeks-old chapter extended an invitation to its just slightly older sister chapter to meet with them the following fall at some fairly central spot in northern New Mexico.

It was not a simple task to make this meeting possible. Geography alone posed a problem, since the states of Colorado and New Mexico comprise an area of nearly a quarter of a million miles!

Another problem, and apparently a common one, was **money**, money for food and lodging, gas, and baby sitters for many. It was necessary to find a place that could accommodate us at minimum expense, provide sufficient space for movement and folk dancing, and be a spot of beauty.

Ghost Ranch is a large tract of land, just north of the village of Abiquiu, New Mexico, given many years ago to the Presbyterian Church. Nestled amid red sandstone bluffs, the stark substance of Georgia O'Keefe's paintings, this land has been turned into a place of retreat for educational and humanitarian purposes. The Ranch, seeking only to meet operating expenses, charges an unbelievably low weekend rate for room, meals, and meeting facilities, so it is booked on most weekends for years in advance. But somehow everything worked that fall. A group had canceled their reservations for Hallowe'en weekend, so the New Mexico Chapter scraped up a \$25 deposit and latched onto the dates.

Arriving Friday night, New Mexico members brought snacks and coffee and as many varied instruments as they could get together. Colorado members braved several hundred miles of an unexpected early winter snow storm, driving all night to get there. And thus it began.

Sunday noon, as the meeting was closing, it was unanimously agreed by both groups that a repeat was desirable, maybe even necessary. When the New Mexico president approached the person in charge of reservations, she was told, "Yes, I think so! We rarely have such a joyous group!"

And so it went — a second year, a third, and now reservations for a fourth. Thirty people, then 40, this year well over 75.

What do they do? They sing and dance; they play from the *Schulwerk*; they hike or meditate; they renew old friendships and make new ones; they discuss their problems and solutions in their work; they try to outdo each other in funny skits Saturday night; and they always plan to try it again next year.

Why do they do it?
Well, wouldn't you?



Sketch by Barbara Eberhardt, RM-AOSA President. Done at Ghost Ranch. CERRO PEDERNAL (Abiquiu peak), the flat-topped butte at the northern end of Jemez mountains, long a source of chalcedony for arrowheads, knives, spearpoints, etc. has served in times past as a refuge for Indians. At its foot are the ruins of Tsiping, tree ring dates 1303-24.

New Column

Orff in the Classroom is a new column dedicated to reporting results of using the Orff approach in all areas of learning. It will appear from time to time as space permits and as materials and/or suggestions accrue.

If you know of situations where *Schulwerk* ideas are used in different disciplines, please write about them, or ask other teachers to.

Send your ideas, in full-blown form, in bits and pieces, or anywhere in between to Gin Ebinger, 1335 41st, Los Alamos, New Mexico 87544.

MOVEMENT, SOUND, AND READING READINESS

by Lucy Prince

- o Introduces music to the teacher of young (3-9 yrs.) and exceptional children with detailed procedure.
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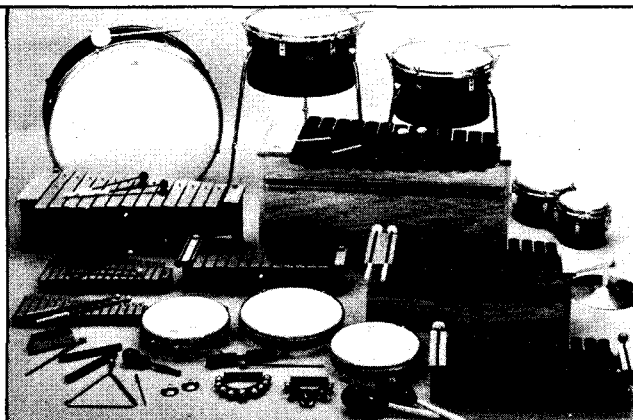
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Names In the News

Carolyn Tower of the Detroit Chapter interrupted her traveling in Greece and Turkey last summer for several days' visiting and studying with the renowned Polyxene Mathey.

Fred Drake, a retired principal of the L.A. school system and an active member of the Los Angeles Chapter, is working with the Geriatric Center at U.S.C. to determine ways in which an Orff program can be effectively adapted for Senior Citizens. Members of the local chapter have offered to give an introductory workshop at the university to demonstrate possible activities for this age group.

Sue Lawson of Ann Arbor, Michigan, recently returned from a year's sabbatical study at the Kodaly Pedagogical Institute of Music in Kecskemet, Hungary.

Charlene Watson of Arlington, TX taught at Stephen F. Austin University for a month last summer, and with **Lillian Yaross** at Silver Lake College in Wisconsin for another two weeks.

The former **Patricia Stevens**, now Failey, teaches in the pre-school program at the Yokohama International School, 258 Yamate-Cho, Japan T 231.

Ellen Irwin teaches language arts and art as well as Orff in the fourth and fifth grades at Empire School, Freeport, IL.

Maydelle Meier, Albuquerque, is teaching music to the primary grades in addition to her own kindergarten.

Jacobeth Postl is teaching a required Orff course for Music Therapy students at De Paul University, Chicago.

Don Degenhart, Director of the Ministry of Music, Osceola Presbyterian Church, Clark, NJ, writes that he is using the Orff approach with his extensive choir program. He found such stimulus in the Echo that he changed his membership to "institutional".

Isabel Carley has invited **Danai Apostolidou** to teach with her in this summer's Orff-in-the-Woods workshop and in the new Orff Specialists' Seminar which will follow it. The emphasis this year will be on Improvisation, Recorder, and Movement in the graduate seminar. Dates are July 23 - August 5.

Judy Thomas has accepted the responsibility of Music Supervisor in Nyack, NY, along with her regular teaching commitments. She is now the proud owner of a charming 100 year-old house with a view of the Hudson River.

Executive Secretary **Ruth Hamm** has taken early retirement from Shaker Heights school system and accepted a part-time position in Music Education at Cleveland State University. Space for AOSA Executive Headquarters has been generously provided by the Department of Music. The new address is Department of Music, Cleveland State University, Cleveland, OH 44115.

Lucya Prince, Chicago, has been invited to Ireland next summer to give two Orff-Dalcroze-Laban workshops for Montessori teachers.

