

the Orff Echo

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Frances Grune Scott

THE ORFF ECHO

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LISTENING PART II

Shmuel Hacohen
Qiryath Tivon, Israel

(This is a continuation of the article in the winter issue)

Third Day:

"Sound a Sign - Draw a Sound"

Let us start with something to remind us of yesterday's exercises.

Sit in a large semi-circle. Everyone gets a pair of "claves", rhythm-sticks. Play along with the bongo-drums and try to follow the simple syncopated rhythms I show you: I play on the drums: ♩ ♩ ♩ in a rather fast tempo (♩ = ± 184), the whole group sounding their sticks. I suggest we sound the same in an echo-play - or "antiphon", the syncopated quaternotes alternating between us. Try to answer in the same volume as that of the drums. The sound of the single bongo-drum differs from your twenty or so rhythm-sticks! I play crescendo and diminuendo - sudden *forti* and *pianissimo*, etc. - then I start making accents on different beats. The game goes on alternating between drums and sticks. Stay where you are. Now let's divide into four groups. Just remember to whom you belong. Let the rhythm alternate between you, reacting to my pointing at the middle of your group. You have to be extremely alert.

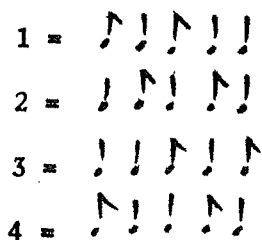
□

Try different ways of sounding your sticks and decide which is best for your group. Four groups - four different sound effects, performing the same syncopated rhythm. Let's do some of it in the same manner as before: Follow my hand and try to keep the four quaternotes in an absolutely unbroken chain of continuous beats between the four groups.

Here is the number chart again and the eight combinations of 1, 2, 3, 4. Each group will now identify itself with one of the numbers. The chart is a score, according to which the four groups can sound their rhythm. You will master this in no time because all of you will be most impatient to hear the final result.

Let me make it clear: this is only one way of going about it. Imagine all four groups doing a differently syncopated rhythm, not to speak of one of the groups playing a different meter.

We actually did the first, and the four groups played:



You will find additional ways!

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Music For Young Children Through Radio

Ann Driver

(Ann Driver, pianist, composer, dancer, teacher of Eurhythmics in England, for which she received the Queen's Award of the MOST EXCELLENT ORDER OF THE BRITISH EMPIRE, M.B.E., — reminisces about the original music and movement classes sponsored by the British Broadcasting Company.)

The beginning of a new idea is always the most interesting, so when the B.B.C. invited me to give the first radio broadcasts in "Music and Movement" to young children, in the late 30's, I accepted as a pioneer. This whole project appealed to me enormously although I could not help feeling somewhat overawed. I knew what a challenge it would be: a severe test of all my powers, both as a teacher and as a musician.

The setting was to be a very wide one. I was to broadcast to large and small groups of children all over the British Isles in public, primary, nursery and private schools, play-groups and individual children in homes, all to be unseen by me!

Later I learned through letters that my listening audience was not confined to children in schools but included handicapped ones in special schools and hospitals. Many adults listened in, during the war, even men in submarines and in air-craft carriers, who seemed to enjoy the simplicity of the programme. One courageous mother in occupied Holland secretly followed the broadcasts each week with her small son despite the fact that Nazi officers of authority were billeted in her home. To add to the danger her husband was a V.I.P. in the Dutch government! Somehow, a letter got through to me, and after the war I had the great pleasure of meeting her and her son. Such is the wide net cast by the miracle of the "wireless"!

The only means of communication was to be my own speaking voice plus the compelling sounds of rhythm and music. What great possibilities this held, - if only I could grasp the magic medium which the microphone offered. I really was to become an invisible Pied Piper! But here I was, a mere novice, having to learn the art of broadcasting, a medium with its own new technique.

The broadcaster needs to be informal and relaxed so that each individual who is at the listening end will feel that he alone is being spoken to. Speech has to be clear in diction and in phrasing. For this musical project timing was all important, with neither a superfluous word nor an over-emphatic one. Imagery had to be vivid and full of suggestion so that the interest and imagination of the children could be captured and recaptured, encouraging them to dance or to rest, as the case might be. Most important of all, it was necessary to direct their attention toward **true listening**: no mere commands, all talking reduced to a minimum, allowing the alluring voice of music to dominate.

There were important elements which had to be constant in every lesson. Like a painter who needs a good surface for his picture, so in movement the first essential is to try to make the children's bodies plastic. This begins with complete repose and relaxation, and this quiescence of body and mind was often induced by the soothing and calming influence of music, - even with the tinkle of a music box as it gradually slows down. After all strenuous movement, and whenever a quiet interval was needed, I suggested rest of many kinds, both mental and physical.

Next, good spacing was necessary, especially where large groups were involved. Drawing on the resources of my considerable Dalcroze training, I improvised swift-moving cadenzas and glissandi on the piano, utilizing the complete range of the key board which the children began to associate with a "space-out" of their whole room. Music gradually became a language and order began to grow from chaos.

The next step was to instill the idea of moving freely in space, not always turning monotonously in a circle, but with each child weaving his own path in and out of the others. This develops awareness. How beautiful it can be to watch, where there is no tension, confusion or collision, but each child is describing on the given floor-space his own conception of the music! For only steps that move in order dance, as only notes played in order make music.

Not being able to see the children, I had only my voice to provide the dramatic changes of colour which facial expression, gesture and presence might help to give. In addition, I had to be conscious of their **every** movement and their actual position in space at all times. It could be likened to conducting a class, while blind-fold.

What terrible mistakes I made in those early days! I once suggested closed eyes, for listening more attentively, and then, quite unthinkingly, proceeded to ask the children to dance. From teacher's reports, - I learned to my shame, - some obedient ones had tried to dance blindly with disastrous results! So the greatest precision and caution were needed at every moment.

In one article it is impossible to tell of all the material I used. Poetry lends itself quite beautifully to the medium of radio. Rhymes and poems were frequently read, either for their onomatopoeic quality or for the flow of meter and thought. A "Calendar Poem" with a rhyme-couplet for each month and season

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MEDITATION ON METHOD

Dr. Arnold Walter

"Method" is a Greek word: it means "a way (Hodos) of doing anything", doing it according to a regular plan. There is no reason why teaching procedures should not be called methods, as indeed they are. It is nevertheless true that the word is rarely restricted to its original and abstract meaning: it signifies a great deal more. A method, (as the term is widely understood) is a book that can be taken off the shelf and used without further ado, without undue exertion on the part of the teacher. The material to be covered is presented in logical order; page follows page in the manner of frames in teaching machines. Progress is a matter of mechanical progression from one chapter to the next. Simplification is the watchword: a plain and easy introduction, whatever the subject, lightens the task of the teacher. The learning process is an entirely conscious one; the student is urged to use his intelligence, to persevere in efforts which have little to do with his inborn capacities.

Yet there are subjects which tolerate no simplification, where an entirely conscious approach gives very meagre results. Language is a case in point. We all have natural or spontaneous capacities for acquiring speech. They do exist in every human being. Children assimilate their own as well as foreign languages with ease. Adolescents and adults are rarely so fortunate; to learn a foreign language is difficult for them, often impossible. For very simple reasons: they are asked to follow a "method", to rely on their intelligence, to memorize rules, to read and write before they can speak, to use their eyes before their ears; which leads them to attempt to construct sentences out of single words and prefixes and suffixes according to the grammatical schemata—to proceed analytically. It is obvious that the usual methods (there are hundreds of them on the market) are not only useless but actually harmful; they interfere with the natural, unconscious process of assimilation. It follows that most of our language teaching, particularly in high schools, is ineffective and damaging. Yet we persist in it—partly because we have not learned yet to trust our latent capacities; partly also because the study of grammar is so much easier on the teacher than the acquisition of fluency in a language which he knows how to read and write but not to speak.

Music is often likened to language. The somewhat platitudinous comparison has little value; music lacks the propositional elements so prominent in speech. There is, however, a marked similarity between learning languages and studying music. Here again, we discover spontaneous capacities (active in children, latent in adults) and the need for unconscious assimilation that takes precedence over all conscious efforts—be they reading, writing, analysis or theory in any shape or form. Here again we find a multitude of methods interfering with natural processes—methods that are

supposed to be helpful to the teacher but often enough are harmful to his pupils.

We have, as yet, no clear picture of the origin and development of language. How emotionally charged utterances (chants for all we know) were turned into names which paved the way for propositional language—that problem has remained unsolved. Nor do we fully understand how it is possible for a child learning to speak to accomplish a task that no adult can ever perform in the same way or as well. We must assume that unconscious forces are at work, that the total absence of conscious interference (so strongly felt in adult life) quickens the learning process; that the child has an innate hereditary capacity to recapitulate the development of language in an amazingly short time.

When it comes to music children react in precisely the same way. The biogenetic law is at work here too: the individual recapitulates the development of the species. There exists, then a *natural* way of assimilating music. However ignorant we are of its origin, we do know that it was closely associated with speech and intimately related to movement; that it was based on improvisation; that rhythm was its most powerful element to be slowly and gradually tamed by melody; that harmony came into the picture late. It is highly significant that the instinctive behaviour of small children follows the historical pattern: they will move to music, combine it with emotionally charged speech, they will endlessly improvise and turn every utensil they can lay hands on into a percussion instrument. Melody shapes, (mostly pentatonic) will appear later; while harmony has to wait until it is taught.

