

the Orff Echo

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Frances Grune Scott

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THE ORFF ECHO

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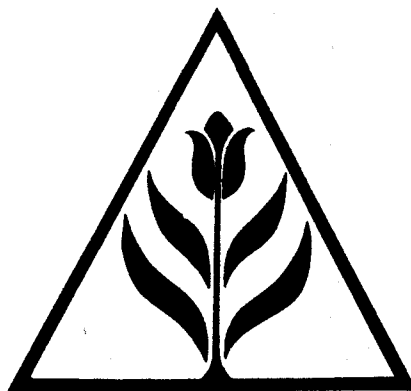
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AMERICAN ORFF-SCHULWERK ASSOCIATION

NATIONAL CONFERENCE

November
6th - 9th
1980



Wm. Penn Hotel
Pittsburgh
Penna.

FOCUS ON FOLKLORE

For registration form write: Cindi Wobig, Executive Secretary, AOSA

Department of Music, Cleveland State University, Cleveland, Ohio 44115

**STREET SPEECH,
SCHOOL SPEECH,
AND THE ORFF APPROACH**
Lucya Prince
River Forest, Illinois

"Who needs the most practice talking in school?"
"Who gets the most?"

John Holt in *How Children Learn*

The value of the Orff specialist and the classroom teacher operating as a team is evident in looking at several aspects of the Ann Arbor "Black English" suit, which highlighted a problem common to many schools where school language differs greatly from the speech of the street and home, to the children's serious disadvantage. The benefit of mutual reinforcement can be appreciated when one considers that the Orff specialist intensifies awareness and brings to conscious control, the use of movement and sound with young children. These are basic materials which are also the concern of those who work with spoken and symbolized language.

Consider first levels of usage: All of us have several levels of usage, one for speaking to children, another for speaking to our peers, and perhaps a few others depending on whether we are speaking to the dog, or to the judge in the traffic court. We are able to shift, at least through several levels, painlessly, because we have heard and used these patterns many times. The pattern used by one child urging another to hit a homer on the playground is not wrong; it is appropriate. The child would be considered odd if he spoke school-English on the field. If the child has facility at several different levels, he will shift gears easily, just as Berlitz would shift from one language to another. Bill Cosby does this on television as does the cashier in a local cafeteria. The difficulty lies in gaining familiarity and facility in the new academic language.

Consider also, that the reading of school-English employs symbols which represent *sounds*, both generated and received. Both the generation and reception of these sounds involve a complex of skills and sensitivities. It is presumed, for example, that a child can discriminate between the sound of a short "e" and a short "i." Try the two sounds and hear how subtle the difference! Johnson and Myklebust, in *Learning Disabilities* state that "Discrimination of short vowel sounds is one of the greatest problems of the auditory dyslexic."

The speech pathologist, Carl van Riper, points out a source of difficulty in language: 'Many unintelligible children try to talk without enough sounds to talk with. They need more arrows in their quiver, more keys on their verbal typewriter.' Rightly does he say "try to talk" because the opportunity to speak diminishes when a child enters school as anyone who passes the classroom in a school can testify.

Continued to page 16, col 1

AOSA NATIONAL CONFERENCE

Pittsburgh, Pennsylvania

November 6-9, 1980

Millie Burnett



David Holt

What better place for AOSA members to hold a national conference than the "Golden Triangle City"? The newly redecorated William Penn Hotel will be the site and we will have exclusive use of all the conference areas during our visit there.

The theme of this year's conference is "Focus on Folklore," and our guest teachers will provide us an opportunity to take an in-depth look at the various ethnic influences in our own American folk heritage. Participants will have the opportunity to work each day with David Holt on songs, stories, and dances from the Southern Mountains, or to sing with Jester Hairston, who is not only a good-will ambassador for the U.S. State Department, but one of the most knowledgeable people in the country on the history of the African Slave Song and its American development.

In addition to these guests, Heidi Weidlich from the Orff Institute in Salzburg will be a guest teacher in movement, song, and improvisation, and Lynn Rubright from St. Louis will lead sessions in the art of creative drama, story telling, and puppet making.

Our own American Orff teachers, who are always the strength and core of any conference, will provide some exciting new experiences in beginning and advanced Orff process this year.