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REVIEW

DOROTHY HEATHCOTE, DRAMA AS A LEARNING MEDIUM, by Betty Jane Wagner, N.E.A., 1976, \$7.95.

This book, the first to be published on the Heathcote method, begins with Heathcote's ideas of what drama can do. Heathcote manages at all levels to impart information, as well as affective content into the classroom situation through teacher-guided improvisations. Her strategy is to "evoke" and "edge in", not to direct. This is accomplished by allowing the children's decisions to determine the dramatic content. She manipulates the environment to avoid confusion, but her roles is to make only those decisions necessary to make the story happen dramatically. This is taking a great risk, but Heathcote's "edging in" technique helps the teacher to rise to the tension of the improvisation, or to clear the hurdle of inertia, or possibly, to push the panic button on the noise level!

Clear examples of techniques and plans are included and described with care, such as the manner of finding material through "brotherhoods", which cut across historical periods and social strata.

The chapter on how to question adroitly is most valuable reading for every teacher, especially how to use the question for control of a situation. This kind of questioning from the teacher is the most difficult to develop and master.

Dorothy always works toward the goal of the universal, or human understanding, at whatever level is possible within the group. Sometimes she holds back the physical action to build deeper feelings and cohesion. She builds status of the student. He must never feel he has failed. She will step into role and just as frequently step out, the better to identify tension and emotions. She reads a magnitude of authors, books which tell her about the human condition and how learning occurs.

There are chapters on theatre elements as tools, and on the difference between theatre and classroom dramatics.

The concluding three chapters are on the handicapped, teacher training and lastly, her goals, which she calls guarantees. There are always defined in terms of human growth. She is "not in the business of making plays, but using drama to create the change for new knowing".

Also included in Dr. Wagner's book is a list of sources for obtaining the Heathcote films, either for purchase or rent. A few sources for videotapes are mentioned.

This book is for the teacher concerned with the essential, "I teach children", rather than "I teach music". Recommended!

Ruth Hamm

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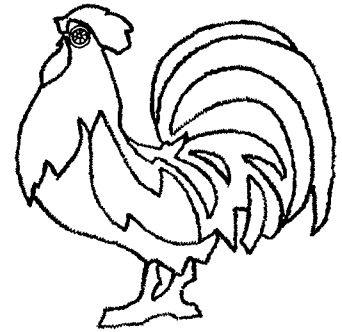
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Guideposts

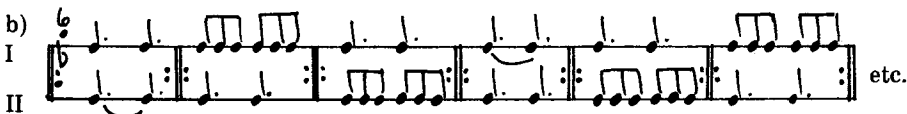
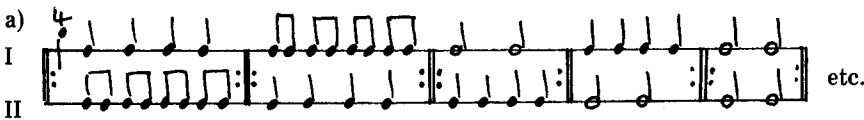
Jacobeth Postl

In the fall issue, Guideposts explored some developmental possibilities of two children's rhymes, using movement, time changes, instrumental color and accompaniment as outlined in the Level I guidelines. This second column will again suggest activities in these areas, but related to the concept that pulse can be divided into sub-divisions and multiples in ratios of 1:2 or 1:3 (under the organizational category of Time). Certainly this concept is fundamental to all rhythmic understanding and the child's ability to express himself musically with accuracy and clarity. How often do we hear from our colleagues that rhythm was the neglected area of their earlier training.

When space allows, locomotor movement is the most satisfying medium for the expression of pulse, the HEART of the matter. After its establishment at different tempi, and plenty of movement opportunities at varied speeds, we can next explore its sub-divisions and multiples:

In 2 groups — following two different pitched sounds (such as high and low timpani, two contrasting rhythm instruments, or top and bottom ranges of piano)

Each group follows their own sound in movement (or with clapping), hearing the other rhythm at the same time. Groups could move in separate circles, or one circle inside the other, one going clockwise, the other counterclockwise, or they could move freely in different parts of the area. It is important to repeat each combination as often as necessary for the movement to be secure, and just as important to change the rhythms on the instruments as frequently as the groups can follow without confusion. Each pattern should, of course, be reversed.



As one group —

1. Drum beat maintains pulse: groups move twice as quickly or twice as slowly as the beat
 - a) clap instead of move.
 - b) alternately clap one way and move the other.
2. Same as No. 1, but periodically stop drum beat while class walks pulse in silence.
3. For more experienced or older children, follow same above but in ratio of 1:3.

Combining both rhythms in hands and feet (pulse and subdivisions or multiples). The lower pitch instrument would indicate feet activity, higher pitch clapping rhythm. For added fun have the class sing a few phrases of a well-known evenly-patterned tune like Yankee Doodle, beginning on signal, stop singing when rhythms change, start singing again on signal from where they stopped. (For younger children this game should be done when they are moving to one rhythm.)

Remember to urge the children to move with energy or offer imagery suggestions for more expressive movement, with directional, level or qualities of movement ideas (See p. 4, types of movement)

Speech offers many opportunities for pulse sub-divisions and multiples, using sayings, proverbs, slogans, or one's own invented word sequences. When used in combination, they too are valuable experiences for increased rhythmic understanding.

a.

| | | | | | | | |
|-------|------|------|-------|-----|------|------|-------|
| Fin- | ders | kee- | pers, | lo- | sers | wee- | pers. |
| | | | | | | | |
| Leave | not, | drop | not. | | | | |

b.

| | | | | | | | | | | | | |
|------|------|-------|--------|-----|-------|--------|-------|-------|-----|-----|-----|----|
| Hear | no | evil, | see | no | evil, | speak | no | evil, | Sh, | sh, | sh, | sh |
| | | | | | | | | | | | | |
| Mend | your | own | fence, | not | your | neigh- | bor's | | | | | |

Names cont'd.