If there is a natural way of assimilating music—why should educators remain ignorant of it? Already thirty years ago Ernst Ferand (*Die Improvisation in der Musik*) asked that a definite sequence be observed in a child's musical education: he mentions movement and music, use of primitive (i.e. extremely simple) instruments, growing awareness of basic elements such as rhythm, melody and form. At that time (1938) Orff's "Schulwerk" had long been in existence but addressed itself to the young dancers of the Guenterschule in Munich which disappeared in Hitler times. It was only after the War that Orff proceeded to teach children in basically the same way in which he had taught those dancers. In the new Schulwerk (now called "Music for Children") the accent is once more on movement, speech, improvisation, on rhythm and pentatonic melody, on ostinatos and a slow and cautious approach to harmony.

If this is all psychologically sound and according to nature, more basic, more fundamental and therefore, more effective than any other way of teaching children—how is it that the world went along without it before Carl Orff

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THE PRINCIPLES OF A DALCROZE EDUCATION

JOHN R. STEVENSON
DIPLOMÉE, JAKUES-DALCROZE

Often in my work as an educator of future music teachers, I have heard numerous educators describe their music lessons saying, "Well, I did some Dalcroze, continued with Kodaly and finished with a little Orff." What these so called eclectics really mean to say is that the class moved, then sang, and finally played instruments.

It is unfortunate that one would think of Orff and imagine only the playing of instruments; that one would think of Kodaly and imagine only the singing of SOL-FA syllables to hand signals; and that one would think of Jaques-Dalcroze and imagine only movement which for the most part is associated with ducks waddling, elephants swaying and bears dancing. I am sure that neither Kodaly, Orff, nor Dalcroze ever imagined the possibility of such a "nut shell—Americanized" definition for their labor.

Too often, unfortunately, American educators attempt to learn methodology in too short a time and consequently they arrive with only a surface knowledge which is dramatized in methodological trappings. Furthermore, they attempt to teach others with this surface knowledge only to find that they are capable of teaching body percussion, hand signals and circle dances but are inept at teaching musical concepts. If one is to educate others by use of a certain approach or method, great lengths of time and enormous amounts of effort must be given over to THE EXPERIENCE of that approach or method. Speaking only for Dalcroze, it must be said that there is no substitute for several years of continuous study, of being taught musical art through the Dalcroze Approach while at the same time learning to teach. For this experience there is no workshop, text, article, film or other media that can convey the depth of Dalcroze Eurhythmics and its vast usefulness in the fields of education, music education, musical composition, music theory, dance, drama, opera, and movement therapy.

However, musicians, educators, and therapists must first have a means by which they become exposed to the most basic philosophy, principles and procedures of the Dalcroze Approach; then they will seek out the "Dalcroze Experience," and consequently implement THE EXPERIENCE into their own work. Thus, the aim of this article is not to explain all that is encompassed in Dalcroze Eurhythmics but rather to tempt the "non-Dalcrozian" to go beyond these pages and discover for himself how rewarding a Dalcroze Education can be for himself and for his students.

In the following pages are several quotations from Jaques-Dalcroze (1865-1950) which best present the most basic principles of a "Dalcroze Education" as related to the study of music. In my opinion, there are five such principles: *Theory Follows Practice*, *Listening—The Basis of Music Education*, *Time*

Plus Space Plus Energy, *Self-expression—The Aim of Eurhythmics*, and *Joy—Unity of Body, Mind, and Spirit*. After careful analysis, one will readily see that all of the principles are closely interrelated and function together as the basis for sound pedagogical practice.

THEORY FOLLOWS PRACTICE

*"The whole method is based on the principle that theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them."*¹

The teacher must guide his students in such a way that they arrive at a theoretical equation through a series of natural progressions of musical experiences: progressions that cadence on a need and desire to read and write what has already been experienced.

One applies this principle by immersing the child in music with very little talking, a great deal of doing, and always listening. Later, once the physical, aural and mental processes begin to function harmoniously, the student, again guided by the teacher, is asked to draw into consciousness from these now-existent subconscious and kinesthetic impressions the signs and symbols for labeling musical ideas.

LISTENING—THE BASIS OF MUSIC EDUCATION

*"To my mind, musical education should be entirely based on hearing or at any rate, on the perception of musical phenomena; the ear gradually accustoming itself to grasp the relation between notes, keys, and chords, and the whole body, by means of special exercises, initiating itself into the appreciation of rhythmic, dynamic and agogic nuance of music."*²

*"There is something profoundly ludicrous in the fact that, while musical instinct is based on the experience of the ear, a child is taught exclusively to play and sing, never to hear and listen."*³

In order to teach the child to hear we must first invite him to listen. The child will only want to listen if the music used in the lessons is structurally designed to fit his movement activity; if music is used as a teaching tool rather than always as an accompaniment and if at the same time the child derives aesthetic pleasure from the music itself. How else, therefore, is the teacher to promote good listening in a Dalcroze lesson except through good piano improvisation? Only through improvisation can the teacher create the proper dynamic level, rhythmic design and phrase structure, at any given moment, that would correctly match a child's movements. By using the piano for improvisation one can more readily isolate form, articulation, dynamics, agogic nuance, register, tonality and other musical elements from musical context so that each element could be employed as a tool for

learning.

Through the use of tasteful, well played, and functional music for movement the art of listening becomes a vital part of the learning process; it functions, it has purpose. Once this motivation for listening is established the child begins to function as a finely tuned instrument. He is capable of distinguishing and realizing pitch, color, timbre and duration, and of "realizing all the nuances of time—*allegro*, *andante*, *accelerando*, *ritenuto*—all the nuances of energy—*forte*, *piano*, *crescendo*, (and) *diminuendo*."⁴

TIME plus SPACE plus ENERGY

This is not only a pedagogical principle but rather the hallmark of the Dalcroze Approach. It is the one axiom in the work of Jaques-Dalcroze that truly separates it from all other systems or methods of music education. The discovery of the existence of SPACE as part of the relationship between TIME and ENERGY, which came about through the study of movement, was the most significant contribution Dalcroze made to the world of music and education. Dalcroze writes,

"Muscles were made for movement, and rhythm is movement. It is impossible to conceive a rhythm without thinking of a body in motion. To move, a body requires a quantum of space and a quantum of time. The beginning and end of the movement determine the amount of time and space involved. Each depends on the gravity, that is to say, (in relation to the limbs set in motion by the muscles), on the elasticity and muscular force of the body."

"If we assign in advance the ratio between the muscular energy to be deployed and the quantum of space to be traversed, we determine thereby also the quantum of time."

*"If we assign in advance the ratio between the muscular force and the quantum of time, we thereby determine the quantum of space. In other words, the finished movement is the product of the combination of muscular energy and the space and time involved in its formation."*⁵

Through this added element of space to time to energy, and with effective listening, one can now physically experience duration, pitch, intensity of sound, phrasing, progression (harmonic and melodic), timbre and form. In effect, one becomes a crescendo and a diminuendo; one becomes the duration of sound.

POSITIVE SELF-EXPRESSION —The Aim of Eurhythmics

"The aim of eurhythmics is to enable pupils, at the end of their course, to say, not 'I know,' but 'I have experienced,'"

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Dalcroze continued

*and so to create in them the desire to express themselves; the deep impression of an emotion inspires a longing to communicate it, to the extent of one's powers, to others."*⁶

It is not sufficient to "experience"; one must "express" in order to be completely fulfilled and the extent of one's experiences will determine the depth of one's expression.

This principle clearly dictates that the Dalcroze teacher provide a variety of musical experiences for his students. It is not sufficient to prepare a lesson that would give the student only one way of experiencing a dynamic change or a change in tempo. The lesson should be prepared in such a way as to encourage the student to explore beyond the ideas of the teacher and then to share the results of the exploration with his peers.

JOY—UNITY OF BODY, MIND AND SPIRIT

*"Functioning develops the organ, and the consciousness of organic functioning develops thought. And as the child feels himself delivered of all physical embarrassment, joy will come to birth in him. This joy is a new factor in ethical progress, a new stimulus to will-power."*⁷

By the very nature of movement alone, a skillful pedagogue is afforded the privilege of being able to work with the whole person, i.e., body, mind and spirit. By working with the whole person, special exercises can be created whereby the child gradually establishes a three way communication through his understanding of how to perform a certain function, his desire to perform that function and the physical means required for its performance. In effect, the child begins to take command of himself, his entire self; he begins to cope with his physical, mental, and spiritual restraints.

Jo Pennington, a renowned British Dalcroze authority says:

*"(With this joy the child) will conceive a profound joy of an elevated character . . . it will not be based on external circumstances. It will be distinct from pleasure in that it becomes a permanent condition of the being, independent alike of time and of the events that have given rise to it, an integral element of our organism. It will not necessarily be accompanied by laughter as is gaiety. It may quite well make no external display."*⁸

Therefore, creating a warm and friendly classroom atmosphere is not enough to instill joy within the child. The Dalcrozian must go beyond the external and reach the child at his center.

In conclusion it must be said that the application of these principles to various teaching situations is nothing less than an art form; an art form which can only be mastered over a period of years. In order to finally see Dalcroze Principles present in one's own

teaching, one must be willing to do research and to experiment; one must analyze his teaching and be receptive to change. However, it will have been worth the effort. With these principles at the core of one's educational philosophy, one will see that children do come to regard their music lessons as one of the more rewarding experiences of their childhood.

¹Emile Jaques-Dalcroze, *Rhythm Music & Education*, trans. Harold F. Rubenstein (England, The Dalcroze Society (Inc.), 1967), pp. 63.

²Ibid. pp. 57.

⁴Ibid. 60.

⁶Ibid. 63.

³Ibid.

⁵Ibid. 39.

⁷Ibid. 62.

⁸Jo Pennington, *The Importance of Being Rhythmic* (New York: B.P. Putnam's Sons, 1925), pp.52.

