

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



Frances Grace Scott

THE ORFF ECHO

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Volumne XII Number 1, Fall 1979

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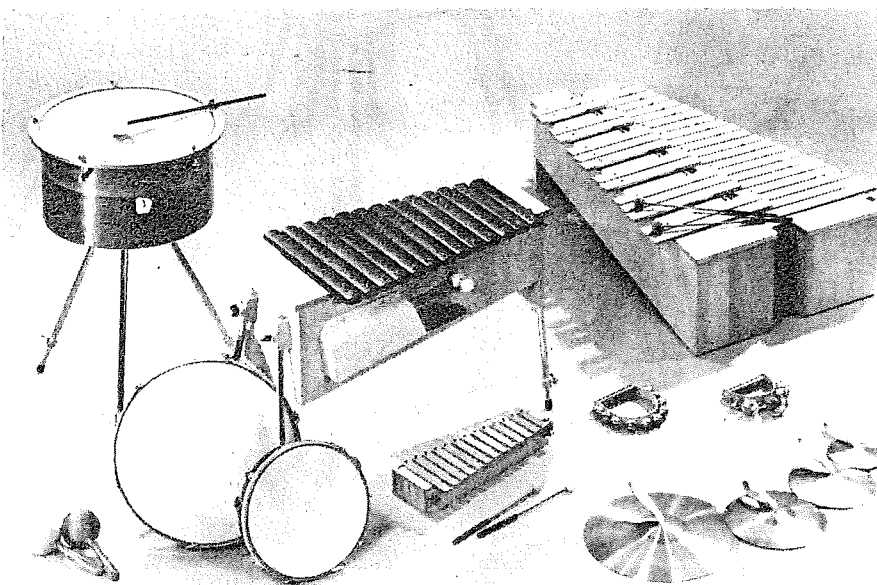
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"Within one year after our first broadcast...Becker was able to found his workshop for making instruments, "STUDIO 49" — a piece of luck for Schulwerk and my further work. As in the '20's the development of Schulwerk as I had imagined it would have been impossible without Maendler, so without Becker the new start after the collapse of everything, and also the spreading of the Schulwerk idea both at home and abroad would have been unthinkable."

(quoted from Carl Orff's autobiography DOCUMENTATION Volume III THE SCHULWERK, English translation by Margaret Murray. Copies now on sale for \$14.95)



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Meet Your President A Sketch

Jacobeth Postl

Two score and seven years ago, my friend Lillian Yaross and I began a teaching collaboration that has continued uninterrupted to the present. It behooves me to say, therefore, that this sketch is not without bias, nor is it totally objective. We began working together in the early 50's in a program appropriately called "Music for Children" at Chicago Musical College. It was this program which led us to Orff via Doreen Hall at the University of Toronto summer sessions with most of the staff from the Orff Institute in Salzburg in the early 60's. We all know that once the bug bites the welt remains. So it was with Lill during these years when, as a mother of three young girls, it was a constant juggling act to keep the balance between mothering and a stimulating budding career teaching children's classes at Roosevelt, and later at Community Music Centers in Lake County, Waukegan, and Winnetka.

The opening of the Music Demonstration Center for Gifted Children in Skokie, IL in 1967 threw us into the closest collaboration possible. Our first mini-office allowed discussion only below the pianissimo level or the risk of secretarial work stoppage. But the six following years were exciting ones for Lill. She was a resource person, clinician, and consultant to hundreds of classroom and music teachers in Illinois, flying to every nook and cranny of the state. It was during this time that she finished her Master's degree and co-founded the Chicago Chapter of AOSA which brought the National Conference to the University of Chicago in 1972.

After the closing of the Skokie Center in 1973, Lill taught in a public school in Highland Park and continued her part-time teaching at DePaul University both in summer workshops and in college Orff courses. She became increasingly active in AOSA, serving as Secretary to the National Board for 2 years and a member of the Editorial Board for 4. During her convalescence from pneumonia she compiled an Index to the *Echo* for its first 8 years. Her most successful chairmanship of the St. Louis Conference last fall promises a productive and exciting presidency during 1979-80.

Three delightfully different daughters, the oldest a doctoral candidate in literature, the second a PhD in Science, and the youngest a talented art student, reflect Lill's own diversified interests. Her collection of fashionable eye-glass frames come from proud optometrist husband Irv. But I believe it is her sensitivity and flexibility in all her relationships with people, her own considerable inner resources, and her intense desire for constant personal growth that have propelled her from a home-centered woman's world to one where she joins hands with her daughters in a thrust to new and wider horizons.

Why Folk Music?

by Pete Seeger

Why should the guitar be the favorite instrument of many a college campus? Why are there books and LP's of "folk songs" on every shelf? Why should these songs catch on in many a school and summer camp, not to speak of coffee houses, and Washington Square Park on a summer Sunday?

I think there are four main reasons: One: Since World War II there has been evidence on many sides that Americans were curious to rediscover their roots, to learn about their own country's heritage. I'm thinking of the numerous historical re-creations dotted around the United States, of the magazines like *American Heritage*, the movies and novels of American life.

Two: There's been a general increase in a great variety of do-it-yourself activities during these same years. Skiers, bowlers, boaters, Sunday painters, ceramicists, weavers, furniture builders, gardeners, camera bugs, hotrodders — all these and many more wanted to be more than passive spectators. And the millions of guitar pickers are one more sign not all Americans are satisfied simply to sit and watch TV.

Three: We were handed on a silver platter a lot of the world's best songs, by the folklorists who dug the gold out of the hills and presented it to us. Our country is rich in many different traditions, with variety to suit almost any taste from the old classic ballads, to rough worksongs and raucous fun songs.

Four: It takes a certain sophistication to sing an old hillbilly song without being worried that someone will call you an old hillbilly. Or to sing an old spiritual without wondering if someone will call you an Uncle Tom. Maybe we had to wait a few years till we were far enough away from our past, to be able to pick and choose the good from the bad.

The revival of interest in folk music, which has mushroomed in the sixties, actually has its roots over half a century ago. Scholars like John Lomax of Texas, and England's Cecil Sharpe spent years going from one section of the country to another, painstakingly locating songs and singers. Of course, their efforts were usually scoffed at, especially in the very regions richest in music. Lomax went to a cattlemen's convention trying to trace some of the old cowboy ballads. A rancher stood up and said:

"There's a man named Lomax here who wants to know if anyone knows some of the old cowboy songs. Why everybody knows those damn fool songs, and only a bigger damn fool would try to collect them. I vote we adjourn to the bar." And they did. But thanks to the persistence of Lomax we know songs like "Whoopee-ty-yi-yo, Get Along Little Dogies," and "Streets of Laredo," not to mention "Home on the Range."

As another Texan, J. Frank Dobie, once observed, though, many collectors simply "dug up dead bones from one graveyard to bury them in another." The songs, having been dug



PETE SEEGER

up in the hills, were now buried in libraries. A determined effort was therefore made by a few people to interest city audiences in this music. Carl Sandburg would end his poetry recitations with some songs. Alan Lomax (son of John) persuaded an actor named Burl Ives that he could make a living as a professional singer of folk songs. Alan showed Leadbelly, Josh White and Woody Guthrie that there were audiences up north for their southern songs. And he got me started.

Maybe, in trying to answer why hundreds of thousands of young city-bred Americans today should be wanting to sing folk songs. I could best simply tell my own story.

In 1935 I was sixteen years old, playing tenor banjo in the school jazz band. I was uninterested in studying the classical music which my parents taught at Juilliard. That summer I visited a square dance festival in Asheville, North Carolina, and fell in love with the old fashioned five-string banjo, rippling out a rhythm to one fascinating song after another. I liked the rhythms. I liked the melodies, time-tested by generations of singers. Above all I liked the words.

Compared to the trivialities of most popular songs, the words of these songs had all the meat of human life in them. They sang of heroes, outlaws, murderers, fools. They weren't afraid of being tragic instead of just sentimental. They weren't afraid of being scandalous instead of giggly or cute. Above all, they seemed frank, straightforward, honest. By comparison, it seemed to me that too many art songs were concerned with being elegant and too many pop songs were concerned with being clever.

(Continued to Page 7, Col. 2)

(Guest Editorial)

Creation or Re-creation; Product or Process

Del Bohlmeier

At a national convention I attended recently, the banquet speaker was Dr. Charles Fowler, former editor of the *Music Educators Journal*. He said some things most music educators would rather not hear. He said that we in music are generally far behind many of our fellow arts areas in providing truly creative experiences for our students. Traditionally, music education has tended to provide more experiences with "recreation" of someone else's creation than with the act of "creation" itself.

It is very exciting for us all, I'm sure, to read the many articles and books appearing regarding the importance of the arts in the total education of the child. The Rockefeller Panel's report entitled *Coming to Our Senses* is but one extremely important document. The main thrust of this article is that "the arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses — the learning pores."¹ The key words here are "properly taught."

There may not be any one right way to teach so that a student's learning pores are truly awakened; however, there certainly are some valid indications of effective and affective processes to serve as guidelines.

We can gather many indications of how best to teach our students if we look to some of the many recent articles and books concerning the human brain and the recent research concerning the newly-discovered importance of the right hemisphere in the total development of our students. A book I read recently, *The Human Brain*, edited by M.C. Wittrock, is a collection of many articles on brain function written primarily by medical doctors. After all the medical terminology and scientific jargon is pushed aside, they conclude that "The major implication (for education) . . . is that the methods of teaching should be designed to stimulate students to construct meaning from their experience rather than stimulating them to reproduce knowledge of others without relating that knowledge to their own experience."² Again, the words "properly taught" are of the utmost importance. We must focus more on "process" rather than just "product." The "how" is much more significant to the development of the total brain than the "what."

Pressures exerted on the music programs by administrators, school boards, fellow teachers, the lay public, and sometimes even our fellow music teachers put undue emphasis on the "product" — the all-important end result. Competitive aggressiveness sometimes gets in the way of a proper education for the student.

In the past we music educators have often tried to emulate our homeroom-subject counterparts by over-analyzing and synthesizing music. We should learn from these other

disciplines, however, that all this analyzing, etc., has made reading, for instance, a very "sterile" subject, to quote a principal in my district. Music is a very vital, alive subject, but it can also become very sterile if we choose to concentrate on teaching about music, musicians, notation, terminology, etc. rather than experiencing rhythms, phrasing, dynamics and tempo in speech and song with every part of our body and playing instruments and singing (in a range to ensure success) to learn about pitch, melody and harmony.

This process of experiencing music truly "opens those pores" so that there is a need and a desire to study notation and acquire musical literacy, which is, of course, one of our ultimate goals.

We music educators are blessed with a golden opportunity to help develop the child in a holistic way, but the key word is "process." Ask yourself the following questions; if you can answer yes to them all, right on! If not, perhaps you need to re-evaluate what you are doing for (or to) kids.

1. Do the majority of my students have the opportunity to improvise or create their own music and dances in my classes?
2. Do the students spend the majority of their time in my classes experiencing music through speech, singing, movement and playing rather than in preparing for public performances?
3. Do my students look forward to my class and feel good about themselves when they leave?
4. Am I more concerned with the development of each individual student than the reputation of my group, my school, or myself?

In the process of creation, a teacher often-times must step aside so the student is free to create. This can be difficult for a teacher who enjoys a captive-audience type of class or who prefers the role of prima donna with a performing group. Other teachers find it threatening to allow the students out of their assigned seats, but how else is a child to experience using his space, moving by himself and with others, and becoming a self-directed individual? A certain amount of freedom for creation within a given structure must be provided if students are truly to develop their full potential using their total brains.