Fay Mitchell Greene, music specialist at University Elementary School, Shreveport, LA, and a teacher-participant in the Orff-Kodaly Title III ESEA Music Project directed by Edith Elliott, has been chosen Educator of the year (1977) in the elementary division of the Louisiana Education Association. She was also awarded the Educator of the Year award for the 4th district of the L.E.A. and is listed in the MENC Directory of Exemplary Programs in Music for the third year.

Arnold Burkart reports that his first Orff European study and travel tour, sponsored by Keeping Up With Music Education, last summer, proved highly successful. Forty-six participants attended outstanding international courses at the Orff Institute in Salzburg, and at Fredeburg, Germany, with other music teachers from four continents. A second tour, scheduled for August 4-26, 1978, will retrace last year's itinerary and include a few days in England as well.

Naomi Fucick Weslaco, TX, has opened a new music school with Orff classes for children from Pre-school through fifth grade. Classes of 10-12 children meet twice a week. Mrs. Fucick has been a music teacher in the Sam Houston Elementary School, a classroom teacher for a dozen years, a private piano teacher, and has over 20 years' experience as director of church, youth, and adult choirs.



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AN OBSERVATION IN DISCOVERY

Dorathy A. Perry, *Principal*
Center Street Elementary School
Oneonta, New York

For centuries, educators have taken pride in their roles as instruments in developing in each child the inquiry "Who Am I?" It becomes increasingly difficult, in our more traditional schools, to correlate the search for an answer to this question with present academic presentations, even with the best pedagogical intentions and research.

As an elementary principal, I have witnessed a music program that exemplifies our total objectives: teaching children self-awareness and self-acceptance, self-wonderment in accomplishment as complete and feeling beings. This program allows each child, kindergarten through sixth grade, to be reintroduced to his internal self, and to enter his own environment with expression and with awareness of the world beyond his experience. Teachers have mentioned, particularly in regard to those children who have been in the program for four years, that the child who found verbal expression initially painful became more confident through the emphasis on body movement and total rhythmic awareness in the music program.

Orff-Schulwerk, I believe, has brought about a marriage of the traditional curriculum and the expressive arts, and an awakening of human sensitivity. I have witnessed the correlation of the Schulwerk with every aspect of the school program. For example, a circus that involved music, art and physical education; social studies units combining the study of a people and their music; creative art done simultaneously with creative music. Music is not treated as a separate extra-curricular program; as the students learn experientially, the facts they acquire gain substance and meaning.

We speak of fostering creativity in all programs; for various reasons that process is limited. One of the many merits of Orff-Schulwerk is that it continually reinforces creativity in action. Creativity is as innate in all

of us as is the possession of race, sex, and beliefs. If we stifle creativity in children, we foster a society that will have difficulty in coping creatively with its adulthood. If we do not allow the child to know himself, to become comfortable with his own feelings, to develop his own body awareness, to express himself with freedom, and to see his soul's involvement with the total universal process, then we are remiss in this thing we dub education.

Our children at Center Street School discover the rhythms of life: they may feel the movement of clouds or become a part of the flight of a butterfly. Or, as they measure the steps of the clown in all of us, they grasp, feel, live and see a part of a world created by ages before them, but they do so through their own interpretation of their environment and through their own imagination of their tomorrows.

Last but not least, Orff-Schulwerk presents to our children a comprehensive introduction to the universal language of music. They listen and hear and discover the drums of East Africa, the sounds of the Amazon, the beat of the South Pacific surf, the vibrations and gyrations of the French Quarter, the ring of the carillon rising over the rooftops, even their own street sounds and games. All speak to these children.

In the relatively brief time of childhood, each child quickly learns that his plastic-coated world is one of instant push-button and immediate gratification, timesaving foods and pink lemonade in powdered form, and that communication is synopsis! It soon becomes a part of his being that "machines do" whatever they are ordered to do, but there has been lost at this expense, a high price, that "people are!"

No machine, no text book or television, no piece of legislation can match the awesomeness, wonderment and untapped energy of the human being. Orff-Schulwerk centers in, builds on, and uses that very energy to lead each child to himself. Orff-Schulwerk confirms that pigmentation is not an inhibitor, that an X gene is not a deterrent, and that the creative mind will free us for a world that many of our country's children are losing.

It is my firm conviction that the Orff-Schulwerk Program in Music can be the means for that long talked about "age of serendipity," sadly lacking but desperately needed for the survival of mankind, in the discovery of the self in the total program of education. Only then can we answer "Who Am I?"

Nominating Committee Report

The Nominating Committee, (Millie Burnett, Chairman, Jake Postl, and Judy Thomas) has submitted and the AOSA Board has approved the following slate of officers for next year: President, Mary Stringham; Vice-President, Lillian Yaross; Vice-President Elect, Arvida Steen; Secretary, Carolyn Tower; Treasurer, Stan Rowland; and Chapter Coordinator, Jan Rapley.

Members-at-Large will be chosen in our first Regional elections from the following list submitted by the Nominating Committee:

for Region 1, West, 1978-80, Sr. Eloise McCormick, California and Sr. Christine Weber, Oregon;

for Region 2, Southwest, 1978-79, Mary Lou Frederick, Missouri, and Bill Young, Texas; for 1978-80, Vivian Burgmeier, Arizona, and Laura Neumeyer, Kansas;

for Region 3, Upper Midwest: 1978-79, Dick Stromberg, Iowa and Peg Van Haaren, Michigan; 1978-80, Ruth Boshkoff, Indiana and Marion O'Connell, Illinois;

for Region 4, Southeast: 1978-80, Edith Elliott, Louisiana, and John Harmon, Maryland;

for Region 5, East, no election this year, since there are already five board members from this area. Elections for a one-year term and a two-year term will be held next year.

CLASSIFIED ADS

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An Apology

An apology is hereby extended to Isabel Schack for omitting credit due her for the photograph used as a model for the line drawing which was used on the Washington Conference Call.

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Conference Report cont'd.

the concept of mixed meters culminating in the creation and performance of a mixed meter rondo, "Gloria in excelsis."

One area of emphasis of this conference was the use of the Schulwerk in special education. Claus Bang, a music therapy specialist from Denmark, gave excellent sessions on Schulwerk with the deaf and multi-handicapped. Other sessions on special education were led by Lillian DeHart of Maryland and Barbara Grenoble of Denver.

