

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



TABLE OF CONTENTS

ARTICLES

Listening, Shmuel Hachohen	3
The Spirit of St. Louis, Mary Helen Klare and Gin Ebinger	3
Acquiring Orff Instruments, Louise Arnold Eddington	15
The AOSA Logo, B.J. Lahman	15
The Keetman Fund, Marion O'Connell	18
A History of the New England Chapter, Pat Brown	20

CENTERFOLD

Circle With Us, Marcia Lunz and Don Slagel	11
--	----

NEWS

Orff at ISME, B.J. Lahman	9
Chapter News, E. Nichols	10
AOSA Film, Carolyn Tower and Jacobeth Postl	17

COLUMNS

Guideposts, Jacobeth Postl	8
Celebrations, Judith Thomas	10
From My Bookshelf, Don Slagel	16
Higher Education, Elizabeth Nichols	18
News From National, Sr. Eloise McCormick	21
Reviews	22

GUEST EDITORIAL

Music and Its Relationship With the Other Arts, Roy Cooper	4
--	---

The Orff Echo is published quarterly during the school year by the American Orff Schulwerk Association, a non-profit educational organization with Executive Headquarters, Cleveland State University, Cleveland, OH 44118. Editor-in-chief is Isabel Carley, Brasstown, N.C. 28902. Editorial Committee: Millie Burnett, CA.; Virginia Ebinger, N.M.; Elizabeth Nichols, IN.; Jacobeth Postl, IL.; Donald Slagel, N.Y.; Judith Thomas, N.Y.; and Maydelle Meier, 8213 Dellwood NE, Albuquerque, N.M., Advertising Manager.

Deadlines for copy are June 1 for the fall issue, October 1 for the winter issue, January 1 for the spring issue, and March 1 for the summer issue. Ad deadlines are two weeks earlier in each case.

Copyright® 1979 by the American Orff Schulwerk Association.

Brand New!

**LET'S SLICE
THE ICE**
A COLLECTION OF
BLACK CHILDREN'S
RING GAMES & CHANTS

by Eleanor Fulton
& Pat Smith

Illustrated by
John Leissner, Jr.



KUKURIKU
Hebrew Songs and Dances
Voices, Recorders, Orff Instruments

MIRIAM SAMUELSON

KUKURIKU
HEBREW SONGS
AND DANCES

by Miriam Samuelson

Settings for Voices,
recorders and
Orff instruments

Supplement to the
AMERICAN EDITION

**Music
for children**

Orff-Schulwerk

Schott

Other Recent Publications

MUSIC FOR CHILDREN, AMERICAN EDITION

VOLUME 2 - PRIMARY \$17.50

by 22 American authors, all leaders in the field

SUPPLEMENTS TO THE AMERICAN EDITION

TEN FOLK CAROLS by Jane Frazee \$4.50

FOUR PSALM SETTINGS by Sue Ellen Page \$2.75

EIGHT MINIATURES by Hermann Regner \$3.75

CIRCLE ROUND THE ZERO by Maureen Kenney \$6.95

MUSICBOOK O by Erling Bisgaard & Gulle

Stehouwer, edited by Tossi Aaron \$5.00

TEXAS TALES AND TUNES by Millie Burnett and
Mary Ann Cummins \$3.50

SIMPLE SETTINGS OF AMERICAN FOLK SONGS & RHYMES

by Isabel Carley Vol. 1 - \$1.75, Vol. 2 - \$1.50

BEGINNERS RECORDER METHOD BASED ON THE

PENTATONIC SCALE FOR USE WITH ORFF INSTRUMENTS

by Marguerite Dubbe \$1.75

ORFF-SCHULWERK: BACKGROUND & COMMENTARY

Articles from German and Austrian Periodicals

compiled & translated by Mary Stringham \$2.50

MAGNAMUSIC-BATON, INC.

10370 PAGE INDUSTRIAL BLVD. ST. LOUIS, MO. 63132

The Spirit of St. Louis:

Impressions Gathered by
Mary Helèn Klare and Gin Ebinger
Los Alamos, NM

Interest and intensity were high from the beginning air of expectancy and exuberance to the final strains of Professor Keller's "Swiss Yodeling Song."

A myriad of offerings—Orff for beginners, teachers or students; Orff for intermediates; opportunities for in-depth *Schulwerk* study; recorder; drama; story-telling; dancing; material for classroom and special education teachers; jazz; Orff in church. A real smorgasbord: so much to choose from, so good, so impossible to sample everything.

Perfect Indian summer weather. Trees, splendid in red and gold, lining the wide streets of St. Louis. The magnificent Gateway Arch shining in the distance, beckoning from the hotel to people too busy to answer its call.

Also in session at our hotel was a Portable Sanitation Convention. One of their members was heard to ask in the lobby, "What does O. R. F. F. stand for?"

Which reminds us of another overheard comment—not at the Conference—"But who is Schulberg?"

Moments of frustration came in catching passing comments of praise—"Great!" "Terrific!" "Wonderful!"—concerning sessions not on one's own schedule.

A comfortable, convenient hotel (small, slow elevators notwithstanding) that sustained the bustle of Orff activity. Excellent restaurants in the hotel, offering a variety of food and prices.

Wonderful hospitality of hosting St. Louis members. Feelings that deep camaraderie existed among them, perhaps because of their weeks and months of hard work. They were all easily identified by their Spirit-of-St.-Louis hats and their incredibly consistent smiles—Cordelia, Rita, Pat, Mark, Diane, and dozens of others.

Also a constantly smiling Lillian Yaross who managed greetings to and interest in everybody, solved not a few unexpected problems, and seemed always to be unperturbed and on top of things.

The remarkably warm feelings when we met others whom we know only as Orff teachers/students/explorers. What are we all like in other parts of our lives? Or does this common denominator pervade our lives so completely that we really *do* know each other?

The groups of children who sang and danced and played for us.

Alive, exciting entertainment in the St. Louis Jazz Quartet, Jimmy Driftwood, and the Metro Theatre Circus. Exciting long hours of folk dancing Saturday night with Phyllis Weikert.

The quiet, low-key approach of Professor Keller who inspired all profoundly with his

Continued to page 19, col. 1

LISTENING

A Different View

A Workshop of Sound Experience

Shmuel Hacohen
Qiryath Tivon, Israel

Mr. Hacohen is a well-known teacher and workshop leader in Israel, where he has worked with Murray Schafer, through whose recommendation the following article was submitted to the Editorial Board. Mr. Hacohen has recently returned to Israel from a series of workshops in Lisbon, Portugal sponsored by the Portuguese Association for Music Education and with the help of the Israeli Foreign Office and the Ministry of Education.

Introduction:

The activities described in these pages are the result of my search for an approach to experiences in sound not provided for by musical education in a conventional sense. Short-cuts to uniform results do not seem to leave much opportunity for the "different view" to come to light, thereby robbing most people of a chance for a real personal experience.

For several years now, I have been invited by the Israeli Ministry of Education to take part in workshops for music-teachers, organized during the summer vacation, in which teachers from all over the country come together. Everyone chooses from about 15 different workshops, taking part in two different subjects, one for each of two weeks.

Total time for the workshops - 16 hours. Although all the subjects are connected with music teaching, they vary widely and so do the techniques by which the workshops are conducted.

What follows is a mixture of the things I had in mind and some ways in which they happened. During the workshop a running protocol was written, which was afterwards printed in rough for all the participants. We added in bold print: "**NOT TO BE USED**", a phrase I will come back to at the end. I feel that I have to explain myself in view of the fact that all these activities were conducted by me to such a large extent, instead of as in the usual way for a "workshop", where problems are raised and suitable solutions sought for in an open process.

You must keep in mind that this was meant for music-teachers who work with children in elementary schools. The trouble is that in the course of their sometimes rather thankless job, many of them get hopelessly trapped in a kind of didactical dead-end, through which musical processes are turned into frighteningly uniform dry matter. In my opinion a way in which people in this state of mind can free themselves in order to get a real chance for that "different view", is to let them play with the most basic materials at hand. It is "child's play", through which an uncon-

ditioned mind can discover freely, and in the same way, a conditioned mind may recapture some of its unconditioned state. I actually opened the workshop with the explicit remark that we were under no condition going to discuss problems, and that our group would mainly occupy itself with doing things and I added: Enjoy what you are doing and just stop being teachers! The feed-back that reaches me from all over the country justifies this approach entirely.

Anybody who can share this point of view in education will understand that the material, as explained in these pages, will suit any age group, and is, in its concept, in no way limited to the people I worked with. As a matter of fact, the teachers, some gradually, some suddenly, saw the endless possibilities of this kind of approach to Sound Experience, even in the context of conventional teaching.

I will not repeat things written on behalf of children, by John Paynter, George Self, Murray Schafer, Brian Dennis and others, to all of whom I am greatly indebted for many inspiring ideas that completely changed the course of my present work. I feel that there is an immediate need for doing the same kind of work with adults, first and foremost with those who are in contact with children, with educators of any kind, as well as with students in colleges and universities.

Musical education in a democratic society should face "the facts of life". The continuation of a process just as a pretext for carrying on has never been worth the tremendous efforts invested and has mostly proved wasteful. I can only say that I will not have anything to do with sterile music-teaching anymore! My work with hundreds of adults, all declared unmusical by "experts", has shown me a way that proved them all to be "musical". But the word itself is so "loaded", that we should look for another terminology. Please note that I have written "a" way and not "the" way, for the special thing about any art is that it is not science and that by the very nature of its own open process it can be approached in many ways. But Art is about life and about human beings and therefore it should not be imposed upon them - it is a thing inherent to life and they should grow together. Therefore, any teaching of Art is possible as an open process only and Sound Experience is part of it.

The following are all listening-exercises and one should be well aware that they only cover a tiny part of an overall musical experience. I mention this piece of obviously superfluous information, only so that its absence will not be held against me.

Continued to page 5, col. 1

Music and Its Relationship With Other Arts

by Roy Cooper

One of the interesting things about the profile of our traditional curriculum in schools is that the whole set-up is based upon the premise of focussing *thought* into well-defined channels for study purposes. The profile assumes, quite rightly so, that for thinking purposes we need to create certain process barriers, called 'subjects', in order to direct logic towards certain ends. The overwhelming omission, however, is one about which we are becoming more and more concerned in our own time. Not only are we thinking beings, but we are *feeling* beings as well, and this realisation is behind much of the exploration of areas which we loosely call 'integration'.

The word integration implies that there is a previous condition of disintegration, and this certainly is the state in which the 'seamless robe of knowledge' has hitherto existed. The assumption that thinking, rather than feeling, should be what education is about has tended to give the traditional separate-subject profile its rationale. But when we introduce feelings as an authority in the form of subjects with a high proportion of feeling content, the artificial boundaries between the traditional disciplines become harder to maintain. To use the current terminology—while we normally tend to think in mono, we experience sensation in quadrophony!

It can be seen from this argument that art forms, which all rely for their definition upon feeling, are naturally related, quite apart from any other arbitrary connection we wish to give them. For drama to take place, the visual sense is vital (even when we listen to drama, as on the radio, we tend to see it in the mind's eye). On the other hand, music can be said to be disembodied drama—energy which ebbs and flows but without people and words as its medium. But then we find it impossible to separate music from movement, because we are experientially conditioned from birth to accept simultaneity of motion and sound. And finally, dance relies upon visual and aural factors for its medium, and like music, co-exists as a time art.

When we work on a creative process we use our feelings as a very necessary yardstick for continuous assessment, and so it is not unnatural that we find ourselves moving through the various art forms—music, dance, drama, art, as a totality, in order to express some basic abstract idea. It is interesting to note that children do this automatically and much more freely than do adults who, sadly, have come to accept that certain of these fields are 'someone else's territory where I am not qualified to operate'.

This sorry state is brought about by our training, and of all the arts music is the worst in omitting to develop in its trainees experience in the other related fields of art. Traditionally, it is not considered important for musicians to receive some training in dance, drama or art, and this explains why,

when we work in multi-media projects, musicians more than any others show maladaptation and great reluctance to involvement. We obviously have a great problem in this, and unless there is a widening of the curriculum in our music departments, musicians will have to continue to pick up experience in the other arts on a piecemeal basis if they hope to contribute to any work of an integrated nature.

Ideally, such work provides a unique vehicle for personal and collective expression, and in working from basic abstract ideas into the various related media, a powerful amalgamation of art forms is possible—integrated and not merely paralleled. Many dancers now compose their own music alongside the movement; many people in drama explore visual and sound effects in their own right; and artists are now working more and more in terms of totally organised environments. This alliance between the arts, which many people assume to be new and avant-garde in nature, is really a return to an older order where music, dance, drama, poetry are not viewed as separate subjects but as manifestations of an overall experience.