John R. Stevenson is Assistant Professor of Dalcroze Eurhythmics and director of "L'Ensemble Plastique Anime" at Ithaca College, Ithaca, New York. As a representative of the Method Jaques-Dalcroze, Mr. Stevenson holds both the "Licence d'Enseignement" (with "La Première Prix en Pedagogy") and the "Diplome Jaques-Dalcroze" from the Institut Jaques-Dalcroze, Geneva, Switzerland. Stevenson came to Ithaca College in 1976, from Laval University and Saint-Laurent College, both in Quebec City, Canada, where he trained Eurhythmics teachers. He has also held posts at the Institut Jaques-Dalcroze and the University of Geneva, both in Geneva, Switzerland.

GHOST RANCH

"To everything there is a season . . ." In New Mexico and Colorado, October is the season for the annual Ghost Ranch joint chapter meeting and workshop. Located in Abiqui, this Presbyterian Conference center, complete with meeting rooms, cafeteria and solar-heated, adobe guest houses, is a perfect setting to refresh the musical and creative spirit.

This year's workshop was held October 6, 7 and 8. Members of both chapters hosted sessions. These included: tympani and music reading (Peggy McCreary), Creative dance (Nancy Galloway), Drama (Kay Copley), beginning guitar techniques (Kay Copley and Ruth Ann Chiaraluce), and a delightful history of the piano-puppet show by Rosalie Heller, called "The Magic Music Machine". Warm-ups were presented by Mildred Greeson and Nancy Heil.

There was also a "read-through" of some of volume I of the Schulwerk. The week-end closed with each of three groups interpreting the Acoma legend, "Arrow to the Sun", under the guidance of Donna Hargrove, utilizing techniques in movement and drama learned during the week-end.

Saturday night traditionally features group singing and skits. One of the latter from the Albuquerque contingent was about the copyright laws. Offenders were put behind bars — Orff instrument xylophone bars!

Judi Freund

P.S. Plans are already under way for a visit next year to "Le Foret," a camp in the Black Forest, east of Colorado Springs.

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LISTENING continued

We now cover all the floor with white paper. (We took suitable material from a newspaper plant.) Each of the participants gets some pastel crayons and chooses for himself an "empty plot". The following directions were given: "Chart the sounds you hear around you - making graphs on the paper". You may see yourself as the center, drawing all around yourself according to the direction any sound comes from, but this is not necessary. You chart a sound by listening and then deciding on the spur of the moment, which sound you see first as a graphic representation of its overall appearance and quality, choosing colour, etc. to stand for the different components, such as loudness, pitch, duration and so on. If you make it a rule not to leave your spot, some space between your chart and those of your neighbours will remain. Five to seven different sound graphs per person will be enough for our purposes.



About two thirds of the participants choose different instruments and put them down on the sound-charts, taking care that identical instruments are not too close to one another. Take into account the one-third you did not provide instruments for, and let these open-charts also be dispersed through the room. These are meant to be sounded by voice only. All walk slowly between the sound charts, every individual choosing his own direction and tempo, but do not stand still. Look at all the "sounds" and wait for the gong.

When you hear the gong go for the nearest sound-chart (only one person to a chart). Take the provided instrument (or use your voice) and decide at first glance which of the graphs suits your instrument or voice best. Don't wait but start your sound, meanwhile listening to the growing complex of sounds around you. Gradually let it die away. (Put your instruments down again.)

We could have done it in entirely different ways: 1. carrying the instrument with us; 2. using our voices only; 3. choosing from three or more instruments provided with every chart; 4. taking one from several "pools" (one for every four charts), etc.

We can now look at other aspects of our game making different rules, thereby influencing the complexity of the overall sound. Some suggestions (you need not follow!):

- While making your sound, try to fit in somehow, somewhere, just by listening and interrupting your sound frequently. Make minute changes (volume, tempo, pitch and so on).
- Make a plan for three different sound-qualities. For example: start with "continuous and soft" - then change to "sudden and infrequent" and finish with "unchanging rhythm". If everybody does this (and you decide more or less how and when to make your changes) you'll have a perfectly organized piece of group-improvisation.
- Choose your sound. Join gradually and only when you have made up your mind how to fit in. You may decide after a while to stop and make room for other players.
- Appoint a 'roving conductor'. He will decide when anyone is to join in or to stop.

□

Here is a useful exercise in "development". Sit with your back to the center of a circle, in groups of five. Everyone gets a sheet of paper (preferably sheets of at least 70x100 cm.) and some coloured crayons. Start together and mark a simple graphic sign (it can be anything, as long as it does not "depict" a known subject or form - and is simple in that it shows no development of its own). It should take no more than a second to draw. Decide when to pass the paper on to the person next to you (all in the same direction of course). Look at what was passed to you by your neighbour. Make an addition to what is already there (under the same conditions as before) leaving plenty of space for developments, so make no dramatic changes. Just add one phase of a possible growth to the original sign. Passing the paper and adding to it goes on till someone decides to stop. You may indicate before the last move, in order to give people a chance to "finish" the drawing. Put all the drawings in the middle of the circle AND CHANGE YOUR TERRITORY for that of another group! Compare the drawings and decide between yourselves, which one represents the best "development". Don't rush because the process of careful choice plays a vital part in the exercise as a whole. Each group uses the chosen drawing as a score, the performance of which should be worked out

with care. Let each group decide for itself as to the means, contents and form of the piece. Make a recording! To conclude the third day, a short score in the manner of George Self ("New Sounds in Class") was distributed, one score to a group of 5-6 people. I copied the score on a large scale so that each group could easily read the material, sitting or standing around the score chart.

It looked something like the chart at the bottom of the page.

No explanation was given, the performance being left entirely to the initiative of each group. No suggestion, whatsoever, was made involving instrumentation, time, dynamics, etc. I was surprised at the differences of opinion and the variety of suggestions that came up in the various groups. After each group had given its own performance, we played a combined version (all parts A together, all parts B, etc.), much to everyone's satisfaction.

The fact that people, who are music teachers in their every-day life, show real excitement and enthusiasm in this kind of approach to music-making, is in itself revealing enough.

Fourth Day:

"Seeing is listening"

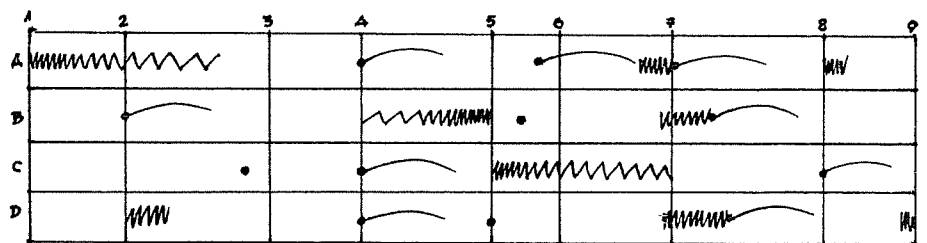
Everyone was asked to choose a small percussion instrument. (I made some provisions in order to get the greatest possible variety among the participants.) We stressed the need for instruments that would be easy to carry about. Home-made instruments can greatly add to the choice, and to the actual sound variety.

In order to become acquainted with your instrument:

Move around in the room. Sound the instrument and try to move your body according to the sound. After a few seconds, stop. Choose a different way of sounding your instrument; again, let your body move accordingly. Try as many variations as you can on this theme.

Remain in the same place. Sound your instrument in a chosen manner. This time, after finishing the sound, let your body move through the room in the same way (volume, timbre, duration, etc.). Do the same thing again with variations.

Continued to page 8, col. 1



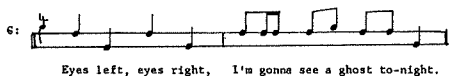
SOUND CHART

White Gloves And Holey Sheets

Rosalie Heller, Los Alamos, N.M.

If you have an old pair of white gloves in your drawer — a relic of a more elegant period — take them out, put them on and turn them into work gloves in your Orff classroom. For the fingertips of white gloves can be embroidered with little faces, scraps of material and wiry threads sewn on to make perky hats or outrageous hair styles and you end up with ten charming puppets who live on your hand and can be a great help in getting a shy child to respond or in breaking the ice with a new class.

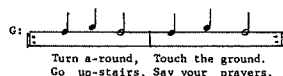
Or consider the sheet with the bleach holes lying in the back of your linen closet. Bring it to life again by cutting out a circle about 4 inches in diameter. Run a basting stitch $1\frac{1}{2}$ inches from the edge and pull the threads until it fits comfortably around your finger. Make two large ovals with a black felt-tipped pen for eyes and you have a sad little ghost who sits on your finger and sings.



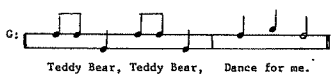
In under an hour you can provide a ghost for each child's hands to stimulate imagination and encourage movement.

For many years now I have used all types of puppets in my work with children of all ages. Many of the finger and glove puppets are made from scraps and odds and ends around the house, some of the larger hand puppets are bought, and some are made and given to me by children who know that I'm an absolute pushover for a puppet with personality.

I have a shy, furry Teddy Bear hand puppet who works very well with the two to four year old set. After much coaxing, Teddy will follow the musical directions:



and following his lead, so will the children. When Teddy shyly disappears back into his basket we call him out again with a few Teddy Bear patterns on our legs. Or we might play his name on the glockenspiels:



and tell him what to do on the xylophones. Sometimes Teddy goes on a child's hand and plays his song himself.

With the four to eight year olds, I might put on my Indian gloves which have 10 different people embroidered on the tips. The winter people live on the right hand and the summer people on the left, and as they dance in their respective plazas, small bells sewn on the edges of each glove make a very authentic sound of a Deer Dance. Using the songs of our New Mexico Pueblo Indians, the puppet faces on

Meditation on Method, continued

appeared on the scene? The question admits of several answers. One is that only too many youngsters were taught badly and were lost to music; another that the unconscious assimilation discussed earlier had previously been achieved by music-making in the family whose lamentable decline and disappearance is a matter of record. There is no doubt that highly gifted children (always a minority of those we undertake to teach) needed little help to traverse the path phylogenetically prescribed; it is the other, the average children we have chiefly in mind.