Shall we emphasize creation or recreation? Shall we concentrate on process or product? Are our students mere cogs in a wheel to be exploited at the whims of whoever wants to use them, or are they an energetic, creative bundle of potential just waiting to be developed? Perhaps we have an opportunity to re-evaluate and set sail on a new course — before it's too late. (Continued to Page 21)

Del Bohlmeier is Music Department Chairman in Phoenix Elementary School District Number One. He received his BME from the University of Nebraska and his MME and Ed.S. from Arizona State University. He is currently Vice-President of Central Arizona Young Audiences, President of the Arizona Chapter of the American Orff-Schulwerk Association, and Chairman of the Valley Music Educators.

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THE FENCE OR THE LINE ?

SOME NOTES ON AMERICAN FOLKSONGS

Louise Bradford, *Philadelphia, PA*

Last week when I was unexpectedly asked for a "creation" song I taught a class one which, as I recalled, ended with "hung them on the line to dry . . ." The next day, having discovered that the words were "put them on the fence . . .", I tried to correct my error. No luck! The children protested "that doesn't sound right!" For better or for worse I had created a variation which could (although it probably won't) pass into the mainstream of American folksong.

A singer's faulty memory is one explanation for a folksong change. But how many others there are! It was the incidental discovery of some of these, while I was working for a year in the Library of Congress on a pentatonic song collection, which I found the most fascinating aspect of the research.

I was surprised to see how many of the songs we use in teaching have been adapted from 19th century popular songs.

"Jim Along Josie," "Such a Gettin' Upstairs," "Raccoon is a Mighty Man" and "Lynchburg Town" are among those which are either verses or choruses of pre-Civil War minstrel songs. The melody and first words of "Whar did you cum from?" have come down to us in the form of "Cotton-Eye Joe."

"My Horses Ain't Hungry" and "Peanuts" are examples of borrowed hymn tunes. The first appeared as "John Adkins' Farewell" in the Social Harp of 1855. One of the many texts subsequently set to this was an eight-verse ballad about a famous horserace in which the Kentuckian "Noble Skewball" beat the Virginian "Miss Bradley," published with the melody in Lippincott's Magazine in 1868. "Peanuts" is related to a hymn in the Harp of Columbia of 1848 where "O, won't that be joyful" meant a meeting in heaven!

A song of 1854, "Keemo Kimo" accounts for a good part of the complicated genealogy of the Frog and the Mouse. In time the first verse, beginning "In South Carolina . . .", was dropped in favor of the third, "Dar was a frog dropped in a pool," while the refrain line requesting a kiss (Kitty can't you ki' me, oh?) evolved into such forms as "kitchy-kitchy" or "rig dum a beely mat-a kimo kimo ha!" Because of the frog in this verse the song became entangled with the old English Courting Frog who made his debut by at least 1549. Sometimes the old text appears with the minstrel melody. Sometimes the "keemo-kimo" syllables or words like "Kitty alone and I" were borrowed for use with another tune, taking the place of the "Hm" derived from the original "Humble dum" and "Tweedle, tweedle twino."

Incidentally, a wonderful 20th century variant is one from Pittsburgh in which the frog is transformed into Mickey Mouse and the mouse is, of course, Minnie. It begins:

There was a little mouse who lived on a hill,
He was rough and tough like Buffalo Bill.
One day he decided to take a ride
With two six shooters by his side . . .

Many songs have survived in their old forms in spite of numerous variations along the way. "Auld Lang Syne," "Star Spangled Banner," "Dan Tucker" and "Yankee Doodle" are among those frequently parodied in the 19th century. A favorite song using the "Auld Lang Syne" tune was "Old Grimes is Dead." In the 1850s "Yankee Doodle" was likely to be heard as:

Yankee Doodle is the tune
Americans delight in;
'Twill do to whistle, sing or play,
And just the thing for fighting,
Yankee Doodle, boys, huzza,
Down outside, up the middle,
Yankee Doodle, fa, sol, la,
Trumpet, drum and fiddle.

"Comin' thru' the Rye," another favorite, was the tune Georgia rowers used as they sang:

Jenny shake her toe at me,
Jenny gone away; (repeat)
Hurrah, Miss Suzy, oh,
Jenny gone away. (repeat)

Frequently the names of leading characters were changed. Aunt Rhody was also known as Aunt Tabby, Aunt Nancy, or Aunt Patsy. Old Pompey didn't mind being called Roger, Humpsy, Grimes, Cromwell, Johnnie or even Christopher Columbus. Tom, who went to Hilo, was sometimes John. Bowery, Alabama and Abilene gals were among those called out as well as those from Buffalo!

Other examples of common word changes are "day" for "night" as in "All night, all night, the angels are watching over me," or "Dancing down the alley all night long," also "chillen," "child," "Boys," or even a name like "Cotton-Eye Joe" or Johnny Mr. Brown" for "nigger."

I came across very few songs in which a first melody was abandoned in favor of a new one. A notable example is "Mary Had a Little Lamb." In 1831, a year after the poem first appeared, Lowell Mason wrote a tune for it which began



Perhaps it was college students who had the idea of singing it to the "Merrily We Roll Along" chorus of "Goodnight, Ladies," a song well-known by 1870.

Another kind of change in folksong literature of which I became aware is that of adaptations and arrangements which scholars make as they work from field recordings or early written transcriptions. These have been necessary to make songs accessible: changes in rhythm or melody for the sake of clarity or consistency (folksingers may sing uncertain pitches or change the tune in each verse); substitutions for obsolete or offensive words; borrowing from one version to fill in gaps of

another; even the composition of a melody for a traditional text. For a sampling of an authority's work, read the notes Alan Lomax gives before each song in his *Folksongs of North America*, where about a third are identified as "adapted and arranged."

In the case of many modern variations, it is likely that small changes have been introduced to avoid copyright transgressions. As I understand it, a folksong cannot be claimed as private but any collector can copyright his transcription, whether simply the notation exactly as heard from the oral source, or with some adaptation or arrangement. Unless one can check a published version free of copyright restrictions, or have proof of an oral source, there is always the risk that a song which is thought to be in the public domain is copyrighted property. As an example of this I can cite that a New York publisher sent me a \$50 contract for permission to use "Riding in a Buggy" as given in an authoritative source!

During the course of my work I was repeatedly excited to discover more or less by chance so many old sources of material, particularly those published before 1906 and therefore unquestionably public domain. Among these were *The Songsters' Miscellany* of 1817, *Griggs' Southern and Western Songster* of 1839 and the *Book of a Thousand Songs* of 1848 (collections of lyrics only); *Mason's Juvenile Lyre* of 1831, *The Ethiopian Glee Book* of 1843, *C. Wister Stevens' College Song Book* of 1871; also such collections of spirituals as *Seward and White's Jubilee Songs* (1872), *J.B.T. Marsh's Story of the Jubilee Singers* (1877), *Fenner's Cabin and Plantation Songs* (1874 and 1891), and *Hallowell's Calhoun Plantation Songs* (1901).

The greatest regret I had was not being able to make more use of the field recordings in the Archive of Folksong. But for aural identification of a certain kind of melody among the more than 60,000 recorded American folksongs, whole teams of researchers would be needed! At least I was able to listen to - and transcribe from - some of the records of selections which the Archive has issued, - discs which can be ordered from the Library of Congress by mail. Among these are selections of ballads, spirituals, work songs, play and dance songs, Indian songs as well as songs of cowboys, railroad workers, miners, lumberjacks, sailors and other special groups. There are also records of folk music performed outside the U.S. including the Bahamas, Venezuela, Puerto Rico, Mexico and Brazil.

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 OUR LIST!!!

Orff and the Administrator

Lloyd Schmidt
Music Consultant
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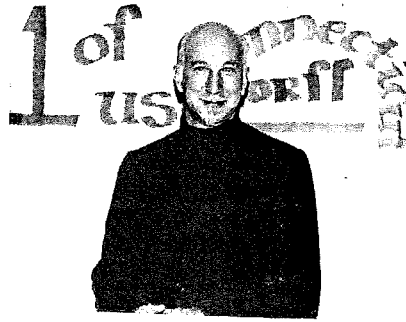
It would seem that the Orff practitioner, so expert in communication with colleagues and children, would find it easy to spread the good word about Orff to outsiders, to general classroom teachers, administrators, and to the community at large. As all Orff "right thinkers" know, the Orff product is, indeed, the best and does tend to sell itself. However, there would seem to be missed opportunities to demonstrate Orff to the larger community for what it really is—child-centered education at its best.

It shouldn't be necessary to request Orff advocates to exploit the happy facility Orff has for relating to parents, teachers, and administrators as well as to children, but the following reminders might be useful.

Administrators may perform Orff badly, and even be threatened by the process, but they are most certainly able to understand and to support the concepts which quickly are perceived as directly pertinent to broader school needs.

1. Orff is child centered. Values are in terms of the growth of the children.
2. Orff deals with the whole child, not merely in skills development.
3. Orff is populist, not elitist. It serves all children.
4. Orff is multifaceted. It is musically diverse and is not narrowly instrumental, vocal, movement, creative, listening, or reading oriented.
5. Orff is musically sensitizing in a desensitizing world.
6. Orff is global and cyclical. It enables all students to progress at individual rates.
7. Orff is appropriately childlike. It exploits the principles of natural play.
8. Orff is physical development and movement oriented.
9. Orff is success oriented. It develops positive self-image through positive reinforcement.
10. Orff provides multiple modes for classroom learning. It provides techniques for all teachers.
11. Orff "puts it all together." It lends itself to comprehensive arts experiences and classroom integration.
12. Orff is musical. The fortuitous mixture of instruments and activities produces quality musical ensembles at all levels.

The process of expanding and developing Orff in the schools can be brought forward through special projects, model programs, involvement with other educational groups, and through funding grants. Active programs may be furthered by the AOSA, by state associations, through the efforts of local districts, or by individuals. Some of the



Dr. Lloyd Schmidt, on receiving the Distinguished Service Award at the St. Louis AOSA Conference

following procedures, all of which have worked in the past, may serve as models:

1. Title grants and state programs.

a. Federal grants.

- (1) ESEA Title IV, Part C (P.L. 93-380) Innovative and Exemplary Projects. Each state develops a state plan with priorities. Guidelines are available from state department Title IV offices. Orff projects have been written under this legislation through local districts.
- (2) ESEA Title IV, Part B (P.L. 93-380) Library-media materials. Funds allocated to local districts. Music software is eligible according to local priorities. See local coordinators.
- (3) ESEA Title I or Ib (P.L. 93-380) Compensatory Language Arts and Mathematics for Disadvantaged Students. Music projects have been written under these titles. Coordinators of programs in each district work under federal and state guidelines. Migrant Children's Program components under Title I may include cultural or arts provisions for identified migrant groups according to state plans. For information make contact with state department of education Title I offices.
- (4) ESEA Title IV Arts in Education Program. National and state grants for Comprehensive Arts Planning coordinated by the Kennedy Center. Information from state department arts personnel or directly to HEW. The comprehensive arts movement has definite significance for Orff involvement.

(5) USOE Bureau of Education for the Handicapped, Field Initiated Studies Program (Section VII). Support for applied research and research-related activities for the handicapped. Projects dealing with arts and the handicapped are eligible.

