

# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



*Frances Grace Scott*  
1979

# THE ORFF ECHO

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Brasstown, N.C. 28902  
Maydelle Meier, Advertising Manager  
8213 Dellwood NE, Albuquerque, NM 87110

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Peg Van Haaren,  
2465 Donald, Redford Township, MI 48239

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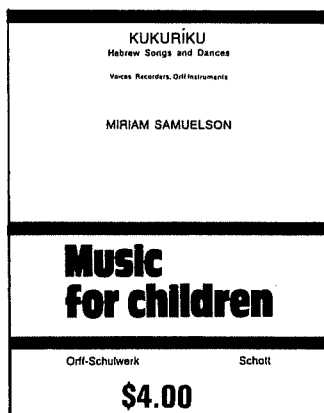
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## Recommendations for Summer Training Courses in Orff-Schulwerk

*The AOSA national board, at the February meeting, accepted a statement on criteria and recommendations for summer training courses, as prepared by the Higher Education Committee. Inasmuch as these recommendations are only now being made public, they could not have affected planning for 1979 summer courses; it is hoped, however, that they will be useful in subsequent years.*

April 1979

An Open Letter to Persons Seeking Information on Orff-Schulwerk Summer Training Courses:

The Executive Headquarters of the American Orff-Schulwerk Association receives numerous inquiries for information about Orff training and the certification process. Because of this interest on the part of so many people, the Higher Education Committee of the National Board has been asked to suggest some criteria by which interested persons may evaluate a particular course offering. AOSA as an organization is not in the business of deciding who is a competently trained Orff teacher. We feel, however, that it is proper to suggest an amount of training deemed an acceptable minimum for a teacher seeking a position requiring an Orff background.

The present three-level courses offered by various colleges and universities have proven to be a practical and acceptable framework for such training. These courses, usually offered during the summer months, have been developed primarily for teachers actively in service and are designed to be taken over a three-year span. This kind of commitment on the part of the teacher allows for intensive study during the summer while using the intervening year for practical application and assimilation of the material. (Some institutions do now offer comparable training as a part of the regular academic year, in both graduate and undergraduate programs.)

Many colleges and universities have been helpful in promoting the growing interest in the Orff movement through their introductory workshops and courses. These offerings vary greatly in content, emphasis, and faculty. Teachers who have participated in these introductory workshops, lasting from one day to a week, have become excited enough about the approach to seek more intensive training. In contrast, the emphasis of a certification program is to present a sound theoretical and sequential approach to the Schulwerk; it should be taught by a comprehensive staff of Orff teachers with a recognized reputation in the field.

*Continued on page 7, col. 1*

# How the Orff-Instruments Came into Being

Carl Orff

Translated and condensed by  
Margaret Murray

In the autumn of 1926 Orff was introduced to two Swedish sisters who worked with puppets and who had heard, through a mutual friend, of his experiments with percussion improvisation with the students at the Guntherschule in Munich. They visited the school and in turn invited him to visit them in the Wagnerstrasse in the Schwabing district of Munich. There, in a large, tumble-down studio they had built a theatre, and everything, from the hand-carved puppets to the way the scenery was arranged was absolutely novel, full of imagination, and in its way convincing. The only essential thing that was lacking was suitable music, and this they had not yet found. A friend's attempts at an improvised accompaniment on a violin were touching but somewhat helpless. Now that the sisters had heard and seen the percussion ensemble at the Guntherschule they were filled with new plans, and Orff felt that some work with them would produce interesting results.

After an improvised performance of a legend and a fairy tale, a long discussion ensued in which Orff discovered that the sisters had travelled far. They had witnessed Chinese as well as Japanese shadow plays, with their unusual small orchestra, and had several photographs to show. They were also able to talk about Gamelan orchestras, and felt that the xylophone was particularly appropriate for the puppet theatre. This reminded Orff of his earlier childhood experiments when he enacted Maeterlinck's "Death of Tintagiles", and of how a small Chinese drum was the source of inspiration for the whole scene. Orff finally left the studio promising to come again, perhaps next time with a small percussion group from the school; and the sisters in their turn promised him that through their Oriental connections they would try to procure for him a Gamelan xylophone.

After some weeks, Orff received a parcel. To his amazement it contained a large African xylophone, a marimba such as those he had seen in collections but had never had the opportunity to play, let alone possess. The only clue to the sender was a note inside - "Greetings from Africa. Lycka till!" (Swedish for "Good Luck!"). Orff's attempts to contact the Swedish sisters and thank them proved fruitless. He heard from the friend who introduced them that because of a severe illness that had overcome the older sister, they had returned to Sweden and had left no forwarding address. He never heard from them again.

Orff was fascinated by this new world of sound and spent long hours experimenting and improvising on his new African xylophone, using various types of beaters in

all possible ways: long quiet tremolos, using two beaters in each hand, single and double glissandi. All at once he had found the instrument he needed for further extension of his educational ideas and for his dance orchestra. It would supply those resonances that had previously been missing, and upon it melodies and ostinati of all kinds could be built. As he looked back at the earlier percussion experiments they seemed like skeleton sketches that would only now have some meaning.

The xylophone is one of the oldest melody instruments and was widespread throughout Asia and Africa, whence it travelled to South America, primitive forms giving way to those with box-resonators. Some of the primitive forms probably found their way to Europe in the 16th century, through wandering musicians. In contrast to the non-European xylophones, its development in Europe was limited, and not until the 19th century, in a version called a four-row xylophone\*\* did it make a temporary appearance as an orchestral instrument. In more recent times the American model has appeared, with its piano keyboard arrangement and amplification by means of resonators, and with it the development of the western form of the xylophone has reached a conclusive stage for the time being.

In 1889 Debussy came into contact with the music of the far east through the World Exhibition in Paris. To this exhibition came theatres and exotic orchestras from China, India and Java. Debussy is known to have been fascinated by these sounds, and particularly by the Gamelan orchestra. According to Heinrich Strobel, Debussy considered that in comparison with the refined and blended sound of this orchestra the percussion instruments of the cultured European orchestra only produced the barbaric noise of a circus.

The Gamelan music of Indonesia, with its polyrhythms and polyphony can be considered as the peak of achievement for a non-European music culture, and is from a certain viewpoint an equal counterpart to western art music, looking back as it does over hundreds of years' history. Even when only considered visually, this orchestra from the east, with its instruments that have a cultish and magical meaning, leaves behind an overwhelming impression.

In spite of the profound and directional influence of the sound of the Gamelan orchestra upon Debussy, he never used such an instrument in any of his works. For Orff, an experience no less weighty for him was intended. It was the sound of one single instrument, the marimba. This African xylophone

*Continued on page 17, col. 1*

# GUIDEPOSTS RATIONALE

by Annabelle Joseph

The late 1970's have produced two new battle cries in education: "Back to Basics", and "All the Arts for Every Child". Although these slogans appear to be contradictory, in essence they are complementary. Unfortunately, many educators have used the "Back to Basics" cry as an excuse to divert money from arts programs into programs emphasizing basic skills. These basic skills are generally regarded as reading and writing and essential for communication of thought and experience.

Symbolic codification of thought and experience is pre-requisite to communication. This symbolism can be in word form or in art form. Each is a valid and necessary means of communication and each represents thought processes. Our society has stressed communication in word symbols. However, if equal emphasis were placed on the use and interpretation of artistic communication, we might enhance creative and innovative thinking, devise new ways of problem solving, and broaden our knowledge and skills in all areas of human endeavor. "What makes art so important is that it embodies and unites affective and cognitive experiences and responses."<sup>1</sup>

Education aimed at integrating thought, feeling and action should be fundamental. Eurhythmics is based on this concept. It begins with education in rhythm, the life-force in nature, man and art. Rhythm is movement. It can be heard, sensed (neuro-muscularly) and seen. Realizing this, Emile Jaques-Dalcroze, a Swiss musician and educator who lived from 1865 to 1950, developed an approach to music education that begins with education in rhythm. The aims of eurhythmics are to activate a feeling for music (music in the Greek sense including music, dance and drama), to create a sense of order and balance, and to develop the imagination.

A eurhythmics approach to music learning combines cognitive, affective and psychomotor behaviors. Because music is an aural art, listening skills are stressed. Listening is essential to cognitive development. However, perceiving and responding to the expressiveness of music goes beyond cognitive behavior into the realm of affect. Psychomotor skills are used to demonstrate rhythmic, melodic and harmonic movement, as well as form and dynamics in music.

Child psychologists emphasize the value of movement experience for intellectual development.

"A prerequisite of the ability to think is the construction of internal representations of external events. The processes involved in organizing and structuring perceptual information into sensimotor schemata are invaluable aids to higher mental processes."<sup>2</sup>

Eurhythmics is a three-fold program consisting of rhythmic movement, ear-training (the development of inner hearing) and improvisation. In addition to an increased un-

derstanding and appreciation of music, the listening, thinking and motor skills that are developed are immediately transferable to other disciplines. Another benefit is the self-control, self-motivation, and self-discipline experienced in a eurhythmics classroom. Educators bemoan the lack of these characteristics in students. They fail to recognize that these characteristics are present in people working in the arts. Training in eurhythmics heightens sensitivity to aural, visual, and motor cues making it basic preparation for the study of all the arts.

<sup>1</sup>Charles Sliberman, *The Open Classroom Reader* (New York, Random House, 1973) p. 750.

<sup>2</sup>Lindsay and Norman, *Human Information Processing* (New York, Academic Press, 1972) p. 495.

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## LETTER

Ms. Lillian Yaross  
Vice-President  
American Orff-Schulwerk Assoc.

Dear Lillian:

We thank **you!** We enjoyed the Orff-Schulwerk Conference so much. We enjoyed being there, we enjoyed very deeply the children with whom we were privileged to work, we enjoyed just being mixed in with all the Orff people.

You are a sun-filled group and it is so refreshing to be with this lightness. To be with that imaginativeness, and the friendliness!

You treated us so well, and that in itself sets the stage for a warmly humanistic meeting with the participants.

It all felt right and blessed. There is a lovely Sufi story about the time, the place, the people, and the skills. When all are right, and only when, then special things can happen. Well, that was the place, and it was the time - and the people all seemed right, children and adults. Then if you put together everyone's skills, everyone who was there: the children's listening skills, the skills of their music teacher, Catherine Boackle, the skills we had to show, and the skills in all the people there, their maturity and earnestness, their know-how, this affected their attention, their reception. It all added together. It felt very real to us, and that was deeply satisfying.

Thank you again. Our warmest good wishes for 1979.

Sincerely,  
Carol and Clive Robbins

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# The Integrated Curriculum: Orff Schulwerk and Math

Lorna Parker

New South Wales, Australia

## INTRODUCTION

Curriculum Studies have been given much prominence in N.S.W. in recent years, both in terms of the integrated curriculum and, more typically, the school-based curriculum. Both of these aspects should find favor with those of us who embrace the Orff approach, as self-determination in curriculum development enables the inclusion of Orff-Schulwerk for the benefit of the children.