Civilised as we are, this order still makes sense in that it is based upon the way we all experience phenomena. Our problem now is to do away with the separate way we think of the arts—and here thinking is doing. Apropos of this, the Balinese are reputed to say 'We have no art, we do everything as well as possible'.

With kind permission from Schools Council MUSIC IN THE SECONDARY SCHOOL CURRICULUM Project and Margaret Murray, in whose Orff Schulwerk Bulletin this article was reprinted.

A Service Gift

As a third birthday celebration, NM-AOSA decided to extend its area of service.

Since public kindergartens were provided in New Mexico last year for the first time, this seemed to be a made-to-order opportunity for the chapter.

The idea of a free one-day workshop provided by the chapter for kindergarten teachers in the Santa Fe schools was taken to the schools' administration where it was received with such enthusiasm that the State Department of Education was contacted for approval.

After studying the objectives - reading-readiness, coordination, listening skills, enhancement of self image -the State Department proposed to offer one hour re-certification credit to participating Santa Fe teachers, if chapter members would extend the workshop to two Saturdays (16 hours) of instruction.

The Saturdays were set aside, and chapter members JoAnn Rogers, Maydelle Meier, and Gin Ebinger worked with demonstration groups of kindergarteners and about 35 teachers in intensive and productive sessions.

AOSA NATIONAL BOARD,

1978-79

National Officers:

Mary Stringham, President, Santa Monica, CA
Lillian Yuross, Vice President, Evanston, IL
Arvida Stoen, Vice President-Elect, Minneapolis, MN
Carolyn Tower, Secretary, Fraser, MI
Stanley Rowland, Treasurer, Cincinnati, OH
Jan Repley, Chapter Coordinator, San Francisco, CA
Nancy Ferguson, Past President, Memphis, TN

Members at Large:

Vivian Burgmeier, Phoenix, AZ
Willie Burnett, Woodland Hills, CA
Rida Davis, Hartford, CT
Edith Elliott, Shreveport, LA
Carol King, Memphis, TN
Marion O'Connell, Des Plaines, IL
Sr. Eloise McCormick, Burbank, CA
Peg Van Haaren, Redford Township, MI
Jean Wilmouth, Jr., Pittsburgh, PA
William Young, Nacogdoches, TX

Staff:

Isabel Carley, Editor, Brasstown, NC 28902
Ruth Pollock Hamm, Executive Secretary, Cleveland Heights, OH 44115
Joachim Mattheus, Historian, Birmingham, MI

NATIONAL ADVISORY BOARD

Betty Gold, President, Greater Cleveland Chapter, AOSA (Ohio)
Carol A. Hart, President, Greater Detroit Chapter, AOSA (Michigan)
Eileen Drechsler, President, Greater Rochester Chapter, AOSA (New York)
John Allen, President, Greater Chicago Chapter, AOSA (Illinois)
Marlene Weinstein, President, Delaware Valley Chapter, AOSA (New Jersey)
Sue Norris, President, Greater St. Louis Chapter, AOSA (Missouri)
Marjorie Henderson, President, Greater Cincinnati Chapter, AOSA (Ohio)
Judy Bond, President, South Central Minnesota Chapter, AOSA (Minnesota)
Katherine Kovins, President, Long Island Chapter, AOSA (New York)
Sue Schneller, President, Middle Tennessee Chapter, AOSA (Tennessee)
Mary Moore Nelson, President, Memphis Chapter, AOSA (Tennessee)
Betty Watson, President, Northern Louisiana Chapter, AOSA (Louisiana)
Peggy Peach, President, Middle Atlantic Chapter, AOSA (Maryland)
Susan Duffy, President, New England Chapter, AOSA (Massachusetts)
Clara Fidler, President, Indiana Chapter, AOSA (Indiana)
Jane Coffey, President, Berkshire-Hudson Valley Chapter, AOSA (New York)
Barbara A. Potter, President, Connecticut Chapter, AOSA (Connecticut)
Patti Schliestett, President, Los Angeles Chapter, AOSA (California)
Dr. William C. Young, President, East Texas Chapter, AOSA (Texas)
Jeanne Fangbner, President, Mid-Michigan Chapter, AOSA (Michigan)
Barbara Kass, Chairman, Tappan Zee Chapter, AOSA (New York)
Mary Lou Lindquist, President, Greater Milwaukee Chapter, AOSA (Wisconsin)
Marsha Beck, President, Northern California Chapter, AOSA (California)
Marion Grabbe, President, First Iowa Chapter, AOSA (Iowa)
Peggy C. S. McDonald, President, Portland Chapter, AOSA (Oregon)
Becky Parrish, President, Central Ohio Chapter, AOSA (Ohio)
Marcia Klein, President, Western Michigan Chapter, AOSA (Michigan)
Kay Copley, President, Rocky Mountain Chapter, AOSA (Colorado)
Maydelle Meier, President, New Mexico Chapter, AOSA (New Mexico)
Betsy Smith, President, Pittsburgh Golden Triangle Chapter, AOSA (Pennsylvania)
Sarah Jo LeMessurier, President, Central Texas Chapter, AOSA (Texas)
Ruth W. Collier, President, Southwest Florida Chapter, AOSA (Florida)
Sr. Marcia Lutz, President, Catskills Region Chapter, AOSA (New York)
Del Bohlmeier, President, Arizona Chapter, AOSA (Arizona)
Charlotte Harrison, President, Orange County Chapter, AOSA (California)
Margaret DeMart, President, Youngstown Tri-County Chapter, AOSA (Ohio)
Shelly Pixton, President, Evergreen Chapter, AOSA (Washington)
Carol Harris, President, Central New York Chapter, AOSA (New York)
Vicky Humme, President, Texas Gulf Coast Chapter, AOSA (Texas)
Vivian Ferchill, Chairperson, West Texas Chapter, AOSA (Texas)
Priscilla E. Widd, President, Western New York Chapter, AOSA (New York)
Ruth Brummel, President, Southeast Iowa Chapter, AOSA (Iowa)
Mary L. Graves, President, Greater Des Moines Chapter, AOSA (Iowa)
Marilyn Davidson, President, Northern New Jersey Chapter, AOSA (New Jersey)
Judy Bailey, President, Kansas Chapter, AOSA (Kansas)
Shirley B. McCollum, President, South Louisiana Chapter, AOSA (Louisiana)
Dave Guldin, President, Adrian Area Chapter, AOSA (Michigan)
Nancy Thorne, President, Central New Jersey Chapter, AOSA (New Jersey)
Beth Miller, President, Atlanta Area Chapter, AOSA (Georgia)
Marion S. Whitcomb, President, New Hampshire Chapter, AOSA (New Hampshire)
Jane C. Hoch, President, Central Carolina Chapter, AOSA (North Carolina)
Nancy Gorgol, President, Dallas Metroplex Chapter, AOSA (Texas)
* Judy Samson, President, Piedmont Chapter, AOSA (North Carolina)
* Phyllis Shepard, President, Foothills Chapter, AOSA (Tennessee)
* Janet Cherif, President, San Diego Chapter, AOSA (California)

LISTENING continued

First Day:

Playing with random noises

Sit anywhere on the floor (no groups, rows or circles). Close your eyes. Listen to every sound that reaches your ears - do not exclude any!

Make a list of the sounds in your head. When I touch your shoulder, say out one of the things you heard. Nobody is allowed to repeat that particular sound: listen and diminish your "list" every time somebody uses one of your identical entries.

□

We will do this again. This time choose three different sounds and try to express the quality of each sound by using one word that describes it, i.e. scraping, banging, humming. So now you keep in mind three words.

When I touch your shoulder - say only one of these. Do not repeat the same word if it has already been mentioned. Keep your eyes closed.

□

Now choose one sound only and plan to imitate it (any way you like, but keep your eyes closed).

When I touch your shoulder start your imitation and *do not stop* till you hear someone else's imitation. Listen!

□

All choose a new sound (a different one) to imitate. Wait for the gong, then start *your personal sound*. Let it grow and then let it die away gradually (these last strands are the most important!).

□

Now I give you all a number - from one to three (at random). Keep your own number in mind. It will serve as a cue.

Choose another sound (eyes closed). After the gong has sounded, number 1's let their imitations grow and die away. After that: all number 2's and then number 3's.

Let's do it again: choose another sound to imitate. This time all the number 2's start, then number 1's and number 3's to end.

□

Now let's try and organize these sounds a bit more. Number 1's take their sound from the "acoustical horizon". Number 2's imitate only "sudden and interfering" sounds - while number 3's choose their material from anything that sounds rhythmical, continuous or repetitive. Before a new group starts, wait for the previous one to be absolutely silent. Then count to ten.

□

Walk around in the room and do not collide with anybody. This will ensure that everybody

has changed his place and angle of listening. When I clap my hands, come to a sudden standstill. Do not sit down again. Close your eyes. As long as you do not move keep your eyes closed.

Listen to the sounds around you. Concentrate on one particular sound, no matter what! When the gong sounds let your whole body move as if it were that same sound, then, gradually let the sound die away, so your body comes gradually to a standstill. Close your eyes again. Concentrate on a different sound. Wait for the gong. (Do not make any sounds yourself.)

We decided to do this three times in sequence, choosing a different sound every time, presenting the sound through pure body movement, gradually coming to a standstill. A gong sounded in between. Then we let our last sound fade entirely by gradually lowering our whole body until we reached the floor. Relax...

□

Close your eyes again. Somebody moves through the room without making any sound (a very good personal exercise!). Touch someone's shoulder lightly in passing. The person who received your sign - starts making ANY sound he wishes in *any way he likes*. This person should not stop till he hears another sound in the room. So you keep moving through the room and touching shoulders. The main assignment: The sounds made should differ as much as possible. (Now, how, can sounds differ, etc.) Make it a point to choose opposite sides of the room, but of course you can also stay in the same spot and surprise close neighbors. (Now everybody hears sounds and thinks about other sounds at the same time - a kind of personal counterpoint.)

□

Let's make it a bit more difficult:

Somebody will move noiselessly through the room, as before. When you receive your sign - start making one sound just as we did the last time. But now the sound you make must be *joined by everybody* making that same sound. Remember, eyes closed! Repeat the sound you hear - *the way you hear it!* So you may be busy making a sucking sound with your lips, while originally it was made with the palm of one hand on a P.V.C. floor...! The real problem starts when you get your sign and there is already a sound going on all around you. You must try and "penetrate" that sound. You will see that this is much easier when it is *very different*, and not necessarily just louder. It is quite possible that in the first few seconds *only those people close to you* will be aware that there is a different sound being suggested. The moment a few take it up, it will spread quickly through the entire room. (What happens now, is that everybody *thinks* about a different sound while making the current one - again counterpoint.)

□

As a closing exercise in this "series" I suggest the following: Close your eyes. After the sound of the gong, count to ten. Anybody can start a sound, **BUT ONLY ONE PERSON AT A TIME**. Listen very carefully. One at a time, you may now participate in the making of a "sound-picture". You are free to join in any way you like, under one condition: You should feel responsible for the sound you are adding so do not make a noise because you have nothing else to do. You can always listen to the growing sound-picture. A tape recording should be made at the same time. The decision as to when the "picture" is complete should be part of your responsibility. When you hear that nobody is joining in anymore, start a *gradual diminuendo* till you reach complete silence. Now we are ready for the next sound-picture.

You will discover to what great extent the sound-pattern is influenced by the very first sound that is made. Listen to the sounds that are "organic" or "inorganic" to the whole because, although we try to abide by the rules, we are still conditioned in many surprising ways and the task of creating a growing sound-pattern together is really very difficult.

□

Listening to the playback of the recording with your eyes closed will enable you to follow the build-up of the piece exactly and evaluate your own contribution to it.

□

It is time to shake ourselves loose a bit, after so much concentration: Everybody moves around in the room representing a *given sound-quality* with the body alone. At the same time a few "soloists" will present an entirely different sound-quality.

We actually did three of those: (remember: No sounds, only movements!).

First:

All: continuous murmuring sounds
Few: sudden-different sounds

Second:

All: monotonous rhythmical sounds
Few: continuous rising and falling sounds

Third:

All: disorderly noises
Few: disconnected beautiful tones

□

Sit in groups of three around the room, leaving the center free. Sit close together. Close your eyes and listen for 30 seconds to the sounds of the environment. Each group discusses what was heard, chooses one sound and is then silent. One group at a time rises and moves the sound through the room, with body movement only. You should move sound qualities only, and not the image of their sources - e.g. bird-sounds or car-sounds because this is not a guessing game. You act in your group of three by listening to the others with your body, as it were, and trying to complement their movements by adding your

Continued to page 6, col. 1

LISTENING continued

own and special concept of the sound you chose. Actually, you "play" together different aspects of the same sound-quality.