There was also much emphasis on the use of the Schulwerk in early childhood and in the elementary, intermediate and advanced grades. Session leaders for these topics included Millie Burnett, Brenda Worth, Maureen Kenney, Janice Rapley, Jim Sewrey, Keith Bissell and Don Slagel. Pat Hamill of the Chicago area presented some ideas that have been successful for her in using Orff with those marvelous twelve-through-fourteen year olds. "Orff under contract" she calls it, and expects her students to work in small groups in the preparation and performance of material from the Schulwerk or related sources. We did precisely that during the session, to discover (among other things) what great powers of concentration it takes to prepare in a room where 4 or 5 other groups are also preparing!

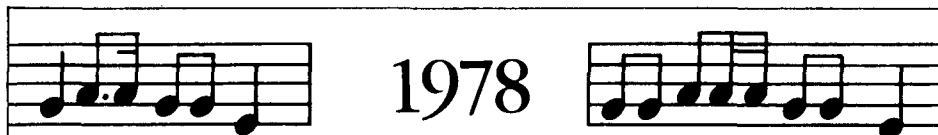
Some of the many other topics explored were puppetry by Brigitte Warner, poetry by Elizabeth Nichols, movement by Lynn Johnson, and integrating Schulwerk into the elementary curriculum by Pat Smith and Gerry Jones. Helen Kemp from Westminster Choir College was very helpful with ideas for vocal and choral development of elementary school children. Truly there was something for every participant's needs.

One outstanding aspect of this conference was the large number of presentations made by children. It was a delight to see so many different groups of children involved in the Schulwerk in so many ways.

There was a treat for all of us each night: On Thursday night, there was a unique performance of Dance Improvisations to pieces by Keetman, by Maida Withers and the Dance Construction Company of Washington, D.C., accompanied by the Hartwick College Ensemble. Friday night was reserved for tours of Washington, one of which included an excellent performance of a fourteenth century mystery play and a Pergolesi Stabat Mater at Catholic University. The annual conference banquet was held on Saturday night. The delicious food was followed by an Orff Christmas play, Ludus de Nato Infante Mirificus, performed by students from American University. And then, those who were not too exhausted stayed to do some lively folk dancing, always a conference activity favorite.

Perhaps the most unique thing about this conference was the preparation and performance at the closing session of a work entitled Concord Wins The Crown, commissioned for this conference. Music was by Keith Bissell,

Continued to page 11, col. 3



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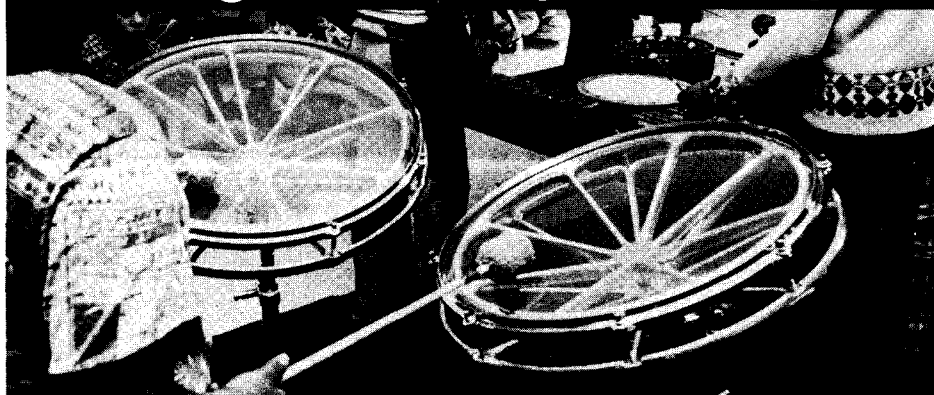
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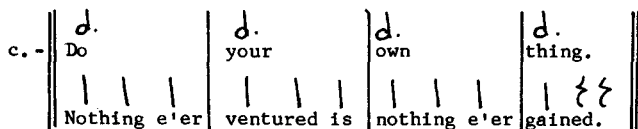


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Guideposts cont'd.



Divide class into two groups. Switch parts back and forth on signal. Add body sound accompaniments using basic pulse or contrast from word patterns. Transfer body sounds to rhythm instruments. When involved in this kind of activity it is very desirable to have a large number of two kinds of rhythm instruments eg. 15 pair of sticks and claves and 15 small tambourines and drums, or sticks and small triangles. Two clearly contrasting sounds help the children hear the rhythms against each other.

Internalize words, expressing only accompaniments. Switch internalized speech patterns. Surprise: with no warning, request verbal speech suddenly, at any point in the phrase, and continue between verbal and internalized speech, with continuous sound accompaniment of body or rhythm instruments.

Rhymes such as "Jack Be Nimble" can be expressed with or basic pulse. Free expressive movement can accompany the speech, either in identical or contrasting pulse. It's fun to create a little A-B-A form with an improvised movement section as an extension of the rhythm of the speech, an interlude between repeats. For example:

- A Group 1 Jack be nimble, etc. (once through)
with walking movement - free and expressive
- Group 2 Jack be nimble, etc. (twice through)
with running movement - free and expressive
- B Movement interlude - both groups, with improvised sound background
- A Return to 1st part - reverse groups 1 and 2.

And now to the melody percussion instruments and the bordun, utilizing pulse and its subdivisions and multiples. One can explore bordun with changes of register, broken patterns, and rhythmic alternatives. By putting a sequence of possibilities on the board, and alternating them every few phrases between groups of instruments one can hold the children's interest while developing both rhythmic security and coordination. The teacher's improvising 3 or 4 phrase melodies will also enhance the activity, especially with melodies of varying mood.



Songs like Mocking Bird, There's a Little Wheel a Turning, This Lady She Wore, many melodies in the Orff-Schulwerk Book 1 and new American edition, as well as in publications of our own Orffites can be used in this way for beginning experiences at the instruments. Ostinati patterns can also be introduced if kept simple and in the same rhythmic relationships.

Finally, for a challenging middle grade activity, teach the class Old Abram Brown. Then sing it in 3 groups with , , and as pulses, adding 3 borduns on 3 instruments in contrasting timbres and registers.