Little lends itself so well as OSW (the abbreviation for Orff Schulwerk used hereinafter in this article) to the integration of subjects almost across the board at pre-secondary level and to not inconsiderable possibilities in the secondary field. There follow some examples of subject integration in relation to OSW, though this is of course by no means an exhaustive list.

**Reading.** Skill development, esp. rhythmic awareness, auditory discrimination and recall, sequential memory, etc.

**Oral Communication Skills.** Speech activities, speech rhythms, dramatic extension work, emotional representation, etc.

**Symbolic Language.** Graphic notation, traditional notation, body percussion scores, etc.

**Vocabulary Development.** Wealth of language experience in connection with musical description, eg. mood, tone, dynamics, etc., and also in relation to movement quality.

**Creative Writing.** Song making, poems, stories and narrations for group activities.

**Environmental Studies.** Wealth of song/dance material related to flora and fauna, Australian and international heritage, history, etc. Opportunity for creating speech/song/dance/drama arrangements of almost any subject encountered.

**Rote Learning.** eg. spelling lists. Speech and body percussion techniques employed in OSW can make rote learning more acceptable to children.

**Physical Education.** Good gymnastics and Dance programs overlap extensively with OSW which can add the strand of creativity and sensitivity which they sometimes lack.

**Emotional/Social Development.** Possibly the most neglected area of the school curriculum OSW activities have so much to offer here; cooperation (ensemble work), awareness of others (esp. movement), self-image (successful participation for every individual), development of initiative and creativity (OSW continually seeks contributions from the child), and the experience of the enjoyment and satisfaction which should come from participation in OSW.

## THE INTEGRATION OF MATH

But what about OSW and Math? We have seen in previous bulletins how OSW can be used in the development of number awareness and correspondence with the less able child ("Aspects" p. 35), but can we carry creative music education any further into the math program at the pre-secondary level?

There follow a few practical examples of math/music integration for your consideration. They are not artificially created to prove a point, but actual working examples which have arisen spontaneously out of the suitability of these two aspects of the curriculum to integrate. Each teacher's good sense will establish to which age group these are appropriate and how they can be modified for other age groups. These examples, of course, only scratch the surface of the possibilities.

## MOVEMENT GAMES

(Large room, hall or playground space required; no furniture, books etc. needed.)

1. Moving round the area to the beat of eg. the tambour. When tambour stops, teacher calls a number. Children form groups of that number as quickly as possible. Variation: teacher calls eg. "Twelve divided by four" or "The square root of sixteen."
2. Similar to above, but using two instruments, eg. claves and tambourine. Any response after claves must be an even number, after tambourine an odd. Teacher calls eg. "Next less than Seven". Children would group in six after claves, five after tambourine.
3. To aid the understanding of factors, have children make groups of eg. twelve. How many smaller equal groups can you make? Should discover 12 groups of 1, 6 groups of 2, 4 groups of 3, 3 groups of 4 and 2 groups of 6. Make a dance where each of the smaller groupings is used, ending with a movement of the twelve group.
4. Miss Mary Mack. Increase number of repeats as song progresses.  
i.e. Miss Mary Mack, Mack Mack (3)  
All dressed in black, black, black,  
black (4)  
With silver buttons, etc. (5)

Keep body percussion and movement going. Make sure children sing words and don't just count. Find out afterwards how they keep up. Are they mentally counting, or do they have some visual reference set in their minds?

## CLASSROOM ACTIVITIES

Can be done in an ordinary classroom sitting at desks if necessary.

1. Multiplication Tables. If your children still chant tables, brighten the process a little. Add a simple Body percussion ostinato to the table, and/or chant with minor third interval or simple melody.

Add a speech ostinato from a small group, eg. "We know our Tables" or "Mathematics, Mathematics" etc: Try a table in four part canon. Decide when each part will begin. Can the children work out eg. what number part 3 will be up to when part 1 finishes?

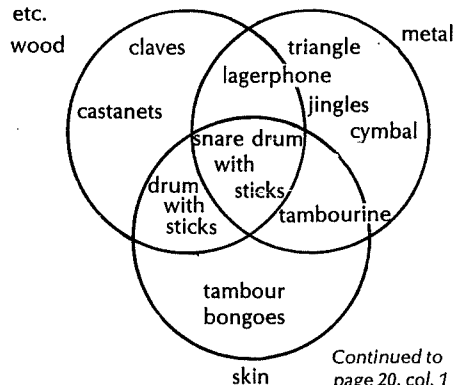
2. For those who don't chant tables but still have to teach multiplication facts: Class chants slowly from eg. 1 to 60. Rhythm may be established with help of gentle body percussion accompaniment. Small group has triangles, another small group has claves. Triangles play on every number in the three times table, claves play on 4X. Do they ever play together? Why? What do we notice about the numbers on which the instruments coincide? A relatively painless way of introducing the twelve times table.

P.S. If they have to follow something to help them remember the products as they play the instruments, give them a hundred squares colored in at each three, four or whatever rather than a written table. A follow-up activity can be to color the number square with both sets of products, eg. if all the threes are yellow and all the fours blue, they will finish up with the twelve times table neatly colored green!

## SETS

Instruments can be used like almost everything else to give experience in set naming, qualifications for inclusion in a set and all the other classification skills.

Also, try grouping all your non-melodic percussion instruments into wood, metal and skin. The part which produces the *sound* is the deciding factor. Children should soon discover that eg. tambourine belongs in metal and skin, and a Venn diagram with intersection sets can be drawn or set out in Hoops, etc.



Continued to  
page 20, col. 1

## Planning with Purpose

Jacobeth Postl

Welcome, new Orff members! Ten years after the founding of the AOSA, and twenty-five years after the completion of the five books of the Schulwerk (spring, 1954), we are still greeting new enthusiasts and members. Let's take a few minutes to reflect on some issues that have been of concern to me over these last years even as we have changed the face of music education in many ways and places.

You "Orffites" have experienced the joy and stimulus of making music the 'Orff way'. The philosophy is so well stated in the Introduction to Guidelines I: "In their spontaneous play, children become totally involved in rhythmic movement, speech play, and chant. In the Orff approach the development from play through the exploration of musical elements to musical understanding is carefully sequenced. The emphasis is on process rather than performance." ... "on playing with the materials of music as a child plays with blocks, using the same basic materials to construct a multitude of forms. It is music education from the composer's point of view." Further on it says, "These guidelines define process, concept development, and evaluation".

Hopefully you have found all this to be true from workshops and certification courses you have taken: you have seen how ideas unfold and skills develop. Above all, you are convinced that this grappling with the materials of music fosters better understanding. Without a doubt you have transmitted a new excitement to your music classes, and dramatically reversed many attitudes about music among the children in your school. Perhaps you've even rivalled the P.E. department in public relations, and convinced some classroom teachers that your musical activities, particularly speech and movement, are a great help both in academic areas and in the developmental growth of the children.\*

The range of materials and means of working are so great in the Orff approach as to invite confusion, sometimes even chaos. The guidelines were developed to bring a definition to this wealth of possibilities, to give teachers minimal musical boundaries within which to measure their own understanding and from which to move to new horizons. Next must come the translation of this understanding into clear planning for the children. It is not how many 'super' sessions we set up that is important. Rather, the musical discoveries we help children make their own, through our purposeful planning. It is not enough to regurgitate the latest workshop materials, exciting and meaningful as they may be, - onto your classes the following week, unless the materials fit into your plans. Do they illuminate and enhance concepts with which you are now working? Do

they spur some creative ideas, or develop needed skills? Do you know where you are, and where you've been? If YOU don't, the children surely won't! While it may not be necessary to theorize, summarize and synthesize after each session, periodic pauses for realization and evaluation are essential, or we tend to lose direction, and our pathways zigzag meaninglessly.

What are the stepping stones in a music education from the composer's point of view? Surely we can approach our task from many different avenues and allow for the whole process: discovery, realization, and understanding within the limits of each different group.

What are some courses open to us? We can

- Work conceptually: develop specific concepts through areas of speech/song, movement, and use of instruments, utilizing the Orff process.
- Expand given materials (be they song, poetry, melody, composition, rhyme, movement patterns) through the Orff process; i.e. add dance to melody; orchestrate speech or rhythm pattern; extend song or movement; or combine several of the above possibilities.
- work organically: develop a musical form from an idea, a 'cell', an object, a visual image, etc.
- meet children's developmental needs. Emphasize materials and techniques that are of particular benefit to other areas of learning and skill development.
- offer aesthetic musical experiences on a single unit basis where school organization prevents ongoing development.

Whatever the road, know your purpose!

It is obvious, I'm sure, that each approach includes elements of the others. It is a matter of focus and follow-through that gives clarity and direction. The benefits from the other approaches will prove bonus spill-ins. A planless mixture may be musically stimulating to the students. It is least likely to lead to the extended exploration, realization, and understanding that are our goals. Ultimately, we must 'know' what we discover and feel. Purposeful organization of the process to achieve this end should be our daily planning blueprint.

\*A number of research projects, done in the sixties, have shown a marked increase in musical interest among children taught through the Orff process, but little increase in musical knowledge.

□

"Through music a child enters into a world of beauty, expresses his inmost self, tastes the joy of creating, widens his sympathies, develops his mind, soothes and refines his spirit and adds grace to his body."

—National Child Welfare Association



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### ORFF IN THE WOODS

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Intermediate

July 22-29

Orff Specialists' Seminar

July 29-August 4

Isabel Carley, Director

Brochures on request from Mrs. Carley



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PMal (pr. wood mal. for PT, PF)-	2.40	3.00

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\*FIVE YEAR GUARANTEE\*

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### Recommendations contd.

It is the hope of the Higher Education Committee that by examining the following criteria, prospective students may be guided in evaluating the programs available, and that a decision can then be made to participate in the course best suited to their needs and schedules.

### Criteria for Summer Certification Courses

**1. Course Content:** The content of each level is to be based on AOSA guidelines; provision is made therein for evaluation of the participants' work in several areas.

**2. Length of Course:** Workshop certification courses should be a **minimum** of two weeks in length for each of the three levels. A minimum of sixty hours of work for each participant should be required.

**3. Number of Contact Hours in Basic Orff:** The contact hours in basic Orff training are extremely important. In a two-week course meeting five days per week, six hours per day, a possible division would be four hours of basic Orff, one hour of recorder and one hour of movement. Another division over the total two week period might be forty hours devoted to Orff process and twenty hours to movement, recorder, and special sessions in percussion or other related disciplines.

In a three-week course with a five-hour working day, the time could be divided into sessions of three hours for basic Orff and one hour each for recorder and movement.

Any amount of time above the recommended sixty contact hours can be considered a bonus for the participant.