Orff's approach is certainly a method in the Greek sense of the word; it is "a way of doing things"—a new and challenging way. But if we use the term as it is currently understood, then Schulwerk is not a method book at all. Everything put down there is meant *exempli gratia* with the injunction to go and do likewise. And that is a difficult assignment. An Orff teacher must not only be able to sing, to move and to dance, to play recorder, to handle xylophones or gambas and a variety of drums; before anything else he must be able to improvise. A feeling for language is necessary, an intimate knowledge of children's song, folksongs, poetry. It would, of course, be best if the teacher recreated in his own vernacular what Orff has done in his, drawing on the rich resources of Central European lore). These elements, moreover, must be integrated to form an amalgam corresponding to what the Greeks called *musike*, an intermingling of poetry and dance and music which fired the imagination of men like Gluck and Wagner.

Nothing is left that could be done mechanically, nothing that is pre-digested, ready to be applied. The teacher is on his own.

"Creative" is a sadly ill-used term but that precisely what he has to be—creative.

His most difficult task is to remain content. He might be tempted to neglect movement, to concentrate on playing to the detriment of singing, to use printed pieces rather than to improvise. He might underestimate the value of pentatonic training—ending by playing 18th century minuets, glockenspiels or xylophones; might even proceed to reading and writing, putting eyes once more before the ears. Such pick and choosing, adding and subtracting would only prove that he has not understood what Orff is driving at; he might just as well start with middle C at the piano and leave it at that.

Schulwerk does not teach all about music. On the contrary, it leaves a great deal out to lay a firm foundation for studies yet to come. It is not a primer, it is not a method book, it is not a vocal, instrumental or theoretical. It is what it does teach hangs together, is interrelated and integrated. It all derives from the conviction that there is a natural way of bringing music and children together. If this premise is false, Schulwerk has obviously little value. If the premise is true, then it is of the most importance to keep the pedagogical framework intact.

Schulwerk is not easy to teach; it cannot be taught mechanically. It involves more than a conscious intellect; it activates a child's spontaneous capacities. It is not a method among other methods; it is not a primer building on language already learned; it assists in the growth and unfolding of that language itself.

This article comes from a University of Toronto publication "Carl Orff—Music for Children No. 10."

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THE SOUND OF THE DRUM



America's oldest rituals are celebrated, today much as they were hundreds of years ago, among her Indian peoples.

Nowhere is the heartbeat of a people made more manifest than in the pulsing of the Indian drum--a sacred tool through which their prayers and hopes and desires for re-unification with all of nature are proclaimed.

The song and dance which go with the drum beat are exercises in dramatizing the faith of the people, a faith which above all recognizes man as only one part of The Scheme and which attempts to keep man and the rest of life in harmony.

The material presented here concentrates on the Indian rites of New Mexico and is based on observation as well as field and library research.



Who Is Cocopelli?

The eagle was the father of all birds. They did everything he said, flew in whichever direction he sent them. All were very obedient except one beautiful bird, the most beautiful of all.

That beautiful bird told the others one day that he could fly higher than the eagle, that he would no longer obey Father Eagle.

They were angry at his disrespectfulness, but they didn't believe him anyway.

When the eagle came in, the beautiful bird got on his back, and they flew high in the air.

"Look at me. I'm flying higher than the eagle."

Owl called the other birds together with a plan: "When they land, jump on this bird. Pull out his feathers. Pick at his eyes."

And this they did.

Finally, with no feathers left, the bird crept into a hole. There he found a mouse who welcomed him.

They lived together in the hole for awhile, until the once-beautiful bird felt stronger. Then he sent the mouse up to see if it would be safe for him to come out of the hole.

"The birds are still there," she reported, "but they'll not know you."

The bird went up to see for himself, but he saw nothing: his feathers were gone, he was blind, and two horns had grown on his head. He was half bird-half mouse: a bat.

Found in ancient petroglyphs, occasionally on pottery, frequently on jewelry both old and contemporary, "the hunchbacked flute player," known as Cocopelli, lives on in mystery. Some say he wandered the world a hermit, playing his flute for those who would listen. Others say he was the pueblo "Santa Claus," carrying on his back a heavy pack filled with life-giving seeds which he distributed to the worthy.



In Beauty I walk.

With Beauty before me I walk.

With Beauty behind me I walk.

With Beauty above me I walk.

With Beauty all around me I walk.

With Beauty within me I walk.

It is finished in Beauty.

It is finished in Beauty.

It is finished in Beauty.

It is finished in Beauty.

from the Navajo ceremonial

NIGHTWAY (yeibichai)

The Hunter, the Bear, and the Raven

from an Athabascan legend

Once long ago in the forest, a mother bear watched peacefully as her two cubs played nearby. Suddenly, as if from nowhere, an arrow flew through the air, straight to the heart of the mother bear. She fell dead.

Terrified, the cubs hurried through the forest in search of their father.

Meanwhile he who shot the arrow realized that by killing a mother creature he had broken the first law of the forest, and he was afraid, for he knew that all the forest creatures would be seeking revenge for the mother bear's death. So he hid in a cave near the top of a mountain at the forest's edge.

When the cubs found their father and told him the sad news, he was enraged and swore to make the evil hunter pay for his deed.

"Take me to him," the father bear roared, and the three of them hurried to the place where the mother bear had been slain.

But of course the evil hunter was gone.

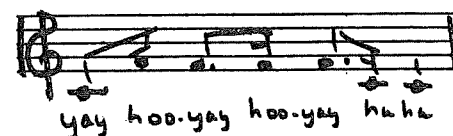
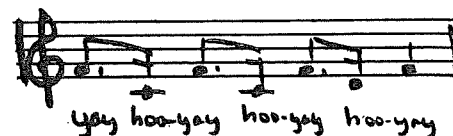
The father bear roared his pain and anger and his frustration at not finding the hunter.

Just then a shiny black raven flew down to the bears. "I saw it all," the raven said. "Follow me, and I will lead you to the wicked hunter."

So the bears followed quickly as the raven flew through the forest, to the mountain, and finally to the cave where the evil hunter was hiding.

When the hunter heard the raven's raucous voice, he knew he had been discovered and that his punishment was imminent.

"Away from here, evil one," the father bear roared. The father bear, the cubs, and the raven all began to chase the hunter — down the mountain, through the forest, and far, far away. And the evil hunter never dared to enter the forest again.



Repeat ad lib

Drum: Steady pulse

Group 1: Pantomime the story.

Group 2: Circle dance, basic step. Girls carry evergreen branches, boys carry shakers, wear bells and shells.

Group 3: Sing song, accompanied by drum.



Indians of New Mexico

(categorized by language groups)

TANOANS:

eight northern pueblos of the Rio Grande	Taos (rhymes with house) Picuris (pe-coor-ees')	Tiwa dialect (tee-wah)
	San Juan (sahn hwahn) Santa Clara (sahn-ta clah'-ra) San Ildefonso (sahn eel-deh-fon'-so) Tesuque (teh-soo'-keh) Pojoaque (poe-hwa'-keh) Nambe (nahm-beh')	Tewa dialect (tay-wah)
	Sandia (sahn-dee'-ah) Isleta (ess-leh'-tah)	Tiwa dialect
	Jemez (heh'mes) (including survivors, since 1838, of Pecos)	Towa dialect
	Tortugas (tor-too'-gas)	Tiwa dialect

KERESANS:

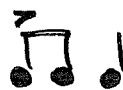
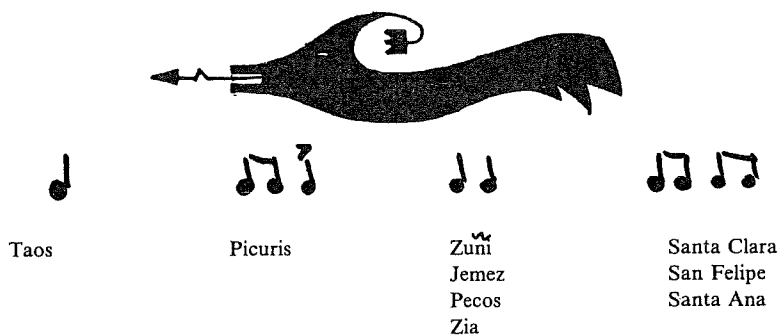
eastern Keres pueblos	Santo Domingo (sahn-to do-ming'-go) Cochiti (coe'-chi-tee) Zia (tsee'-ah) San Felipe (sahn feh-lee'peh) Santa Ana (sahn-ta ahn'-ah)
	Laguna (lah-goo'-nah) Acoma (ah'-coe-mah)

ATHABASCANS:

Navajo Apache Mescalero Apache (mes-cah-leh'ro) Jicarilla Apache (hee-cah-rec'-yah)
--

ZUNIANS:

Zuni (tsoon-ye)



Navajo



Mescalero Apache
Jicarilla Apache

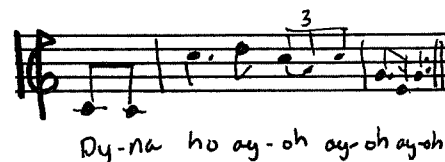


San Juan
Nambe

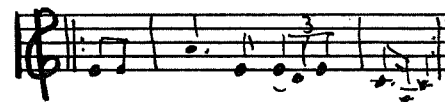


Corn Grinding Song

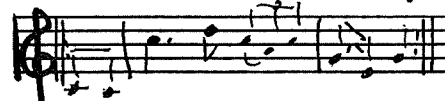
as performed in Tewa ceremonials



Dy-na ho ay-oh ay-oh ay-oh



Dy-na ho ay-oh ay-oh ay-oh

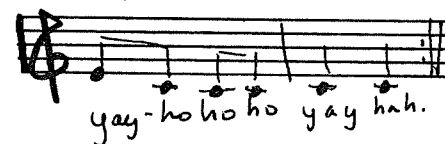


Dy-na ho ay-oh ay-oh ay-oh.