Each day, some of the sessions will focus on a different teaching perspective. For example, on Thursday the emphasis will be on work with upper grades, and junior high children. Multi-choice sessions on this day will be led by Jake Postl, Judy Thomas, Gin Ebinger, Nedra Schnoor, Paul Kerlee, and Jeanne Cochrane.

On Friday, the focus will be special education, learning disabilities, research, and new programs, including a session on working with senior citizens. Multi-choice sessions will include those led by Tossi Aaron, Carol King, Fran Goldberg, Susan VanDyck, Fran Smartt, and Kate Grieshaber. Esther Gray will share her research on Orff techniques for use with the elderly.

Saturday's session will be of particular value to those interested in early childhood programs, and integrated curriculum in the classroom. Here you will want to see Lillian Yaross, Barbara Harrison, and Maydelle Meier with Mildred Greason. Also on Saturday you will have the opportunity to work with Dr. Phil Faini from the University of West Virginia on percussion techniques and styles, and Jane Frazee in advanced Orff process. Marilyn Davidson will present an active listening lesson, and Patty Schliestett and Ann Thomas, a session on holiday material.

Continued to page 21 col. 1

GUEST EDITORIAL

SOME THOUGHTS ON SOUNDS OF QUIETNESS

Esther Cappon Gray
Manhattan, Kansas

Saturday, November 17, 1979, I sat in the coffeeship of the Dell Webb Townhouse between AOSA Conference sessions. I was cloaked in a blanket of colorful, quiet sounds, and I found myself thinking about Murray Schafer. I was struck with the apparent lack of piped-in music.

Murray Schafer, Canadian composer, music educator and soundscape researcher, led a workshop for music teachers in Wichita, Kansas in 1975. His sensitivity to sounds had a profound impact on my perceptions and expectations. I was impressed both with his delight in pleasurable sounds and with his distaste for abrasive noises. Schafer cautions us that we should not only be aware of the soundscapes we live in; he emphasizes that we need to work purposefully to do away with unhealthful, abrasive noises, and to protect beautiful sounds that could die out. How sad it would be if birds' songs and tolling bells became extinct!

Schafer mourns the loss of the rhythmic ring of the blacksmith's hammer, rejoices over the call of the Canada goose and cringes at the sound and the power of Muzak. He does not quietly accept piped-in music. Rather, he tells the managers of restaurants and professional offices that he finds such musical cover-ups irritating, and he requests that these managers turn off their sensitivity-dulling sound machines. He is indignant when he is told, "It comes from Chicago and we have no way to turn it off."

Cleverly, Schafer finds ways to dramatize the effects the soundscapes which we inhabit have on us. In Wichita, he led us through a series of relaxation exercises, then asked us to think whatever tone we felt and to be ready on command to sing it. Expecting a dissonance, I was astonished that we produced a reasonably unanimous tone. Schafer was not astonished. We had produced the tone we all hear daily, consciously or unconsciously: the frequency of the 60 cycle hum of our refrigerators, fluorescent lights and electric heaters. An astonished buzz ran through the hall. "The lights in here are really a strong influence!"

Schafer heard the whisper or anticipated the sentiment. "No, it is not just these lights," he said. "I have done this exercise outdoors in fields and on beaches. Americans always sing that tone." He went on to state that when he does the exercise with Europeans who live with a different electrical hum, their response is consistently true to the frequency of the hum they hear in daily life. I was shocked at the thought that I could be unconsciously influenced by the sounds of my environment.

After experiencing a host of "ear cleaning" lessons, I went home and found myself aware of the sense-dulling habits I had: turning on a record and not really listening to it, turning on

the car radio as soon as I turned on the ignition. I began to wean myself from such behavior and to become a more conscious listener. It was painful at first. I had not realized that I lived in a sea of unchosen piped-in musical sounds that relaxed me in the grocery store and distracted me in the dentist's chair. In my city there is actually music piped onto the downtown streets!

Responding with intentionality to environmental sounds has seldom brought me warm appreciation. Schafer hears the world with ears that mainstream U.S. culture would judge as over-sensitive and overly critical. I do my complaining or criticizing only when I feel energetic enough to do it in a friendly way. A college beer bar in Manhattan throws the music volume up to a deafening throbbing at 10:00 p.m. Perhaps more beer gets sold if talking is no longer possible! A local grocery store plays piped-in music even if the static is so strong it irritates. I complained in the bar, and to my amazement the music was quieted and my companions and I were able to continue conversing. I complained in the grocery store and I was chagrined: "I know it's awful. There's no way to turn it off."