**4. Number of staff:** While the number of instructors for a concentrated certification course may vary, a better course often results from having separate teachers for movement, recorder, and basic Orff process. Participants then have the advantage of working with at least three specialists. Another valuable addition is having special teachers for percussion and vocal technique.

**5. Faculty background:** Faculty qualifications should indicate extensive preparation in recognized Orff-Schulwerk training courses and a recognized reputation in the field. Experience should include work with children as well as with adults. It is important that specialists in movement, recorder, percussion, vocal technique, etc. also have a working knowledge of the Orff approach since the incorporation of these skills within the broader context of that process is crucial.

**6. Evaluation:** Evaluation of each participant is based on these factors: A. Active, daily participation. B. Skill development in all areas. C. Written assignments.

Participation in a Level II course assumes successful completion of a Level I certification course. Any exception must be verified by an examination based on the guidelines. Participation in a Level III course assumes successful completion of both Levels I and II.

Again, any exceptions must be verified by examination.

It is important to note that credit for certification is granted by the individual institutions offering the courses. Certification is not granted by the American Orff-Schulwerk Association; AOSA does, however, publish the guidelines upon which the courses and the subsequent individual evaluations are based.

Higher Education Committee: Nancy Ferguson, Jan Rapley, William Young, Lillian Yaross, Millie Burnett, Chairperson.

### "Something Old and Something New"

The Past President's Plan has undergone some changes which should be of special interest to new chapters. At the February AOSA national board meeting the following recommendations were made and approved:


- (1) Plan I will continue to be available to chapters (with 80% national membership) that have been chartered for three or more years.
- (2) A new Plan II is now available to chapters for two years following their chartering. Any new chapter may apply following receipt of the Annual Report, after July 1, and upon verification of compliance with the National Constitution.
- (3) Both plans provide the services of a Past President of the chapter's choice for full day workshops. Applications will be handled on a first come - first serve basis. These plans were created so that National could be of greater service to chapters, so please take advantage of them!

For further information, write Executive Headquarters.

Carol King

### 1982 CONFERENCE?

We need an invitation for our national conference in 1982, preferably in the middle west, since our next three conferences will be in Phoenix, Pittsburgh, and San Antonio.



**Dalcroze Workshop**


The 1979  
NATIONAL  
DALCROZE CONFERENCE  
of the  
DALCROZE SOCIETY  
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at  
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NATIONAL AND  
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JUNE 18-22, 1979

For Further Information contact:  
John Stevenson  
Ithaca College  
Dept. of Music  
Ithaca, NY 14850

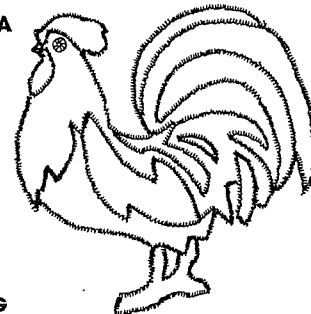


### COCK-A-DOODLE TUNES

BY KONNIE K. SALIBA

A collection of Appalachian and country folk songs with dances and Orff orchestrations.

- OLD BLUE
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- HOP-A-DOODLE
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## IN MEMORIAM

by Sister Eloise McCormick



Left to right: Patti Schleistett, Dr. Paul Cummins, Dr. Herbert Zipper, Sister Eloise McCormick, S.P., Millie Burnett, Mary Ann Cummins, Gloria Hamm, Hedy Holt, Harlan Hamm Jr., Dean Grant Beglarian.

The special bond that unites Orff people prompted members of LACAOA (Los Angeles Chapter) to memorialize a most gracious and gifted lady and the beloved wife of Dr. Herbert Zipper, Trudl Dubsky Zipper, who died of cancer in 1976. The chapter arranged to have a tree planted in her honor on the USC campus where Dr. Zipper, one of the earliest and most enthusiastic promoters of Schulwerk, is presently Project Director of the School of Performing Arts.

Dr. Zipper chose the location and the species of tree, a Canary Island pine. Its graceful branches seem to form an arabesque as if acknowledging the one who began a career in dance as a ballerina in Vienna and spanned several continents at her husband's side, always devoted to the art and joy of the dance.

On a Sunday in November at high noon, on a quiet campus, board members gathered

for the tree planting ceremony with Dr. Herbert Zipper, his sister, Hedy Holt, and other invited guests, including Dean Grant Beglarian. Afterwards everyone met for conversation at a champagne buffet brunch served in a nearby music room.

For the occasion, Dr. Paul Cummins, husband of chapter founding-member, Mary Ann Cummins, wrote this beautiful poem which he read at the ceremony:

*For Trudl we plant a tree,  
A gesture, a way of saying  
"We do not forget."  
Passionate Souls,  
Reach, like the roots of trees,  
Into the soil of our lives  
And branch out  
Into the timeless corners of the heart  
Where memories and visions join  
Where tears and laughter are one  
Where life is truly lived.*

## Two Short Tales

Each summer Memphis State University offers a 2 week course in Orff Schulwerk, a music curriculum for children, for music teachers. Jos Wuytack was to open last summer's session at Memphis State with one of his canons, which the teachers would perform.

I was busy helping him set up the classroom, and my 4 year old daughter, Perri, was busy following Jos. She followed him to the auditorium where he was writing music on the board.

*'What are you writing?'*, she asked.

*'Music.'*, he replied.

*She looked a bit longer, then noted, 'I don't hear anything.'*

M. Campbell Dugard

Memphis, Tennessee 38116

Mrs. Friesel's second graders were sitting on the floor of the music room working on a musical story of Santa and his toy shop. After identifying the characters and planning how we would act the story out, we were choosing instruments which best represented the characters.

Ann, a bright-eyed, sociable little girl, the daughter of the busiest pediatrician in our town, raised her hand excitedly to suggest an instrument. Pointing toward the alto xylophone she said:

*"I know a good instrument for the dancing dolls, Mrs. Boshkoff."*

*"What is it, Ann?"* I asked, hoping she would identify the instrument correctly and thus reinforce its name for the rest of the class.

## Orff in Higher Education

Patti Schliestett, President, Los Angeles Chapter, reports that Cal State University, Los Angeles, is the only university in California that requires a course in Orff Schulwerk for all candidates for teachers' accreditation. All students (non music majors) must take five music courses. The Orff classes are titled "Musical Creativity-Orff Schulwerk". Students come to the Orff classes having had experience in recorder, autoharp, and general techniques in teaching music in the classroom.

The School of Music, University of North Carolina at Greensboro announces two summer workshops focusing on Orff-Schulwerk. Workshop 1 will be held June 18-22 and Workshop 2 will follow during the week of June 25-29, 1979. Orff certification for Level I will be awarded to those completing both workshops and certification requirements. Graduate credit will also be offered on the basis of 1 semester hour for each week.

Konnie Saliba, an Assistant Professor of Music Education at Memphis State University will serve as instructor for both workshops.

### THE NATIONAL DALCROZE WORKSHOP-CONFERENCE — Ithaca College, New York

This workshop, co-sponsored by the National Dalcroze Society of America, is designed to give a personal experience in the Dalcroze Approach. Offered from June 18-22, it will be coordinated by John R. Stevenson and 12 to 14 internationally recognized authorities in Dalcroze studies will be offered. Beginning, intermediate, and advanced classes will be held daily in Eurhythmics, Solfege, Improvisation and Eutony. The regular Dalcroze Studies Summer Institute will be held from July 16 through August 10. Contact: Lee Moss.

An Orff Specialists' Seminar will be offered at the Folk School in Brasstown, N.C. under the direction of Isabel McNeill Carley July 29-August 4. The emphasis this summer will be on improvisation, recorder pedagogy and repertoire, voice, and Folk dancing. Students will also take turns leading sessions of special interest to them, and time will be reserved for discussion and sharing.

*"You know,"* Ann said triumphantly, *"that Ilosone!"*

*(Ilosone, of course, is an antibiotic often used for the treatment of upper respiratory illnesses in children.)*

Ruth Boshkoff,  
Bloomington, Indiana

□

Are you or your Orff friends doing astounding things within the movement? Please let me put your name in print for the inspiration of your colleagues. Send news to Elizabeth Nichols.

# SPECIAL CELEBRATION

## Coming Together Through Music

### Integration of Hearing and Hearing-Impaired Children

Cindy Campbell  
Montreal, Canada

In recent years, increasing numbers of handicapped children have been integrated into school systems, and many teachers are faced with unfamiliar problems, often without adequate preparation. I too work in integrated classes, but as a teacher at the Montreal Oral School for the Deaf (M.O.S.D.)

My background is based in dance: an undergraduate degree in ballet from Indiana University, study of modern and jazz dance in New York and St. Louis, a present interest in folk and historical dance. An M. S. in education of the deaf from Washington University led to classroom teaching at Central Institute for the Deaf in St. Louis, then the Montreal Oral School. I now divide my time between two roles at M.O.S.D.; music teacher and integration officer. (One of my main responsibilities in the latter role is tutoring children who are integrated into regular classes full-time.) During the past ten years, I've taken several workshops in Orff Schulwerk as well as twice studying at the Orff Institute in Salzburg as a member of the Special Course.

The term "integration" as used in this article refers to having handicapped and normal children together in classes (e.g., math, music) or social situations (lunch, playground, etc.) The handicap I'll be discussing is "hearing impairment," a term I prefer to "deafness" because it describes hearing losses from moderate to profound. "Deafness" for many people means no hearing at all, which is rarely the case.

M.O.S.D. has no building of its own. Instead, classroom and office space is rented in a number of schools in the public system. This is done primarily so our children can be integrated according to their needs and capabilities without having too many hearing-impaired children in any one class.

There are approximately 150 children on our roll. One third of them are fully integrated in regular classes and are seen by an integration officer for additional help (e.g., in language arts.)

Another one third of our population are in contained classes with members of our staff. These children are with hearing children mainly during lunch, gym, music, and art. The remaining children in our school are integrated to varying degrees and in different ways.

The problem of communication, especially during discussions, is usually intensified as a group grows in size. Except when working on tasks in small groups, we sit in one large circle so that all of us can see everyone else. When the room is equipped for amplification, as is the case for most classes, I wear a microphone. The hearing-impaired children wear hearing aids, most of which can pick up the signal from my microphone as well as the microphones in their own aids. It is natural for



teachers to repeat and paraphrase what the students say, and this is particularly helpful here. Though the language can be simplified a bit, it **must** be kept natural for the sake of all the children. The same is true of speech itself. Exaggerated lip movement, unnaturally slow speech, and inappropriate rhythm make comprehension more difficult for everyone.

Music activities encompass instrumental work (including recorder for many groups), the use of the voice (e. g., singing games), and movement (e. g., folk dancing, improvisation.) To make these general ideas clearer and to underline the importance of approaching each group and each child on an individual basis, here are examples of lessons with two different groups of children.

The children in Sally Hubbard's contained class were 6 to 8 years old, and the range of hearing loss was from moderate to profound. Four hearing first-graders joined us for music, and Sally was able to participate in most of the lessons and make many helpful observations and suggestions. The children were cheerful, relaxed, cooperative.