Interlude and Coda:



Yah-ho yah-ho yah-ho



yah-ho ho ho yah hah.

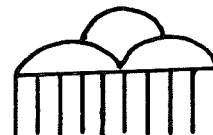
One man gives grains of corn to several women who kneel over *metates* and grind the corn as other men sing, accompanied by a drum. The grinding is performed four times, facing once in each direction. At the end of each grinding, the man gathers the ground meal in a basket, and the women and their *metates* move to face the next direction and repeat the process.

General Characteristics of Indian Music

- Simple repetitive melodies
- Monophonic
- Many vocables (syllables of no meaning)
- mostly transmitted orally
- often, but not always, pentatonic or tetratonic
- percussion accompaniment

The number *four* has deep significance to the Indians—the four previous worlds through which The People have passed, the four directions (though zenith and nadir also are important), four sacred peaks, four sacred colors, the seasons.

— Gin Ebinger, assisted by Gene, Mike, Anne,
and Mary Ebinger. Art by Barbara Eberhardt.



Feast Day in a Pueblo

Each pueblo was assigned a patron saint by the conquering Spaniards four hundred years ago. *El Día del Santo* is the most festive day in the life of the pueblo—a day of homecoming and rejoicing, a day of welcoming and sharing with friends and strangers, a day of deep spirituality, religious observance with a curious yet compatible mixture of early and modern catholicism and the ages-old Indian rituals of which the dance is the climax.

Much has happened before the special day. Houses have been swept clean; new clothes bought; great quantities of food prepared; a ramada, which will be the shelter for the holy *santo*, built in the center of the village; as well as the sacred and secret rituals performed in the kivas and the nearby hills.

The day itself begins with mass in the pueblo church, followed by a procession through the streets to the ramada. The pueblo's *santo* and other sacred images are borne ahead, with clergy and Indian officials and all the people of the village following.

Almost always the day is clear and bright, though it may be very cold in winter. The smells of piñon wood fires and a feast of color excite the senses—blue skies, huge balls of white clouds, hanging red *ristras*, earth-colored, flat-topped houses.

At last the sound of the drum—low, persistent—comes from one of the kivas. Soon the dancers and singers will appear to begin dancing in the plaza before the *santo*.

First come the drummer and singers, a group of some 15-20 men—old men, young men, often a few small boys. They move to their position in a cluster, always drumming, always singing in loud, clear unison tones, singing the history of their pueblo, its ancient legends; singing prayers for their specific collective intentions.

Following immediately is the line of dancers, both men and women. More colors and sounds heighten the excitement. The men often have painted torsos, gold or turquoise, colorful woven rain sashes, fox tails attached to their kirtles, skunk fur on their moccasins, quantities of silver and turquoise around their necks, evergreen boughs tied to their bodies and clothes. Each carries a shaker and wears a string of shells across his chest, and bells in bracelets or turtleshell shakers at his knees.

They dance a repetitive step, digging their feet deep into the sandy earth, then lifting them high with bent knees.

The women wear black mantas over embroidered blouses, the same colorful rain sashes, sometimes turquoise or yellow wooden *tablitas*, decorated with sky signs, on their heads. They carry evergreen boughs—no sound makers. Their dance is much closer to the earth. Although their dance step is essentially the same as the men's, their feet barely lift from the ground.

The dancing continues all day long, always vital, always intense, ending at sunset with the recessional back to the church where the *santo* will remain until the next *fiesta*.

Symbolism in the Dance

Nothing is without meaning, no gesture, no use of color, no object. Here are a few symbols used in Indian dance:

turquoise—the sky, the winter people.
yellow—pollen, the squash (summer) people.
green—vegetation.
red—life.
black—death.
corn—fertility.
corn husks—death.

evergreen boughs—everlasting life.
rattles—rain on the crops.
feathers—sky and clouds.
foxtail—reminder of man's earlier "tailed and horned" existence.
skunk fur—protection from evil spirits that might inhabit the dancers' feet.
swinging arms from side to side, with body following—clouds.
low, forceful, downward gestures—digging in the earth.

Basic Dance Step

Antege, or foot lifting in place

1. Upbeat: raising right knee, supporting weight on left foot.
2. Accented lowering of right foot, raising left heel and flexing knees.
3. Unaccented raising of right knee while lowering left heel.

Visitors are welcome to most Indian celebrations. They should remember, however, that they are in a place of worship.

14 Instruments Used in Indian Music

ALWAYS:

drum
bells
shells
shakers

ON SPECIAL, PRIVATE OCCASIONS:

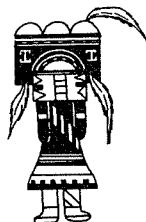
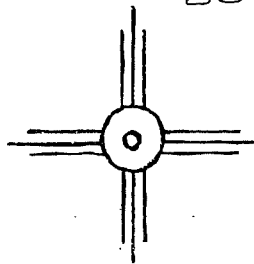
flute

IN THE MATACHINES DANCE, OF EUROPEAN ORIGIN:

SOMETIMES:

moraches (rasps)

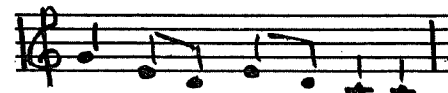
guitars
fiddles



Navajo Children's Dance



Hey yo-ay yo-ay ay-ya



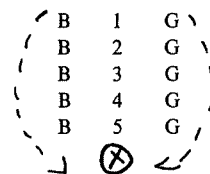
Hey yo-ay yo-ay ay-ya



Hey-ya Hey-ya Hey.

Drum ||: :||

Girls and boys face each other in two lines:



B1 and G1 lead their lines around to point X. Here they form an arch through which all the other couples pass. B2 and G2 then become leaders.



Canes of Authority

In 1620 the King of Spain ordered each pueblo to elect a governor and other officers to attend to pueblo affairs. He presented each of these governors with a silver-topped cane as a symbol of office.

After Mexico won its independence from Spain some two hundred years later and the pueblos in this *otra Mexico* were under its jurisdiction, each governor was presented with a second, Mexican, cane of authority.

A third silver-headed cane bearing the signature "A Lincoln" and the date 1863 was presented to each governor after the territory was ceded to the United States.

Although some of these canes have been lost over the years, many of them remain on proud display in the governors' offices.



Rain Dance Wand

The rain dance wand is a pole about fifteen feet tall under which all dancers pass during the ceremony of the dance. It is of great significance, symbolizing the unity of life in nature. At its top are brightly colored feathers attached with strings of beads or shells. Below these are a fox skin, in honor of ancient times, and a banner decorated with cloud and rain symbols. Traditionally the rain chiefs carry these poles, invoking the blessing of rain on the pueblos.

The Bear and The Rabbit

Tewa fable as told by
Priscilla Vigil, Tesuque

Bear and Rabbit were good friends. They grew up together. Rabbit wore coral; Bear wore turquoise.

As they grew older and Bear grew bigger than Rabbit, Bear challenged his friend: "Who's stronger?"

Rabbit was afraid.

Both Bear and Rabbit told their mothers about the challenge.

Rabbit's mother said, "Oh, don't! You'll be killed!"

Bear's mother said, "That's terrible. You'll hurt your friend."

But they decided to find out who was stronger. So they gathered wood for a bonfire for three days. (Meanwhile Rabbit had found a bone with two holes in it, a bone big enough to hide himself in.)

On the fourth night Rabbit sat by the fire and waited.

Bear started from a long way off, stamping, pulling up bushes, growling. When the other creatures of the forest saw and heard him, they said, "Bear has gone mad. We must help him." So they all joined Bear in his try to scare Rabbit.

But Rabbit wasn't scared.

"Didn't that scare you?" Bear asked.

"No," Rabbit said.

"Well," Bear thought, "I'm a big bear and he's a little rabbit. And NOTHING scares me."

So then it was Rabbit's turn to scare Bear and Bear's turn to wait by the fire.

Rabbit went off, found his bone, got into it, and started from a long way off with a siren-like sound. As the sound came closer and closer, Bear became more and more nervous.

When he could see it, Bear said, "That thing don't have no ears." He was sure it COULDN'T be his friend Rabbit. He was scared.

So Bear ran and ran until he got home.

Rabbit was right behind him, calling, "My friend, come back!"

When they got to Bear's home, his mother said, "I told you not to do that. I'm proud of YOU, Rabbit."

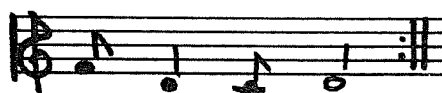
Bear is still shaking. And not only that, but his mother made him take off his bracelet and give it to Rabbit. Of course it was too big, so Rabbit wore it as a belt.



way hey-ah hey way hey-ah



oh yeh hanna hey ya



way hey-ah hey.

*... unidentified song performed on KNME-TV 5-21-78 by Naat' ilid Nizhoni (Rainbow Beauty), a junior high chorus from Chinle, Arizona, directed by Sally Marrs.



A Pueblo Buffalo Dance

Konshare

Animal dances, performed in winter, are dedicated both to seeking protection while on the hunt and to making peace with the spirit of the animals who will be killed.