(6) National Committee on Arts for the Handicapped. This is a private agency which encourages joint funding with HEW Bureau of Education for the Handicapped. For information: Wendy Perks, Exec. Dir., 1701 K Street, N.W. Suite 801, Washington, D.C. 20006.

(7) Special grants are available under the National Endowment for the Arts and the National Endowment for the Humanities and from private foundations.

b. State Programs

Most states have legislation for special education or for the handicapped particularly since federal emphasis in these areas under PL 94-142. Some states have provision for programs for the gifted and talented. Specific information as to state programs may be obtained from state supervisors or their counterparts in state departments of education. Local and state Arts Commissions and private foundations are also excellent funding sources.

2. Principals and Superintendents of Schools.

- a. Principals can be involved in Orff association or local projects.
- b. Principals and superintendents can be involved in their association meetings, conventions, and workshops.
- c. Special workshops can be developed to involve administrators and general teachers.

3. Boards of Education

- a. Orff can be demonstrated at board of education state association conferences.
- b. Orff can be demonstrated at local board meetings.
- c. Orff can be adopted as a formal program and progress reports can be made to local boards.
- d. Regional program demonstrations can be provided.

(Continued to Page 7 Col. 1)

(Continued)

4. Professional organizations.

- Principals, board members, superintendents, can be involved at their meetings, workshops, and conventions.
- Orff can be featured at Association for Curriculum Development and similar educational group meetings.
- Orff can be demonstrated for local and state arts commissions.
- Orff participation can be emphasized at regional and state MENC school music conventions.
- Orff participation can be emphasized at regional and state private teacher associations, MTNA etc.
- Orff can be integrated into Early Childhood Association activities.
- Orff can be showcased at PTA and other educational group meetings.

5. State Departments of Education

State departments can serve state Orff associations as:

- A source for grant information.
- Co-sponsor for workshops, mailings, and organizational meetings.
- Co-sponsor for joint Ethnic or World Music projects.
- Co-planner in state Migrant Children's Programs.
- Partner in developing guidelines for grant plan writing.
- Co-sponsor for Orff film services through state collections.
- Co-sponsor for project development.
- Co-planner for in-service certification credit.

6. Higher Education. Suggestions:

- Develop Orff summer campus workshops.
 - Develop special school-year Orff workshops.
 - Provide Orff demonstrations for teacher education classes.
 - Explore Orff competencies for degree requirements.
 - Develop campus Orff certification programs.
- ### 7. Correlated Activities
- Develop Orff for gifted student models.
 - Develop Orff for special education and handicapped models.
 - Develop Orff for early childhood models.
 - Continue beginner's workshops in Orff for general elementary school classroom teachers, for music specialists, for Arts in Basic Education, Comprehensive Arts Planning, for Arts as Learning Modes, for administrators and school boards.

(Continued to Page 16, Col. 2)

FOLK MUSIC (Continued)

So in 1935 I tried learning some of this music. In 1965 I'm still learning. I've found out that some of the simplest music is some of the most difficult to do. I've also found, of course, that America has in it as many different kinds of folk music as there are folks. We have not only the strains from Ireland and Scotland, France and Germany, but Africa and Mexico, and a hundred other countries. We have regional varieties from the north woods to the western plains, with hundreds of different hybrid idioms in different places.

Maybe this last deserves more than passing mention, because I've come to feel that America's restless habit of creating new hybrids is typical of our whole culture. We know that the English language is a hybrid of Germanic and Latin roots. Similarly, a great number of typical American folk songs use western European melodies, with a rhythmic style or vocal style that owes more to Africa or perhaps Mexico.

I feel that this process is still going on. There are many definitions of folk music, but the one which makes most sense to me is the one that says it is not simply a group of old songs. Rather, it is a process, which has been going on for thousands of years, in which ordinary people continually re-create the old music, changing it a little here and there as their lives change.

Now that our lives are changing so rapidly, obviously there will be lots of new songs. We'll find songs about subjects like events of the day, problems of war and peace and the bomb. There will be as many different opinions as there are singers and song writers. One little mimeographed magazine in New York started three years ago to try and print the topical songs coming out of college campuses, and has been swamped by thousands of con-

tributions. Is it all folk music? Obviously not, according to some old definitions ("songs sung by a peasant class, age-old and anonymous"). But definitions change. What was called a "play" in the Sixteenth Century is hardly what is called a "play" today. I try not to get in the argument over defining folk music. I like to climb mountains too, but I don't get in a big argument over the name of the mountain range. The important thing is for America to rediscover how strong and honest a song can be. The best songs of these decades will be remembered and passed on to future generations. The rest can be forgotten.

Meanwhile, Americans who love to sing can learn two things from this music: we can learn about ourselves, and we can learn about each other.

Learn about ourselves? Learn where we came from, the trials and tribulations of those who came before us and the good times and bad.

Learn about each other? How many white people have rediscovered their own humanity through the singing of American Negro songs? How many town dwellers have learned a bit about a rougher outdoor life from songs created by men with calloused hands? Old can learn about young; men about women.

And, as I said before, we have such a variety of idioms and traditions in our country that you can take your pick. You can take the fun songs, or the slow, sad ones, the angry ones or the satirical ones. Some are good for solo singing, some are best for a chorus to join in on. Some call for a lot of instrumental fireworks, some are best sung unaccompanied.

The best thing about it is that the individual can choose his own, and the music is best when it's alive.

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Gloria!, Jennings	Christmas SAA, flutes, triangle, cymbals	.60
Christmas, Maeker	Christmas unison, narration, Orff	.50
Wise Men Traveled Afar, Leaf	Epiphany unison, optional flute or violin	.50

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AOSA NATIONAL CONFERENCE

PHOENIX, ARIZONA NOVEMBER 14-18

COME TO THE SUN!

The modern Del Webb's Townehouse will be the site of AOSA's festive 1979 National Conference. The exclusive use of hotel rooms, pool, restaurants, a view of mountains from all directions, and Arizona's special attraction, sun, combine to create a very special setting.

Three themes will run throughout the conference program. Basic Orff process for teachers with no formal Orff training and for teachers with Orff course backgrounds will be offered daily, with applications to speech and voice, instruments, recorder and movement. A second theme is the opportunity to learn about the cultural heritage of the Southwest from experts in American Indian, Hispanic and Black music. The third emphasis added to Saturday's program will be sessions designed for classroom teachers.

Jos Wuytack, world-renowned teacher of Orff pedagogy, will present sessions with emphasis on what he titles "The ABC's of Orff Pedagogy." Our own American Orff teachers will give added dimension to this theme with offerings for those becoming acquainted with Orff process, for those with considerable experience, and for special activity areas for various age groups, such as speech, children's vocal development, movement, recorder, and Orff instruments. Look for Jean Loudon, Mary Ann Cummins, Judy Bond, Lynn Johnson, Pat Brown, Nancy Ferguson, Pat Hamill, Cindy Campbell, B.J. Lahman, Peggy McCreary, Barbara Grenoble, Jean Wilmouth, Jane Frazee, Mary Goetze and Isabel Carley. You may anticipate versatile applications of the Orff approach, presented with expert care.

Because the traditions of the American Indian, Hispanic and Black cultures are strong in the Southwest, an expert in music appropriate for school settings will be featured each day of the Conference. Sessions led by Orff teachers familiar with each culture will also be offered. Charlotte Heath, of the Newberry Library Center for the History of the American Indian and the University of Southern California, is known for her ability to involve her audiences in music and dance from her American Indian background. Pat Harpole, of the University of Southern California, invites participants to bring guitars and join her as she presents Hispanic materials appropriate for classroom use. Black music will be explored through a variety of sessions. Look for Joyce Barkman, American Indian children's performances, and more Orff specialists.

Saturday's program will feature additional sessions of special interest to classroom teachers. Lois Birkenshaw of Canada will highlight this theme. Other sessions concerning learning theory, curriculum, therapy, church music, obtaining Federal grants, early childhood music, drama for children, and demonstrations with children will be offered throughout the Conference.

Among session leaders will be Barbara Andress, Don Doyle, Jim Thomas, Grace Nash, Carol Irwin, Nancy Dervan and Barbara Potter.

You will be warmly welcomed by local chairman, Vivian Burgmeier, and her Arizona Chapter at an around-the-pool party Wednesday evening. This exceptional chapter is also planning a boutique to benefit the Gunild Keetman Fund, a delightful children's art show, and a new-look film program.

The premiere of AOSA's film, ORFF-SCHULWERK: AN AMERICAN ODYSSEY, will begin Conference festivities. Other special events include the Charles Lewis Jazz Quintet with Marlo Coleman, mime artist, Vivian Burgmeier's children's opera, THE SELFISH GIANT, and several performances by American Indian dancers. A night-out-of-town to Pinnacle Peak will include a steak dinner, hayrides under the stars, and country dancing. Opportunities to tour Heard Museum will be offered daily.

There will be something for everyone at the Phoenix Conference. Join your friends and come by plane, train or car for fun and sun in Phoenix!

For additional information and a Conference Call, write AOSA Executive Headquarters, Department of Music, Cleveland State University, Cleveland, Ohio 44115.



KEETMAN FELLOW

The growth process in Orff-Schulwerk is such a continuous one that it is difficult to say when one event marks a significant change. A very important inspiration, naturally, was my introduction to the Orff approach several years ago at Curry College in Milton, Massachusetts. Since then I have been an active member in the AOSA and the New England chapter.

My grant from the Gunild Keetman Scholarship Fund has aided my progress towards a teacher's certificate in Orff-Schulwerk. Last summer I was fortunate to study with Professor Jos Wuytack at the University of Connecticut. His marvelous teaching of composition, voice, dance and improvisation have given me many examples of excellent Orff pedagogy to put to use with my students in the elementary schools in Templeton and Phillipston, Massachusetts.

I am happy to have the opportunity to thank all the contributors to the Keetman Fund for your generous assistance to my education. I look forward to a long and friendly association with the AOSA, and I hope many others will benefit from our contributions to the Keetman Fund.

Becky Ellis



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Jane Frazee, with one of maintaining
e! We would

all do well to heed the suggestions of Jane's
model music teacher Peda, and swell to an
army of truly musical and skilled Ms. Gogues.
Jacobeth Postl, Columnist

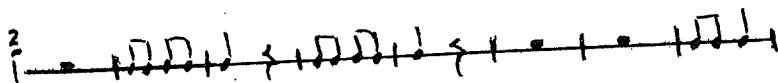
Jane Frazee
AOSA Past-President

Ms. Peda Gogue, a music teacher who very much enjoys teaching pieces for voices and instruments has learned that "less is more" for achieving an attractive balance in her ensemble. But Peda has also too often seen the disappointed faces of those children whose turn to play it was not.

One of the devices that Peda has found most useful in meeting both the musical and personal needs of her students is that of complementary parts. She has learned that texture can be kept thin and children can be kept involved by applying the simple principle of sound in one part and silence in another. She has applied this device to all areas of Orff activity: movement, speech, song, and instruments, recognizing that it provides musical challenges for students of all ages and abilities. She has consented to share a few of her ideas with *Echo* readers.

1. Introduction: A song with a simple rhythmic complement.

Divided into two groups, one sings the melody of "Dorry and Jerry" (#33, p. 22, *Music for Children*, Vol. II, American Edition, Schott). The other group claps the following complement.