This lesson began with recorder, like the previous four lessons. There had been some over-blowing, which seemed to be helped by relaxed vocalizing. We all walked as we sang our own notes on "ah," then with humming. This vocal openness was transferred to recorder with no holes covered for the moment. When we were sitting in a circle again, we reviewed the fingerings for B and A and added that for G. Tonguing a rhythmic pattern with recorders resting on our chins helped their awareness of articulation when the same pattern was actually played. Not all were quite ready for the coordination involved in playing recorder, yet they all wanted to be part of this activity. Attitudes were positive, and there seemed to be no frustration about this.

The previous week, we had learned the singing game "Old King Glory". It had been done orally, looking up "king" and "mountain" in a picture dictionary to make sure all

the children understood the context of the song. We had sung it a few times and then gone right into the game with me leading it. In this lesson, the text was on the board, but with a few words omitted ("high," "sky," "follow.") We read through the text together, and I wrote in the missing words as they said them. After reviewing the song and the game orally, Paul began the game.

The final activity focused on nonpitched percussion (triangles, claves, woodblocks, sleigh bells, a suspended cymbal, maracas) and involved playing, listening, categorizing.

1. All had the opportunity to explore possibilities of three different instruments.
2. The group listened as each played an instrument in turn, first freely, then with only one impulse. We became more aware of characteristic sounds of the instruments, the limitations and challenges of each.
3. There was time for several volunteers to group the instruments, and their ideas for categorizing appeared to be on the basis of numbers, shapes, and visual patterns.

This kind of activity has led to interesting discussions of what **they** hear and see and think is important, as well as movement response to a variety of sounds, accompaniment for movement, and use of graphics.

In this class, music provided the focal point for some hearing-impaired and hearing children to come together in an unself-conscious way. Through working and playing together, they came to know one another as individuals, and this extended to interaction on the playground and some shared field trips. Through the four hearing kids, who came regularly all year, we were able to include other classes in the school in some of our activities, such as the visit of a piper from the Black Watch Regiment. But we remained a small enough class that communication was relaxed and the atmosphere free.

Sally and I also gained a fresh perspective on these children through observing their interaction within a slightly larger group.

In another situation, Judy Hazlett, a teacher from a public school, and Arlene Nash, a teacher on the M.O.S.D. staff, worked as a team in a regular grade four. There were 28 hearing kids and 6 hearing-impaired with losses that ranged from severe to profound. For music, I divided the class into two groups, each of which included 3 of the hearing-impaired. Both teachers were interested in music, and one of them was often with us during the lessons. In this class, many of the advantages of integration were offset somewhat by some fundamental difficulties. The size of

## Special Celebration contd.

each group (17) contributed to communication problems. But more pertinent I believe was the lack of experience on the part of most of the hearing children. Few of them had been in music classes before this year, and certainly not any involving movement or improvisation. And they were not used to contributing as individuals to a group project. They lacked both the musical and social skills, and this led to self-conscious acting-out; roughhousing, poor attention, high noise level.

Because many of these kids enjoyed singing, I planned a lesson with all activities centered around songs, with quick pacing and little talk. I began with a short, simple round ("Lady Come"), and with Arlene there, it was easily and quickly done in two parts. It was a new experience for almost all of them and one they enjoyed.



For the next activity, I chose "My Mother Works at the Bakery" from Maureen Kenney's *Circle Round the Zero*. I felt the words and actions would appeal to them, and I was pleased to see several kids writing down the words afterwards. The clap pattern was a challenge for all of us and beyond some at this point. But most important, it was funny and fun.

I went directly into the singing game "Circle Round the Zero" from the same collection, singing it once and beginning the game without explanation or time for anyone to be distracted. It has been requested in most lessons since then.

What about the hearing-impaired students in this situation? All of them had had four or five years of music in our school. They were subdued by the boisterous behavior of some of the hearing children but did not become part of it. However, they could become part of the general enthusiasm for the singing activities because most of them involved actions and movement. As the lessons settled down more, I was able to spend more time introducing songs and working on the words more thoroughly with the written form. We eventually began adding instrumental work and more varied movement to the lesson, and some regrouping of the class also helped.

There are many possibilities in scheduling,

grouping, and activities to try out and to learn from. Aside from those basic considerations, here are some general suggestions for working with hearing-impaired children:

1. Take advantage of available resources to learn more about hearing, deafness, and hearing aids.
  - a. "Getting Through", a record produced by Zenith Radio Corporation, 6501 W. Grand Ave., Chicago, Ill. 60635.
  - b. *Mainstream Education for Hearing Impaired Children and Youth*, edited by Gary W. Nix, Grune and Stratton, New York, 1976.
  - c. Talk with specialists in this field such as audiologists and teachers.
2. Find out more about the particular children you are working with. Talk with their teachers, observe them in various situations, talk with the children themselves.
3. Use a buddy system in which a hearing

child is paired with a child with a hearing loss. This has been done successfully by some teachers I've talked with. My personal preference has been to rely on the attention and independence of the hearing-impaired kids rather than a buddy. I try to establish an attitude of mutual responsibility, and certainly hearing kids need to develop attention and listening skills too. Speaking one at a time so that everyone can see and hear, and making it known when you don't understand are all important in communication.

4. Many classrooms have poor acoustics, making it more difficult for the hearing-impaired to make good use of their residual hearing. A room without carpets and drapes makes sound louder and distorted. If your room can't be furnished with these sound-absorbing materials (perhaps through donations of castoffs), consider art projects such as banners of fairly heavy fabric or decorated egg cartons to cover walls.

I feel it is a positive move when teachers of regular children and those from specialized areas come closer together. Because of our different experiences and backgrounds, we have much to offer each other.

## CHAPTER NEWS

At the Southern Division Music Educators National Conference in Nashville, TN, Feb. 28-Mar. 3, Orff Schulwerk was well represented.

Margaret Dugard, Memphis, brought a demonstration group from Richland Elementary School and presented an excellent Orff model lesson.

Shirley McRae offered a session on Special Education for Music in Elementary Schools.

Magnamusic-Baton had a showcase which was presented by Nancy Ferguson, called "Orff Schulwerk the American Way", showing how to use the American Edition.

Also on the schedule was a showcase called "Let's Take O(r)ff Beyond the Pentatonic Scale! Sing, Dance and Play the Peripole Way!", led by Mary Perry and others.

An Orff-Schulwerk luncheon was arranged by Ginny Gable. Thirty-six attended. It was a time for getting acquainted with new friends and renewing old friendships.

The Arizona Chapter has had two excellent all-day Saturday workshops this school year. In October, Nancy Ferguson served as clinician and in February, Jean Wilmoth. More than a hundred attended each workshop. Arvida Steen will conduct the final workshop in April.

The chapter has received some very good publicity. In January, Grace Nash and Del Bohlmeier were interviewed on KTAR radio for an hour, which climaxed with a demonstration of singing and playing the instruments by Grace, Del and the radio host. In February, KTAR-TV filmed a sixth grade class at Lincoln School with Duane Carr teaching. The segment was well edited and showed Orff at its best.

Vivian Burgmeier was awarded the AMEA General Music Section grant of \$200 to finalize her new operetta, 'The Foolish Giant' which will be premiered at the National Conference.

In addition; the chapter is very busy preparing for the National Conference to be held in Phoenix, November 14-18. Del Bohlmeier is president.

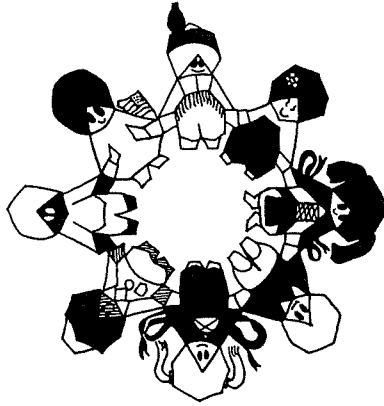
From Marjorie Lawrence comes a report on the Gulf Coast Orff Association. Their impressive workshop calendar for 1978-1979 included Patsy Cargill, Pat Frye, Evelyn Smith, Charlene Watson, Carol King, and Sally Hawkins with the challenge, "Now, isn't that a schedule exciting enough to get you out of bed on four Saturday mornings?"

Nancy Ferguson and Carol King will be guest clinicians for a weekend of Orff co-sponsored by the Evergreen and Portland Chapters March 30 - April 1.

E. Nichols



**NOTICE:** All material intended for chapter, school or personal news *must* be typewritten, double-spaced and submitted to the committee member assigned to those columns, Elizabeth Nichols, School of Music, Ball State University, Muncie, IN 47306



# The World is A Circle.

Presented by  
Brentwood Middle School

Music, dance, and art  
from 10 countries around the world

*By Judy Atkinson, Dan Augenstein,  
and Barbara Maloney*

American Indian legend, Mexican folk dance, African storytelling, comic Australian drama, and a Japanese "Festival of the Dolls" were just a part of the multi-cultural interrelated arts program put together by Brentwood Middle School students in Greeley, Colorado. More than 220 sixth and seventh grade students from Art, Physical Education, and Music classes participated in a program called "The World is a Circle."

Through an interdisciplinary approach, students were able to expand their awareness of the world through experiencing first hand the art, music, customs, and dance of a specific country. The students were divided into ten "country" groups, and each group

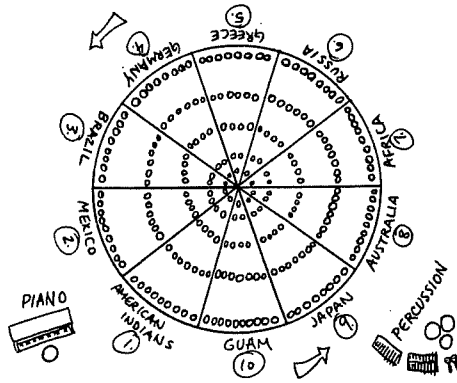
developed a presentation based on material suggested by the teachers. The students were involved in singing, dancing, acting, costume design, make-up, and props for their country. Each group also made a flag and designed a symbol for their country's totem pole.

The beginning and end of the program featured a medley of songs which the entire group sang while doing movement in circles (see diagrams). This was done to piano accompaniment. Each country presentation was accompanied by an Orff percussion ensemble. There was no conductor—the students ran the show!

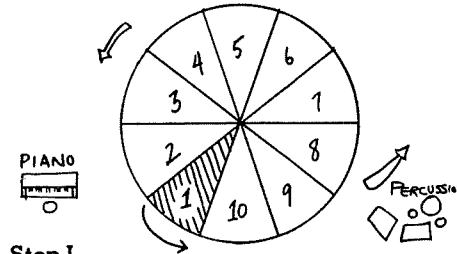
Resource people from the community and audio-visual materials were used to give students background information on each country.