The first time it all goes with much hesitation and rather haltingly. The second and third times it really starts flowing.

Now we can try to join movement and sound by choosing two groups at a time. Group A moves the sound as described. When it stops, group B represents the movements they saw by sounding them in any way they choose.

□

Second Day:

Flowing time - Ticking time

We started our activities with a reminder of material from the previous day: to move a sound with the body as an organic entity.

Stand dispersed throughout the room. Someone (anyone!) starts making a sound, at the same time expressing the same sound with a body movement. This comes naturally, like the involuntary moves people make, together with a sudden outcry or any expression of strong feelings, etc. So, do not make any careful "compositions". Just start making a sound and let your body respond, and then keep going! Everybody joins in, moving around the room.

The first "leader", after about 5 seconds, touches the shoulder of someone passing. Immediately, that person becomes the leader. He changes the sound-movement without a moment's hesitation. In less than half a second everybody will catch on, and we are in the middle of a very exciting group play. Two rules are important: The "leaders" are forbidden to chase any particular person and conversely, nobody is to run away from leaders - it is obvious why!

□

Now for another aspect:

Time flows, they say, but can anyone feel the flow of time?

Listen to a recorded continuous tone. This represents flowing time. Walk through the room. Now and then, stand still. Hear the continuing tone and feel, people moving around you at the same time. Go on, try gradually to change your tempo, not only faster, but also slower. At the same time do not isolate yourself from what is happening around you! Do this without changing the size of your steps.

Now try changing their size very gradually. Lose that "purposeful gait".

A difficult task, when you are brought up in a culture that denounces laziness, but this is one of today's big problems: We are all turning into ticking mechanisms. Yes. I know that the continuous tone drives you up the wall - another one of our deficiencies. The ancient Chinese discovered their wisdom in unchanging tones. Time flowing - Eternity, Man a mere crumb in a timeless vault.

I stop the sound. What a relief!!

When you go somewhere you are measuring both time and space. Your footsteps organize time, measuring a distance: Only as a child did you organize your steps in an uneven manner: hopping, skipping and what-not. You probably were completely occupied with this kind of "sculpturing an even flow", till someone told you to "walk properly", an end to that! So now you can discover that part of a lost childhood:

Walk through the room, for about 10 seconds. Stop. Prepare yourself for a different step and then again, "sculpturing" the flow of time, as it were. Try every variation and combination you can think of and do not give up too soon!

□

Choose one of your variations - and start moving through the room. Be aware of your tempo and make no changes whatsoever. Accompany your movements with a very short and disconnected sound, any sound, and let that same short sound recur every time exactly at the same moment, in the cycle of your steps. When you are absolutely sure of the exact spot of your sound on the continuous flow of your movement - stand still but keep moving IN YOUR MIND, all the time making that same sound.

Start gradually COMPRESSING TIME but do it by compressing the imaginary movement! The sound spots will occur closer together. Return gradually to the former time flow.

□

Try the opposite: "Blow-up" time, by the same device, again turn gradually back to the original flow. Do not stop yet but make uneven gaps, stretches of silence of different length, always guarding your even and unchanging flow of time underneath. Listen to what is going on all around you! By now you are so absorbed in your own time-concept that all the uneven sounds you hear will not make any difference. On the contrary. All the disconnected sounds are bobbing on the same even flow of the endless river of time...

A suggestion for relaxation: Make a gradual diminuendo, silence. The leader should sing a very short rhythmical song, asking for any kind of accompanying movement (sitting in a circle). No-one should try to sing, but should only listen! Sing the same song three times. Every time all act differently without making changes during the song.

Everybody gets up and chooses a partner. The moment the leader starts singing the same song everybody acts in time with the song. There is one condition: both partners must act together (do not prepare or rehearse - just start!).

I want to show you how to turn every member of a group into a teacher. Change partners. Both members of every team bring different information with them as to what they did before, keeping time with the song: so now listen twice to

the song. The first time A shows B, the second time B shows A. Nobody will fail in this duty and of course by now everyone knows the song well.

□

Listen to a recording of a ticking metronome, medium fast, about 112. All of you may start moving along with it, but don't continue any particular movement for more than 10 seconds. So again, you do "variations" - as many as you can think of. You will see that you have discovered different aspects of responding to a steady beat. You may act exactly in time with the beat, like marching - the beat being an indicator of tempo, that is, a precise "dispenser" of even pieces of time. Another thing you may do is to make a long drawn out slow movement against the steady ticking. The pulse of the beat makes you aware of a long distance, of duration, rather than beat - although the tempo has not changed at all. You listened from a different point of view. Some of you start grouping the beats by threes, fours and so on, by either accentuating a recurring first beat, or by acting differently with every new group of beats. This of course, is what we call meter and is perhaps the best known musical aspect of a steady pulse.

Let's play a bit with this aspect. Perhaps you will discover some unexpected possibilities:

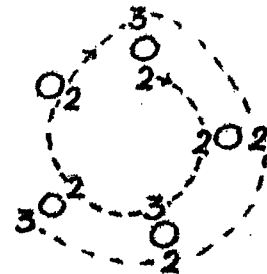
Standing in a circle: try one after another to react to a steady beat of a drum in a given meter - 4/ or 3/ or 5/, etc.

□

Try reacting to a mixed meter: take a formula like 4-3/4-3, or 3-3-2/, each person being responsible for one group of beats only. Not easy at all!

□

Stand or sit in three groups: Take 3 different percussion instruments (the same sound quality to one group). Decide on a simple formula in each group such as: 3-2/ or 4-3/ or 2-2-3/. Use your instruments as an organic part of the whole, passing the formula from one to another - every single person being responsible for the unbroken chain of the chosen poly-meter. Be quite sure that your group masters the playing without any hitch of uncertainty.



The diagram shows five people playing the formula 2-2-3/. This is not easy, so have patience and listen carefully!

□

Continued to page 7, col. 1

LISTENING continued

We can now sound all groups together, or one after another or in any combination, bound by an unchanging steady pulse.

You will see what an exciting experience results, when the groups play their polymeters along with a solo drum with often changing accents. Make a recording and play it back at double speed!

□

Sit in small groups (3-5). Each group gets a sheet of paper and coloured crayons. Write a combination of five numbers (I suggest below 6 to begin with e.g. 3 2 2 5 4). Let each group decide on a sound, using an instrument, a voice or whatever. Keep a steady beat going and make the sound on the first beat of every number in the combination. Start by sounding the same beat for all. Then let each group decide for itself. You can, of course, decide beforehand to sound your row of five numbers twice, or three times, but keep on the lookout for the development of other possibilities. Now write the same combination again. This time the group will decide on rests between two pairs of numbers, (so the sound action will be interrupted twice, e.g. 3 - 225 - 4). Make rules as to the length of the rests, marking them with signs decided upon by your group. In your second row you also may add another colour for one or two of the written numbers. Sound the second row in the same manner as the first, with the rests as you decided. Decide in which way the different colours can influence the sound you make.

□

Write the number combination a third time. This time, the two different colours you already used may alternate more freely. Mark one rest only, and decide that one of the numbers will be played as a continuous sound. We can of course, add a fourth line (using the same numbers!) and combine all the "deviations" and special devices we applied to the previous ones. Play all four rows as a combined piece - applying any rules you may find necessary, while listening together to the resulting sound. I suggest the following: Do the same in a group of five people, where each person can choose any rules mentioned, especially as to the use of instruments which might influence the total sound.

Please keep in mind that this is not something to be achieved in half an hour! Take your time and LISTEN!

□

Speaking of polymeter, I suggest a variation on a beautiful exercise by Gabriel Charpentier, published by R. Murray Schafer in his book "EARCLEANING".

On a chart I write eight different combinations of the numbers 1-4, in a vertical column. Choose a different way of sounding each number, using that particular sound (clap, stamp, snap, etc.) for the number of times that this indicates

(i.e. once for 1, twice for 2, etc.) Make sure that your sounds run easily one after the other! In the original 1 = Ah! 2 = two steps 3 = three finger snaps 4 = four handclaps. I have written each column as a separate chart. Sit in three groups. Each one gets one of the charts:

1234	1324	1342
2341	2314	2143
3412	3124	3142
4123	4213	4312
1432	2134	1423
2431	1243	2413
3421	3214	3241
4231	4132	4321

Let me suggest one of many possibilities: Each group will compose an exclusive performance of their own chart keeping to the following rules:

Sound one number with a percussion instrument (identical for the whole group)
Sound one number any way you choose for the group

One number will be a rest (for that number of beats)

Sound one number by saying aloud in unison a word with that number of syllables. After you have practiced long enough, each group can join the others, simultaneously, or in canon or in whatever manner seems appropriate. You will find that this is great fun!

To be continued in the next issue.

LESSON ON PANTOMIME

by Margaret Conger,
Wood Acres, Md.

Children of all ages enjoy pantomime. A book that has proved successful for elementary music teachers in Montgomery County was introduced to them by a teacher, Christina Jaynes, who is now a member of the Interrelated Arts Team of Montgomery County Public Schools. The book is **The Marcel Marceau Alphabet Book** by George Mendoza, photographs by Milton H. Greene, published by Doubleday and Company, Inc. N.Y., Garden City, N.Y. 1970 (\$5.95 several years ago).

There is a full-page picture of Marcel Marceau pantomiming a word for each letter of the alphabet - "awakening" for A, "butterfly" for B etc. Christina suggested having the children pantomime the words before seeing the book, using a glockenspiel improvisation as the indication to stop or start the action.

She then had the class sit around her while she discussed what a mime is, famous mimes of stage and screen, and then showed them the book page by page. My students enjoyed guessing the words by looking at the pictures.

NEW IDEAS FROM AN OLD FRIEND

Looking to save money on Orff equipment and publications? Call our toll free number or write for details. We feature Sonor, Studio 49, Selmer K-4 (New Era) and MEG.

Also ask about our new fund-raising idea, "Nuttty Stuff". These delicious, Nutritious packages of nuts and dried fruits have been priced very low so your students can raise money for your music program.

Sam Ash EDUCATIONAL SERVICES

301 PENINSULA BLVD. HEMPSTEAD, N.Y. 11550
(212) 347-7757, (516) 485-2122, Outside N.Y. Call 800-645-3518

Retail Stores:
BROOKLYN * HEMPSTEAD * MANHATTAN * WHITE PLAINS
HUNTINGTON STATION * PARAMUS

DESIGN: CHARLENE NARITA GRAPHICS

LAMONT SCHOOL OF MUSIC



UNIVERSITY OF DENVER

The Orff Schulwerk Certification Program

Barbara Grenoble, Director
June 18-July 13, 1979

Faculty

Continuing a tradition
of excellence, there
will be a distinguished
nationally recognized
faculty

Beginning Arranging in the Orff Style

Isabel McNeill Carley
Instructor

A correspondence course in
composing and arranging

FOR INFORMATION:

The Director
Lamont School of Music
UNIVERSITY OF DENVER
Colorado Seminary
Denver, Colorado 80208
(303) 753-2196

GUIDEPOSTS

Jacobeth Postl

This issue's contribution to Guideposts comes from Grace Nash, a member of the Guidelines I Committee. She has chosen to share some suggestions and material on beginning vocal development which I know you will enjoy.

SING, SING, WHAT SHALL WE SING?

*"To make the day a brighter one,
To make the task a lighter one,
Let's sing a song together . . ."* GCN

By nature, children would sing before they speak. Spontaneous singing denotes a sense of well being and should be an integral part of every learning day. As teacher and/or parent, one of our responsibilities is to help children find and use their singing voices.

1. Most elemental is man's innate tone call of "Yoo-hoo", which can be reinforced with muscular gestures to direct the voice: hands touch head for "Yoo" (so); touch shoulders for "hoo" (mi). The third tone, "la" in the universal chant, is expressed with hands stretched upward, above head.



Why not use these two or three tones from the first day, to extemporize on nursery rhymes, sayings, directions and conversations, encouraging children to take part in this ongoing dialogue?

2. Out of "Yoo-hoo" calls, street cries evolved, many and varied with endless possibilities for development in the Orff way. They have a natural appeal. From front yard lemonade stands to garage sales, this wanting to sell something is forever a part of growing up.

After trying different street cries from our past*, children can make their own or develop one into a full blown ensemble within the 4-step learning process defined in the Schulwerk. Street cries are excellent for freeing, projecting and extending the voice, for moving with singing, for stirring the imagination and for "whole brain learning" - holistic education.