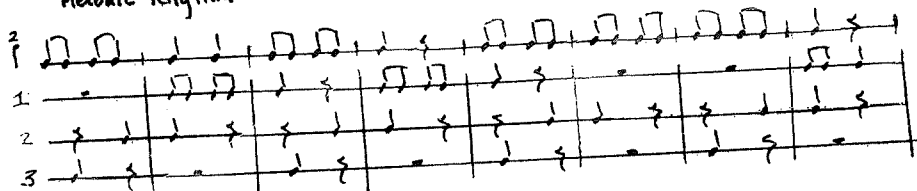


Reverse parts.

The Initial problem for the young student is, of course, observing the silence in the sixth and seventh bars. After this is mastered, the challenge level may be increased by stepping the pulse, or clapping the pulse and stepping the complementary rhythm, while another group sings the melody. Singing, stepping and clapping the complement offer a more sophisticated musical challenge.

Parts are always layered with care to keep the texture as transparent as possible. Three simultaneous parts will provide an accompaniment which provides opportunities for participation by all of the students. These parts can be performed in "round robin" fashion, changing at a predetermined signal. Parts two and three are ostinato patterns which can be mastered more easily than counterrhythms.

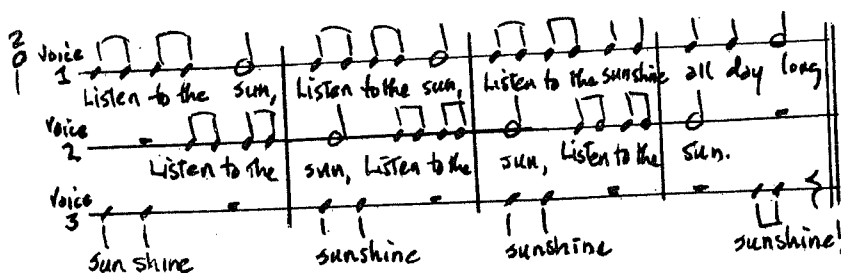
Melodic Rhythm



11. Exploring complements

A. Speech with speech

Speech with speech
 "Listen to the Sun" (#264, p. 191, *Music for Children*, Vol. II, American Edition, Schott).



(Continued to Page 10 Col.1)

Hosting the '79 National Conference, November 14-18, is taking most of the attention of Arizona Orff people now. But plans have been made for even more activities the rest of the year. We will be having all-day Saturday Workshops in January, March and May.

Lucya Prince will be our guest clinician on January 19, 1980; Kate Grieshaber will be here March 22, 1980; and Joyce Boorman will lead us May 3, 1980. One hour college credit is offered for attendance at all three workshops by Arizona State University. We feel very fortunate in having the university as well as two music vendors, Arizona Music Center and Harlu Corporation, co-sponsor these workshops.

The Northern California Chapter of the American Orff-Schulwerk Association is pleased to announce that Jos Wuytack will be the clinician at our first workshop this fall, 1979. Professor Wuytack is on leave from the Lemmens Institute, Belgium, where he is Professor of Music Pedagogy, and will be teaching at the University of California, Los Angeles. Because of his proximity, our chapter has arranged for an Orff-Schulwerk course through the University of California; Berkeley. The class will be offered for credit, and is tentatively set for the weekends of Oct. 20, 21; Nov. 3, 4; Dec. 8, 9 and 16, 17. This will be the first time that "Orffans" from the Bay area and its environs will have an opportunity to study with this prominent, internationally known clinician, so close to home. For further information contact: Marshia Beck, 76 Scenic Drive, Orinda, Ca. 94563.

Rocky Mountain Chapter held their fourth annual "Boulder Invitational Recorder Playing and Gossip Tournament" on April 8 from 2:00 to 5:00, at the home of Claire Seeger. New chapter president Ruth Ann Chiaraluce coordinated the event. Included in the reading session were a Pezel "Suite a Cinq" and Schulwerk materials.

Five new board members welcomed to fast growing LACAOSA.

Patti Schliestett, president, and eleven board members of LACAOSA welcomed with canon, Orff instruments and champagne five new members to the board. Because of the growing membership of the Los Angeles chapter, new members immediately accepted working responsibilities.

Among the new members welcomed were:
Lianne Bergstrom: Orff specialist, studied at
Salzburg

Salzburg
Sara Erman: Orff specialist, work with
movement therapy

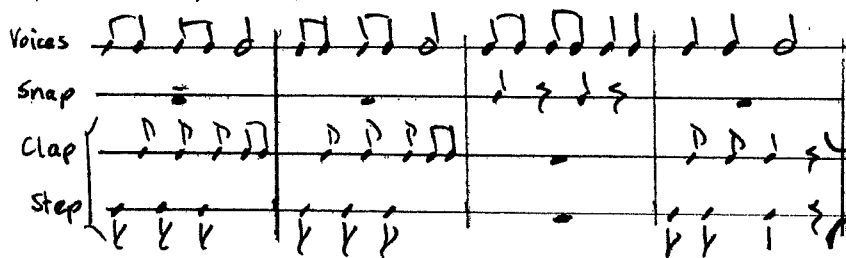
Debbie Kuppensteiner: Orff specialist with pre-school children

Ann Thomas: Orff specialist, music coordinator, Pasadena Unified School District

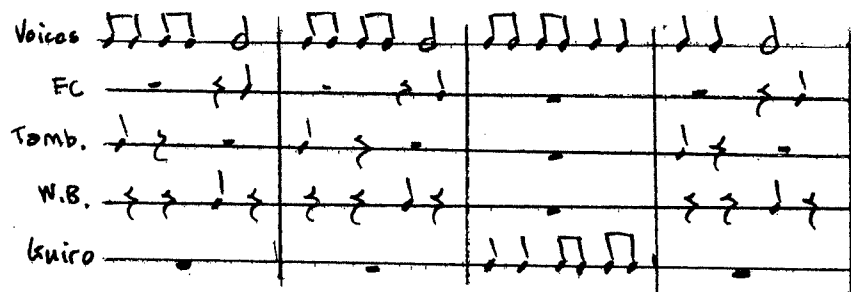
Fran Ulrich: Professor of Music Education,
Cal State University, Northridge; specialist,
Music for the Handicapped

GUIDEPOSTS... (continued)

B. Speech with body instruments



C. Speech with non-pitched instruments



D. Movement

1. Movement without music

- Partners with palms facing but not touching move arms in large circles in front of body. (quadruple meter)
- One of the pair makes a circle for the first two measures; partner follows (complements) the movement in the third and fourth while the first is frozen.
- First partner contracts body, lowering head; second follows two measures later.
- Explore the same feeling of expansion and contraction with partners in space.

2. Movement with pitched instruments

- Glockenspiel glissando may accompany circle movements
- Alto metallophone tremolo on the interval of a second may accompany contraction.

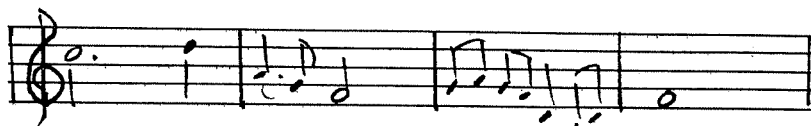
3. Movement with unpitched instruments

- Movement phrase is extended from two to four measures.
- Triangle accompanies expansion, cymbal with soft mallet contraction movement.

4. Movement with song

"Seven Stars A-Shining" (#125, p. 94, *Music for Children* Vol. II, American Edition, Schott)

- Partners perform complementary movement patterns explored above as one group sings. Exchange parts.
- Add unpitched instruments to ensemble to complement the voices.



(Continued to Page 15, Col. 1)

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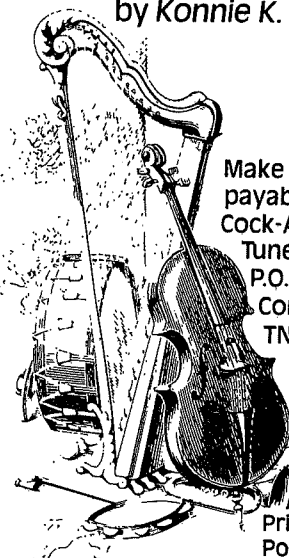
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HOLIDAYS

Contributions are from members of Region One Chapters in the far West. Acknowledgments are on the last page by number of each title. Illustrations are by Ralph Soh, a Korean artist living in Burbank, California.

Once up- on a time, HOL-I-DAYS were a ho-ly day.
 C C C C FS P P P P P P P P

Free from work and toil, a time to pray, a time to play.
 S S PP PP PP C C C C C C C C

[FS=Finger Snap C=Clap c=Clap top of hand PP=Patsch P P=Right/Left S=Stamp]

THANKSGIVING²

Harvest is the season to be-hold; Harvest with its colors brown and gold.

Crops are in and summer work is done; And Thanksgiving Day is soon to come.

TIMP. B XYL. A XYL. A GLOC.

S GLOC.
 (Counter melody)

MOVEMENT Go in a circle, first to right, then left with: "Side-close-side-close/Shift-shift-shift-wait"
 Go forward (r.f.) "Step-step-step-step/Shift-shift-shift-wait"
 Go backward the same (l.f. leads).

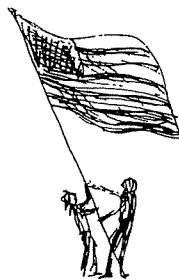
PATRIOTIC³

GEORGE WASHINGTON

FIRST PRESIDENT

WHEN YOU WEAR HIS HAT, YOU

PLAY THIS INSTRUMENT!



GAME (Discuss February holidays before beginning)

Prepare a 3-cornered black paper hat: demonstrate how Washington wore it--not Napoleon. Class forms a circle with temple blocks in the center.

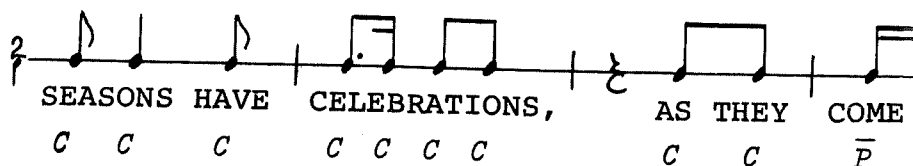
1. Recite; clap on the accented beats.
2. Pass the hat on the beats.
3. Child holding hat on ment of last word goes to center of circle, and says a sentence related to February, then plays its rhythm on temple blocks.

BIBLICAL CLIMATE FOR NURTURING HOLIDAYS⁴

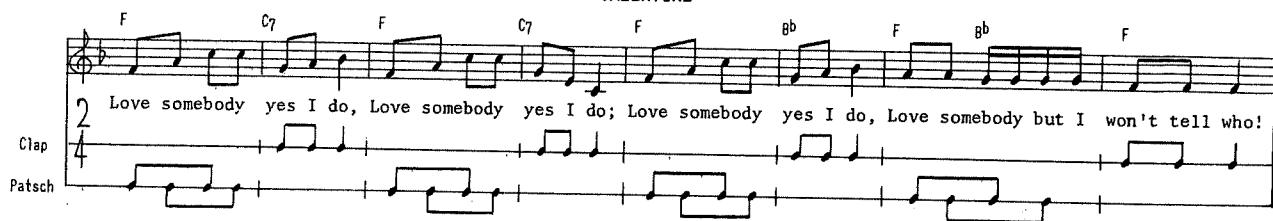
Oh ev ry man 'neath his vine and fig-tree shall live in peace and un-a-raid.

Now into ploughshares beat thy swords, Nations shall make war no more.