Combine all 3, but begin with an introduction of 2 measures of each bordun. Great fun, and an exciting sound. The children need to have mastered this concept to carry this off. One tip—drop the upbeat 'Old' and let Abram Brown remain forever young.

Jacobeth Post

Salzburg Course

A special course for English speaking students will be offered by the Orff Institute from October 5, 1978 to February 2, 1979. Enrollment is limited to twelve students. Teachers of music, physical education, and dance are invited to apply for admission. All applications must be received by March 1, 1978. Applicants

will be notified of acceptance by April 1, 1978. Applications or inquiries should be sent to Hochschule fur Musik und Darstellende Kunst "Mozarteum", Sonderabteilung, "Orff-Institut", Frohnburgweg 55, A-5020 Salzburg, Austria.

Conference Report cont'd.

from Canada, and staging and general direction were by Don Slagel of Hartwick College. Small groups of performers (singers, dancers, mimers, story tellers, recorder players, percussionists and children) were involved. All other conference participants comprised the chorus. In a contest to determine the best form of artistic expression, the children revealed that the prize of victory goes not to one art, but rather to the joyful fusion of all the arts.

The tremendous amount of planning for the conference was certainly appreciated by all who attended. Many thanks go to the Middle Atlantic Chapter; especially to co-chairmen, Brigitte Warner and Phyllis Arner and to the national chairman, Mary Stringham.

We learned; we had fun; we talked with friends from around the world; but most importantly, we left Washington inspired by the fact that Orff-Schulwerk is a process that develops the total child and is used successfully in a variety of situations with a variety of children.

Meet me in St. Louis?

Pat Durst, Greater Cincinnati Chapter

BRIGHT IDEA

The New Mexico Chapter has sent a reprint of Isabel Carley's "That Lovely Two-Headed Betsy Higginbottom" to every superintendent and elementary principal in the state in an effort to spread the word of the Orff philosophy, particularly in its applications in the total classroom, and to promote the idea of the need for arts in education.

Our chapter hopes to make distribution of an especially pertinent article a yearly occurrence.

In case other chapters are interested in a similar venture; we suggest two money-saving tips: (1) Check into high school Graphics Arts classes who may be looking for printing projects which they can do at very low cost. (2) Have members distribute material through inter-school mail wherever possible, and save postage.

Photos, Anyone?

Since the official photographer for the D.C. Conference produced a very incomplete record of the occasion, participants in the conference are asked to submit the best of their photos to Brigitte Warner or Mary Stringham to complete the official record. Either prints or negatives will be welcomed and gladly paid for.

Tapes are also requested, particularly of "Concord Wins The Crown" and the leading sessions. Please send them to Brigitte Warner, with your bill for expenses. Or write directly to her and make your own arrangements. Many thanks.

Movement and Dance cont'd.

Any of the sensory integration activities enhance and correct to a greater or lesser degree all of the following more cortically involved functions: 1) kinesthesia and body scheme (awareness of movement in specific body parts); 2) praxis (ability to perform skilled non-habitual motor acts); 3) visual motor integration (eye-hand, eye-foot coordination); 4) laterality (awareness of right and left); 5) directionality (awareness of directions in external space, e.g., front, back, up, down); 6) space and form perception; 7) visual and auditory perception.

Sample Beginning Lesson Plan

The following is an example of a 30-40 minute beginning lesson plan for primary grades which incorporates and identifies the basic concepts of dance and brain functions.

I. Copy Warm Up. Equipment: hand drum.

A. Preliminary Activity: The children are seated in a circle and they are asked to pat or clap their hands in whatever way each of them chooses to the rhythm (steady pulse) of the hand drum played by the teacher. The movement repeats itself on every beat until the teacher plays an accent (irregular) at which time, the children must change to a different hand movement.

B. Copy a leader. Same as above but all the children copy a leader.

C. Copy a leader. Same as in B. but the leader is standing in the middle of the circle and is free to add gross locomotor movements (e.g., jump, hop, etc.) but must not move from his place.

D. For older primary children: copy a partner. Similar to B. but the children are in pairs, with a leader in each pair, and are free to sit, stand, or move through space.

Movement concepts: 2,3,7,9,10. Brain concepts: 1,2,3,4,7.

II. Move and React. Equipment: hand drum.

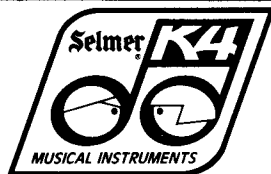
A. The children walk freely, at their own pace, coming to a common step which the teacher then plays on the hand drum. When the drum stops, all the children react in a way predetermined by the teacher—e.g., spin with a partner, balance on one foot with eyes shut, bend and stretch, punch and kick with their hands and feet, etc.

B. Same as above but the teacher can vary the tempo, gradually or abruptly, and/or the force, each time she plays, with the children adjusting the pace and/or quality of their steps accordingly.

Movement concepts: 2,3,4,5,6,9. Brain concepts: 2,6,7.

III. Walk-Run-Gallop. Equipment: hand drum and mallet.

A. Half of the children are movers; half are clappers. (They later switch roles.) The teacher plays the hand drum in the following various ways (switching from



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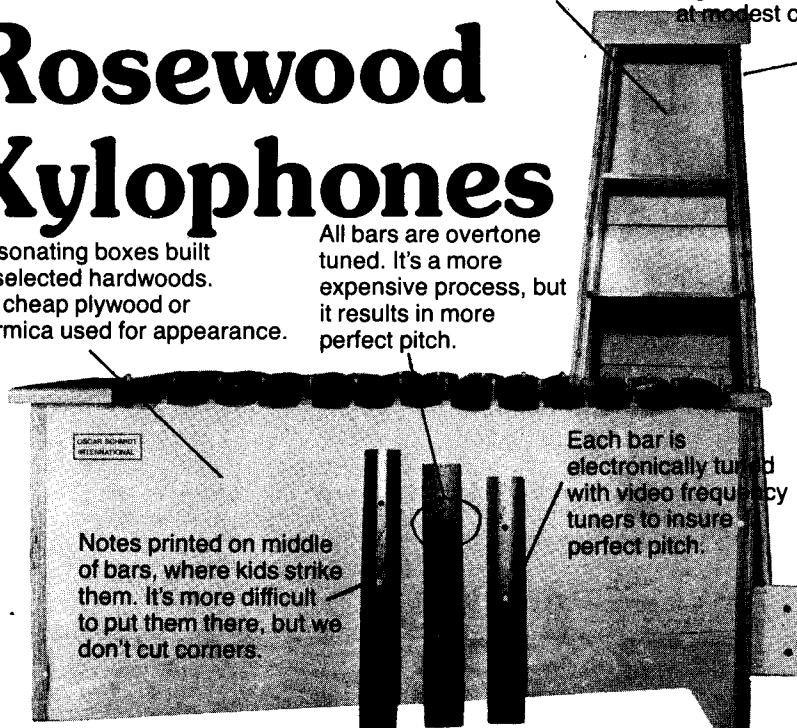
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Movement and Dance cont'd.