In *Konshare*, the major animal dance among the pueblos, the hunt is enacted. The dance is made particularly vivid by the attire and movements of the dancers. All wear headdresses similar to the heads of the animals they represent. The young buffalo are recognized by a single horn in their headdresses. Those portraying hunters stand upright as they move through the dance, as do those portraying buffalo. Other animals lean forward on short sticks to represent the animals' forelegs. Buffalo move with heavy gait; deer bounce in place; antelope run randomly among the dancers.

NEW OFFICERS AND BOARD MEMBERS

Officers for next year are Lillian Yaross, President, Arvida Steen, Vice-President, Millie Burnett, Vice-President Elect, Carolyn Tower, Secretary, Stanley Rowland, Treasurer, Jan Rapley, Chapter Coordinator, and Mary Stringham Shamrock, Past President.

Members-at-large elected to the National Board for a two-year term are as follows: Kate Grieshaber from Region 1; Virginia Ebinger from Region 2; Pat Hammill from Region 3; Carol King from Region 4; and Tossi Aaron from Region 5. Also from Region 5 is Pat Smith, elected for a one-year term.



The Orff Tree In Color

The now famous Orff tree, symbol of Magnamusic-Baton and originally designed by Tossi Aaron, has now become a colorful Orff tree in the Berkshire-Hudson Valley Chapter of the American Orff-Schulwerk Association. Peggy Breese, Past President of the Chapter, obtained permission from Norman Goldberg of Magnamusic to reproduce this symbol in some type of cloth medium. Jane Coffey, current President, projected the design on a large piece of white felt and traced it out. She then cut the branches of the tree from green felt and appliqued it in place. Each leaf was cut from a different color of felt; the words were written on them and they were distributed to volunteers who embroidered them in contrasting colors of their choice.

The banner was on display at a booth at the New York School Music Association Conference in December, 1977. It is used at every chapter meeting and has been used for Bulletin Boards in several of the chapter members' schools. As a Bulletin Board display it is a good review for the students of the various concepts learned through the Orff process.

Jane Coffey
Burnt Hills-Ballston Lake, New York

Annual Orff European Study And Travel Tour

Thirty-seven teachers from all over the U.S. participated along with tour director Arnold Burkart and assistant, Clara Fidler. Half of the group registered for the four hours (quarter) credit offered by Ball State University. Tour dates were August 3-25.

There were three study sessions. A highlight was the Summer Course at the Orff Institute, Salzburg, August 6-12. Coordinators were Mimi Samuelson and Avon Gillespie. Teachers of the morning classes included Richard Gill, Australia, and Arnold Burkart. Eight others, some from the Orff Institute, comprised the instructional staff for afternoons. Special lecturers were: Dr. Herman Regner, "Orff Around the World"; Gertrude Orff, "Interpretation of Rhymes"; Richard Gill, "Orff and Music Notation"; and Avon in "Vocal Improvisation". There were 134 people from five continents in attendance.

The second study session occurred August 16th to 20th at Fredeburg, W. Germany, with the International English Course, "The Orff Instrumentarium, its use in Music Education and Music Therapy", under the auspices of IGMF (an international society for furthering music education). Featured instructors were Claus Bang, Denmark, Gordon Williamson and Margo Antoniadou, England, Meinolf Neuhauser, Germany, and Carol Bauer, Switzerland.

The third study session merged with the British Music Education Conference at Gurney-Dixon Residential Center at Lymington Spa on the southern coast of Hampshire County, England. An overview of British music education and Orff-related techniques was given by Alan Vincent, Music Inspector for London, Margaret Murray, Reginald Fletcher and Gordon Williamson.

The travel portion of the tour includes days in Vienna, two in London, travel to tenburgh, Dinkelsbuehl and Wurtzburg, up the Rhine and a ferry ride across the Sea.

The 1979 Tour is slated for July 31-August

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Music for Young Children cont.

was recited and freely danced. For the younger ones, nursery-rhymes and singing games were the best introductions. Here we find all the motions of childhood in song. Full of irresistible melodies, delicately harmonized, sung or danced, they will captivate the ears of every generation. Arranging and orchestrating these enchanting tunes as a composer, I gave each its own essential character. Surely, what matters most in "Hickory, Dickory, Dock" is the **tick-tock**, in "Oranges and lemons", the **bells** of London Town, and in "Humpty Dumpty", his **fall**, followed by the **galloping hooves** of all the Kings horses who, with the King's men, came to put Humpty together again. There is a real drama in "The Roman Soldiers," pathos in "Poor Jenny Is A-Weeping", and lyric beauty in "Mary, Mary Quite Contrary", as in all the lullabies.

Primitive beginnings can be made through rhythm and realistic sounds to evoke movement, drama and atmosphere. The sound of a hammer on such elemental materials as metal, wood and stone, the "cling" and bell-like quality when a glass is lightly touched, - each gave a unique and free rhythm to which the children were able to invent their own movements connected with everyday sounds. Using the B.B.C. Sound Archives, I was able to reproduce almost any sound of nature or machinery on record, - a ship's siren, a fog-horn, a tractor at work, a plane in flight or revving up, wind, and thunder. All these would incite the children to action.

□

The broadcasts were made as varied as possible so that children with widely different tastes could respond. No one was goaded into unwilling action; each was left free to make his own contact with the music, for response varies with each one of us.

I had a fruitful "come-back" (feed-back) as the B.B.C. terms it. Much original writing was sent in by children: melodies, Christmas and New Year carols. For these young composers, I would have their compositions arranged and played back to them in settings of woodwind, brass, strings or piano, as seemed appropriate. One treasured gift was the work of a girl of eight years, obviously very musical. She had so loved a Chorale of Bach, which I had played, that she discovered its melody on her piano and added a perfect bass part, which sketched in the actual harmonies Bach had used. Such an example convinces me that radio can inspire creation and that the masterpieces can be given to children at a very early age.

The end of the broadcast was usually a quiet one with music played "pp, tranquillo". One child wrote with delightful spelling: "I like 'skipping' to the music, but best of all I like lying down and resting". This came from a boy living in an over-crowded industrial area. A great favourite was the Berceuse from the "Dolly Suite" of Fauré, often requested. One adult invalid wrote that this lovely music had a "healing effect".

May it be well understood that it was with a sense of responsibility and great humility that I made music with young and old for so long, always remembering that the children were to be our performers, composers and critics, - as well as the audiences, - of tomorrow. It was also with full realization that the sounds which surround a child will influence the formation of his taste and character, as Plato so wisely says.

In closing, I would like it never to be forgotten that the inspiration of all such work as has been described here came from that great teacher, Jaques-Dalcroze. I was privileged to study closely with him in Geneva, Paris and London when I was very young and most impressionable. Later I had the honour of demonstrating for the Maestro himself on many tours in Europe. Great was his genius and far-reaching his contribution to music and to movement not only for the child, but for the vast number of his students and teachers who are now spreading his ideas all over the world.

Ann Driver
London, September, 1977

(Ann Driver is the author of the book "Music and Movement", published by Oxford University Press.

Names in the News

Marian Grabbe of Ames, IA., is involved in an American-Icelandic Music curriculum project soon to be published via Dr. David Woods by Addison-Wesley. Marian was a guest of the director of the overseas group in Iceland for five days in January.

Janet Timm moved to Florida this past year to work with programming of the Yamaha Educational projects in Gainesville.

Maureen Kenney has resumed her maiden name of Kennedy and wishes to be known as **Maureen Kennedy** from now on.

Richard Spalding of the University of Louisville announces an April 28 workshop on "The Place of Singing, Notation, and Special Education in Orff-Schulwerk."

Among the clinicians for the biennial conference of the Southwestern Division of MENC, held at the Broadmoor in Colorado Springs on February 1-4, was **Kay Copley**, president of the Rocky Mountain Chapter.

Stan Rowland, reports that in his four years as AOSA treasurer, only one check has ever been lost. Considering the route of your checks,—to the Executive office, to the treasurer, to the bank for deposit, to the Federal Reserve "pool", before its final return to your bank,—that is a remarkable record.

"Tune into Limericks", by **Elizabeth Nichols**, a series of 15 humorous lessons for intermediate Orff students in upper grades on "springing the limericks of Edward Lear" with rhythm, melody and movement. **Volkwein Bros., publishers** is just out.

FOUR NEW CHAPTERS

At our annual conference, four new chapters were chartered: Atlanta Area Chapter, Beth Miller, President; the New Hampshire Chapter, Marion Whitcomb, President; the Central Carolina Chapter, Jane Hoch, President; and the Dallas Metroplex Chapter, Nancy Gorgol, President. Welcome! And congratulations to their first presidents and officers who have worked long and hard to bring their dreams to fruition.

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CHAPTER NEWS

En route to the AOSA Conference, Professor Wilhelm Keller, Director of Music Therapy at the Orff Institute, Salzburg, presented a master class on the philosophy and development of Orff Schulwerk for the South Central Minnesota Orff Chapter.

Earlier that month Arvida Steen brought her children to demonstrate ORFF IN ACTION. Pauline Sateren, Debbie Lamb and Randy Ferguson shared the afternoon mini-sessions.