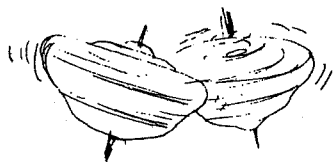
(Ev'l-ry man) [YES] (in-to ploughshares)



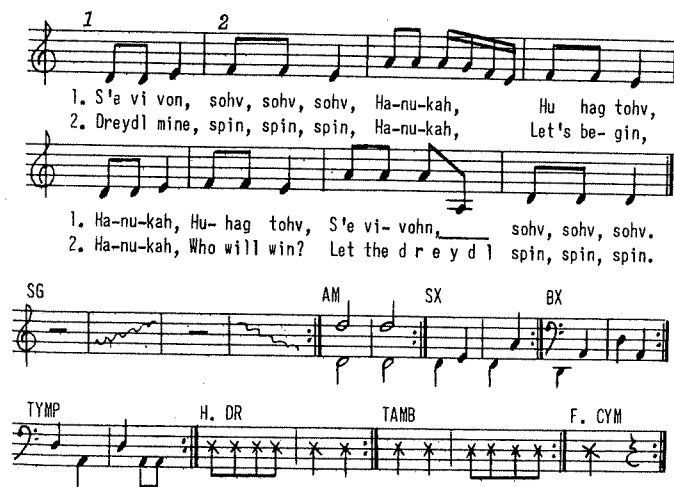
VALENTINE ⁵



RONDO SUGGESTIONS Part A: on alternate repeats replace body percussion with appropriate percussion instruments.
Parts B/C etc.: a girl and a boy go to a barred instrument (in F pentatonic); they play separately the name of their "true love" in its characteristic rhythm.



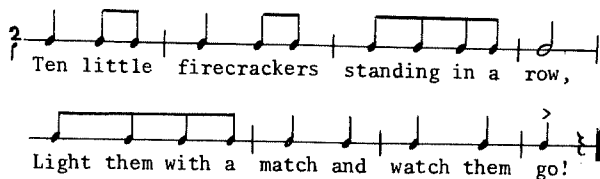
HANAKUH ⁷



B SECTION Form two teams. As each spins a dreidl, percussion instruments for each side improvise a spinning rhythm. The team wins whose dreidl spins the longest--keep record with popsicle sticks as markers. . .



JULY 4TH ⁸



ACCOMPANIMENT

Patsch/Clap, building to a loud crescendo.
Claves: (J J) 1st line
Sand Blocks: (J J) 2nd line; (G) word go.
Cymbal: strike on word go.

MOVEMENT

Crouch down in a row. Have the...

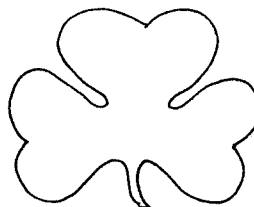
SAINT



PATRICK ⁶

Oh I

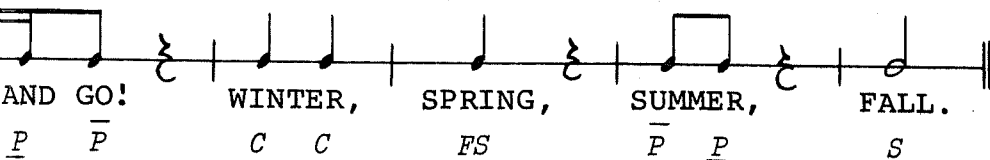
once heard a
leprechaun sing, ching
ching, oh sure 'tis a very fine
thing, ching ching, to stand on your head
with your ears turning red, while
dancing a jig in a ring,
ching ching!



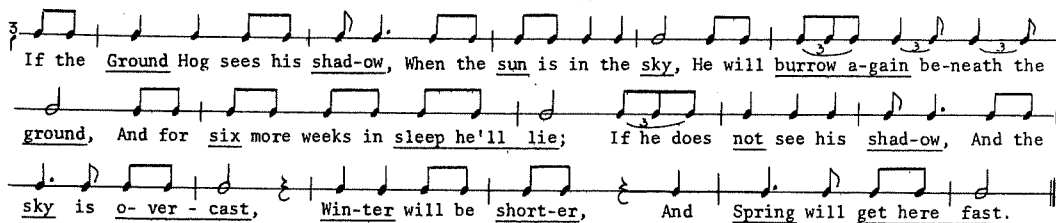
you
are
who for
forest a
come away
you because
will kiss you
safe and tight
only don't be afraid
sleep all the year
being taken out and
the chains red and
your little arms and
every finger shall have
single place dark or
dressed you'll stand
and how they'll stare
~and my little sister
looking up at
do
7

SUGGESTIONS FOR E.

1. To set the mood, in who, as they listen, in interpretation (include cled "trash"), or an act individual response, two or
2. Divide group into seven in contour poem are marked by develop its own stanza: enco speaking; instrumental color; 1
3. Finale: whole group experie its creation in order--the seven



GROUND HOG DAY¹⁰



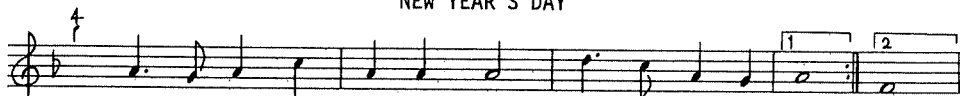
SUGGESTIONS 1. Add body percussion to underlined words. 2. Do in canon. 3. Do in canon with inner hearing (no words aloud, just body percussion in appropriate places). 4. Transfer body percussion to instruments, choosing timbres for various images. 5. Same as No. 3, with instruments.



little tree
little silent
Christmas tree
are so little you
more like a flower
and you in the green
and were you sorry to
? See i will comfort
you smell so sweetly ~ i
cool bark and hug you
just as your mother would
and ~ look the spangles that
in a dark box dreaming of
allowed to shine, the balls
old the fluffy threads, put up
ll give them all to you to hold-
ts ring and there won't be a
happy ~ then when you're quite
the window for everyone to see
! oh but you'll be very proud
and i will take hands and
our beautiful tree well
nce and sing
Loel Noel"



NEW YEAR'S DAY¹¹



1. Hap- py New Year to you all; We are full of joy.
2. All the fam'-lies wear new clothes; Gung Hay Fat Choy. Choy.

[Gung Hay Fat Choy is Cantonese for "I wish you happiness and prosperity."]

ACCOMPANIMENT

Drum Triangle Wood Block Gong

MOVEMENT

Use Dragon Dance (a follow-the-leader "snake march"). Children hold on to each others' waists; they bend the line sideways, and up and down, according to the whim of the leader.

HALLOWEEN¹²

Halloween is coming soon, October 31st.
That's when all the scary things
Are out to do their worst!
Spooks sighing
Cats crying
Skeletons
pale blue.
I'M GETTING OUT OF HERE
HOW 'BOUT YOU?
BOO!

Improvise an introduction and a coda using percussion and vocal sounds...



E. CUMMINGS' POEM, "LITTLE TREE"⁹

Reader reads poem for entire group,
improvise an occasional instrumental
"Kitchen Konzert" materials & recy-
ing-out movement--maybe set limits on
three times, to encourage listening.
sections, one for each stanza; stanzas
/ an. Each works alone for a time to
urage experimentation with solo/ensemble
melodic improvisation; movement; and mime.
nces entire poem as each section presents
parts equal the whole...



EASTER¹³



1. Hot cross buns, Hot cross buns, One - a - pen - ny, two - a - penny
2. Dye eggs red, Dye eggs blue, Help the Easter bun-ny color



1. Hot cross buns.

DREIDEL SONG ¹⁴

(Celebrates defeat of Syrian King Antiochus by the Maccabees)

GAME PLAN: FOUR SETS OF PARTNERS FORM A CIRCLE AROUND "DREIDEL" PLAYER IN CENTER WHO PLAYS A TAMBOURINE TO A 4-BEAT RHYTHM AS FOLLOWS--"STRIKE-(REST)-SHAKE-SHAKE."

[Partners hold hands, lean back and spin in place; tambourine player sounds the given rhythm above.]

[Partners stand, hold hands, and swing arms in rhythm as player turns on one foot, shaking tambourine overhead...]

[.....Same movement as Measures 1 and 2.....]

[Same movement as Measures 3 and 4; end by giving tambourine to new player.]

Twirl a - bout dance a - bout, Spin spin, Spin spin, Turn drei-del turn time to begin Spin spin Spin.
Soon it is Chanukah, fast dreidel fast, Spin spin, Spin spin, For you will lie still when Chanukah is Past past Past.

CHINESE WINTER SOLTICE CELEBRATION ¹⁵⁻¹⁶

Dragon quiet, sleeping by the moon, He is peaceful now; he will waken soon.

Bright and shining, see the golden sun; Dragon wakens now, new day has begun.

'Moon is wintertime, evil everywhere; Sun is springtime, new year in the air.

DRAMATIZATION Small group play dragons, sleeping curled up in a row on the floor; they rise and move in dragon march on word *awakens*.

INSTRUMENTS Gong: sets atmosphere and ends lines 1 2 3. Finger cymbal: for moon; Triangle for sun; Drum/Wood Percussion for "evil"

VOICES

1. School is ___ out for the hol-i- day, ___ Now is the time for us to - play. ___

ALTO METALLOPHONE

ALTO/BASS XYLOPHONE

TRIANGLE F. CYMBALS

VOICES

2. Drag-on will come with his bright long tail; ___ I'll fly a kite and watch the small boats sail. ___

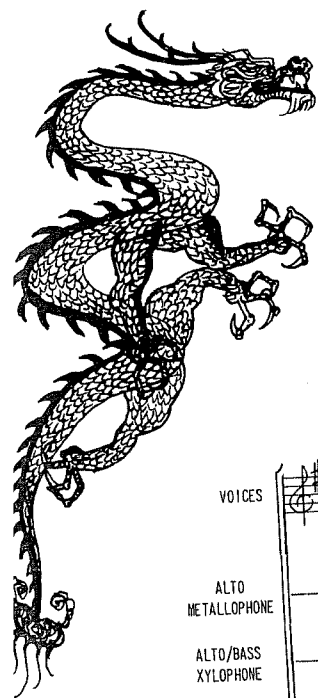
NET

XYL

TR/CYM

PRELUDE (optional) Gong tremolo for arrival of dragon dancers. VERSE 1 as written; repeat with temple blocks replacing voices on word rhythm, and have glockenspiels in G pentatonic replace percussion by freely playing any two tones. VERSE 2 as written with glockenspiels joining voices.

Acknowledgements in numerical order: 1 Editor, Sister Eloise McCormick, S.P., Los Angeles Chapter. 2 Song by Grace Nash, Junior Choir, used by permission, Nash Publications c. 1968; simplified version submitted by Mary Shamrock, L.A. Chapter. 3 Original submitted by Caroline Pugh, Northern California Chapter. 4 Hebrew Round from Jane Frazee, submitted by Kate Grieshaber, Evergreen Chapter. 5 Song, *Making Music Your Own*, K Level, used by permission, Silver Burdett c. 1967; Melody submitted by Susan Banks, Orange County Chapter, S. Cal. 6 Original submitted by Millie Burnett, L.A. Chapter. 7 Hebrew version submitted by Ellie Gerstein, L.A. Chapter. 8 Original submitted by Barbara Greenspan, L.A. Chapter. 9 Poem calligraphy by Barbara Lang, interpretation by Deborah Brown, L.A. Chapter. 10 See No. 3. 11 Original submitted by Patti Schleistett, L.A. Chapter. 15 Original, see No. 11. 16 Chinese Traditional Tunes, versions submitted by Ralph Soh, a Korean artist in Burbank, Cal. Acknowledgements are on the last page by number. Illustrations by Ralph Soh, a Korean artist in Burbank, Cal.