Circle movement between numbers was accomplished by a clock-like sound played by the percussion during which the circle moved in gear-like fashion to the next position (see diagrams steps I, II, III).

**Floor Plan of "The World is a Circle"**



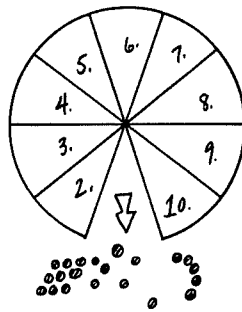
**Floor Plan of Movement**



**Step I.**

- Percussion plays cue for circle to move.
- Circle moves 1/10th of the way around the circle and stops!

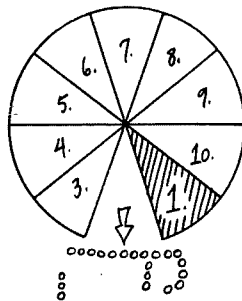
**Floor Plan of Movement**



**Step II**

- Percussion stops playing.
- Group #1 moves out towards audience and performs piece.
- When finished, #1 moves back into circle, percussion plays cue for circle to move 1/10th of the way.

**Floor Plan of Movement**



**Step III**

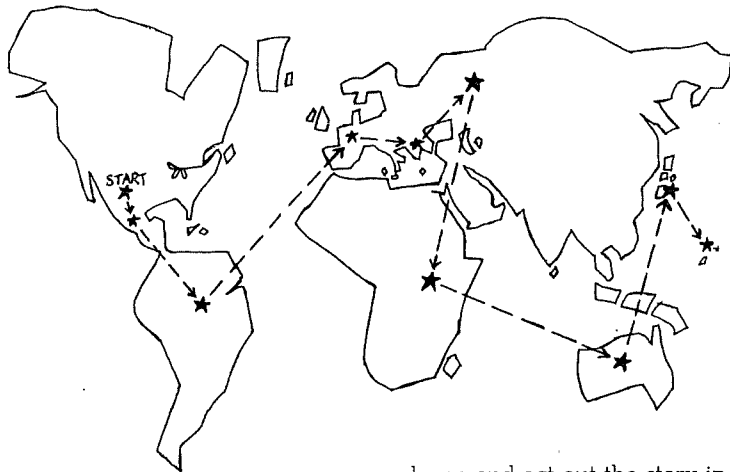
- Circle moves 1/10th of the way around and percussion stops playing.
- Group #2 moves out toward audience and performs.
- When finished, #2 moves back, and so on . . .

**Song Medley**

- "The World is a Circle" —Burt Bacharach
- "I'd Like to Teach the World to Sing" —arr. Hawley
- "Around the World" —Victor Young
- "He's Got the Whole World in his Hands" —Spiritual
- "All Night, All Day" —Spiritual

**Music for Countries:**

- Mexico — "La Raspa" — arranged for percussion by Judy Atkinson
- Brazil — "The Hustle" — arranged by Kay Copley
- Germany — "Polka from Ennstal" — Orff Schulwerk, Vol. III, pg. 95
- Greece — "Miserlow" — arranged by Judy Atkinson
- Russia — "A Dance in the Dorian Mode" —Orff Schulwerk, Vol. IV, pg. 68
- Africa — "I am the Lion" —Neil Diamond — Percussion ensemble and African instruments
- Australia — "Waltzing Matilda"
- Japan — "Kagome, Kagome" — A singing game from Japan — arranged by Judy Atkinson



**Australia**

This group had the unique opportunity of working with Mrs. Nora Taylor who is a native Australian. The fact that the students in this group had such a privilege certainly constitutes an ideal situation. Since the song "Waltzing Matilda" is uniquely associated with Australia, it was chosen as the theme for the Australian presentation. It was decided that the students would sing the song as well as

dance and act out the story in a skit. Mrs. Taylor helped guide and direct the students' ideas, and the result was a rollicking performance complete with props, costumes, scenery. Mrs. Taylor worked with us throughout the entire project. She provided the group recipes and samples of Australian damper, as well as lessons in geography, movies from Australia, and a certain tutorship that other groups did not experience.

**Costumes:**

Girls and Boys: Cowboy-type apparel with jeans, shirts, hats, etc. Other costumes that were appropriate for each of the characters.

Music: "Waltzing Matilda": sung by the entire group using piano accompaniment.

**Africa**

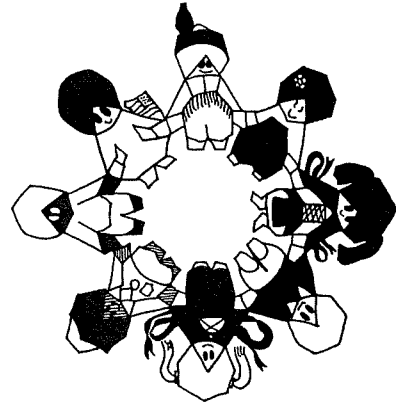
The idea for this group came from a Neil Diamond song, included in his African Suite, called "I Am The Lion". This particular song lent itself nicely to our program, and still gave the students freedom to interpret it according to their needs. An electric guitar was introduced for the strong bass part and played by one of the boys. (This was the only piece of electric equipment used for the actual performance). The song featured the boys telling a folk story of floods, live-stock, and a lion, while the girls sang a lively native chorus and played authentic rhythm instruments.

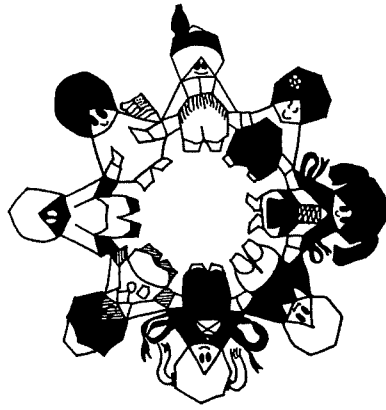
The aggressive lions of the village (the boys) seemed for awhile like meek lambs. It was only after encouragement from the teachers and prodding from the girls that the "lions" came through and did their part for the program.

One of the strongest points of this group was their excitement about the art activities needed for their skit. Really authentic and creative art came from this country in the form of masks, headdresses, and costumes.

**Costumes:**

- Girls: Wrap around tunic style dresses which were tie-dyed and painted to simulate African style. No shoes were worn. Beaded necklaces and other African type jewelry.
- Boys: Masks and headdresses, wrap around tunics which are tied at the waist, loose fitting shirts which are decorated African style.
- Music: "I Am The Lion" played by percussion ensemble





Our reviewing the program was essential, and we also scheduled a few follow-up activities for the students. First, they reviewed the video tape which they enjoyed immensely. The choir students were all to listen to the sound track of the program for more specific enjoyment and evaluation. A skating cast party was held for everyone involved.

The students themselves experience a certain thrill or personal satisfaction knowing that they had "pulled it off" from start to finish. Their performance, attitudes, and participation were reflected in their choir, art and physical education grades.

The parents were also involved in the follow-up. They were sent a parent survey designed to evaluate the program and to get feedback adaptable for future projects. Of the surveys handed out, 10% were returned. Of those returned surveys, 93% were positive. On the positive surveys, some included valuable criticisms; one such survey is included as an example. In the negative surveys we found responses related to outdated thoughts on education. One example of this is also included. Many parents felt there was too much time lost in preparation. We account for this in the two to three days at the beginning of the program when our preparation was insufficient. Actually we could have used one more week of preparation time to perfect the final performance.

The parts of our program that we felt were particularly successful:

1. The fact that the program itself was kept down to the planned time.
2. That our special contributors offered more to this program than students would normally get in a given social studies unit or regular class project.
3. That we were able to convey to 220 students a feeling of unity and discovery in relationship to each other and the countries that they visited.

In a program of this type it is essential and pertinent that the teachers involved be, in a sense, of one mind in the objectives and goals set forth. It was particularly rewarding to give, to share, and to *compromise* our ideas from the initial conception to the writing of curriculum overview.

In evaluation of ourselves and the program, the things we would consider changing in the future are:

1. Our methods of planning preparation, meaning that a completed list of lesson plans, materials and supplies should be on hand prior to presenting the program to the students.
2. Scheduling should be such that there are no students who are getting repeated facets of the lessons involved.
3. The presented program should not be the goal of the project. Instead it should be a culmination showing that the students have learned and experienced.
4. Each of the core teachers should be trained in all academic areas involved so that there could be the same activities going on at the same time when it was deemed necessary.

5. We found we neglected to utilize the teachers in our own building, capitalizing on their experiences abroad and their expertise in related areas, when planning materials and resources in direct relation to the countries. In hopes of increasing the exclusiveness of our program, we had invited people from the "outside" which seemed to alienate our own faculty.
6. We found that any decisions made by only two of the three teachers involved often led to problems and misunderstandings.
7. And the final suggestion to ourselves would deal with publicity. We had hoped for T.V. coverage which had been promised us, and we informed the students of the possibility at the onset. This proved to be a mistake as they were naturally disappointed when it never transpired. More push should be put on publicity in the future. The use of brochure-flyers before the final performance might be a solution to better advertising.

**Weld County School District** 

Limited copies of the curriculum guide are available at \$10.00 each by writing to: Information Office, Weld County School District Six, 811 Fifteenth Street, Greeley, Colorado 80631.

## From My Bookshelf

Carol King

**AMERICAN INDIAN DANCES for Descant and Treble Recorder, Guitar, Bass and Percussion - OLD INDIAN DANCES for Recorders, Guitar and Percussion (Schott and Co. Ltd., London/Schott Music Corp., N.Y. \$3.50 each) by Guillermo Graetzer.**

Each of these collections affords some delightful possibilities for your more "advanced" young recorder players. The author indicates that these little dances are intended for young people "wishing to make music together". All of the melodies from Argentina, Peru, Bolivia and Ecuador are pentatonic; the ones from Mexico are not. Most of the pieces are very brief and have simple forms. They are arranged in order of difficulty and in complexity of orchestration. The first dance in the *American Indian Dances*, written for soprano recorder, hand drum and guitar, is only twelve measures in length. The last in this volume, a festival piece, is scored for soprano, alto and tenor recorder, bells, different sizes of hand drums, timpani, guitar, divisi voices, and is quite long in comparison. Some of the melodies have a haunting quality and some seem very joyful and light. All of the pieces have a refreshing sound and reflect the spirit and nature of the peoples who played and danced them. Though not easy for young players, they are well worth attempting.

**SOUND AND SILENCE, Classroom Projects in Creative Music (Cambridge University Press \$5.95) by John Paynter and Peter Aston** "Sets out to provide suggestions for creative experiment in music." The series of projects included are "based largely on the principles which underlie the various directions twentieth-century music has taken . . . but the first set of projects actually are related to the techniques of primitive music." Although some illustrations do show elementary school age children participating, it is not clear what age or grade level the authors were aiming at. Some of the song material might not be suitable for today's children, but the ideas themselves are worth looking at and adapting. Many departure points for exploring musical elements are offered. Some of the chapter titles are *What Does Music Say?*, *Music and Words*, *Movement and Music*, *Space and Time*, *Sounds on Tape*, *Notes, Modes and Rows*; there are 36 short chapters in all. And the authors seem to be "Orff-ers" at heart with references made to drone, ostinato, tuned percussion with removable bars, recorder, vocal ostinato, improvisation. Experience, not performance, is emphasized. If you are bored with your lessons and activities, maybe this is the book for you!