The example below began with a street cry from Topeka, Kansas* and developed into its present form with various classes (4-5-6).**

Introduction (spoken) I

II

I&II "Enchiladas, hot tamales,
Bowl of chili beans,
Red peppers, hot peppers,
I&II Tacos in between!"

HOT TAMALES!*



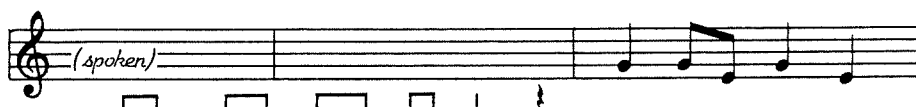
Hot Ta - ma - les! Red hot! "peppers and a bowl of chili beans!"



Two for five, — four for ten, — Wo - men can eat 'em as



well as the men, — Hot Ta - ma - les! Red hot



"peppers and a bowl of chili beans"! Two for a nick - el,



four for a dime, — You can get a good old hot Ta - ma - le

GUIDEPOSTS continued from page 8

a) The original cry consists of only the notated pitch melody and words beneath the tones. Clap beats **x** **x** were added and later transferred to percussion instruments.

b) "red hot" was extended with speech, "peppers and a bowl of chili beans", a new experience for some, making a change of voice focus within the song. (Singing is more right brain function; speech is in the left hemisphere.)

c) Instruments were added in easy ostinati to enable the players to sing with their playing.

d) So far it was a pleasing ensemble but there could be more Out of the inevitable Orff Coda, "Let's do it again!" came the speech introduction, movement and role-playing by the Vendor's group interacting with whatever audience they might have.

With Group II at the instruments (C pentatonic) and Group I (the vendors) at far end of room with hand percussion instruments, baskets and one or two with recorders, the introduction speech calls begin as indicated, the two groups answering each other, then in tutti. As the ensemble builds, adding one instrument at a time, the vendors move freely in the room and all join in the song. This is followed by recorder improvisations against solo street calls while half of the vendors move to the instruments and exchange places with the players. Players now join the other vendors and Ensemble begins once more.

Each class may bring different ideas for extensions. A second voice part could be sung with the given song, new ostinati of varying lengths, new introductions or prescribed steps for the vendors and so on Just encourage each class to do it "their way".

There is a wealth of germinal ideas in our heritage of Street Cries. Another challenging source book is the new, "Sing It Yourself", a book of 220 Pentatonic Songs, collected by Louise L. Bradford, Alfred Publishing Co., Inc. 1978.

Grace Nash

* "Two for a Nickel" by Louise L. Bradford, 402 S. 25th St., Philadelphia, PA 19146 (a little book of authentic Street Cries. What a gem!)

** "Hot Tamales" from Series IV, Music with Children, GCN

ORFF AT ISME

AOSA was well represented at the International Society of Music Educators (ISME) Conference in London, Ontario, Canada August 12-20. As chairman of the Orff-Schulwerk sessions Lois Birkenshaw planned representative aspects of the Schulwerk by scheduling the clinicians as follows:

Jane Frazee (USA) "Orff: Elemental Means Toward Aesthetic Ends"

Lois Birkenshaw (Canada) "Music and the Handicapped Child"

Ann Golden Fisher (Canada) "The Sound of Speech. It's Musici!"

Jacobeth Postl (USA) "Rhyme, Rhythm and Song, Orff Style" for the Junior Grades

Ruth Pollock Hamm (USA) "Orff Schulwerk, Resource for Strengthening Language and Reading Skills"

Catherine Baxter (Great Britain) "Cantare: Orff-Voices and Percussion"

Grace Nash (USA) "The Child's Way of Learning" - applying 'Orff Process' to classroom learning.

Nancy Ferguson (USA) "Orff, Pop and Jazz" - using movement, vocal and instrumental improvisation in Junior High

Jean Wilmouth (USA) "Developing the Orff Instrumentarium"

Millie Burnett (USA) "Music and Movement in Early Childhood"

Margaret Tse (Canada) "All about Canon" - Demonstration with children grades 3-4-5, Cedar Park School, Point Claire, Quebec

Maria Martins (Portugal) Portuguese Folk Song

Carolyn Tower (USA) An Audio Visual Presentation of the Orff Schulwerk Program at Cranbrook Schools, Brookside Bloomfield Hills, Michigan

Millie Burnett and Jane Frazee were unable to make their presentations in person as originally scheduled. The jam-packed sessions were filled with many Orffers as well as other music educators who wanted a glimpse or introduction to what the Schulwerk is all about.

The theme for the XIII Conference and 25th Anniversary of ISME was "Music Education: The Person First". Dimitri Kabalevsky (Russia) the beloved and respected Honorary President in his opening remarks said, "...There is a need in music education to make music the property of all children of the world. Every meeting (of ISME) brings us closer to our ideals in music and life. Music Education does not mean bringing up a musician but a person interested in music."

Later in the week Kabalevsky expressed his wishes and challenges for ISME to seek and explore modern music, modern pedagogy for the sake of the children of the world and their future.

The next ISME conference is scheduled for July 6-12, 1980 in Warsaw Poland with the theme: National Culture - an Inspiration in Music Education.

B.J. Lahman

KEEPING UP WITH MUSIC EDUCATION

Arnold E. Burkart, President

Publishers of:



- Are you getting our Orff resource magazine for teachers — five issues per year, now into its sixth year?
- Do you know of our other publications on Kodaly and Experimental Music, and availability of back issues?
- Have you heard of our fabulous summer European Orff travel and study tours, now into our 3rd year?
- Have you needed a professionally organized and comprehensively instructed workshop in Orff-Schulwerk techniques?

For information, free sample copies, and brochures, write

KEEPING UP WITH MUSIC EDUCATION
1220 Ridge Rd., Muncie, IN 47304

CELEBRATIONS

The author, Elizabeth Herron, teaches Orff-Schulwerk at the Hilltop Intermediate School in Nyack, New York, and is a member of the Rockland Chapter.

Judy Thomas

Most celebrations involve the giving of gifts, and the art/music celebration at the Hilltop School in Nyack proved no exception. The first giving was a very energetic research project on the part of the art and music teacher into the life and times of the outstanding French Impressionist painters and musicians, poets and prose writers. A program grew out of this study and was presented to classes of 5th and 6th graders with the collaboration of the art and music teacher. The program dealt with change in general, change in the arts in particular, and specifically the move from Romanticism to Impressionism.

In an effort not to overwhelm the students, a limited number of painters was used, and the musical spotlight was focused on Claude Debussy, selected not just for his obvious role as standard bearer in the Impressionist Movement but for the clarity with which his music presents the tenets and feelings of the movement. The program was partially taped in case one of the two involved teachers was not free for a presentation to a particular class. This portion involved explanation of style and technique through the voices of students who represent various artists and musicians of the period expressing their feelings and attitudes. Direct quotes from musical sources were used, and in some instances student-invented statements attempted to convey the spirit of the times.

Using Monet's *CATHEDRAL IN THE MORNING* as a point of departure, the discussion moved to music, specifically Debussy's *SUNKEN CATHEDRAL*, where the visual stimuli were abandoned and mental imagery took over, prompted by the lovely ethereal tones that were spilling into the comfortable library which had been chosen for its intimate atmosphere. The conclusion of the first phase involved a brief summary with historical milestones to help place the happenings, and slides and sounds of the changes that followed.

The follow-up of this program began visually in the Music Room with a host of Impressionist prints. These were analyzed by students for their visual characteristics, and then compared to auditory characteristics found in Impressionistic music. The next project was the selection of a favorite print that was to become the basis of a class-created tone-painting. This "model print" was analyzed in the following manner:

- 1) for predominant color
- 2) for the role of the color in the painting, i.e., "impact producing" or "supporting role"

The class agreed on the description of the background effect as "supporting", and so translated this into music on a bass instrument. They decided to use an accompaniment

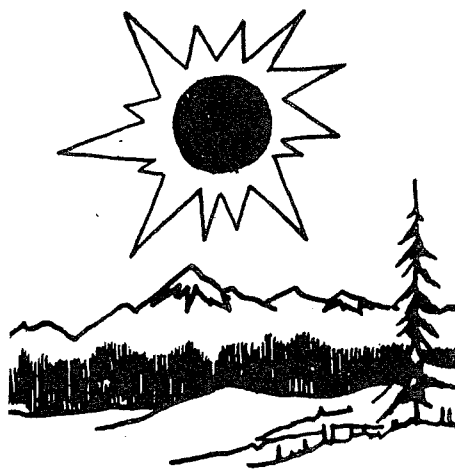
pattern because of the importance of the background in the picture. Similarly, other colors were chosen to be represented by melodies because of their importance to the theme of the painting. These were played on alto and soprano instruments. Sounds created by small percussion were used to represent accent colors that gave life and sparkle to the painting.

The instruments had already been set up pentatonically—which the group acknowledged to be fitting because of the enormous influence of the Orient on the Impressionistic composers. The other obvious advantage was that it gave opportunity for effortless and immediate improvisation. In each case a tempo was agreed upon by the performers and a pattern of dynamics chosen. With some experimentation, a satisfying song evolved.

The concluding activity which seemed to evoke the most positive response involved the premise that the students themselves were in a situation similar to the one the Impressionists historically had been in: that of seeking change and the excitement of new color and form combinations. Each child was asked to entertain mentally the possibility that he could coax a new sound or new experience from the instrumentation offered. They were given a short time for concentration on the possibilities offered, while the teacher played a Debussy piece quietly. When the piano music stopped, each student quietly walked to the instrument of his choice and looked to the student conductor whose pre-arranged role was to indicate who should play. The resulting piece involved groups or individuals entering or dropping out on cue or remaining as soloists. The net result seemed to delight all participants.

The overall impression of the audience viewing the Impressionistic Adventure was that it worked with both pleasure and profit, a cause for celebration.

Chapter News



The Rocky Mountain Chapter is planning to host an "Orff" luncheon at the Feb. 2-4 MENC Regional Conference at the Broadmoor Hotel in Colorado Springs. Participants of neighboring states are encouraged to attend.

The Connecticut Chapter hosted wine-and-cheese parties for the Orff courses given this past summer in their state. Barbara Potter, President, greeted guests with an informative, "pep" talk about the Chapter and AOSA.—An approach to Orff Schulwerk through another of the senses!

Mid-Michigan Orff Schulwerk was honored by having two Chapter candidates nominated for Michigan Elementary Music Teacher of the Year: Ruth Ann Knapp of Saginaw, formerly chapter president, and Phyllis Nelson of Lansing, immediate past president. Phyllis received the final vote for 1978 though both were well qualified.

The Catskill Chapter announces the 2nd annual Mini-Conference in conjunction with the Berkshire-Hudson Chapter, to be held May 5, 9 a.m. - 3:30 p.m. at the College of St. Rose, Albany, N.Y. The theme will be "Focus on Form" and feature clinicians Jacobeth Postl, Pat Peterson, and Don Slagel.

LACAOSA, Los Angeles, has arranged a series of credit workshops entitled **Developing the Total Child with Orff Schulwerk** with an invitation to teachers of early childhood, preschool, classroom, music and dance, teacher aides, students and parents to "join the circle". (See Higher Education). Their eye-catching, "pink"-pink brochure also states a simple but effective question-answer which explains their philosophy: "What is Orff Schulwerk? Carl Orff's Schulwerk is a joyful process of developing musical creativity in the child. It is communication—through integrating rhythmic experiences in movement, language, song and playing instruments. It culminates in the child's realization of his fullest musical potential—his freedom to create and to improvise."

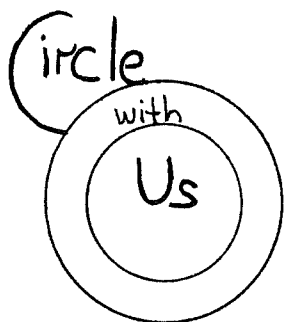
Rockland County Chapter, N.Y., have changed their name to Tappan Zee and have planned four Saturday workshops in Aesthetic Education. On February third is an all day Potpourri of sacred music with Joanne Rodland, country dances with Paul Kerlee, special education with Nancy Dervan, recorder with Judy Thomas, and a demonstration by children with Helen Erickson. (An alternate "snow-date" is given!) Danai Apostolidou will give a session on movement March 31.

Evergreen Chapter, WA., has been co-sponsoring workshops with the British Columbia Chapter in Vancouver. Kate Greishaber and Shelley Pixton are promoting "Orff across the border" with Canada.

The Greater Detroit Chapter held a very special workshop, - a "mind-bender weekender" according to participants, - at rural Camp High/Scope. The natural environment proved a stimulus for sessions with Phyllis Weikart in folk dancing, movement and choreography, and also with Nancy Ferguson in pursuit of the Blues with Orff ensembles.