GUIDEPOSTS... (Continued)

E. Singing

"Seven Stars A-Shining"

1. Song may be complemented with unpitched instruments as indicated in the book.
2. A vocal accompaniment may be developed to complement the melody.



F. Instruments

The teacher may play the song melody on the recorder with voices humming. Add, one at a time, bass metallophone, alto xylophone, or glockenspiel as indicated in the score.



Peda Gogue has been pleased that her students, having performed many varieties of complements, want to construct pieces of their own which highlight this important principle of musical composition.



NAMES IN THE NEWS

Brigitte Warner took 50 of her students to perform at the regional MENC in Atlantic City. She gave additional workshops for public schools on Long Island and for a church in Roanoke, Va., in March. Her students also performed for the National Conference of Private Schools in Washington in May.

Arnold Burkart was involved in a unique sequence of workshops as instructor of music in the Arts in the Image of Man, held in Fair Oaks, Sacramento, Ca., July 8 - August 31.

Elizabeth Nichols participated in the Aspen Writers Conference, Aspen, Co., July 8 - 21. Acceptance was based on submission of manuscripts of poetry.

Jane Frazee was a headliner, along with **Rudolph Schingerlin**, Orff Institute, Salzburg, for the Canada: Music for Children Conference held in Halifax May 18 - 20.

Reports of her sessions there have been ecstatic. She reports that it was a small conference with about 100 participants, with an atmosphere of warm and gracious dignity characteristic of Canadian conferences. Jane has been appointed advisory AOSA member to the Canadian Association in place of **Grace Nash** who has recently resigned.

Peggy Peach, President of the Mid-Atlantic Chapter, represented AOSA at the June 6 meeting of the National Music Council.

Isabel Carley has been re-appointed Editor of the *Orff Echo* and Chairman of the Editorial Board for the next two years.

Committee chairmen on the National Board for next year are as follows: **Marion O'Connell**, Keetman Fund; **Millie Burnett**, Higher Education; **Carolyn Tower**, Film Promotion; **Edith Elliott**, Publicity; **Lillian**

FILM REVIEW

Mr. Willis, the former music critic for the Chicago Times, is the manager of Northwestern University's beautiful new concert hall, and teaches classes in both music and film at Northwestern.

What a pleasure it was to preview *American Odyssey* with my class! In so many ways it blends the creative ability of an adventurous film-maker with one of music's most important and innovative educators. Better still, it shows how instruction on this basic, humanistic level can reach the broad student base which is such a provocative and challenging feature of the American public school system. Orff has sometimes been criticized for his old-fashioned, symbolic approach to the facts of our aesthetic life. Perhaps it is time for such an approach to be implemented still more forcibly. The subject matter of the film, as expected in this visually oriented age, emphasizes Orff's relationship to nature, to the near-abstract shapes and patterns which suggest nature, and to such figures in motion. In some ways it is a fantasy world, hence its appeal to the imagination of young and old alike. In other ways, however, it is as real as the concept of art itself. A film such as this one shows the continuing power of the human spirit in its fascinating variety and ever-changing motion. Whatever the level of social behavior — and this film runs a wide course from pre-schooler to post-adolescent presented, — there is a sense of worth, of commitment to a high standard of action, and of the dawning realization of beauty in the broadest sense. An odyssey is a journey, as we all know. This one brings all who watch it closer to the home we all share as time-centered inhabitants of a rhythmic, fluid universe.

Thomas Willis

Yaross, Budget; **Carol King**, Nominating; **Arvida Steen**, Life Membership.

Jean Wilmouth, our Industry Representative on the National Board, has launched a new mail-order business, Musik Innovations, Box 1, Allison Park, PA 15101.

Congratulations to Past-President **Mary Shamrock** who passed her PhD qualifying exams in June. She reports that they "consisted of 6 days of 3 and 4-hour written exams plus a comprehensive, wide-open oral." Only her dissertation is left to do.

Executive-Secretary **Ruth Hamm** and husband **Art** spent two weeks in Hong Kong in August, and are spending a month in Europe after the September Board meeting.

Music at Center Street, Oneonta, New York,

(Continued to Page 16, Col. 3)

LETTER ..TO THE MEMBERSHIP

Dear AOSA Members,

WE'VE COME A LONG WAY,
BUT NOT ALONE.

The film fund committee was established in St. Louis at the Advisory Board meeting Friday afternoon. As of Friday night the committee had met and established a plan of action. The goal was to raise \$2,500 so that the film could be extended from the planned time of 20 minutes to the expanded duration of 25 or 26 minutes.

Our plan of action began with the now notorious "bucket brigade" on Saturday morning. The committee members were enthusiastic and generous in their time and dedication to our cause and we collected nearly \$350.

The committee members were: Judy Bond, Minnesota; Peg McDonnell, Oregon; Susan Duffy, Massachusetts; Evelyn Smith, Texas; Val Cooley, New York; Margaret Albert, Louisiana; Judy Bailey, Kansas; Kay Copley, Colorado; Jeanne Fangboner, Michigan; Marilyn Davidson, New Jersey; Shelly Pixton, Washington; Barbara Potter, Connecticut.

The second action of the committee was to send a letter to all chapters and industrial members of the AOSA requesting their assistance in this worthy cause. As of May 1 the total contributions were over \$1,800 toward our goal.

These contributions represent more than money. This was a chance for local chapter members to assist the National Board. The response was enthusiastic. So many times we view the larger board of directors and the national organization and ask, "What can they do for us?" Now we have experienced what we can do for them.

It has been a very gratifying experience for me to work with a great group of people representing chapters from all over the United States. To the committee as a whole and the chapters which have contributed, thank you.

Those chapters and individuals from whom contributions have been received are listed below.

Most sincerely and affectionately, I have the pleasure to sign my name.

Barbara A. Potter,
Chairperson, Advisory Board Film
Steering Committee

P.S. Contributions are still needed to reach our goal of \$2,500.

CONTRIBUTORS:

Greater Detroit Chapter
New England Chapter
Central Texas Chapter
Northern California Chapter
Dallas Metroplex Chapter
New Mexico AOSA
South Central Minnesota Chapter
Arizona Chapter
Greater St. Louis Chapter AOSA

Greater Cleveland AOSA
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Southeast Iowa Chapter
Texas Gulf Coast OSA
Bee Sharp Publications
Music Sales Corporation
Don Slagel
Dr. and Mrs. Clive Robbins

ADMINISTRATOR

(Continued)

All of the above are merely samples of possible strategies to get the "Orff Aura" out from under its bushel in a concerted effort aimed toward the well being of children everywhere. The Orff process of sensitizing youth should have special meaning in this International Year of the Child.

Names in the News

(continued)

presented a program March 8 in grades one through six involving drama, language, and literature. Music, through rhythm, melody, harmony and movement, was the vehicle. A school report applauded **Don Slagel** for his guidance and direction. **Marcia Lunz** shares responsibility for Orff and teacher training in Oneonta schools through the College there.

Nelda Richardson, a doctoral candidate at Northeast Louisiana University, Monroe, La., is engaged in preparation of her dissertation entitled, "Orff as an Informal Diagnostic Screening of Reading Readiness in Kindergarten." An Activity Sheet and a Student Profile Sheet have been devised to record the performance of the children. The classroom teachers observed and recorded the students' behavior. The sessions were also recorded on video tape to allow necessary adjustments in instrumentation.

Naomi Fucik represented Valley Schools, Weslaco, Texas, at a three-day workshop held at the Meadows School of the Arts, Southern Methodist University, June 14 - 16. The group utilized the consultant skills of radio, symphony and businessmen of Dallas in producing a public relations handbook designed to assist music educators in developing a successful professional relationship with school administration, media and the general public.

European American New Orff Schulwerk Publications

MUSIC FOR CHILDREN -

American Edition, Vol. 3

UPPER ELEMENTARY. Based on Carl Orff -

Gunild Keetman: *Musik fuer Kinder*.

Hermann Regner, Coordinator (70 00008) \$17.50

THE SCHULWERK

CARL ORFF / DOCUMENTATION, His Life and Works,

Vol. 3 (70 00065) \$14.95

Prices subject to change without notice.

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Clifton, New Jersey 07012

AND SO THEY SKIPPED!

By VIRGINIA HOGE MEAD

I would like to share an experience I had recently, teaching five years olds to skip in a Eurhythmics class I was teaching last fall. One child's mother was told by the kindergarten teacher that the only thing her five year old couldn't do that he should be doing, was SKIP. Because he was in my class, I decided to "take on that project" right then and there. Let me tell how it happened:

First of all, I knew that skipping meant the transferring of weight from one foot to the other, but I also knew that before that, a child needed to be able to balance on one foot and then the other. Near Thanksgiving, I created a story which really didn't have an ending until I was with the children! (I knew I could trust them to come up with a clever ending, and they DID!)

"On a farm outside of Kent, there was a farmer and his wife who were raising a turkey and a chicken. The turkey and the chicken became great friends as they were growing up together, even teasing each other once in a while. Funny thing about them, they loved to talk to each other while standing first on one foot and then the other. This would go on for long periods of time. One day the turkey said, 'I'll bet I can stand on one foot and count to 10!' And so he did it."

Of course the children happily acted out every step of the story. We tried the balancing act until I counted to 14.

"One day the turkey announced to the chicken, 'I heard the farmer's wife talking and she said that the chicken was getting so plump and juicy looking that she thought they should have you for Thanksgiving dinner instead of turkey!' The chicken was horrified! 'Chicken! ♪ for Thanksgiving dinner! NEVER! Everyone has turkey ♪ for Thanksgiving dinner.' The turkey shouted, 'CHICKEN'; the chicken shouted, 'TURKEY'. They shouted back and forth, flapping their wings at each other." ♪ { ♪

I encouraged the children to slap their thighs, first right hand on right thigh, then left hand on left thigh, thus feeling the transfer of action from one side to the other.

"Soon the turkey and the chicken were really fighting, hopping up and down, and shouting at each other: 'CHICKEN', 'TURKEY' ♪ ♪ ."

Hopping, first on one leg and then on the other - transferring weight from one side to the other. The children automatically took sides - some the turkey's side and some the chicken's side, hopping and shouting excitedly around the room. At this point, I could see that the children were very tired so I created a night so the Turkeys and Chickens could lie down and rest. . . .

"but even in a dark barn, during the night you could hear, 'Turkey' ♪ 'Chicken' ♪

The children picked this idea up immediately, whispering in an unbelievable pianissimo!



"In the morning, when the sun came up, the turkey and chicken were back at it again, shouting and arguing over whether the farmer and his wife would ever dare to have chicken for Thanksgiving dinner. Suddenly the farmer and his wife came to the door of the barn and the wife said, 'Henry, this turkey and this chicken have been fighting and flapping around so and LOOK AT THEM! Neither one of them is fit to eat on Thanksgiving Day! They're all skin and bones!' My, but the two birds

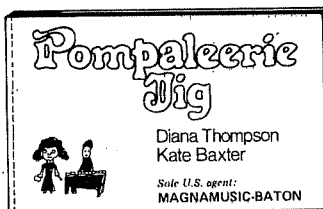
were so happy! But what do you suppose that farmer and his wife ate for Thanksgiving Day dinner?"