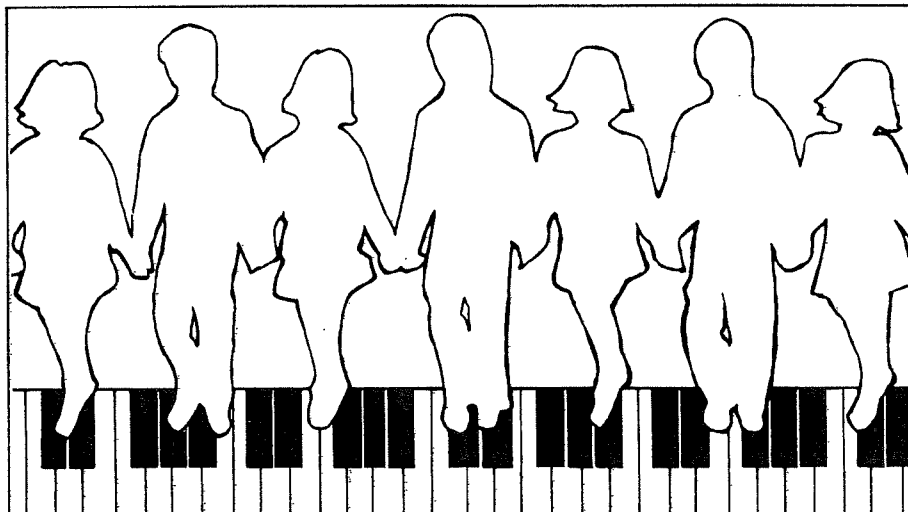
Minnesota's newsletter, ORFFERINGS, prints excerpts from the national ORFF ECHO along with encouragement to join AOSA, a noteworthy policy. Their editor (?) has a great sense of humor. Examples: Classified item: "For Sale: Inflatable Music teacher. Makes possible for owner to be in two places at once. Great for the holiday season when time runs short." A very detailed report on Avon Gillespie's session in September is to be commended, as well as the announcement of Judy Thomas's workshop on a sheet decorated with designs created by students in a listening lesson following her last session with the South Central Minnesota Chapter.

In September a small group of teachers who had taken the Orff-Schulwerk workshop with Sister Eloise McCormick met for an Orff session led by Catherine Jones at the Star-of-the-Sea School in Honolulu. Enthusiasm led to a meeting in October at which participants concentrated on reading recorder materials. In November it was decided to organize and establish a regular meeting schedule. After sharing experiences from the AOSA Conference with the group, Christmas music for recorders and Orff instrumentarium was performed.

The new Atlanta Chapter, under the guidance of president Beth Miller, has scheduled three major workshops in its first year: one on Basics with Isabel Carley in October; one on Mime with Meli Kaye, the director of a Dance-Mime company in Atlanta in February; and a double one with Barbara Grenoble March 16-17 with a session on "The Orff Process in Special Education" on Friday evening and a second session on "Music and Language Development Through the Orff Approach" on Saturday.

The Orff teachers of Idaho sponsored their first area workshop under the leadership of Kate Grieshaber of Seattle on February 24 in Boise. It was titled "What You've Always Wanted to Know About the Orff Process But Didn't Know Whom to Ask." This was an important first step toward organizing an Idaho Orff Chapter.

The Indiana Orff Chapter set a precedent in arranging recorder sessions at the homes of members in the Indianapolis area during December, January and February, with alternate "snow dates" and hostesses' phone numbers listed in their newsletter, the Indiana Orff-Beat.



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SUGGESTIONS

Want to help your state MEA? Here's a possibility: NM-AOSA members have volunteered to be scribes for NMMEA Conference sessions. This will enable teachers to participate more fully in clinic activities without the burden of taking notes on materials and techniques.

NM-AOSA makes a real effort to contribute something newsworthy to every issue of *New Mexico Musician*, NMMEA publication. It's often a very minor contribution, but it's usually enough to get "Orff" listed in the contents printed on the cover. Why don't you do likewise?

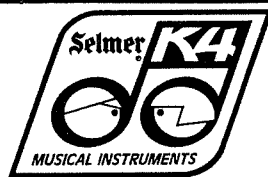


White Gloves cont.

the gloves tell their traditional stories and inspire the children to join in the dancing.

And what about the older children? Can one possibly involve the sophisticated upper school student in working with puppets? Here is a group project that can capture the imaginations of just about everyone and provide a total learning experience. For the fifth year, my students have put on their own show which dramatizes the life of a composer or musician. A script is researched and written, taped by the children, and puppet heads are made of Play-Do which can be nicely molded to look like the characters they represent. The simple bodies with head and two arms which we slip our hands into, are made of scrap materials and then decorated with trim, buttons and lace in the style of the period. We use a small stage with doll furniture, props and simple lighting, all handled by the students, who have ranged in age from six to teens. Our performances have celebrated the lives and music of Bach, Beethoven, Mozart, Haydn and, this past January, Clara Wieck Schumann. The Schumann show was our most ambitious to date and was given at the local cultural center for the entire community. It aroused a great deal of interest, and the children who participated were so totally involved in their roles that for them Clara and Robert Schumann will always remain real people wrestling with the problems and joys of existence. We were invited to repeat the show at St. John's College in Santa Fe in mid-April.

I hope you too will be inspired to consider using puppetry in your classroom or private studio. I would be happy to correspond with anyone wanting more information about the ways in which you can combine the Orff approach with white gloves and holey sheets. My address is 301 El Viento, Los Alamos, NM 87544.



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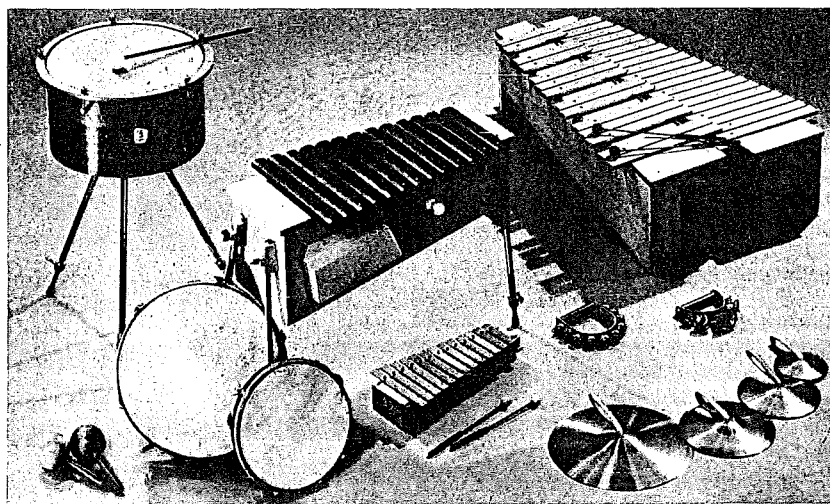
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From My Bookshelf

Don Slagel, Columnist
Ruth Pollock Hamm

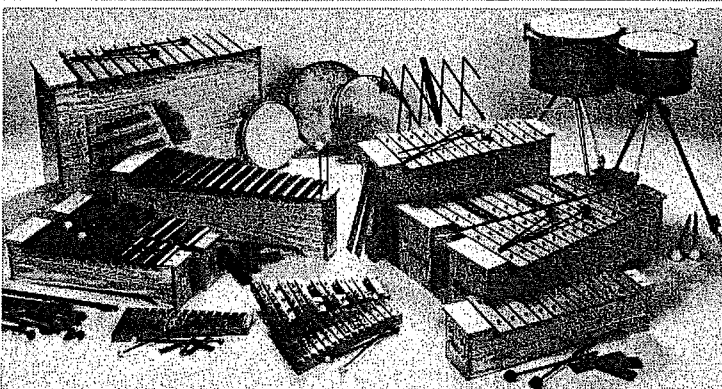
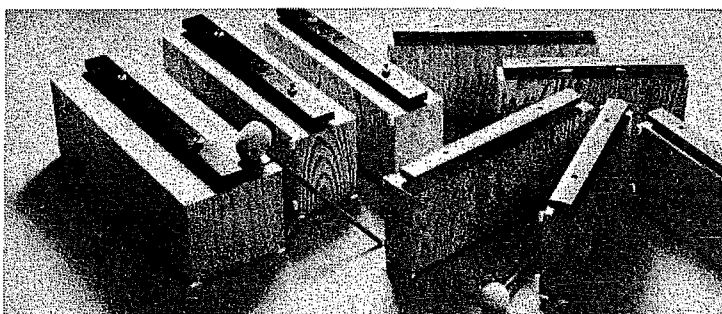
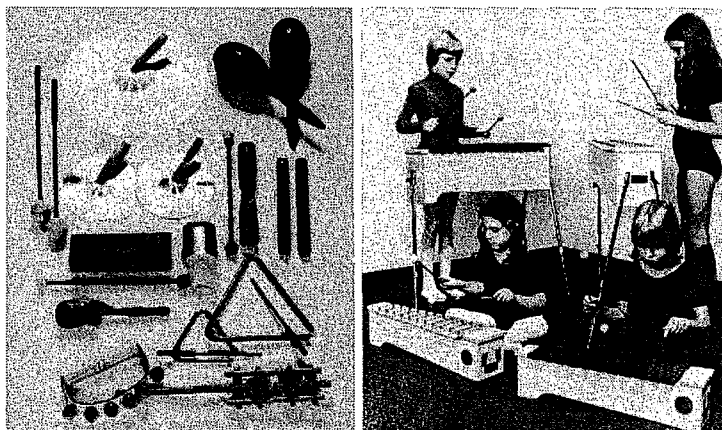
So often, in searching for speech materials to use with the Orff approach, one must peruse a thousand pages in ten volumes to find the appropriate poem. Not so with a series I found recently entitled **FIRST VOICES** (Alfred Knopf, Inc., N.Y. and Random House, Inc., N.Y., distributed by Random House, Order Department, 400 Hahn Rd., Westminster, MD 21157; Vol. I and II, \$3.32, Vol. III and IV, \$4.00 each. Postage \$1.00) edited by Geoffrey Summerfield who teaches in the Department of Education at the University of York, England. The four books in the series were originally published in England and Australia as *JUNIOR VOICES* by Penguin Books Ltd.