I thought of Murray Schafer's joking response to that kind of helplessness. With a twinkle in his eye, he said, "I carry a screwdriver in my coat pocket, and if I'm alone in an elevator . . ." He gestured a twist of his wrist. We all laughed at the thought of this modern-day "Johnny Appleseed"—not planting trees but silencing Muzak across the countryside so coming generations can continue to hear the natural sounds of life.

Continued to page 20 col. 1

LETTER TO THE EDITOR

Dear Isabel:

As I sit here working on this centerfold I can hear the echo and re-echo of the voices of some of our members, many whom I already know—oh so well—and many I have yet to meet. Some of the content of this article is really "old stuff" in the eyes of innovative music educators like most of our members. However, many of our music friends constantly exhibit fear that the growth of Integrated Arts programs in the schools and acceptance of its need by decision-making administrators is really a threat to arts specialists. Here, in addition to ideas gathered from various teachers working in a variety of ways, is evidence that a very enthusiastic, successful group of educators are working together, needing each other, and no one is threatening anyone. I feel this must be said . . . therefore I am taking the chance of direct criticism in hopes that those who do understand will be encouraged to reach out whenever possible, in a positive helpful way. There is a need in the growth and development of children to participate in a wide variety of arts activities and experiences. No one teacher has the time or skill to provide it all. Thank you again for all the time you spend and the talent you share with us in AOSA.

Sincerely,

Peg Van Haaren

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Music and Language

Martha McCoy
Timonium, Maryland

Overture

Language and music are modes of human communication, with principal (but not exclusive) modalities which are verbal and non-verbal respectively. It is reasonable, therefore, to expect these two functions to have a significant degree of interaction in the learning processes. How can this interaction be exploited for optimum development of individual potential?

Language, as defined in a Glossary distributed by the Johns Hopkins University (1975), is "a system of communication among human beings using symbols possessing arbitrary conventional meanings." An accompanying function of language, however, is aesthetic. This function of language is to produce beauty in sound and rhythm (rhyme, alliteration, onomatopoeia, etc.) and to elicit moods through its artistic application in the form of poetry, descriptive passages, and word associations.

Music also can be related to the same functions. Whereas language primarily is communicative in nature, music tends mainly to be expressive or elicitive. However, the effectiveness of music involves all of the ingredients of any communicative operation, albeit in this case primarily a nonverbal form. Music also possesses conventionalisms which must be agreed upon by the members of its society, and "is shaped by culture and in turn influences that culture of which it is a part" (Gaston 1968).

More specifically, language and music have many structural elements in common, both being aural modalities which are specific to man. The "language" and "music" of other organisms, while perhaps quite expressive and beautiful at times, are in reality signaling systems of varied complexity but without significant structural form or elective expressive variants, as far as we know.

Act I: Commonalities

The physical characteristics of sound (frequency, intensity, quality, and duration) are common to both language and music. Furthermore, the psychological attributes of pitch, loudness, timbre, and continuance also play vital roles in both modalities. Music and language have many universals in common. For example:

1. There are no "one-word" languages just as there are no "one-tone" musical compositions.
2. Both media are ordered in respect to form.
3. The sequential nature of development is present in both areas.
4. The emergence of musicianship and language occurs before there is any immediate, conscious need for their use.

Rhythm forms the axis for human body functions in the involuntary rhythm of our

breathing, of our hearts, in our walking, and in our talking. It is also the fundamental organizer and energizer of music and language. Both verbal and nonverbal rhythm and pitch reflect man's feelings. When man expresses freedom and vigor, his music and language have greater pitch range and more energetic rhythms. When he expresses suppression or restriction, his melodies are contained and his rhythms pedestrian.

Act II: Parallel Development

Human development in language and musicality primarily is the result of a combination of the maturation process and learning. Forbes and Forbes (1968) state that, prior to birth, the fetus is capable of hearing intense sounds. These sounds are conducted to the fetus through the liquid medium in the womb and into the body of the fetus, even before the development of the fetal hearing organs. Another discovery from this research is that a fetus "... can respond with movement to the sounds of a concert." Thus, nonverbal communication has its earliest beginnings in the womb.