At this point, the children's eyes were as big as saucers and after pondering the problem for a minute, one little boy look up at me and with a disgusted look, said, "FISH!"

I just knew someone would find a delightful ending for my story. The following week, one of the little boys was visiting in my home. I was playing the piano while the three boys in the family were singing, dancing and "playing" my guitar. All of a sudden, I noticed that the five year old from my class was skipping beautifully!! I quickly adjusted my improvisation slightly to reinforce his skipping movement (as ALL Eurhythmics teachers should do) and he continued as though he would never stop! Everyone in the room noticed it but he was so happy that he never bothered to take time to stop, assess his accomplishment and BE PROUD! He looked like he could continue forever, skipping "down the yellow brick road".

Reprinted from the Dalcroze Society Newsletter, Spring, 1978, with permission.

The News Editor urgently requests personal, chapter or educational news. Please send reports to Elizabeth Nichols, School of Music, Ball State University, Muncie, Indiana 47306, in the following format: typed, double-spaced, in news reporting style.



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Photo courtesy of MICA
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Dance p. 69 f.

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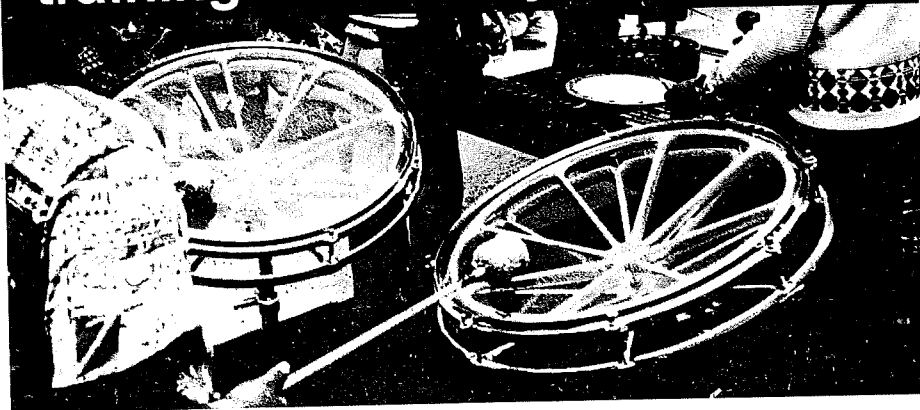
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UPDATE ON AOSA FILM

Donald Slagel
Oneonta, NY

Although the schools participating in the making of our film, *Orff-Schulwerk: American Odyssey* will be identified in the Film Guide, it is a fitting introduction to this article to list them here:

Berclair School, Memphis, Tennessee
Center Street Elementary School, Oneonta, New York
Cranbrook Schools/Brookside, Bloomfield Hills, Michigan
Hartwick College, Oneonta, New York
Henry W. Hall School, Falmouth, Massachusetts
Highland School, Skokie, Illinois
Hillside School, Hastings-on-Hudson, New York
Jepson School, New Haven, Connecticut
Latimer Lane School, Simsbury, Connecticut
Lomond School, Shaker Heights, Ohio
Memphis State University, Memphis, Tennessee
Memphis State University Campus School, Memphis Tenn.
Morse Pond School, Falmouth, Massachusetts
Pembroke School/Midvale School, Birmingham, Michigan
Rozelle School, East Cleveland, Ohio
St. Paul of the Cross School, Park Ridge, Illinois
Upper Nyack Elementary School, Nyack, New York

These schools and their participating teachers (also listed in the Film Guide) deserve our deep appreciation for their complete cooperation in making this cinematic coverage of Orff-Schulwerk, as it is practiced in part of this gigantic country, possible. It was not feasible nor were there sufficient funds to bring MICA (the film-makers) to more of the many Orff programs east of the Mississippi, and certainly we did not have a budget to send a film crew from Maine to California. It is hoped that locations west of the Mississippi will be sources for a subsequent film.

The Film Guide will contain much information not appearing in the actual film, most importantly an extensive chronology of Image & Sound with sources listed. Several copies of the Guide will accompany each print of the film; Xeroxing of this Guide is permitted and encouraged.

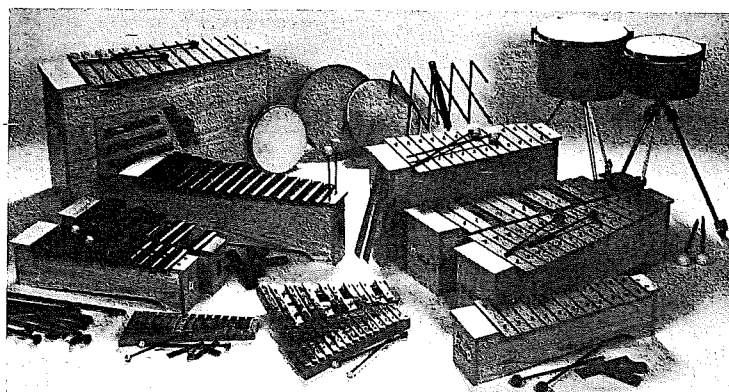
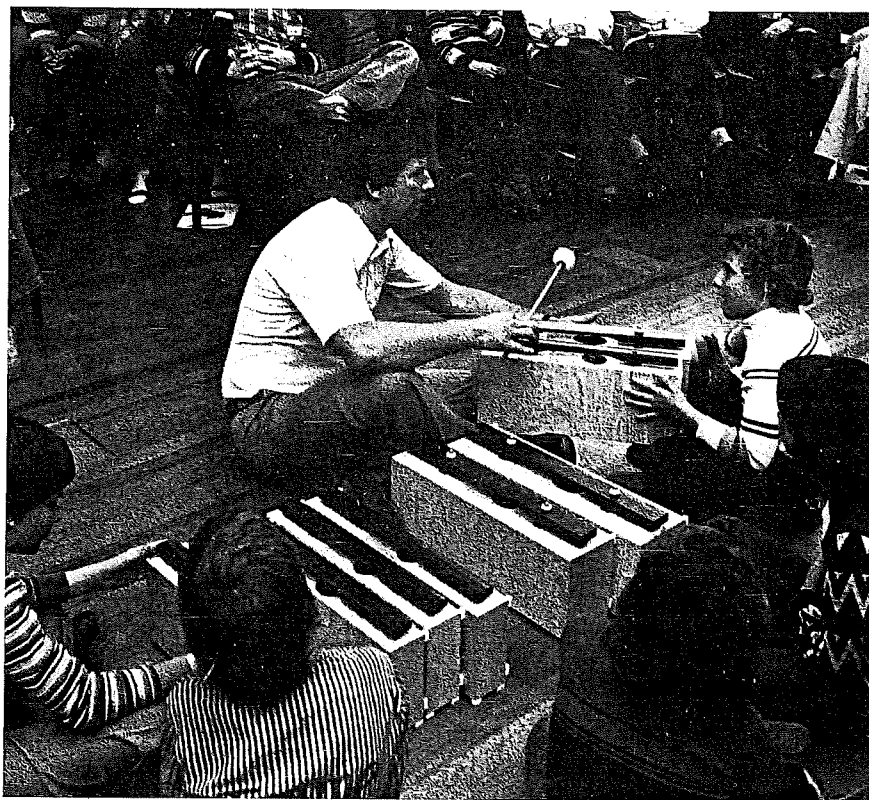
The official premiere of *American Odyssey* will be a major event at the November AOSA National Conference in Phoenix, Arizona. After the premiere, the four copies of the film owned by AOSA will be available to members of the AOSA for a service charge of \$10.00 plus return postage and insurance. Edith Elliott (3811 Richmond, Shreveport, LA 71106) will house and distribute these prints which will be available on a first come, first served basis. However, if you wish to use the film prior to the release of the AOSA owned copies, you may rent directly from MICA at the below address; the rental fee is \$45.00.

Prints of the 26-minute film (including Film Guides, reel and case) are now available to AOSA members or chapters for \$145.00. The purchase cost is \$325.00 to non-members. For your own permanent copy, order directly from MICA, c/o Abbott Meader, Rt. 2 - Box 280, Oakland, Maine 04963. Your print will be sent to you UPS upon receipt of payment.

American Odyssey is more than a documentation of materials and techniques used in the schools listed. Rather, it more like a kaleidoscope through which we see and hear students of all ages experiencing music.

(Continued to Page 20, Col. 3)

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CONTRIBUTOR'S COLUMN

Professor Wilhelm Keller of the Orff Institute in Salzburg has been kind enough to share with us the arrangement of the Huron Carol which he used at the final session of the St. Louis Conference.

The Huron carol (Jesus Ahatonhia) *Canada*
(arrang. Wilhelm Keller.)

*'Twas in the moon of win-ter-time When all the birds had fled
That mighty bit-ter Ma-mi-hu sent an-gel down the - stand, Be-*

-fore their light the stars grew dim And wan-d'ring hun-ters heard the hymn: Je-sus your

king is born, Je-sus is born: In ex-cel-sis glo-ri-a!

[ad lib. 9:]
bass-instr. or men voices

HIGHER EDUCATION

Under a cooperative agreement with the Orff Institute of Salzburg, the New England Conservatory of Music announces a new Master of Music degree program in Orff-Schulwerk through its graduate department in Music Education. The Master's degree in Orff may be completed in two summer sessions plus one full year at the Conservatory, or in four summer sessions. Faculty directing the program are Maureen (Kenney) Kennedy, Director of Orff studies, and Frank Battisti, Chairman of Music Education.

The National Dalcroze Conference, held at Ithaca College, NY, June 18-22, attracted many Orff teachers. The 16 faculty sessions included several who have worked directly with Schulwerk, Jean Wilmouth, John Stevenson and Lisa Parker (a Conference clinician).

DePaul University School of Music, Chicago, now offers a three-level Orff Schulwerk Certification program. Their summer sessions ran June 20-30 with Jacobeth Postl and Lillian Yaross, Co-Directors. Other faculty included Claire Levine, Roberta Sweet, Brigitte Warner, Mary Stringham-Shamrock and James Harris. The latter offered music therapy.

The University of Southern California, Los Angeles, CA., sponsored a workshop June 25-29, focusing specifically on Music Therapy.

Claus Bang of the Albrogschool, State Special School for North-Jutland in Denmark was the Clinician.

The University of Denver announces that its correspondence course in arranging and Composition, designed to supplement the certification program, can now be taken for from two to six credits and applied to theory requirements for an M.A. program with a concentration in Orff. Series I focuses on Primary and Series II on Intermediate techniques. The instructor is Isabel McNeill Carley.

Oakland University, Rochester, MI., offered three additional sessions outside the three level courses. A Pre-session: Introduction to Orff-Schulwerk emphasizes pre-school and kindergarten techniques and materials, July 2-7, with Wilma Salzman, instructor. A Master Class, open to teachers who have completed the third level (or equivalent) was taught by Trude Hauff of Denmark. Dance and Movement for Elementary School Classrooms was presented July 2-7 by Carol Halsted.

Two new graduate emphases have grown out of extremely popular summer institutes offered for the past few years at Ithaca. Beginning in the fall of 1979, Ithaca College will offer Master's Degrees in Music Education or Performance with emphases in Dalcroze or

IN BRIEF

On May 5, 1979 the Catskills Region Chapter and Berkshire-Hudson Chapter joined together for the 2nd Mini-Conference at the College of St. Rose in Albany, N.Y. Jacobeth Postl, from Evanston, Illinois was the featured Clinician. Pat Peterson of Troy, N.Y. and Don Slagel of Oneonta, N.Y. also provided sessions. Demonstration performances with children were presented by Lillian Roe and Jane Coffey.