**PIPING DOWN THE VALLEY WILD, Poetry For The Young Of All Ages (Dell Publishing Co., Inc.)** This collection, edited by Nancy Larrick and illustrated by Ellen Raskin, offers a wealth of speech material for rhythmic, song or descriptive settings. The contents are

organized under sixteen headings, such as *Sing a song of laughter, I'm shouting, I'm singing, I'm swinging thru the trees, I saw a spooky witch out riding on her broom*. Other sections focus on animals, night clouds, the seasons, the city, the sea, and more. Some of the poems are too long for younger children, but one verse can be lifted out and used. This collection can be the alternative to the jump rope, playground, and counting out rhymes we use so much. It is full of poems you will recognize and many you will not—from Laura E. Richards to Carl Sandburg to Edward Lear.



## Names in the News

"To be a child is to know the fun of living, to have a child is to know the beauty of life." So read the birth announcement of Aaron Michael Snyder, born January 22, to Sue and Alan Snyder of Pomona, N.Y.

A noon buffet luncheon was held for AOSA members and friends during the Southern Division of MENC in Nashville, Tennessee, February 28 - March 3, 1979. Virginia Gable from the Middle Tennessee AOSA Chapter made the local arrangements for the luncheon.

Edith Elliott will be escorting a folk dance tour to the Balkan countries during three weeks in July.

Paul Kerlee conducted a weekend folk dance retreat in April for the North Louisiana Chapter of AOSA and the Louisiana - Texas International Folk Dance Club.

Brenda Russell did a session at the Southwest MENC conference in Colorado Springs.

Konnie Saliba and Nancy Ferguson led a session at Vancouver, Canada, for the Canadian Music Education Conference March 27 - 31.

Ruth Hamm appeared at the Michigan International Reading Association Conference March 18-20, relating Orff Schulwerk techniques to the development of language reading skills.

Barbara Grenoble gave her eighth Orff Workshop at Los Alamos, New Mexico, sponsored by the city's Music Department and Bob Farley Music Company, February 23 and 24.

Elizabeth Nichols worked with young children at the Muncie Art Museum for Children on March 31, applying Orff concepts with the poetry of A.A. Milne.

E. Nichols

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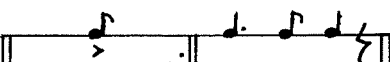
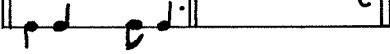
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## QUESTION BOX

Marshia Beck  
Orinda, California

"I'm a classroom teacher. How does Orff affect academic learning?" The Orff-Schulwerk philosophy of Music and Movement has both a direct and an indirect influence on academic learning.

It can be used directly to teach subject matter. For example, in the following chart the elements of rhythm, dynamics, sound-body gestures, and ostinato are used as an aid in teaching spelling:

Clap	
Slap	
Chant	C A T C H Catch the ball

(All chant while doing the rhythm pattern as indicated. The first measure is repeated three times. In the last measure, a teacher or child throws the ball to someone.)

With or without an accompanying game such as ball throwing, the elements of music can be motivating, teaching, and remediating tools. The brain has two hemispheres with different and complimentary functions. Music lies in the creative/emotional right hemisphere and gives valuable assistance to the verbal/analytical left hemisphere where math and language skills reside. Teachers need only to think of the ingredients of Music and Movement and utilize them, if only for a moment, to involve both hemispheres in order to facilitate the learning of any subject matter.

The Music and Movement philosophy involves the use of heritage rhymes, poems, and songs, all of which form the basis for a rich language experience, easily mastered with right hemisphere assistance. The use of Orff-designed instruments as an accompaniment and "sound carpet" to language provides additional opportunities for right hemisphere involvement.

## Phoenix Conference

Plan now to attend the 1979 National AOSA Conference in Phoenix, Arizona, November 14-18. The conference will be held in the beautiful Del Webb's Townehouse in uptown Phoenix.

Start making arrangements now for professional leave for this exciting conference. You will experience the many cultures of the area in a variety of ways. You will see Indian artisans at work, have a cookout on the desert, and enjoy the music, dance and costuming of the colorful old west.

This conference is shaping up as a truly unforgettable experience, so pack your swimming suit and plan to come to the Valley of the Sun. Dance among the cactus and you're sure to get 'stuck' on Orff in Phoenix.

Conference calls will be mailed to all members in August, with complete details.

Music and Movement can be important tools for sensory integration. The brain functions as a whole, with every part independent yet depending at the same time upon every other part. The cerebral cortex, which governs academic intellectual tasks, is dependent upon sensory integration by the lower subcortical areas. If there is a dysfunction on the cortical level, the most effective remediation occurs through motor activities which stimulate the subcortical areas, particularly the brain stem. Subcortical remediation occurs by turning, spinning, rocking, rolling; touching, rubbing; patting, slapping; balancing and bilateral activities which use both sides of the body at the same time, such as rolling or bouncing balls and playing mallet instruments.

Music and Movement can have a remarkable effect on the more cortically involved functions as well. Kinesthesia (awareness of what the body is doing); praxis (ability to perform non-habitual motor acts); visual motor integration (eye-hand/foot coordination); laterality (awareness of right and left); directionality (awareness of directions in space); space-form perception; and visual and auditory perception - all of these functions form the basis for academic learning and can be effectively reinforced or remediated by Music and Movement.

Music and Movement involves all the senses and modalities with which a child learns. At the same time, Music and Movement offers a tremendous potential for creativity and emotional growth. It allows a child to succeed with and without left hemisphere involvement. With this sense of well-being, a child then has the courage to tackle the more complex problems of academic learning.

© Marshia Beck, 1978

## Review

Henry Purcell, Suite from "The Fairy Queen," SATB and keyboard, Ed. H. U. Staeps, UE 12604, Score only, \$1.00. Parts available separately.

Staeps has put together a very attractive and effective suite from Purcell's incidental music to "A Midsummer Night's Dream". As usual, his keyboard arrangement of the figured bass is delightfully musical and rhythmically alive. Ideally, the suite should be performed with harpsichord and bass viol or cello on the bass line. It may also be doubled very effectively by strings. Recorder players on the middle parts are expected to be able to switch from F to C instruments from one movement to another. The six movements are well chosen for musical interest and variety for intermediate players for whom 17th century cross-relations hold not terrors.

I.M.C.

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# How the Orff Instruments Came Into Being, contd.

not only initiated a new stage in his educational work but also provided an important point of departure for all his subsequent compositions.

He asked Gunild Keetman to familiarize herself with the technique of the marimba, whose tuning contained intervals that were smaller than a semitone and that would be difficult to combine with our western tuning. Then he and Keetman would play together on it after school hours until late at night. They preferred playing on it "four-handed", not knowing that this was quite usual in its home country. More and more students came to listen and brought with them a variety of small percussion instruments, - maracas, jingles, and drums. Out of the first tentative improvisation experiments they soon achieved a real ensemble.

Magda Lex was also drawn into these evening music sessions, and her delight in the new sounds inspired her to compose a dance study "Stabetanz".\*\*\*

Attractive as all these experiments with the marimba were, it was clear that an instrument that fitted into our western tuning would have to be made. When Orff turned to Curt Sachs for counsel he was advised against trying to build a series of instruments based on the African model. Sachs argued that the construction was of purely African origin, the materials (the right kind of wood for the bars and the calabash resonators) were not to hand, and even if one had success with the making of one instrument, the making of a series was unthinkable. Sachs suggested instead that he should make use of recorders. Orff knew these instruments from amateur circles that gave themselves to the playing of baroque music and he had heard of Arnold Dolmetsch in Haslemere, England, who was making new copies of old instruments for the performance of baroque music. In spite of a high esteem for the outstanding musicological research that established a style of playing, Orff was following other paths. He also did not wish to appear to have any parallel relationship to Fritz Jode's efforts at introducing the recorder to the youth movement in the Germany of the early twenties.

Sachs understood Orff's objections, but was able to refute them historically by suggesting that the baroque way of playing recorders had by no means exhausted all possibilities and that other sound qualities could be produced with a different blowing technique. When, finally, Sachs told him that some old forms of recorders (bone flutes) that could be dated as having belonged to the Stone Age had been found in North Europe, Orff felt freed of all misgivings at the idea of including an avowed baroque art instrument in his elemental music ensemble.

Sachs advised Orff to approach Peter Harlan, who had a workshop in Markneukirchen where he made his lutes, viols, and most of all, recorders. Orff was fascinated with the idea of including a quartet of recorders - descant (soprano), treble (alto),

tenor and bass - in his instrumental ensemble, and the fact that they were not too difficult to play was certainly an advantage. The excitement over the prospect of the inclusion of recorders and the opportunity to learn to play them helped to veil the disappointment that everyone felt at Sachs' negative response to the feasibility of building further marimbas, - especially since the final result of Magda Lex' "Stabetanz" could not have shown more convincingly how movement evokes music, and music, movement; and the marimba played four-handed had created a minor sensation with the way it fitted in with the small ensemble of glockenspiel, tom-tom, tambourine and jingles, in spite of its different tuning.

While Orff was waiting for the recorders, a crate arrived at the school from Hamburg. It had been sent by a student from the school and contained a "Kaffir piano" that had been sold privately by a sailor who had just come back from the Cameroons. The resonance box of this "Kaffir piano", a crude name for a simple African xylophone, consisted of an ordinary wooden box, that had once contained 10,000 builders' nails and still bore the burnt-on German lettering "10,000 Bretterstifte". The only African things about this xylophone were the wooden bars, strung by means of laces across the open side of the box, and this provided an example of a primitive form of box or tough xylophone without any kind of resonator. When struck with suitable beaters

this xylophone produced a beautiful, full tone similar to the marimba, and its tuning was nearer to the European pitch and could therefore be used immediately. Keetman had soon written a book with some pieces for this xylophone in combination with other percussion instruments. Parts were copied out and passed from hand to hand. Hourly, daily and for half the night the instrument was used for practice, rehearsal and play, both two-handed and four-handed.

Curt Sachs' misgivings about the reproduction of xylophones in large numbers could not apply to this African model of unsurpassed simplicity, and it should be possible to produce such a simple box xylophone without resonators.