The fall issue of the **Indiana Orff Beat**, published by the Indiana Chapter came off the press this fall with 12 pages of information and five pages of teaching.

E. Nichols



materials by members of
Ensemble III, spring '78
Hartwick College
Ed. by Marcia Lunz
Don Slagel

Circular Reflections

why work from a circle?

A circle, like time, is never ending. It can create a feeling of uninterrupted flow, going on and on ad infinitum. This feeling for flow is essential for a musician.

Since the reign of King Arthur, the circle has been a symbol of equality and unity. It puts everyone in the classroom on an equal footing. And this tends to create a more relaxed atmosphere.

The universe is an excellent example of circles interacting with each other in hundreds of different ways with perfect harmony. Learning to interact with others is an important lesson for all.

Karin Schoradt

Circle Round Me

Rob Kelly

Repeat 3 times

Voice (Spoken) A - round (Start circle moving)

Soprano Xylophone

Alto Xylophone

Bass Xylophone

Tambourine Large Hand Drum

Voice You can circle round a wheel a round a tall high wheel a round a

S.X.

A.X.

B.X.

Tmb. H.D.

Voice noon time meal a round a ball-nosed seal so let's make a deal come on and cir-cle round me.

S.X.

A.X.

B.X.

Tmb. H.D.

A circle is formed by all players (excluding instrumentalists). One person is chosen to be in the center of the circle and pantomime a person, object or action while the circle sings and walks or skips around. At the end of the song all stop and someone must guess what the pantomime was about. The person who guesses correctly is the next person in the center. It is helpful to choose a theme for the pantomime, e.g., types of wheels, animals, occupations, etc. Rotate the instrumentalists so that all have a chance at being active in the game.

A wood pecker drums
for his breakfast.
Peggy Richardot

Birds chattering in the trees
like Mother Nature's personal wind chimes.
Karin Schoradt

The scratch of a leaf on broken pavement
announces my footsteps. chris fancher

POETRY

Celestial bodies spinning through time
Weaving invisible concentric circles in the heavens
And for those who know how to listen
To those astral orbs
Hear a symphony of thousands
Playing the timeless music of the spheres.
Karin Schoradt

Ponc
-Im

There was a chartreuse goose loose, chasing a moose with a noose, through the cabo

For Robbie

Ken F. Tyrrell

Voice

Alto Glock

Alto Xylophone

Bass Xylophone

Voice

1. Wind - ing turn - ing nev - er end - ing, nev - er leav -
3. Al - ways roll - ing nev - er ceas - ing, my free - dom and

A.G.

A.X.

B.X.

Voice

ing, nev - er send - ing. No be - gin - ning and
my speed in - creas - ing. Move in pat - terns all

A.G.

A.X.

B.X.

Voice

no end, come and join
the same with not

A.G.

A.X.

B.X.

Voice

my friend.

A.G.

A.X.

B.X.

Voice

gained.

A.G.

A.X.

B.X.

for
lering -
provising

An old pair of sneakers,
A stuffed furry dog,
Pictures by Currier + Ives,
A stack of classical records,
Picture albums full of fun,
A year old tennis racket.
These few things plus many more,
Sum up a life which I adore.
Leslie Fowler

Ash can
Trash can
dirty filth and grime
incinerator's bubbling
it all goes there in time.
Chris Fancher

Slowly the moon creeps
to be with the stars
Bob Rivet

ose, past the man drinking juice who was reading Dr. Seuss, how profuse!
Ken Tyrrell

Verse 2 - Percussion, no vocal line

Snake Charm

Players are "snake charmers" and stand close together to form the snake pit. The sung charm and vocal ostinati form a background sound and indication of the boundaries of the snake pit for the two players acting as snakes in the center of the pit. These two players are blindfolded and carry maracas. One is the attacker and the other is the eluder; the eluder tries not to be caught by the attacker. The attacker can initiate only four rattles but the eluder can initiate as many rattles as he/she wants and tries to trick the attacker by shaking in one place and then moving to another. The game ends when the two meet and two new snakes are picked.

One suggestion for the Snake Charm is to sing the melody as the A part of a Rondo and improvise the other sections of the Rondo using the spoken ostinati as a basis or other material from the class. Depending on the age of the players the charm can be structured to a greater or lesser degree.

Game idea from The New Games Book ed. by Andrew Fluegelman, Doubleday & Co., N.Y.

Note Mix-Up

Players sit in a circle on chairs (one less chair than the number of players). Each player is assigned a solfege note name - do, re, mi, so, la. More than one player may have the same syllable name. Later the syllables can be expanded to include fa and ti. "It" is the player left without a chair and stands in the center of the circle. The "teacher" is at a xylophone placed next to the circle. Only the notes assigned to players should be used by the teacher.

The song is sung and then the teacher plays a short motif or phrase on the xylophone to which "it" must sing syllable names. After the identification is made all players whose syllable name was involved must change to a different chair and "it" tries to get a chair. The person left standing is the new "it" and the game starts once again with the singing of the song.

4 Snake Charm for Rattler Rattler Game

Chris Fancher

Voice: Sneaky shakey slimy slither inch-ing creeping crouching hither.

Spoken Ostinato I: How long can it last?

Spoken Ostinato II: Shake, ha!

Spoken Ostinato III: catch'em catch'em catch'em

Voice: Knowing soon some sound will come but still the game we play goes on.

ost. I: How long can it last?

ost. II: Shake, ha!

ost. III: catch'em catch'em catch'em

4 Note Mix-Up

Peggy Richardot

Vocal: Lis-ten lis-ten for your note: do, re, mi, so, la, so, do.

Circle Dance

Chris Corallo

Recorder: 1 2 3 4

Tuned Percussion: 5 6 7 8 9

R.: 10 11 12 13

T. P.: 10 11 12 13

Repeat Intro. and A section to end

Circle Dance

Basic Formation:

All stand in a circle. Each person places the left hand over the right (so arms are crossed) and holds hands with the person on each side. Hands are held throughout the dance.

Introduction:

Ms. 1 - Stand in place (3 beats)

Section A:

Ms. 2 - Step to left with L.F.; kick R.F.; step to right with R.F.

Ms. 3 - Kick L.F.; step on L.F.; step to right with R.F.

Ms. 4 - Cross L.F. behind R.F.; step to right with R.F.

Ms. 5 - 6 - 7 same as ms. 2-3-4

REPEAT all of Section A

Section B:

Ms. 8 - 9 To the count of six steps all turn in a half circle to the left, bringing left arm over the head until all are facing out of the circle.

Ms. 10 - Stamp twice

Ms. 11 - 12 Six steps back to original position (facing inward)

Ms. 13 - Stamp twice

REPEAT all of Section B

Acquiring Orff Instruments The "Do-It-Yourself" Way

Louise Arnold Eddington
Muncie, Indiana

"But how could we **ever** afford the instruments?" This is probably the most frequent question concerning the beginning of an Orff Schulwerk program. Due to the ever-increasing pressure on school corporations' budgets, this is a very real problem. The way we began to obtain our instruments nearly ten years ago at Blaine Elementary School, Muncie, Indiana, may not be feasible in 1978, but perhaps our story can inspire another school trying to get an Orff program started.

At first, most of our activities were not dependent on the bar instruments, although we did borrow a few from Ball State University on occasion. We already had a good assortment of non-pitched instruments which we used to supplement our work with speech, movement, and body percussion. We also experimented with our tone bells and homemade sets of tuned bottles and drinking glasses.

Soon we began to acquire our own instruments through admission receipts from our Spring Musicales. We first purchased two soprano glockenspiels, two hand drums and an alto xylophone the following year. A recorder program was started as an after-school elective, with interested students buying their own recorders.

It was early in the spring of '69 when I decided that I really wanted to get into Orff teaching all the way. I went for a job interview in another state, where a successful Orff Program was already in operation. As I drove home, not even knowing the outcome of the interview, I realized that what I really wanted was to stay where I was and start my own Orff program. Upon returning, I boldly approached both my music supervisor and my principal. Despite their reservations about costs and the departure from the standard music curriculum, they agreed to support the program and help in purchasing a basic instrumentarium. As I think back on that event, it seems that miracles still do occur!

And so, in the fall of 1969, I returned to school eager to begin our first year of a full-scale Orff program. Our basic instrumentation consisted of 15 pitched percussion (3 SX, 3 AX, 1 SM, 1 AM, 3 SG, and 4 AG), hand drums for half the class, and two small timpani. Shortly thereafter, a demonstration for the school board gave the official "OK" to our program.

That was not the end of our story, however, but the beginning. Encouraged by the enthusiasm of the children and the musical results, we set out to increase our instrumentarium to what I felt would be ideal. Thanks to the hard work of the children themselves, with the permission of the building principals, the music department launched a series of annual fund-raising drives. We sold popcorn, candles, stationery, greeting cards, salt and pepper shakers, jewelry, or whatever we could. Each year our fund-raising project and



our Spring Musicales receipts helped us to add a few instruments to our set, until we recently reached our present level of 20 mallet percussion instruments (including bass xylophone and bass metallophone), 36 hand drums, 35 recorders, 5 timpani, and a wide selection of auxiliary percussion (plus a new set of choir robes.) The fund-raising efforts did **not** take away from our classroom time for music. The only sacrifice was a few minutes of my preparation time at the beginning of the day. As an extra incentive to sales, children were offered musical prizes such as inexpensive recorders, tambourines, and other rhythm band instruments. When we first received our bass xylophone (our first instrument added from our own fund-raising efforts), we affixed a card to it listing the names of those students whose high sales had helped to purchase it.

From the beginning, I have stressed the proper care and use of the instruments and have often reminded the children of their own efforts in obtaining them. The results have been fantastic! The children have been extremely protective in caring for the instruments, and even without the benefit of a locked storage area, we had lost not so much as a single mallet—until last year. Since that story has a "happy ending," let me share it with you:

During the summer of '76, a break-in occurred, with a fairly substantial theft from my room. I was almost certain that the culprits were from our own neighborhood. When school began and the children heard of this, they reacted just as I had, as if the loss had been their own **personal** loss. Each child immediately became a "Sherlock Holmes," scouring his neighborhood for clues. Eventually, the children themselves supplied information which enabled the police to recover approximately half of the stolen instruments (this at considerable risk to themselves, I might add, due to the very real threat of

retaliation). We immediately began another fund-raising project with the result that by the beginning of second semester, we had replaced every stolen item and added a few extras.

Our school was "phased out" at the end of last year, and we are beginning this new year in a newly remodeled and rebuilt neighboring building, with our Orff program still intact.

For those who are considering beginning or adding to the Orff program, I can not recommend strongly enough: let your children **earn** their instruments! It may be slower, but the end result is a pride of ownership that can not be replaced.

THE AOSA LOGO

Tossi Aaron, who created the original design, has redrawn the AOSA logo to mark the tenth anniversary of the association.

In 1968 Tossi first "doodled" what eventually became the symbol to represent the ideals of AOSA. By 1970 at an AOSA Board meeting president Arnold Burkart presented sketches of six or seven designs. From the designs that combined an "O" and note with "AOSA" several transformations were made until the board approved a design that graphically stood for "music in the child—the child in music". Tossi noted that through the years the child-like figure within the note "grew" and "moved".

Each time it was necessary for someone to print the insignia, subtle variations took place. Over the course of years the use of the logo became a meaningful identification for our growing organization. Many official uses were made of the distinctive symbol. Chapters included it on their printed materials to stress their affiliation. However, unofficial uses were also made of the logo by enterprising individuals wanting to claim a "Schulwerk" or AOSA identity.

AOSA plans to register the updated logo to prevent further misuse. Only official AOSA designates will use the logo when it is desirable to emphasize or represent the organization. It is hoped that wherever the logo has been in official use on stationery, brochures, advertisements, printed materials and the like, the change will be made as soon as it is convenient.

A stat or exact rendering may be obtained through Executive Headquarters for a nominal charge. Chapters and others wishing official use of the logo should send their requests to the Executive Secretary.

At the St. Louis Conference, celluloid buttons with the new logo were sold. Marion O'Connell, chairman of the Gunild Keetman Scholarship Fund made them available to the membership as a fund raiser. AOSA'ers took the new look back to their chapters by the handfull

B.J. Lahman

From My Bookshelf

Judith Thomas

"For the wonder of it all . . ." Four books I recommend for those of you who wonder, and who invite unusual materials to your music class which promote your role as "transition," one who takes a creative idea and translates it into appropriate uses.