The intent of the Mini-Conferences has been to provide an opportunity for members of neighboring chapters to share ideas and experience learning with each other. The time invested by those who attended this year yielded new ideas, materials and a renewed understanding of process in teaching.

Marcia Lunz

Update (continued)

Through speech which extends into song, through both large and small motor movement which lead to coordination and control, through instrumental experience from rote learning to note reading, and development of improvisational skills in all areas, children become comfortable with music as a part of their daily life experiences. Through the Orff approach, the child can build his house of perception and knowledge within a framework of visual, auditory, and social skills which applies to all areas of human learning.

Suzuki. In addition, the College will offer Elementary or Full Certification in Dalcroze Eurhythmics through an affiliation with the Foundation Jacques-Dalcroze, Geneva, Switzerland.

The offerings have been initiated because Ithaca is fortunate to have two outstanding educators in Dalcroze and Suzuki education on its School of Music Faculty. John R. Stevenson, assistant professor of music education, is a board member of the Dalcroze Society of America and Sanford Reuning, an instructor of music, is President of the Suzuki Association of the Americas.

The music department at Cal State University, Los Angeles, welcomes Professor Jos Wuytak as Visiting Professor for Fall 1979.

LACOSA will kick off its 1979-80 season with an all day workshop, Sept. 29, featuring Jos Wuytak as headliner. One unit credit available.

The four classes (beginning Oct. 1) which Jos Wuytak will teach include:

- (1) Pedagogy of Music Appreciation (Mu 454-3 units) MW 4:20-6:25
- (2) Orff Schulwerk - Level IV (Mu X454 - 4 units) MW 7:00-9:00 P.M.
- (3) Music Literature for Children (Mu 401-3 units) T Th 4:20-6:25
- (4) Orff-Level I (Mu 492-4 units) T Th 7:00-9:05 P.M.

For further information regarding fees, enrollment, etc. contact Patti Schleistett.

From My Bookshelf

Sister Marcia Lunz

A friend of mine once did summer work in a library and found that dusting books on the shelves was a very time-consuming task. She had no resistance to opening up the many books that appealed to her, and the ensuing perusal and skimming of the volumes made the minutes speed by and the real job at hand remain quite undone.

Something similar happened to me when I went to my bookshelf to do this article. **The Courage To Create** (W.W. Norton Co., N.Y., 1975 \$7.95; ppbk Bantam, \$1.95) by Rollo May caught my eye and since writing is a creative art I thought that it could prove helpful. That's as far as I got on my bookshelf!

Who of us doesn't feel somewhat hesitant to plunge into the elusive process of creativity, "of making and bringing into being" (Webster)? We are constantly asking our students to "make up", to "improvise", to answer the question, "what else is possible". How easily do we as teachers enter into these same processes when we are "the students" in a workshop or class? Our professional knowledge doesn't necessarily make spontaneous entry into creative tasks any easier. An understanding of the courage involved in the creative act as well as some knowledge of the nature of creativity can be valuable. These two ideas are developed in the first third of May's book. In the remaining chapters he goes on to discuss creativity in relation to the unconscious, to encounter, and to its limits. Symbolism and form are also touched upon. The insights gained from his development of the creative process can be integrated with the formal scholastic and musical learning that is part of our life experience. This integration can subsequently be applied to our teaching of the Schulwerk.

The reading of this book will not give concrete ideas or materials to use in the classroom, but it will help to build new or renewed confidence for entering into the creative act. The capacity "to wonder" is stretched and we can ponder with the author: "What if imagination and art are not frosting at all, but the fountainhead of human experience?"



CREATION (Continued)

¹The Arts Education and Americans Panel, *Coming to Our Senses: The Significance of the Arts for American Education* (New York: McGraw-Hill Book Company, 1977), p. 6.

²M.C. Wittrock, Editor, *The Human Brain* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977), p. 180.

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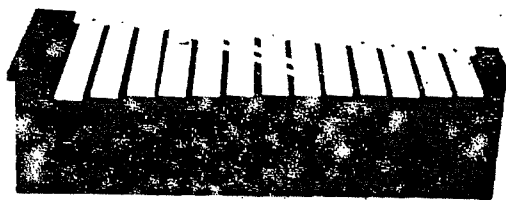
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Reviews

THE LAST MONTH OF THE YEAR, John Odom. Margaret Murray, general editor. Available from European American Music. 1975.

A series of eight pieces, performance parts and score:

1. Hodie Christus Natus Est
2. Children Go Where I Send Thee
3. Virgin Mary Meek and Mild
4. O Magnum Mysterium
5. Noel
6. The Last Month of the Year
7. What You Gonna Call Your Pretty Little Baby?
8. A Christmas Gloria

Here is a splendid set of pieces to add to your Christmas repertoire—depending on the age and experience of the students you teach. Although these eight songs were conceived as a sequence, each can stand alone.

Four of the pieces are arrangements of well-known spiritual carols, and the others are Odom's original work. The score is clear and easy to follow. A large instrumentarium is necessary for performance as written: three each of glockenspiels and metallophones, five xylophones, recorder, guitar, and assorted untuned percussion.

All eight would be challenging and suitable for a high school group or church choir. "O Magnum Mysterium" would be effective for combined children and adult choirs. Three of the spirituals, numbers 2, 7, and 3 above (perhaps with some instrumental revision in number 3), are quite appropriate and possible for upper elementary grades.

Gin Ebinger

WEINACHTSZEIT (EIGHT GERMAN CHRISTMAS SONGS), and FIVE FOLK HYMNS FROM SOUTHERN HARMONY, Edmund R. Martens. Concordia, \$1.35 each. Both arranged for Orff Instruments and unison voices.

Really great songs. The Christmas collection includes Sicilian Mariners Hymn, Oh Come Little Children, Daughter of Zion, From Heaven Above to Earth I Come, Susanni, Kling Glockchen (text in German), Silent Night, and O Tannenbaum (both English and German text). The folk hymns are Hark the Jubilee is Sounding, O God of Bethel by Whose Hand, On Jordan's Stormy Banks I Stand, Amazing Grace, and While shepherds Watched Their Flocks by Night.

BUT "Orff arrangements" they are not. The instruments are all there; most of the songs seem to be naturals for treatment in elemental style; but the arrangements seem to be merely arpeggiated chordal accompaniments to one melody for voices and a descant-like second melody for recorder. In almost every case the instrumental parts would require reading and/or a lot of tricky memorization.

Concentration on both of these skills is certainly important, but unless such concentration is the objective, this material is less than ideal for elementary school students.

Gin Ebinger

CAROL OF THE ANGELS AND SHEPHERDS, Donald Rotermund, Concordia, \$.55. Written for 2-part children's voices and percussion.

A simple, effective arrangement of two old carol tunes, "Bohemian Carol" and "Puer Nobis Nascitur," unified by consistent ostinati. Perhaps one might transpose from F to D. The lower key would require the voices to sing an A below middle C on two eighth-note occasions, but this would be better in most young children's choirs than stepping up to a high F and staying there several beats—especially since the words are "peo---ple free----."

Gin Ebinger

THE STORY of ARTABAN, the OTHER WISE MAN, a play with music by Clive Robbins and Paul Nordoff, Presser, 1961, \$1.50.

A moving adaptation of the Henry Van Dyke short story, eminently suited to a junior high or high school church production.

Simply staged, the drama can be done with a minimum of costume, stage or lighting effects. It is written for a speech chorus, two solo speaking parts, at least one solo voice, drum, cymbals, and piano.

Beginning with the Star and ending with the Cross, the story follows the legendary fourth wise man in his quest for the Christ Child. As he moves along on his journey, he gives away one by one the gifts he'd brought for the Baby, always wanting to keep them for their original purpose but knowing that the needs of those to whom he gives them are great.

The only drawback one sees immediately to this as a church production is in its real need for a piano, but a skillful organist could make an acceptable adaptation.

Gin Ebinger

THE HOLIDAY RECORDER Gerald Burakoff and Willy Strickland

Consort Music Inc. CM 1008 Magnamusic Sharon, Conn. 06069 \$1.50

There are eleven songs in this collection, including When Johnny Comes Marching Home; We Gather Together; Hannukah; O Come, All Ye Faithful; Yankee Doodle; America the Beautiful; and America.

The arrangements are scored for two soprano recorders; voices doubling the top line; guitar; drum, cymbal, tambourine, triangle.

Soprano I uses a range from D-G', including F#, G#, Bb, and C#; Soprano II plays from C-D', with the same chromatic notes plus A# as well as Bb.

The recorder parts are definitely not for the novice, and the guitar chords are for an experienced player. One stanza has been included for each of the songs, but the second and ninth are pitched too high for comfortable singing. Yankee Doodle is a fine tune for just playing! The percussion is an effective addition to the score.

Patricia Brown

TUNE INTO LIMERICKS, Elizabeth Nichols, Volkwein Bros. \$5.00.

This is a collection of songs, poems, and instrumental pieces based on selections from the *Complete Nonsense of Edward Lear*. It contains a wonderful variety of activities such as: pieces for speech and instruments, choral speaking, speech and movement, songs with instrumental accompaniments, poems to dramatize, and improvisation. The original musical pieces are very lively and musical, and would appeal to elementary and intermediate students through 6th or 7th grades. The instrumental parts are not too difficult and lend themselves well to variation and improvisation. For each selection in the collection, the author has suggested ideas for creative activities which use a wide variety of musical and expressive elements—very helpful for any kind of teaching situation!

Mrs. Nichols has presented a very well-organized group of songs and activities which will delight and stimulate creativity in children of all ages. I have tried on numerous occasions to get my 6th and 7th graders interested in limericks, and each time there was a definite lack of appreciation. After using several of the pieces in the collection, I'm convinced that it will help students *tune into limericks!*

Judy Atkinson

LET'S SING AND PLAY, Keith Bissell. Waterloo, Ontario. 1973, 1976, 1978 publication.

A series of three paper-backs, these books are designed for primary grades, junior grades, and junior and intermediate grades. There's an abundance of good folk tunes in each of them, some old and expected ones but also a liberal sprinkling of less familiar ones, particularly French and French-Canadian. In the third volume Mr. Bissell includes several of his own compositions set to poems by Shakespeare, Blake, and Rossetti.

His arrangements of the folk material are generally simple, easy to execute, and largely predictable. One might wish for an occasional surprise, but that's a minor complaint, for one could, after all, come up with his own surprises. The books are both tasteful and immediately useful in classrooms with limited teaching time.

Gin Ebinger



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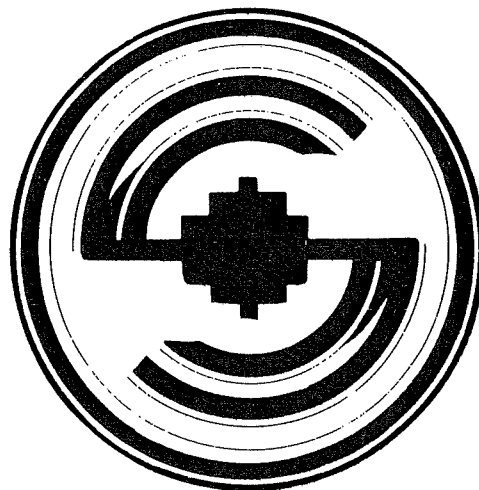
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