For this purpose, Orff turned to Maendler, a then well-known restorer and maker of harpsichords. Maendler had felt hardly able to tackle the African marimba, but when he heard Keetman play solos and pieces with other percussion on the "Kaffir piano" he did feel that he could build such an instrument provided that it was given another name. He called the first one he made an "alto xylophone", and it was such a success that he promised to build another, a "soprano xylophone" that would give a higher pitch range. Later the notes on the alto and soprano xylophones were secured by means

*Continued to page 19, col. 1*

## The Journey of Jonathan Trueworth

by

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## Focus on Region IV

by Edith Elliott  
Regional Representative  
Shreveport, LA

*First let me say that I had hoped to receive some information from each chapter to include in this article, but alas the deadline came and we had to go to press without you. The following has been shared by North Louisiana, South Louisiana, Memphis, Middle Tennessee and Atlanta Area chapters of AOSA.*

### North Louisiana

A weekend retreat was planned for the weekend of April 27, 28, and 29 on Caney Lake near Minden, Louisiana. Paul Kerlee led the group in sessions related to English Country Dancing and other international folk dances. This was held jointly with the Louisiana-Texas International Folk Dance Club. During the weekend there was also a time set aside for officer training with the old and new chapter officers.

Each year (usually in April) students in Caddo Parish Elementary Schools in Shreveport, Louisiana present a music program for the public. Teachers work together in the preparation of this program which includes an Orff instrument ensemble, recorder group, choir and dancers. Ten per cent of the enrollment in the top grade in each elementary school is allowed to participate. The total number of students usually numbers about 400. The directors of the groups rotate so that the responsibility is "passed on" each year. It is a very memorable occasion for the children.

### South Louisiana

The South Louisiana Chapter had a session last spring on "cajun dancing". This session was led by Catherine Blanchet who specialized in the art. Those people in South Louisiana really know how to "pass a good time". Charlene Watson from the Dallas area conducted a Kodaly workshop for the New Orleans group in October. Shirley McCollum informed me that they had received a grant for some federal funds. Perhaps we can find out more about this later.

There will be two workshops of area interest held in New Orleans this June. The American Recorder Society will have a workshop June 24-30 (Louise Austin will do the classroom recorder sessions). Also there will be a Dalcroze Eurhythmics workshop led by Marta Sanchez from Carnegie-Mellon in Pittsburgh held in New Orleans June 11-15. Both of the workshops will be held on the Loyola University campus. Information concerning them can be secured from Susan Wyatt, College of Music, 6317 St. Charles, New Orleans, La. 70118.

North Louisiana and South Louisiana met together in Baton Rouge, La. for the November Louisiana Music Educators Association Conference. Avon Gillespie was the guest consultant for the Elementary Division. Members of the South Louisiana chapter arranged a luncheon during the convention.

### Middle Tennessee

Members of Middle Tennessee AOSA

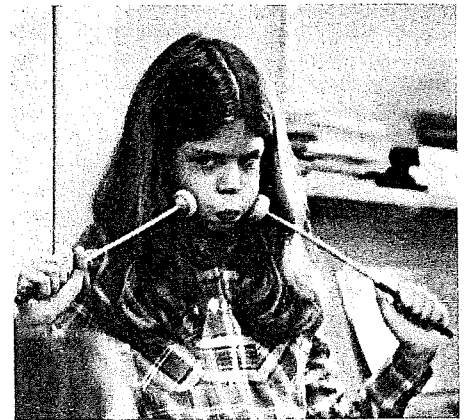
hosted a buffet luncheon for "Orffans" who were attending the Southern Music Educators National Conference which met in Nashville February 28-March 3. Ginny Gable made the local arrangements.

### Memphis

The Memphis City Schools were involved in an All City Program during May 1-3. This is a time when Memphis does a cultural and business exchange with a foreign country. This year the country is Germany. Because Carl Orff is German, Memphis Chapter has requested a person from the Orff Institute to be the All City guest conductor and clinician during the week. Not only did the children participate in a one-night combined evening of concerts with all the other music programs in the city, but the All City Elementary Orff Concert was in the first week in May. This concert included children from 51 schools singing, dancing and playing instruments and performing pieces from the Orff-Schulwerk books. Memphis is hopeful that money will be given by a local industry in order to acquire the services of the guest conductor-clinician from the Orff Institute (this has not been approved as yet).

### Atlanta Area

The new chapter in the Atlanta area has had a very rewarding year. They have a varied membership made up of music teachers from both schools and private studios, early childhood teachers, special education teachers, teachers of blind and gifted



*Credit: John Miller*

children, church musicians, movement and drama specialists and some who participate in and do research in ethnic and folk dances.

Each year the Georgia Grassroots Music Festival is held in Atlanta with people like Bessie Jones, Buddy Moss, Eddie Kirkland, Betty Smith and many others. The area is rich in resources for music and dance of the Southeast. Also there are dance companies and theater groups who do performances for children. The director of Company Kaye Dance/Mime Group led a workshop on movement and mime for the chapter this year.

The chapter in the Atlanta area is somewhat isolated from other Orff groups by distance. In taking a look at their membership, the Orff movement provided a wonderful way for all of these people from varied backgrounds to get together.



Children at Paideia School, Atlanta

*Credit: John Miller*

## Orff Instruments, contd.

of nails so that notes could be interchanged and other keys formed, increasing the range of usefulness of the instrument.

The building of a chromatic xylophone with 25 notes further enriched the possibilities of tone quality. This time there was a noticeable relationship with eastern forms. Maendler made two models, one where the notes were suspended by means of laces over a cradle-shaped box and the other where the notes were held in place by nails on a more rectangular box, and he called this new instrument a "tenor xylophone". Only on this instrument, with its adjacent semitones, was it possible to play glissandi that had a magical effect. Hard and soft beaters or even bamboo sticks were used.

Meanwhile, the recorders had arrived but without any kind of fingering chart, and at that time Hotteterre's famous "Traite de la Flute a bec" had not yet been reprinted. Through a friend who knew of a group of four eccentric, elderly men who played old music with enthusiasm on old inherited instruments, and would teach Orff, and through Keetman, who said "Give me a recorder and I will find out how it works", lessons began.

"Medias in res" once more. They happily had their recorders and had taken the trouble to master the early stages of playing them. At the same time they used their meager beginners' resources to improvise for movement, for dance. Two recorders started with drone and melody, and an accompaniment on a double-skinned drum joined them: this inspired the dance, which further stimulated the musicians.

**\*\*four-row xylophone:** James Blades describes this instrument on pages 307 and 308 of his *PERCUSSION, INSTRUMENTS AND THEIR HISTORY*: "To effect an economy of space the bars are arranged ladder-wise in four rows indented into each other, with the diatonic scale of C lying midway in the ladders. The notes C natural, F natural and C sharp are duplicated to the right and left, rendering the instrument, because of the consequent choice of 'fingering', extremely agile. (This style of instrument is occasionally seen today in the Continental orchestra.)

**\*\*\*Stabetanz:** literally 'bar dance' but here it is the bars or notes on the marimba that are being referred to.

The above article is a condensation in reported speech by Margaret Murray, of an article by Orff that appeared in German in the Orff-Institut (Salzburg) publication: *Orff-Schulwerk Informationen*, 18. They took it from the third volume of Orff's memoirs (Carl Orff und sein Werk) subtitled "Schulwerk - Elementare Musik", and published by Hans Schneider, Tutsing, West Germany.

Our grateful thanks go to Margaret Murray and the *British Bulletin* No. 51/2 for being allowed to print this article.

□

"The public school should lay the foundation of morals, and music is clearly recognized as one of the moral forces by all students of sociology."

—Hawley



## STILL

from  
"American  
Odyssey",  
our  
AOSA film.

Children are from  
5th and 6th grades  
at Cranbrook  
Schools, Brook-  
side, MI.

Photos from MICA  
Abbot Meader,  
Director, Huey and  
Bruce Williams,  
Camera and Sound.

## CRADLE XYLOPHONES

Photo courtesy of Dr. Thurston Dox



## Orff Schulwerk: American Odyssey

The new AOSA film, "American Odyssey" has now become a reality and met with the approval of the National Board at their February meeting in Chicago. Abbott Meader of MICA presented an "answer print" that reveals a filmic process in which he proposed: "Every second of the film must dance; the film must be prose within a poem; it must have beauty throughout many levels of enjoyment."

The official world premiere will be an opening event at the 1979 National Conference in Phoenix. Details concerning the availability of the film either for rent or purchase will appear in the fall issue of the Orff Echo.

Donald Slagel

## Summer Courses at the Orff Institute

Announcements of this year's summer courses at the Orff Institute have just reached us. There will be two in Elementary Music and Dance Education 'Sommerkurs I' from July 2-13; 'Sommerkurs II,' July 16-27. The faculty, schedule of courses, and options look very inviting. A third course, Music, Dance, and Play in Special Education and Therapy, will be offered July 29-August 4. Apparently there is to be no English language course this summer, so those of you who decide to travel to Salzburg will need to brush up on your German.

## Integrated Curriculum contd.

### SINGING GAMES

Adapt any of the children's favorite songs which have some numerical aspect, eg. "There were 24 bottles hanging on the wall, and if three green bottles should accidentally fall..." etc. It's surprising how many children "know" their three times table yet find difficulty with this exercise.

How many of us still rely on the "Thirty days hath September" chant to remember the days in the months? Making up a song or chant is often an effective way of committing something to memory. There is that delightful song about the "squaw of the hippopotamus" to help children with the mysteries of Pythagoras, although cutting paper squares is probably more relevant!

Since the days of metrication, we no longer have to learn those weird tables about rods, poles and perches, but they certainly lent themselves to creative treatment. However, why not "Musical metrics"? Send in your creations!

Reprinted with thanks from the *Bulletin of the Orff Schulwerk Association of New South Wales, Vol. 5 No. 8, August 1977.*

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## TED MIX

Theodore (Ted) Mix, president of Magnamusic Distributors of Sharon, CT and vice president of Magnamusic-Baton of St. Louis, MO passed away January 27th after an extended illness.

Mr. Mix and his wife Alice founded Magnamusic Distributors in 1949 headquartered in Garrison, NY. One of the first to recognize the importance of the recorder to the musical community, he was a prime force in the building of the popularity of the instrument, first with Adler recorders and gradually expanding to include Moeck, Aura, Heinrich and Zen-On. The constant growth of the business made larger quarters necessary, and in 1954 the move was made to its present site in Sharon, CT. The publication of the Trapp Family Singers recorder method "Enjoy Your Recorder" provided a large impetus to the growth of the recorder's popularity. Mr. Mix anticipated the interest in historical instruments and became U.S. agent for Neupert harpsichords, clavichords and Mozart pianos in 1958.

In 1964 Ted Mix and Norman Goldberg founded Magnamusic-Baton, headquartered in St. Louis, MO. This firm has become one of the leading suppliers of Orff Instruments in the U.S. and also is agent for many important European publishers of music from very early childhood to symphony orchestra.

Always a staunch supporter of AOSA, Ted Mix was the guiding force in the establishment of the Gunild Keetman Assistance Fund, bringing the idea to the Board and giving it the first impetus toward success. A fitting memorial would be the continued success and growth of the Keetman Fund. Please send memorial contributions to AOSA headquarters in Cleveland.