THE RAINBOW BOOK (Shambhala Publications, Inc. 2045 Francisco St., Berkeley, CA 94709, \$8.95), a 1975 paperback commissioned by the Fine Arts Museums of San Francisco, is the penultimate on rainbows (with only God knowing more . . .) It traces rainbows on its colored pages through legends, myths and magics, crossing thousands of years and cultures. It touches on how we perceive color, color as related to sound, mystical auras and more, all beautifully illustrated with photographs and reproductions of ancient art, poetry, etc. It is a book to excite the mind and the eye. Spring is the season we chose to create our all-school *Rainbow Festival*, and it began with this book.

This choice, **SKY GODS** by Katherine Komaroff (Universe, \$6.95) embraces the universal wonder man felt in observing natural phenomena. I find this paperback extremely alluring in that the myths from India, Egypt, Africa, Japan, China, Eskimos and the Indians of North and South America are succinctly and lucidly retold and illustrated with stunning photographs of art and artifacts from the various cultures. The common message of wonder comes through in each culture and is well worth considering for leading children to a deeper understanding of the universe.

CREATION MYTHS: Man's Introduction to the World by David MacLagan (Thames and Hudson, \$7.95) parallels *Sky Gods* but with more philosophical beginnings and relationships of myth. For the teacher or older students it is an excellent supplement to the former. There are some especially appealing translations of poetry and prose on creation as well as an outstanding series of Navajo sandpaintings with explanations.

For some less lofty wonderings on everyday subjects, try **EGG THOUGHTS AND OTHER FRANCES SONGS** (Harper & Row, \$3.95). This most recent of the "Frances" series by the Hobans has her wondering in poetry very suitable for melodic treatment. The universals in her experiences are geared for the younger child but are recognizable at all ages. Frances wonders about her eggs in the morning, about wayward stones, the last cookie in the jar, animal funerals, Gloria her sister, windows and other things within her sphere . . .

And she is wise; witness her homework observations . . .

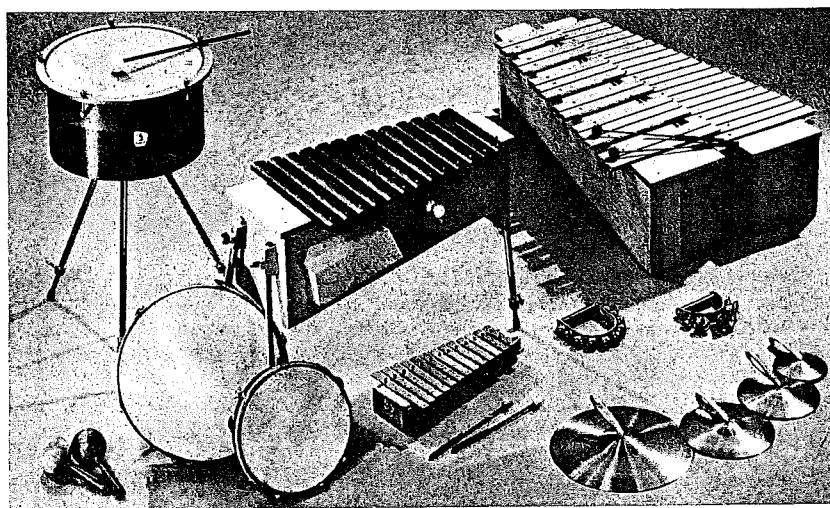
*"Homework sits on top of Sunday,
squashing Sunday flat.*

Homework has the smell of Monday . . ."

As a teacher I have felt this sentiment every Sunday of my life but never shaped it so finely. I like the way "Frances" head works.



The Authentic Orff Instruments



MAGNAMUSIC-BATON, INC.

10370 PAGE INDUSTRIAL BLVD. ■ ST. LOUIS, MO. 63132



Look for this symbol for superior quality for improved performance

The Selmer K-4 symbol identifies an important new line of musical instruments and programs distributed by The Selmer Company, longtime leader in providing the finest musical instruments to students, music educators and professional performers throughout the world.

The Selmer K-4 line is a new and expanding line. It has been especially tailored to meet your most exacting demands and specifications for instruments that will let your students perform to the maximum of their capability.

Selmer K-4 line offers you the opportunity to select educational percussion made in England by PREMIER—makers of the finest percussion used by professional musical organizations throughout the world; Dolmetsch plastic recorders that let you place in the hands of your students durable, virtually unbreakable instruments that meet the highest acoustical and performance standards; Clarion recorders; roto toms; timpani; hand drums; metronomes and even a complete classroom guitar course!

You may examine
Selmer K-4 instruments
at fine music stores.

For a complete catalog, write
The Selmer Company
P.O. Box 310
Elkhart, Indiana 46514

AOSA Film Next Spring

Carolyn Tower
and Jacobeth Postl

Suppose that you came home from the St. Louis Conference full of enthusiasm and convinced that you want to start an Orff program in your school, and a friend asks "But how are you going to begin to convey what Orff in the USA is all about when only **you** were there? What about your principal, and your PTA? How are you going to convince **them**?" We think that you're soon going to have the perfect answer in a 16mm color/sound film about 15 or 20 minutes long, which is now being made by the AOSA.

The need for such a film has been felt for some time, and discussed again and again at Board meetings. Grace Nash was instrumental in getting an initial grant of \$5,000 for the project, to be matched by the AOSA. Further funds have now been appropriated, and the Film Committee (Jacobeth Postl, Betty Jane Lahman, Don Slagel, Rida Davis, Grace Nash, and Nancy Ferguson) has accepted the proposal submitted by MICA, a film company in Maine directed by Abbott Meader, to produce a film about Orff Schulwerk in America.

AOSA's Film Committee, Chaired by Carolyn Tower, and MICA, the Film makers, had a rendezvous in Oneonta (N.Y.) to confirm plans and launch the AOSA's first film project. By chance, most committee members had attended the ISME conference in London, Ontario (an exciting conference it was, too) and then proceeded to Oneonta, N.Y. while Abbott, Huey, and Bruce converged from Maine, their home base. Oneonta, home of Hartwick College in the heart of beautiful Catskill foothills, and Don Slagel's flower-laden house must have worked their magic as a meeting ground because all our philosophical and musical concerns were quickly dissolved and digested along with quantities of superb food prepared by our host. Even the inevitable minutiae caused no problems and were rapidly resolved.

Filming began in late September, and was completed by the first week of December. Schools in the northeast, north and south central United States were filmed. The number and location were necessarily limited to comply with the budget set by the board. It is hoped that a preliminary showing will be given at the February board meeting, and a final copy ready by early summer. If this meeting was a sign of good things to come, we can only anticipate next summer with joy! Wish us luck!

CLASSIFIED ADS

Ads may be placed for 20¢ per word, including name and address. \$3.00 minimum

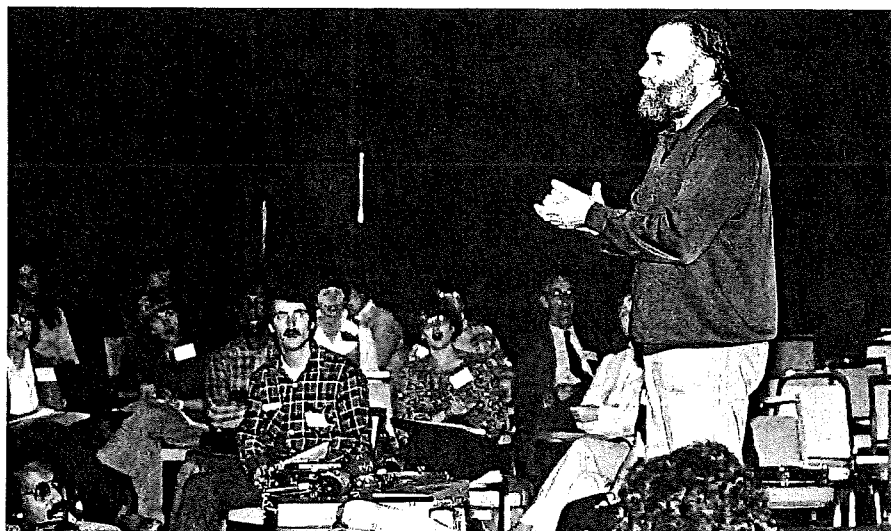
NEW FROM BRASSTOWN PRESS:
Brasstown, N.C. 28902

MY RECORDER READER, I and II, Isabel Carley, \$1.50

Folk songs to sing and play for young beginners, designed to build reading skills and musicality.

GLIMPSES OF THE CONFERENCE

Photos by Dr. Karl Alliger, Munich



Prof. Keller leading his first session



Orffers AU



Local Chairman Cordelia Steinberg with her students



The Gunild Keetman Scholarship Fund



GUNILD KEETMAN, 1978

The names of Joyce Auchincloss, Rebecca Ellis, Carol Erion, Barbara Potter and Karen Tinkham were announced at the St. Louis Conference as the first recipients of grants from the Gunild Keetman Scholarship Fund. To celebrate this occasion, some of the compositions of Gunild Keetman were performed. A tape of the music was made and sent to the composer with news of the scholarship fund established in her honor.

As the supply of monies is in constant need of replenishment, the participants at the St. Louis Conference were asked to contribute to the fund by buying buttons showing the new Orff logo. Chapters are also being asked to support the sale of the Orff buttons and thus to assist in the continuing growth of the

Gunild Keetman Scholarship Fund.

If any member is interested in applying for a scholarship grant, information can be obtained by writing to the Executive Secretary. The committee is seeking a person who is interested in furthering the growth of Orff-Schulwerk, has developed a valid creative project, and has a real financial need. Applicants are required to complete an Application Form, two Character-Reference Forms, and a Financial Report.

Many of you have continued your support for the fund by sending in a donation with your annual dues. For this, we are extremely grateful. It shows your support and your appreciation of such a worthy cause.

Marion O'Connell

The Ring Cycle à la Orff

Laura Neumeyer,
Manhattan, Kansas

As soon as Mrs. Vercellone's third grade sat down to the instruments, they let me know that the felt ring on the mallet for the soprano xylophone was missing. On hands and knees we searched the floor but to no avail. Darren, from Mr. Lombard's fourth grade, the boy who had just played that instrument, reported that the ring was intact when he played.

All activity in Jane Ryan School came to a screeching halt as a call went out on the

school inter-com asking everyone, especially the janitor, to be on the look-out for a renegade felt ring.

Later in the day, after Mr. Lombard's lunch, outside recess and various other subjects, Darren appeared at my door, breathless, and holding the felt ring; it was found inside his sweatshirt. At the end of music he had used the mallet as a back scratcher!

Higher Education

Following a series of workshops held in five different cities in Indiana in April, a number of these participants were selected to take part in a leadership training workshop in July at Indiana State University. All of the sessions were conducted by Mrs. Carol Hampton Bitcon, president of the National Association for Music Therapy. Participants included special education teachers, speech therapists, classroom and kindergarten teachers and music teachers who are now qualified to provide in-service workshops in communities throughout the state on Music for Special Kids. Requests are to be directed to R. Joe Williams, State Division of Curriculum, Indianapolis.

California State University, Los Angeles, is offering a series of six workshops for **Developing the Total Child with Orff Schulwerk**, sponsored by LACAOSA. Each is held in a different location and participants may enroll with the University for 1 hour credit for each full-day session. Teachers of the series include the following AOSA members: Avon Gillespie (Sept. 23) in "Movement and the Orff Process"; LACAOSA specialists (Oct. 23) in "Festive Celebrations"; Millie Burnett, Barbara Lang and Patti Schliestett (Nov. 15) in "Orff in Early Childhood"; Anne Barlin, John Biroc, Mary Stringham-Shamrock, Cecilia Riddell (Jan. 20) in "Folk Music, Drama, Dance"; Jean Wilmouth (Feb. 24) in "Kaleidoscope"; Joyce Barkman with guests, Lu Elrod, Marty Fox and Kayoko Wakita (Mar. 31) in "Multicultural Experiences and Orff Schulwerk".

The University of Northern Colorado, Greeley, offered a spring quarter, 1978, senior-level course: Orff-Schulwerk in the American School. It was taught by grad assistant Kay Copley, who is completing an EdD. in Performing Arts (music, theatre-drama, dance) following her Orff Certification from Denver U. in 1976.

Meredith College, Raleigh, N.C., is offering a 2-credit course in Orff during the fall term, ten 2-hour sessions to be taught by outstanding members of the Central Carolina Chapter, Jane Hoch, president. (Babysitting available).

Arizona State University, Tempe, is planning a Master's degree in the combination of Orff Schulwerk, Kodaly and Laban movement education. It will be comprised of 36 hours credit with five of those in field experience. Grace Nash will direct the program in its initial stages.

You're On Our List

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

ST. LOUIS *continued*

quality of thought, his scholarliness, his depth of understanding of the **Schulwerk**. And who can ever again approach **Ferdinand the Bull** without remembering having been in the Herr Professor's presence?