one way to another at any time), with the children moving or clapping as indicated. If the teacher plays on the skin of the hand drum a steady pulse (♪ ♪), the movers walk. If, instead, the teacher plays the pulse on the rim of the hand drum, the clappers clap (♪ ♪). If the teacher plays a running rhythm on the skin (♪ ♪ ♪ ♪), the movers run. If, instead, the teacher plays the running rhythm on the rim, the clappers clap (♪ ♪ ♪ ♪). And, finally, if the teacher plays a gallop rhythm on the skin (♪ ♪ ♪ ♪), the movers gallop. If, instead, the teacher plays the gallop rhythm on the rim, the clappers clap (♪ ♪ ♪ ♪). Care should be taken that the running occurs on the balls of the feet, weight forward, and the clapping is light and loose.

- B. Same as above, but during the gallop, each mover must move in his own circle, and clappers switch to knee-slapping.
- C. For older primary children: same as in A. but the teacher overlaps the different rhythms for movers and clappers (by positioning the drum between the knees, leaving both hands free to play).

Movement concepts: 2,3,5,7. *Brain concepts:* vestibular and tactile stimulation, proprioception, 1,2,4,6,7.

IV. *Partner Walk-Run-Gallop.* Equipment: hand drum.

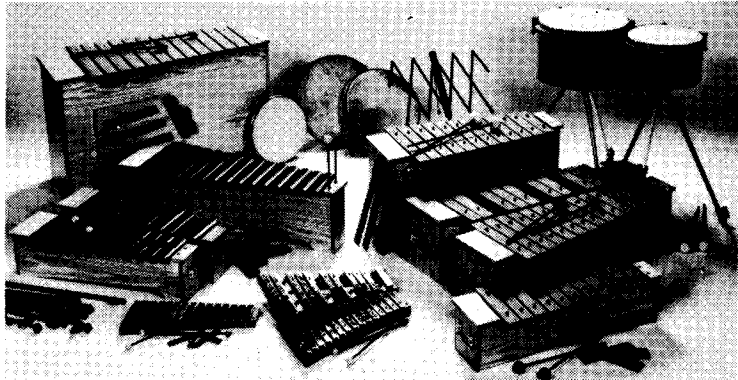
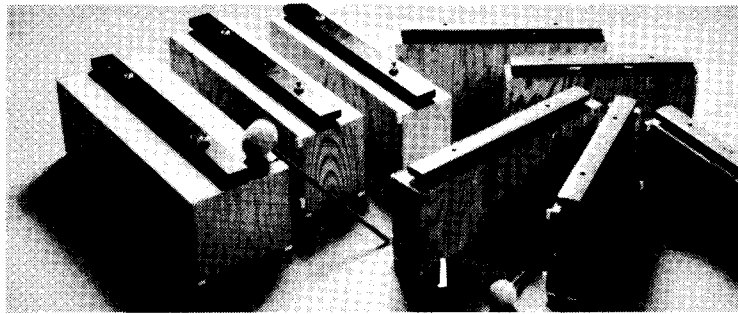
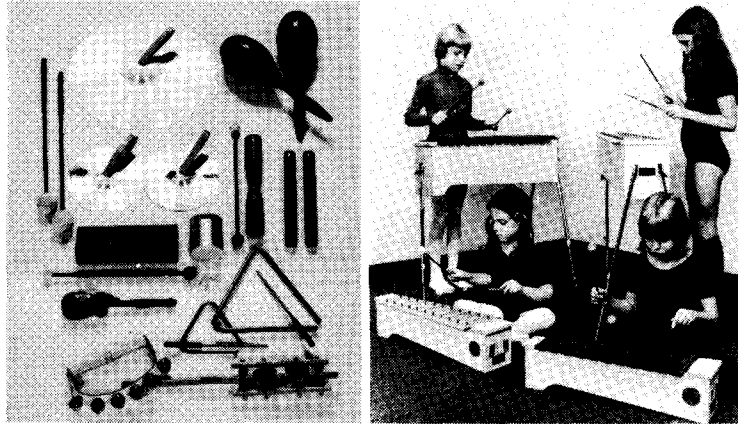
- A. Same as in III. A. but all the children are movers and form partners. During the walk a leader in each pair leads his partner around the room; during the gallop and run they must move in a circle, while touching in some way (e.g., hand to elbow, back to back, etc.).
- B. Same as in A. but during the walk the leader performs some additional movement which his partner copies.

Movement concepts: 1,2,3,5,7,10. *Brain concepts:* tactile and vestibular stimulation, proprioception, 1,2,5,6,7.

V. *Relaxation and Melodic Transfer.* Equipment: bar instrument, recorder, or piano.

- A. The children rest and listen while the teacher plays a gallop rondo on a bar instrument, recorder or piano. (For example, the A section has a melody using the gallop rhythm; the B and C sections are walk and run rhythms, respectively.)
- B. The children form into groups of 2-3. During the gallop A section, the children in each group hold hands or in some way connect. During the walk and run sections, each child is free to move away from his group, but must return ready to connect with his group for the A section.
- C. The rondo may be extended, in a later lesson, into a group dance where each movement is predetermined and uniformly performed by the class either in

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Chapters In Brief

Two New York Chapters, the Catskill Region and the Berkshire-Hudson, will hold a mini-Orff Conference on April 29, 1978, featuring Peggy Breese, Jane Coffey, Jane Frazee and Marcia Lunz.