In addition to Mrs. Alice Mix, Ted is survived by two daughters, Madeline Hunter of Sharon, CT and Emily Mix of Hartford.

Alice S. Mix and Madeline Hunter will continue the philosophies and service which Ted Mix set as an example.

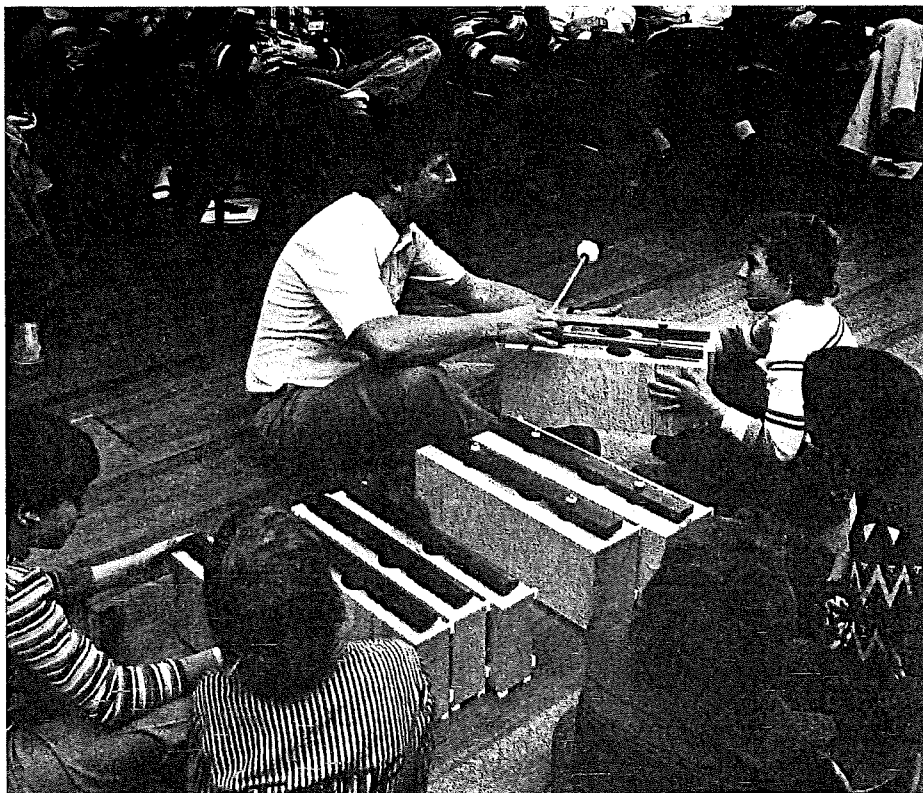
Norman Goldberg

## Carl Orff Canada

A Maritime Chapter of Music for Children, Carl Orff Canada, Musique Pour Enfants was recently formed in Halifax. This national organization which has members all across Canada already has chapters organized in Ontario, Manitoba, Alberta and British Columbia. The Maritime Chapter which will include Nova Scotia, New Brunswick and Prince Edward Island is the first chapter on the East Coast.

This Chapter is already active in organizing the Fifth National Canadian Orff Conference to be held at Dalhousie University in Halifax May 18-20.

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## Reviews

**INTRODUCING JOYFUL SUNDAY and ANOTHER JOYFUL SUNDAY, Marlene Herald and Eloise McCormick, Fred Bock Music Co.,/ (Alexandria, Indiana), \$3.95 each.**

Here are two small books, each only 31 pages, which should be owned by every Orff teacher involved with children in church music. Old Testament stories, psalms, parables, general expressions of worship, games for learning books of the Bible, names of prophets, cities of the Bible—all are here. The authors include sound teaching techniques, attractive illustrations, singable tunes, generally pleasing rhythmic and melodic accompaniments (though one might quarrel with an occasional notation of word rhythms). An extra bonus comes in the form of "spin-out" ideas that flock to the mind as one studies the material presented.

Buy these books. You'll be glad you did.

Gin Ebinger

**HEARING AMERICA, Memphis Musicraft Publishers, Michael Bennett, Editor; Becky Pinnell, Chairman; Nancy Ferguson, Director.**

"Hearing America" is a collection of American folk songs arranged by 12 teachers in the Memphis city schools. These Americanized Orff arrangements of songs the teachers have used both in the classroom and in performance bare both the talents and the imperfections of the group.

The seventeen mostly familiar songs are widely varied in character. There are very good movement suggestions for four of them, and delightful settings of several old favorites. A few could effectively lend themselves to alternative arrangements using styles and harmonic settings more appropriate to the Orff instruments. The condensed scores are confusing and hard to decipher, unfortunately introduced in the interest of economy.

The unique collaboration of the arrangers in contributing all royalties to further the Orff program in the Memphis schools deserves special praise.

Jacobeth Postl

**JUST FIVE PLUS TWO, Dr. Robert E. Kersey, Belwin Mills, 1975, \$2.00**

An impressive and excellent collection of 86 songs progressing from the pentatonic scale to the inclusion of Ti and Fa and on to the most common altered tones.

Dr. Kersey has arranged the songs in a systematic and highly practical manner so that the teacher has a handy guide when he feels the need for a hexatonic or diatonic or blues scale tune.

One will find many old standards in this collection, but there are also quite a few happy new surprises.

Well worth its modest price.

Gin Ebinger

### FIRST PERFORMANCE

**Gerald Burakoff and Willy Strickland**

**Consort Music Inc. CM 1024 Magnamusic Sharon, Conn. 06069 \$1.50**

The ten folk songs in this collection are scored for two soprano recorders; voices doubling the top line; optional alto recorder or barred instruments as available; tambourine, sleigh bells, finger cymbals, triangle, wood block.

The ranges are limited: Soprano I, F#-E'; Soprano II, C-C'; Alto, G-A'. The only cross-fingering is F# in all parts.

The top line recorder part gives a great deal of practice in finger coordination, using b c' d' e'; the second line is very easy; the third line provides complementary rhythms, is easy and good for beginning alto recorder. There is excellent use of unpitched percussion. This collection includes two folk songs with three-measure phrase lengths, unusual and refreshing. Each song includes one stanza; the words help to clarify the phrasing.

Patricia Brown

### THE ENSEMBLE RECORDER BOOK 2 Herbert Rothgarber

**Consort Music Inc. CM 1024 Magnamusic Sharon, Conn. 06069 \$1.50**

This collection of five American folk songs — Streets of Laredo; Every Night When the Sun Goes In; The Foggy, Foggy Dew; On Top of Old Smoky; Sit Down, Servant, — is scored for two soprano recorders; voices doubling the top line; soprano, alto and bass xylophones; soprano and alto metallophones; optional guitar; wood block or temple blocks, and other optional unpitched percussion.

Recorder ranges are limited: D-D' for SR I; C-D' for SR II.

The recorder lines pose no problems; ostinati for the barred instruments are mostly two measures long. The percussion in the fifth song has some tricky syncopation for those who like a challenge. If the students are able to reach the spacing on tenor recorders, that sound could be substituted occasionally, or could double the soprano lines. Guitar chords are given for the fourth song; the guitar would be a good addition to the rest. One stanza is included for each of the first four songs, and two stanzas are included for the last.

Older children, 11 to 14, would certainly enjoy this collection.

Patricia Brown

### THE DRUNKEN SAILOR arranged by Herbert Rothgarber

**Consort Music Inc. CM 1035 Magnamusic Sharon, Conn. 06069 Score and Parts \$4.50**

Scored for voice (the question, two answers, plus refrains); two soprano recorders, optional alto recorder; barred instruments as available; optional piano (doubling the bass xylophone an octave lower); timpani; cymbal, wood block, tambourine.

Recorder notes used: SRI, C-D'; SRII, C-A; AR, GAED.

Sound gestures (clapping, stamping, patschen) are included for the third stanza; a low voice part (c-c') is provided for the third stanza, and a high voice part (a-f') is provided for the refrains. The recorder parts are easy, the two-measure ostinati for the barred instruments are simple, and the percussion is undemanding, witty and effective. This is a fine piece for a large group of singers and players.

Patricia Brown

### MY RECORDER READER, Books 1 and 2, by Isabel Carley. Brasstown Press, \$1.50.

Each of these books presents a very well-chosen and usable collection of around forty folk songs, original melodies and short exercises, all pentatonic, carefully ordered so that the beginning recorder player can gain security with each new tone before adding another. Almost no space is devoted to explanation of notation or recorder techniques; the books are indeed "readers." Items in Book 1 are all in G major and e minor pentatonic; tones are introduced in the order B A G E D D<sup>1</sup>. Book 2 includes items in C and F major pentatonics, their related minors (a and d) and a few interesting variant pentatonics. Tones are introduced G E A C<sup>1</sup> C D<sup>1</sup> E<sup>1</sup> F F<sup>1</sup>.

The songs are as attractive for singing as for playing. Source references could perhaps have been included for some of the less familiar ones. Simple accompaniments for non-pitched and pitched percussion are occasionally included. The brief Foreword outlines a good sequence for learning each new piece. The practical format (horizontal pages, good-size notation) and the reasonable price are also noteworthy factors. These two little books can definitely be recommended for use with both child and adult beginners.

Mary Stringham Shamrock

### GAMES CHILDREN SING AROUND THE WORLD, Paul Ramsier, Ed., Belwin-Mills, \$3.95.

This is a nice collection—12 games in all—authorized by the World Leisure and Recreation Association, with the noble dedication to "the children of all nations and cultures who, in sharing their spontaneity and joy as they play and sing together, erase the boundaries of politics and prejudice."

Both English and the original language are presented for each song. Fortunately an appendix including phonetic pronunciation is also included. Movement/choreographic suggestions are fairly clear, and the tunes are all in good range for children's voices. Most of the songs are new, not the same old ones in everybody's repertoire; hence a useful addition.

Countries represented are Belgium, Brazil, Cyprus, England, Finland, France, Greece, Korea, Phillipines, Poland, Puerto Rico, and Switzerland.

Gin Ebinger



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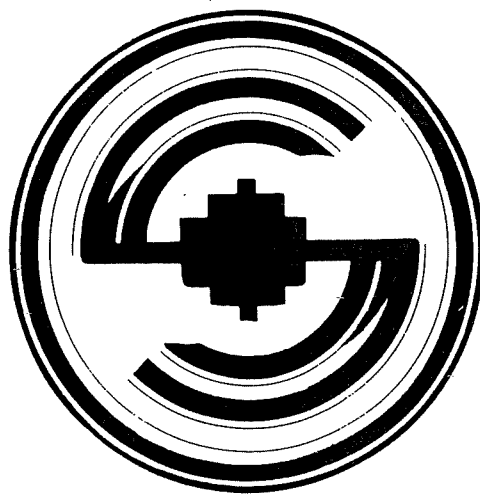
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