Clinicians from everywhere, the West, the Southwest, the Midwest, the South, the East and Salzburg. And from all kinds of teaching and administrative situations, colleges, elementary schools, private schools, churches, and the Orff Institute.

Dr. Karl Alliger, who brought us greetings from Carl Orff, quietly snapping photos everywhere.

Mary Stringham Shamrock showing confidence and competence as she presided over general meetings.

The busy exhibitors' rooms where special buys and crisp, cold apples awaited visitors as well as overwhelming temptation to buy just one more book, or instrument, or whatever.

Tall Joe Matthesius opening the banquet by leading the now traditional singing of "Viva, la Musica."

The welcome address by Missouri Attorney General John Ashcroft who assured us he was honoring many requests by **not** singing.

Dr. Lloyd Schmidt's gracious acceptance of the AOSA Service Award and his look of pure delight as he went from session to session throughout the Conference.

The uniquely thoughtful gesture of St. Louis members in presenting each Conference participant with a plant which had been started from one prolific mother plant, another common bond among 850 people.

The clean, pure sounds of Orff-Keetman brought to life by members of the Middle Atlantic and Memphis Chapters.

The Omnipresence of Vivian Burgmeier and other members of the Arizona Chapter, smiling, inviting, promising welcome to next year's Conference in Phoenix, planting stick-on saguaros on our badges.

The St. Louis Conference is done, the twelfth national gathering of AOSA members. About 850 of us were there for the 3½ activity-packed days.

Thanks are due the Conference Planning Committee: the Greater St. Louis Orff chapter, Lillian Yaross, National Conference Chairman; Cordelia Stumberg, St. Louis Conference Chairman; Arvida Steen, Assistant Conference Chairman; and Mary Shamrock, President.

Special guest teachers were Professor Wilhelm Keller, International Orff-Schulwerk pedagogue and Director of Music Therapy at the Orff Institute; Dr. and Mrs. Clive Robbins, Teachers and Directors of the music curriculum at New York School for the Deaf; Jimmy Driftwood and the Ozark Folk Festival; Phyllis Weikert, movement and folkdance specialist from the University of Michigan; and John Stevenson, Dalcroze specialist from Ithaca College, NY.

At the end everyone was fired, charged, perhaps a little wiser, inspired, a little sad at saying goodbye to friends. And dark, threatening clouds were slowly making their way into the city as participants in the twelfth AOSA Conference began returning to their own worlds.

The Spirit of St. Louis will live a long, long time.



"The Name That Merits Your Confidence"

PHONE (219) 294-6602

530 RIVERVIEW AVENUE — ELKHART, INDIANA 46514

LYONS MALLET INSTRUMENTS

*Quality is the best, as you always expect from Lyons.
Made for school use — priced for school budgets.*

Autoharps
Bell Sets

Books
Filmstrips

Ella Jenkins
Ruth Roberts
Hap Palmer



Recordings

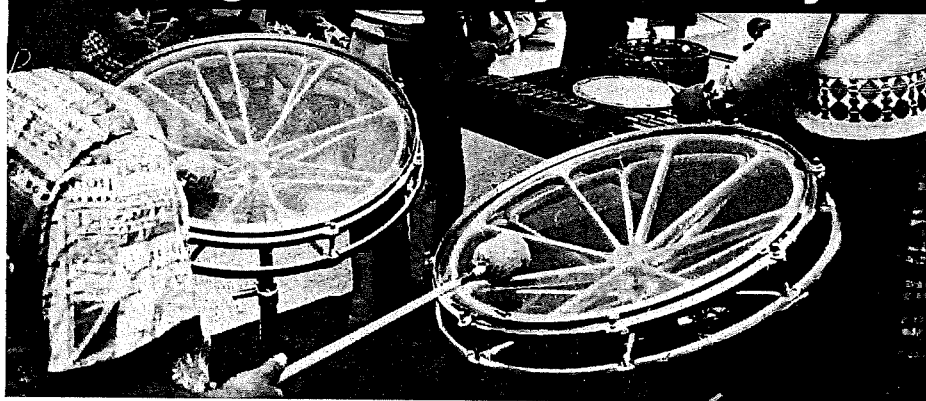
Classroom
Equipment

Grace Nash
Publications
Tonettes/Flutophones
Recorders

ONE SOURCE FOR ALL EDUCATIONAL AIDS!

Remo RotoToms.

The superior timpani for Orff training that save you money.



Can better actually cost less? Emphatically yes! Remo RotoToms are proving superior to standard wood or metal timpani in dozens of Orff/Schulwerk and other elementary music training programs around the country. Tuning is simple and secure. The sound is professional. And RotoToms are far more rugged, yet are amazingly compact, lightweight and fully portable. See your Remo dealer or write for RotoToms catalog.

REMO [®]
USA

REMO, INC. 12804 RAYMER STREET, NORTH HOLLYWOOD, CALIFORNIA 91605

A History of The New England Chapter

Pat Brown
Woods Hole, Mass.

The New England Chapter of the AOSA was chartered at the National Conference in Chicago in April, 1972, but its roots go back to 1963 when Grace Nash was invited to be the music headliner at the National Association of Independent Schools' summer workshop in Beverly, Massachusetts. (Grace, Summer School Chairman, had already brought Doreen Hall to the Music Center of the North Shore in Winnetka during the summer of 1961, and had attended the summer conference and course at the University of Toronto in 1962 taught by Carl Orff, Gunild Keetman, Wilhelm Keller, Lotte Flach, and Barbara Haselbach.) One of the participants in that summer workshop in Beverly was Murray McNair, music teacher at the Shore Country Day School in Beverly. After that introduction to Orff Schulwerk he continued to study and was invited to teach in workshops with Grace Nash in Bismarck, N.D., at Southern Methodist University, at the Dana School of Music in Wellesley, Mass. and elsewhere in the New England area.

In the late 60's, when it became clear that the Orff and Kodaly approaches did not need to be inseparably bound together and that they could or even should go their own separate ways, those for whom the Orff approach had the most appeal were urged to support each other. Using the lists of participants in previous workshops Murray invited everyone to an all-day Saturday workshop at his school. Shore Country Day kept the buildings warm and the coffee hot, and played host for the next three years to an average of fifty participants in three workshops a year: fall, winter and spring. During that time Murray organized all our activities. Most of the workshops were given by members of the group (who were not yet associated with the national organization). Fees were charged only when expenses for outside leadership had to be met. Murray remained as head of the organization through its charter as the New England Chapter, the sixteenth in line, and through the following year.

In the fall of 1973 Edna Geary became President. In addition to organizing workshops given by Tossi Aaron, Maureen Kenney, Gerry Dyck, Pat Brown, Edna, and Robert Abramson, a Jacques-Dalcroze specialist, she was local chairman of the National Conference in Boston in March, 1974. During this tremendous job, the hard-working nucleus of the New England Chapter was on hand, as it had been for the past five years, contributing its energy to the task.

Maureen Kenney assumed the Presidency in 1974. During her year in office Judy Thomas, Gerry Dyck, Martha Pline, and Lanie Melamed, folk dance specialist from Mon-

treah, gave workshops. Through the generosity of the Goethe Institute in Boston, Dr. Hermann Regner, Director of the Orff Institute in Salzburg, spent a weekend with us.

During Pat Brown's Presidency in 1975 the Chapter's bylaws were rewritten, expanded, debated and finally adopted. James Morrison of the Country Dance Society, Norma Canner, movement specialist who works wonders with handicapped children, Marleen Montgomery, head of the Quadrivium in Boston, specialist in early music and historical instruments, Don Slagel, and keeper of the Black Heritage, Bessie Jones, were our workshop leaders. Christmas music in the Schulwerk volumes and the Orff-Keetman Christmas Story provided material for a sharing session. Again through the generosity of the Goethe Institute we were fortunate in having Dr. Regner return to us.

In 1976 Diane Jones became President. The year began with a session given by members of the Chapter; then came Orff specialists Judy Thomas, Jos Wuytack, (en route to Los Angeles for the National Conference), John Langstaff, specialist in English and American folk music, Orff specialist Lillian Yaross, and The Taylors, specialists in world-wide folk dances.

At present, Maxine Yarbrough is President. So far this year workshops have been given by Brigitte Warner, Tossi Aaron, and the New England Theater Guild, whose session dealt with improvisational drama. Yet to come are workshops by Barbara Peacock, Maureen Kenney, Jean Wilmouth, and Konnie Saliba.

The New England Chapter has grown from a strong beginning with approximately fifty members to a present membership of about two hundred. Its durability can be attributed to that core which has supported it for nearly ten years, and to the new members who have come from many related fields. The Chapter's central job is the professional support and strengthening of its members' teaching skills and the exploration of parallel disciplines.

Names in the News

Heidi Weidlich is back teaching at the Orff Institute, Salzburg, after a year's sabbatical spent in Indonesia.

Edith Elliott is the newly elected Elementary Division Chairman for the Louisiana Music Educators Association.

William Young, Nacogdoches, TX, has been elected to the Research Council of MENC.

Jos Wytack will be a guest professor-in-residence at the University of California in the fall of 1979.

AOSA and all interested in the Orff movement owe a vote of appreciation to **Lois Birkenshaw** for scheduling excellent representative Orff sessions at ISME in London, Ontario, Canada, this past August.

AOSA's President, **Mary Stringham**, was married August 28 to Jerry Shamrock, an architect in California. His children, age 9 and 11, have joined them in the family's new home in Santa Monica.

The Folk School

Offering

One and Two Week Workshops

CRAFTS FOLK DANCING ORFF



I Sing Behind the Plough

for information contact

John C. Campbell Folk School

Brasstown, N. C. 28902

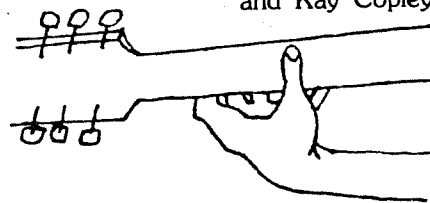
704-837-2775

Beginning Guitar: 54 Spirit Masters

A Classroom Method by

Ruth Ann Chiaraluce and Kay Copley

\$16.75



J. Weston Walch, Publisher
321 Valley Street
Portland, Maine 04104
Call Toll Free: 800-341-6094

MUSIC AT HARTWICK COLLEGE

Earn Orff Certification within the context of a broad musical education leading toward a B.A. in Music or a B.S. in Music Education.

★ ★ ★

For additional information pertaining to the program, scholarships & work study opportunities, contact:

Dr. George A. Cavanagh, Chairman
Department of Music
Hartwick College
Oneonta, New York 13820

National Board Report

Eighteen members of your national board met on September 9-10 in a modest Travel lodge near O'Hare Airport in Chicago — temperature 95. New members quickly learned what seasoned ones had become accustomed to, that meetings were continuous, characterized by "late to bed, early to rise", with eating on the spot. As a new member, I was impressed with the dedication of the group to Orff interests under the quiet, firm guidance of the new president, Mary Stringham Shamrock, and the tremendous amount of preparation shown by committees. This meeting also welcomed for the first time the Regional representatives who replaced the non-voting liaison committee.

The board had a chance to see some first-hand results of the increase in membership dues when the editor of the ORFF ECHO, Isabel Carley, presented the new, colorful and expanded magazine edition of the paper, and when Carolyn Tower (accompanied by Jacobeth Postl for the occasion) presented the progress report on the film that began production this fall. The film makers will attend the national conference in St. Louis to gain added insight into the spirit and focus of Schulwerk in the United States.

The report of the Executive Secretary indicates a continuing ground swell of interest. Local chapters now number 57 with more groups requesting information on chapter formation. The chair persons, national and local, for the 1979 national conference, Arvida Steen and Vivian Burgmeier, outlined the general program plan, indicating a maximum use of the southwest's geographic lure.

On the nitty-gritty level, everyone was encouraged to: 1) Represent Orff Schulwerk at National and Regional MENC conferences through requests for demonstrations, or, at least, a scheduled luncheon listed on the program; 2) Push pins and bumper stickers to keep the Keetman Fund thriving.

I feel that the experience of a national board meeting can only confirm that music education is being served through Orff with a rare faithfulness and mutuality, as well as a creative focus by the leaders you have chosen for the job.