A new chapter, Kansas, held a workshop September 24 featuring Konnie Saliba. It was partially funded by the Kansas Arts Commission and the National Endowment for the Arts.

The Detroit Chapter has taken money from its treasury to invest in recorder ensemble music. Members felt this was an important way to ensure literature for reading at each monthly meeting.

In Washington state the Puget Sound Orff group merged with the Evergreen Chapter last spring. Chapter coordinator Arvida Steen was the featured clinician at their first mutual project. Dalcroze specialist, Be Legras, from Victoria, B. C., was scheduled for a fall workshop.

The Los Angeles Chapter hosted a workshop by John Langstaff, author of the children's book, "Froggy Went A-Courting", and recipient of the Caldecott Award in children's literature. His newest book, "Shimmy-Pop", focuses on street rhymes.

Rocky Mountain and New Mexico Chapters held their annual week-end retreat October 21-23 at Ghost Ranch, NM with more than 75 registrants.

Mid-Atlantic Chapter will be nine years old on April 12. Just as Brigitte Warner and Peggy Peach planned their first meeting at Key School, the two of them found themselves working together for this year's National Conference in Washington.

E. Nichols

Movement and Dance cont'd.

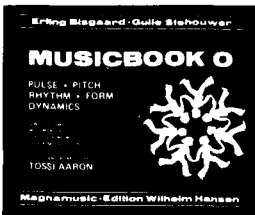
small groups or in one large group—e.g., a circle dance. Additional instrumentation may be developed; notation may be identified, etc.

Movement concepts: 1,2,3,5,6,7,8,9,10. *Brain concepts:* vestibular and tactile stimulation, proprioception, bilateral integration, 1,2,3,5,6,7.

In conclusion, I wish to mention the importance of fully encouraging and accepting the movement responses a child may make. With appropriate input and positive feedback, a child's sometimes inappropriate beginning will develop into a sophisticated, knowledgeable response. Then teacher and child learn, experience, and create together in an atmosphere of mutual trust and understanding and the world of exploration and creativity unfolds. Enjoy!

Bibliography:

For additional reading on brain development, a technical but valuable book is *Sensory Integration and Learning Disorders* by Dr. A. Jean Ayres, Western Psychological Services, 12031 Wilshire Boulevard, Los Angeles, CA 90025. For movement, *Music, Movement & Mime for Children* by Vera Gray and Rachel Percival, Oxford University Press, is brief but very helpful.



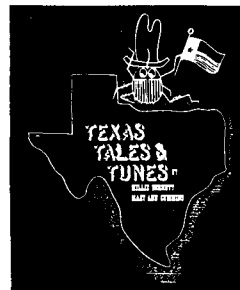
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Notes from National

Paul Kerlee

At its regular September meeting our national board worked long and intensively on matters of importance to all our members. As a new Member-at-large I was impressed with the intelligence and seriousness of the board members. Here are some highlights of that meeting:

Plans for incorporation were discussed at length. The proposed Code of Regulations (constitution) and Articles of Incorporation will be presented to the AOSA membership at the annual business meeting during the Washington Conference. (Nov. 11, 9:00 A.M.)

Because of the extraordinary expense of publishing *RE-ECHOES* this summer, the general funds are at a low ebb this fall. Incoming memberships, book sales, and conference receipts should soon improve that picture. Response to the Gunild Keetman Assistance Fund has been gratifying. The total now stands at \$3257.

The *ECHO* will be changing to a magazine format next fall. Extra editorial committee meetings are scheduled in connection with board meetings in preparation for this major change. The question of mailing publications from Indianapolis, where they are printed, was discussed.

In the discussion of Industry participation in local chapters, it was strongly recommended that Industry membership be restricted to the national level; that individual members of industry be encouraged to join local chapters as individual members only; and that Industry participate in local chapter activities only by invitation.

A revised plan for Regional Elections for Members-at-large on the national board was accepted by the board. It will be presented in detail at the annual meeting in Washington.

The long-term project of making a definitive film to represent the Orff approach in America is gaining momentum. Sample films were viewed and their merits discussed at length.

Write Your Congressman

HR 1042, sponsored by Rep. Richmond of New York, seeks to make it easy for citizens to contribute to the support of the arts.

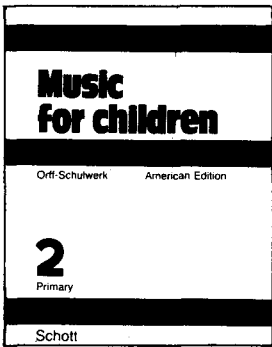
If the bill passes, every person filing an income tax return will be given the opportunity to have \$5 to \$50 of his tax refund sent to support the arts and/or education.

AOSA Chapters, local concert associations, arts councils, etc. should look into this. It might prove to be the butter for our bread.

Send letters—individual and organizational—to your state's Congressmen, requesting their support, and to House Ways and Means Committee Chairman Al Ullman, 1102 Longworth, House Office Building, Washington, D.C., urging him to schedule hearings as soon as possible on H. R. 1042.

Gin Ebinger

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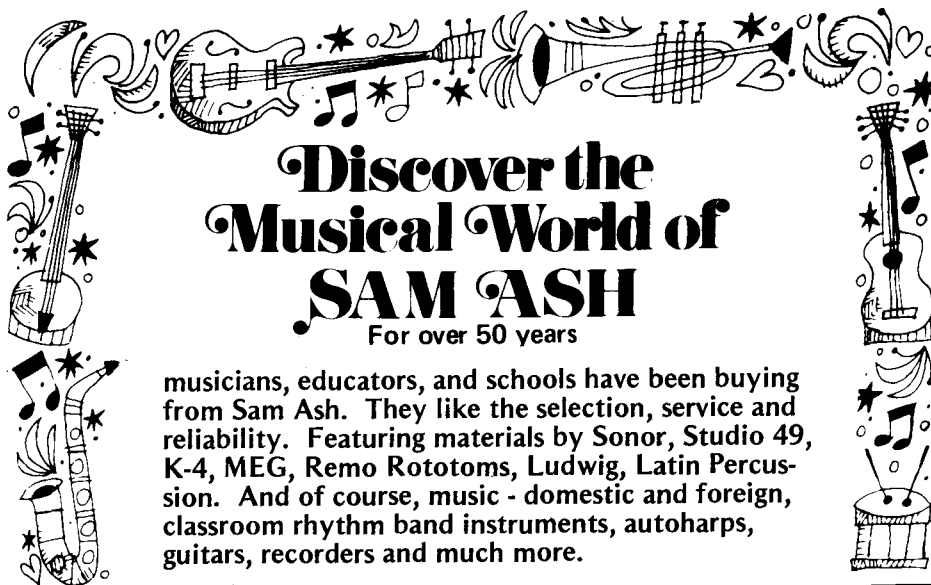
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REVIEWS

MUSIC FOR CHILDREN, Orff-Schulwerk, American Edition, Volume II: Primary. Based on Carl Orff-Gunild Keetman Musik für Kinder. Schott Music Corp. 1977 \$17.95.