Perhaps many poems could be found in other collections, but in these books so much worthwhile material is under one cover. A treasure! I found some counting out rhymes I'd never seen before, and some English and American charms and chants that lend themselves to movement. How easily one could dramatize Eleanor Farjeon's *I Is For Jazz-man* in Book I. A photo on the opposite page shows a typical one-man band. I've used *All Dressed Up* by Arnold Spiilka and *The Chair* by Theodore Roethke as texts for tunes. *Shadows* by Patricia Hubbell may take careful consideration, but selected sounds might well enhance the lines and create a deeper emotional response to the words. *Storm Tide On Mejit*, a poem translated from Micronesian could prove highly exciting with an instrumental accompaniment. Have you read Alastair Reid's *Words To Be Said On The Move*? It should prove tremendously motivating for introductory movement experiences. To stimulate children's efforts at creative writing, share *The Computer's Spring Greeting* by a young man aged 9 named Gary Lewis. And for the sheer fun of the nonsense lines, use *One Bright Morning* feeling the steady pulse in sound gestures. It would seem to me that *The Cloud Mobile* could be treated in much the same way as *Stones* by Christina Rossetti that one hears on the *Music for Children* recording. The poems I've suggested as usable with Orff-Schulwerk are just from the first and second books. The third and fourth in the series offer many more.

The list of illustrations is well chosen. Drawings, photographs, paintings ranging from Brueghel the Elder to Klee, and lithographs and sculptures from Bernini to Picasso and Paolozzi add interest to the individual poems. Use them to serve as inspiration for creative art work and/or language arts projects. The selection of illustrations and poetry is truly international in scope.

I suppose what I like particularly about this series is best stated by this quote from the book's jacket. "It is a lively, serious, totally unsolemn choice; and the result is a splendidly refreshing anthology that doesn't deserve to be confined to the classroom. In the best sense, it represents poetry for all."

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Reviews

NEW SOUNDS in CLASS: A CONTEMPORARY APPROACH to MUSIC, George Self, Universal Edition (London), 1967; **EXPERIMENTAL MUSIC in SCHOOLS: TOWARDS a NEW WORLD of SOUND**, Brian Dennis, Oxford, 1970; **HEAR and NOW: AN INTRODUCTION to MODERN MUSIC in SCHOOLS**, John Paynter, Universal, 1972, 5.00; **EXPERIMENTS in SOUND: NEW DIRECTIONS in MUSICAL EDUCATION for YOUNG CHILDREN**, Gertrud Meyer-Denkman, Universal, 1977, 8.75

Here are four books which merit the attention of music teachers.

Citing the fact that students in other arts are learning to know and use the tools and language of our own time while students in music remain far behind contemporary idioms. Self aims in his book to "form a link between contemporary music and instrumental work in the classroom. It is not intended to provide an alternative to existing methods of music training, but to be complementary to it." Some contemporary percussion scores are included, as well as a list of much material, suitable for upper elementary and secondary students, using "new compositional techniques."

Dennis states the same theme, making it even stronger when he says of students in the plastic arts: "One finds a concentration on experiment, on self-discovery, not only in the manipulation of shapes and contours but also with regard to texture and the various materials which make this original use of colour and texture possible." He seeks to present materials and ideas so that today's music students can be a part of similar experience in their art.

Paynter stresses the popular theme that music is an integral, inter-dependent factor in the school curriculum, that the music teacher must occupy himself with educating the feelings as well as providing tools and techniques of his subject. He also presents many examples and avenues of approach which set out to do just that.

Meyer-Denkman suggests: "A child must learn to come to terms with the cultural and social environment he lives in. He can only go through the process of socialization if certain faculties are developed: that is, when he is encouraged and enabled to respond to his cultural and social environment in a conscious and critical way." The teacher must lead children to the development of perception and the ability to discriminate. Of the four books this one is the most immediately usable, and is geared also for small children.

All of these books put strong emphasis on the experience and understanding of sound and all its properties, with special emphasis on **timbre** and **texture** which they feel are the compelling elements of sound today. All show clearly the fundamentals of "new notation." All stress improvisational skills and tools. All suggest the use of Orff instruments and vocal sounds and movement. And all deserve serious study and thought.

Gin Ebinger

TROUBADORS: MEDIEVAL MUSIC TO SING AND PLAY, Selected and edited by Brian Sargent, Cambridge University Press Resources of Music Series, Vol. 7

In this volume and its companion, *Minstrels*, the editor has taken great care to select and arrange pieces with classroom use in mind; in fact, all of the pieces have been used in schools. In an effort to make the music more accessible to children, Mr. Sargent has supplied English texts for all the songs. He has also provided a number of suggested accompaniments such as drones, simple ostinati, and several choices of percussion. All are very basic and could be developed further by the class, but these beginnings will give them a taste of Medieval sound as this editor conceives it.

Troubadors contains 18 monophonic songs, two of which appear also in examples of Medieval polyphony, in which the melody appears in the bottom line (the tenor). The other two lines, composed one at a time, were constructed above it as independent tunes. In Medieval polyphony you will find much voice crossing and some very obvious harmonic "crunches" as these separate melodies collide and cross. The editor suggests that when you perform these pieces you assign instruments of differing timbre to each of the lines. It will show off their independence and soften the impact of the dissonances.

The pieces are fun to perform, particularly if you are ready and willing to try a variety of combinations for color and texture. In #5, "Bergeronnete" (by Adam De La Halle), for example, the editor has preserved the original phrases of the dialogue between Robin and Marion, but he has used an entirely different text and substituted two groups (or a solo/tutti) for the two lovers. You may add melody instruments to each group; plucked strings for one and recorders for the other, perhaps; and supply each with its own percussion section heightening the differences in texture between the two. Perhaps you would then want to add a unifying sound throughout, such as a large drum. Incidentally, excerpts from the play of Robin and Marion appear in the second volume, *Minstrels*. If your class wishes, they could invent a new dialogue between the two lovers and find a place for "Bergeronnete" in the play.

Another charming little piece from *Troubadors* is #15, "Quand Je Voi." An instrumental version of this was performed by David Munroe in his excellent album, "Instruments of the Middle Ages and Renaissance" (Angel #SLS 988). He plays it on a gemshorn and is accompanied by a lute playing a drone. Mr. Munroe has added some embellishments here and there to this "simple, neat, and economically structured" tune (it has a range of a fifth), and some of your students may wish to try their hands at embellishing it. The piece is a wonderful one for recorder classes on a beginning level if you transpose it up a minor third. (Its original setting was down a major third from the one which appears in this book.)

There are two major problems with the book. One is the editor's penchant for sharp key signatures, a major annoyance for beginning recorder students. One can easily transpose for use with diatonic Orff instruments and recorders, but why is this necessary when the original settings, listed in the back of the book, are generally quite appropriate for both recorder and bar instrument? The other problem is the texts. Scrutinize them carefully; they have been written for English school children and some require translation into American. An example: a refrain which goes, "Hey, you ass, heigh ho!"

All in all, this book provides an excellent introduction to Medieval music. It is full of modal sounds. *Orientis Partibus* (better known to me as "The Friendly Beasts") is presented as a mixolydian tune and then, in a three part version, in the major mode, as most of us know it. It would be interesting to teach the mixolydian version first, then the major, and combine the two in performing the piece.

There are many resources in *Troubadors*. It is a valuable little volume to add to your library and to your repertoire as well.

Barbara Duey
Lakewood, Colorado

FOUR PSALM SETTINGS for Treble Voices and Orff Instruments, Sue Ellen Page, Music for Children, Schott 1978

Psalms are for singing and playing! And what better texts can be used with music in the church? There is something very poetic and understandable to children about these translations from the Jerusalem Bible: "When I'm in trouble, I call on Yahweh and he answers me," or "I thank You, Yahweh, with all my heart." "Yahweh" flows so musically and is so easy to sing.

Each psalm in this set of four is brief, and it is suggested that they be used together, possibly with scripture and poetry readings between, and with interpretive movement as well. Even separately they would prove an effective addition to a worship service.

There is a variety in meter, in mode, in voicing, (canon, question-answer, unison, and two-part), as well as imagination in instrumentation.

I, for one, welcome this contribution to the many church musicians who are eagerly getting into Orff.

Betty Ann Ramseth

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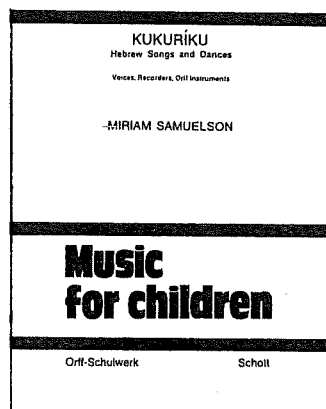
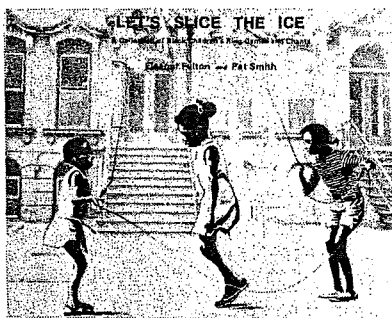
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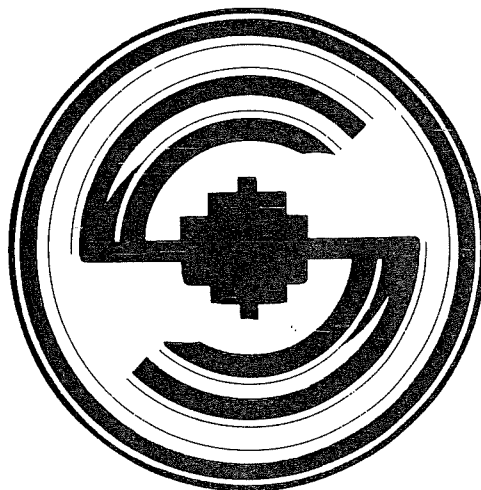
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