Sister Eloise McCormick

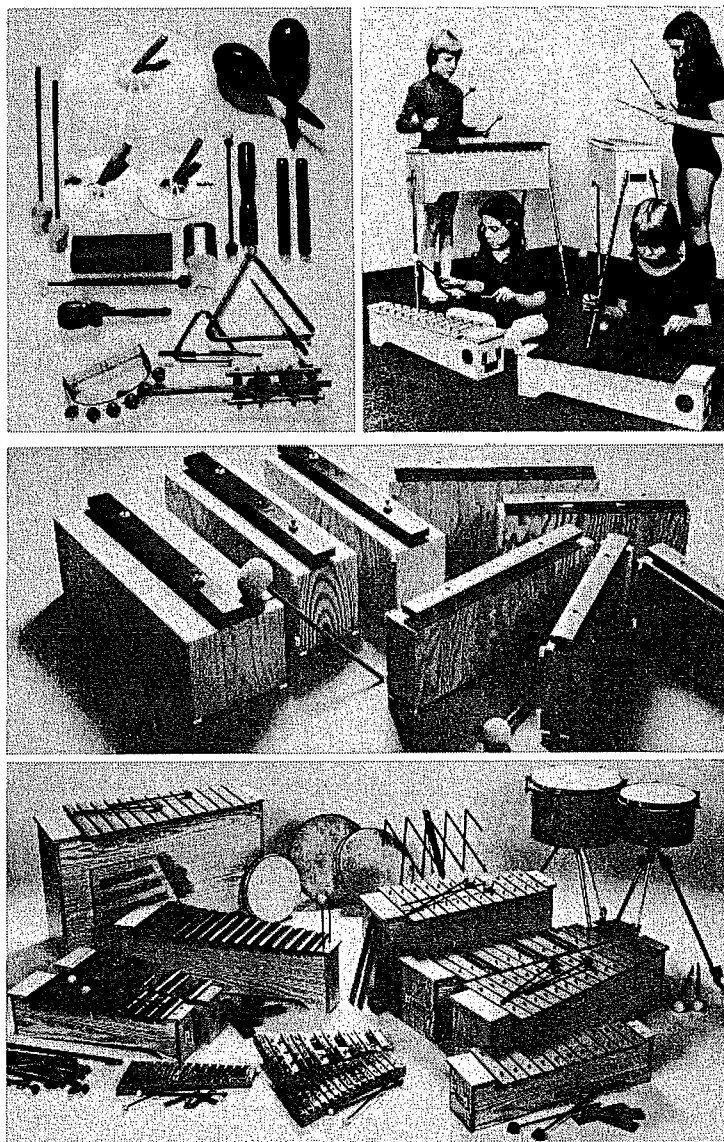
"International Names In the News"

Barbara **Haselbach** gave a talk and seminar at the Conference "The Child and the Dance" in Canada.

Wilhelm **Keller** gave workshops in Germany and Switzerland.

For the Special Course '78/'79 the following students were admitted: 3 from Australia, one each from England, Malta, South Africa and India and the Americans Joyce Auchincloss, Carol Erion, Shirley Hover, Dorothy Lyons, Jo Mussel, Sara Shields, Giselle Whitwell.

AUTHENTICITY PLUS



AUTHENTICITY:

Recommended and used by the world's leading Orff specialists.
Played in more Orff workshops.

PLUS:

The largest selection of Orff instruments in the United States.
Write for a free Sonor Orff Catalog.

HOHNER  **SONOR**

M. Hohner, Inc., c/o Educational Dept. Andrews Road, Hicksville, New York 11802

REVIEWS

PARALIPOMENA, Musik für Kinder, Orff-Schulwerk, Carl Orff-Gunild Keetman, Schott, Ed. 6698, 1976, \$8.50

The rather off-putting title means simply "leftovers" or "postscrips", and this surprise addition to the original five volumes of the Schulwerk brings together a rich cross-section of the whole approach. It was undertaken, Dr. Orff states in his preface, to fill the holes in the previous volumes and to extend the instrumentarium to include a much wider range of sound and tone color through the use of trumpets, trombones, string bass, lute, table harp, cembalo, and historical winds such as kortholt and krummhorn. Since the metallophones and the bass xylophone had not been invented when the first three volumes of the Schulwerk were published, a need was felt to provide musical models for the early stages of Orff training which incorporated these instruments. The historical modes used in Books IV and V are now supplemented by the addition of the Lydian and Mixolydian modes.

It is a pleasure to find pentatonic songs in an extended range and in a variety of keys - though they are still all in the major pentatonic mode. Then follow a series of speech exercises of various types, some using only voices, some with unpitched percussion ostinati, some with instrumental interjections; a set of Intradas for recorders and trumpets; an elaborate setting of a long ballad for double choir and full ensemble; a sequence of settings of texts by Matthias Claudius by Orff using speech over pitched percussion or unaccompanied voices; a short section of settings and instrumental pieces in the Lydian mode, and a final Mixolydian section which includes an arrangement of a 16th century tune; imaginative settings of the Grimm's fairy tale of "The Frog King" and another Matthias Claudius text with what Orff calls "magical speech" i.e. chanted speech, and instruments. The book ends with a long setting of a humorous text from the "Wunderhorn."

One innovation in this interesting volume is the inclusion of the composer's initials in the table of contents so that we know for sure which of these life-long collaborators is responsible for each item. We look forward to an English edition. I.M.C.

SUITE FOR RECORDERS, Lindsay Aked, Belwin-Mills.

Scored for tenor, two altos, and soprano, this four-movement suite is loaded with goodies. The melodies are always lyrical and usually rhythmically interesting, and what's more, they are fairly evenly divided among all four parts. There is a variety of tonguings, tempos, meters, and there's excellent opportunity for using the skills of ensemble playing.

Young students—junior high age—will find difficulties, particularly in the rhythms, but the hardworking ones will be able to overcome them. And it's a great way for four lady amateurs to begin a Wednesday morning!

Gin Ebinger

THE BEST SINGING GAMES FOR CHILDREN OF ALL AGES, Edgar S. Bley, Sterling Publishing Company, New York, 1973.

A wealth of material is found in this little book. Its handiest feature is its gearing of activities to specific levels of difficulty and interest, classified for pre-kindergarten, ages 6 - 8, and ages 9 - 12. Often the same song will include game activities to fit each group. There are old songs and games, old songs and new games, new songs, square dances, play parties, jump rope jingles, counting and bouncing rhymes. The songs are, unfortunately, not identified as to composer or country of origin. It's a convenient addition to the teacher's library.

Gin Ebinger

SING IT YOURSELF, Louise Larkins Bradford, Alfred Publishing Co. Inc. 1978, \$9.95

Louise Bradford's new book should prove an invaluable resource for music teachers of whatever school for many years to come. It is a tasteful collection of 220 American pentatonic folk songs carefully arranged according to vocal range and melodic structure, from the first set of 22 songs within the compass of a third or fourth to the sixth grouping of 20 songs within the compass of a tenth or eleventh. Many of the songs are familiar, though some of them differ in detail from the more common contemporary versions, and there is a good number of completely unfamiliar tunes, retrieved from the old books and articles in the Library of Congress where Mrs. Bradford did her research. All the songs are notated in keys appropriate for Orff instruments, and those within the range of a third are considerably set in G for the benefit of beginning recorder players. Sources and notes are generously provided.

I.M.C.

THEORY PAPERS FOR C RECORDERS Set I, by Isabel McNeill Carley. Brasstown Press, \$2.00.

This little folder of 30 pages is an exemplary method for introducing the recorder to a neophyte musician. It takes the student, step-by-step, through the fundamentals of music utilizing the recorder as a performing tool. The student learns about rhythm, pitch, intervals and scales by reading, playing and hearing. It is an individual workbook. The pace is logical and lends itself well to individualized instruction.

I have used this little book quite successfully with elementary education majors in methods classes. The test at the conclusion of the lessons, thoughtfully provided by the author, indicated that they had acquired the necessary foundation for reading music. In addition, the creative projects along the way developed their confidence and convinced them that they were capable of making their own music as well.

E. Nichols

KUKURIKU, Hebrew Songs and Dances for Voices, Recorders, Orff Instruments, Miriam Samuelson, Orff-Schulwerk, Schott, 1978, \$4.00

This is a well-chosen selection of four songs and four dances skillfully arranged for recorders and voices and Orff ensemble. The arrangements are not difficult, but are musically rewarding, full of rhythmic play between the parts, and well written for recorders. The first two settings require only soprano recorders, but there are some later assignments to Alto and Tenor as well. I found the dance directions hard to follow - though no doubt they'd be easy enough with someone who knew the dances - and was disappointed that there were no English words set to the tunes. The Hebrew words have been transliterated, and a pronunciation guide provided, along with an English paraphrase for each text, but the lack of a singable English text will limit the usefulness of this most recent addition to the list of supplements to the new American Edition of Music For Children.

I.M.C.

THE CRIPPLE CREEK DULCIMER BOOK, Bud and Donna Ford, Mel Bay Publications, Inc., Pacific, Mo. 63069, \$4.95

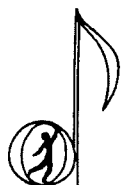
The Fords approach the dulcimer in many ways which are useful to us "Orffans." Its modal possibilities are clearly presented, along with typical noter and strumming techniques. Chord charts for all of the modal tunings are also included. Because the key that is most often played in is G, some of the songs are too high to sing comfortably. Fortunately, the Fords include a section on transposition! If you have two dulcimer players, try some of the duets in this book. Don't look here for new vocal material; old folk and hymn tunes make up the bulk of this volume. All in all, it's a good book for beginners and veterans alike and will open a door that lets the lovely sound of strings into our midst.

Miriam Parr

TWO THREE-PART FANTASIAS, John Coperario, ed. Monkemeyer, Moeck Zis 404-405, \$3.00

The editor has simply transposed two viol consorts up an octave to put them in the range of a recorder trio. No phrasing or dynamics or tempi are indicated, so a good deal devolves on the performers themselves. John Cooper, the Italian-trained English viol composer of the early 17th century, uses a pleasantly contrapuntal style with many separate sections related only tonally and sequentially in long movements. The parts are not difficult, but a musical performance would require a good deal of time since the style is unfamiliar to most recorder players. The alto player must transpose up the octave, and when strings play too, the tenor player must transpose down.

I.M.C.



RECENT PUBLICATIONS

OF THE
AMERICAN ORFF-SCHULWERK ASSOCIATION

- ☐ **ORFF RE-ECHOES** **\$4.50**
 Selections from the Orff Echo and the Supplements,
 1969-75, Edited by Isabel McNeill Carley 180 pp.
Postage and handling .50
- ☐ **Guidelines for Orff Teachers**
Level I Course Outline **\$1.00**
Postage and handling .35
- ☐ **Index to the Orff Echo, Vol. 1-8** **.60**
 Compiled by Lillian J. Yaross
Postage and handling .35
- ☐ **Bibliography of Materials in English Concerning**
Orff-Schulwerk, Compiled and Annotated
 by Mary Stringham **\$1.50**
Postage and handling .35

American Orff-Schulwerk Association

Please send the items I have checked to:

Name: _____

Organization or School: _____

Address: _____

City _____ State _____ Zip _____

I enclose a check for \$_____ to cover the publications plus postage and handling. Make check payable to American Orff-Schulwerk Association, and mail to: American Orff-Schulwerk Association, Department of Music, Cleveland State University, Cleveland, Ohio, 44115. Ohio residents please add 5% sales tax.

AMERICAN ORFF-SCHULWERK ASSOCIATION

July 1, 1978 to June 30, 1979

Please indicate below any changes in name or address:

DATE _____ I.D. MEMBERSHIP NO. _____

NAME _____ PHONE _____ / _____ / _____

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

CHAPTER AFFILIATION _____

POSITION _____

SCHOOL _____

\$5.00 of the membership fee goes for a subscription to The Orff Echo.

National dues do not include membership dues of local chapters.

MAKE CHECKS PAYABLE TO:

AMERICAN ORFF-SCHULWERK ASSOCIATION—DEPARTMENT OF MUSIC—CLEVELAND STATE UNIVERSITY—CLEVELAND, OHIO 44115

Please advise promptly of address change.

PLEASE CHECK ONE:

- New Member ☐
 Renewal Continuing ☐
 Intermittent ☐
 (held past membership)

PLEASE CHECK ONE:

Regular \$15.00 ☐

receives one copy of all publications, voting privileges, listing in directory, reduced registration fees at annual conference

Full Time Student \$7.50 ☐

Educational Institution \$20.00 ☐

receives three copies of all publications, one representative participating as a regular member

Library \$20.00 ☐

receives three copies of all publications for serials departments. No voting or membership privileges

Music Industry / Business \$35.00 ☐

receives three copies of all publications, one vote for a collectively elected representative on the AOSA Board

Keetman Fund Donation _____

AMERICAN ORFF-SCHULWERK ASSOCIATION
Cleveland State University/Dept. of Music/Cleveland, Ohio 44115

Address correction requested

Non-Profit Org.
U.S. Postage
PAID
Indianapolis, IN
Permit No. 3341