At last the long-awaited American edition of Orff-Schulwerk, Volume II is among us. Why II appears first I don't know, unless it is because most American Orff teachers are working in the primary grades, which are the focus of this volume. The format is startling, with an almost garish red and green cover, not the familiar light brown cover with dark brown lettering that we expected. But no matter, for indeed Dr. Regner and his associates have put together appropriate materials which exemplify American music for children from an impressive and largely predictable long list of contributors, - though there are some strangely glaring omissions.

In this big book of 218 pages with 275 items and 6 important articles there is something immediately useable for everybody. Some of the material includes specifically spelled-out instructions. Some of it is presented raw, or nearly so, leaving room for development by both teacher and children. There are three large sections, moving from simple to more complex, with each section presenting additional elements and concepts requiring additional, growing skills.

Some of the materials and suggested activities are disappointing, but those few items can be easily avoided, and there will still be a vast selection of really fine things to work with, more than any one of us can ever use. There are a good many minor typographical errors scattered through the book, mostly in the musical examples. No doubt they will be corrected in later editions.

The book abounds in good illustrations, clear instructions, movement tasks, speech, rhythm, and instrumental exercises, games, and songs. It's all there, the whole range of Orff activities. This big new book should provide the basis for solid early Orff training in this country for a long time to come. It is expensive, (\$17.95), but well worth it. Every Orff teacher in this country HAS to have it.

Gin Ebinger

"THE LAST WORD" (SATB) and "GROWING UP FREE" (unison of 2-part with optional combo) by Bert Konowitz. "CANTUS FIRMUS" (SSA) and "ZODIAC" (2-part) by Konowitz and Orlando di Girolamo. All from Alfred Music, each described as "a Vocal Improvisation Encounter."

Scat syllables; riffs; walking bass; blues scales; improvisations/encounters in speech, melody, rhythm, dance, or "anything that the improviser wishes to do."

The style and content are a far cry from standard choral repertoire, but these could prove interesting to a secondary swing choir. But be sure to have an excellent piano accompanist at hand!

Gin Ebinger

Do you need to know more about a boobam, nakers, or an oop gopi? Here are three excellent reference books on percussion to answer these, and many other, questions.

WORLD OF PERCUSSION, Emil Richards, Gwyn Publishing Co., Sherman Oaks, CA, \$9.95.

After seeing Emil Richards at the L.A. conference, many of you may especially enjoy seeing once again many of the instruments made or found by him in his book *WORLD OF PERCUSSION*. There are 300 entries, each with a picture and a brief description.

EARLY PERCUSSION INSTRUMENTS, James Blades and Jeremy Montagu, Early Music Series 2, Oxford University Press, \$9.95.

If you want to be correct in your playing of historical instruments, you will want to refer to this fine book. The authors describe and show art works depicting all the known percussion instruments from the Middle Ages to the Baroque, trace the historical development of each instrument, and give practical guidance on playing techniques. Learn how to make all the instruments discussed here in Jeremy Montagu's *MAKING EARLY PERCUSSION INSTRUMENTS*, Early Music Series 3, Oxford University Press, \$9.95.

HANDBOOK OF PERCUSSION INSTRUMENTS, Karl Peinkofer and Fritz Tannigel, Schott, 1972, Translated by Else and Kurt Stone, Belwin-Mills, 1976 \$12.95.

This is the most complete guide to percussion instruments available. Everything is carefully detailed, from the characteristics of each instrument; its playing techniques; the choice of appropriate mallets; names; symbols used in scores; abbreviations used in English, German, Italian, and French; copious musical examples from Orff, Milhaud, Stravinsky, Henze, et al.; to excellent charts, illustrations, and photographs of every instrument mentioned. All the Orff instruments are included, along with charts of their ranges. The translation by Else and Kurt Stone is amazingly skillful, as anyone who has ever attempted to put German into English can attest.

Peggy McCreary

YAQUI SUITE FOR PERCUSSION ENSEMBLE, Fred Hoey, Belwin-Mills, 1974.

Exciting rhythms, curiously flamenco-like, but difficult! Both instrumentation and playing tempos would be next to impossible in most teaching situations. In "Danza a Tres Cuatro," a folk ritual, the suggested tempo is ♩ = 144, and in "Celebracion Alegre," based on a Yaqui tune, it is a galloping ♩ = 125.

And who is equipped with a tambo guiro, a set of four roto toms, congas tuned to two specific pitches, timbales of two pitches, tympani tuned to A, D, and Eb, as well as chromatic xylophones, and standard small percussion!

But I'd like to hear it!

Gin Ebinger

MUSICBOOK O by Erling Bisgaard and Gulle Stehouwer. Adapted and edited from the Danish by Tossi Aaron. Published by Magnamusic, St. Louis.

This little volume is not only a valuable resource book for music specialists who work with young children, but it is also one which music teachers can recommend with confidence to kindergarten and classroom teachers of primary age children. Its stated aim is to introduce the fundamentals of music— pulse, pitch, rhythm, form, etc. - through movement activities, songs, and simple games. There are also some excellent suggestions for games requiring visual discrimination in recognizing changes of pitch and rhythm.

The collection of singing games and the adaptation of the folksong material is very good, and the accompanying games are simple and easily understood.

The test of whether or not new material is really useful can usually be found by looking at the cover of the volume after the first year. In this case, my copy is beginning to look quite worn.

Millie Burnett

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