Ruth Fridman (1973) states, "The first cry of the newborn is the generator not only of the spoken language and of musicality, but also of movement and of musical rhythm." She found that, as an infant grows, his voice develops its potentiality at first through the accidental and then through the purposeful production of pitch-level changes, trills, etc. The results of Thelma Weeks' research (1971) suggest that children acquire speech registers concurrently with language development. The infant recognizes and responds to the timbre of the voice to which he listens as much as to the syllabic sounds produced. Shinichi Suzuki (Kendall 1973) states, "A child's education begins from the day of its birth." He cautions that educators must recognize the amazing powers of infants for absorption of environmental stimuli. Alice Rejto (1973), referring to speech development progression (i.e., differentiation of sounds, combining phonemes, words, and similarities and differences in organization), noted that the same progression of development was apparent in the learning of rhythm, pitch, and the dynamics of music.

The development of rhythm and pitch parallels the development of the child's abilities in other areas. Childhood rhythms are less complex than adult rhythms. The natural childhood chant, which is the same throughout all cultures, is limited to three pitches — *sol, mi, la* (Choksy 1974) — as opposed to the greater breadth of tonal variance preferred by adults. A child's language is simple and complete, just as is the child's song. Both the language and the song become increasingly complex as the child's horizons expand.

Music and language are dependent upon each other for complete growth. True comprehension of a spoken language requires the ability to discriminate intonation variations and to differentiate the rhythmic patterns and accents of language (Munn 1965). D. Christine and C. Christine (1970) indicated that auditory ability is a possible prerequisite for the early stages of language development. Charles Darwin argued, in the *Descent of Man*, that music preceded speech and that articulate speech is a higher art form than music. This theory was supported in a study by Wallaschek (Porter 1962). Cicci, in a lecture at the Johns Hopkins University in July 1975 (personal communication), stated that the development of intensity, rhythm, and stress all are necessary for expressive speech. Albert Mehrabian and Susan Ferris (1967) estimated that approximately seven percent of the meaning of a spoken message was accomplished by basic verbal symbols, whereas 38 percent of the meaning was accomplished by vocal overlay of pitch, stress, and juncture. Children, when learning language, need to experiment with the prosodic features of language, not only verbally but also with isolated sound in order truly to internalize concepts such as pitch differences, rhythmic variations, accent effectiveness, etc. Experience with tonal patterns (vocally and instrumentally) is an aid to expressive speech in that it enhances tonal consciousness. On the other hand, rhythmic growth is aided by verbal representation of rhythmic patterns (Keller 1974).

It is apparent that the evolution and organization of spoken language and musical ability have a common base and that, if each area is properly nourished, they will enhance each other naturally. Given the similarities in function of language and music, and the differences in impetus in their respective employment in human expression and communication, then benefits can accrue to the society which provides concurrent training in both disciplines.

Act III: Concurrent Study

General benefits resulting from the deliberate, concurrent study of music and language could be, for example:

1. Improvisational ability in music can transfer to the creative solving of problems.
2. The study of form in music, will reinforce intellectual organization.
3. Participation in nonverbal musical ensemble activities can transfer to better verbal communication with other humans.

The converse also is a distinct possibility, in that:

Continued to page 6 col. 1

Music & Language cont.

1. Creative verbal problem solving can transfer to musical improvisation.
2. Intellectual organization will reinforce the understanding of musical form.
3. Verbal communication within the human community can transfer to a nonverbal ensemble experience.

Music and language can and should go hand in hand in the development of human potential for the communicative process.

Finale

Much of the beauty which is given to man in this world comes from the enjoyment of music: sometimes as a producer of joyful moods, and at other times variously as a producer of militant, sorrowful, melancholy, or restful states. Language also is a provider of similar effects, when properly applied as an art form, propaganda device, etc. These are the expressive or elicitive forms of these communicative media.

Both media also have a more direct communicative function and can be related to structure, rhythm, and other mechanics.

This commonality suggests that the convergence of training in the two disciplines can synthesize a whole result which is greater than that which the sum of the individual component training efforts might be expected to yield.

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Marcha McCoy, M.A., 2447 Springlake Drive, Timonium, Maryland 20193, is a vocal music teacher at White Oak Elementary School, Baltimore County, Maryland.

CHAPTER NEWS

Diana Landis, President, Orange County Chapter, reports much involvement of officers in teaching at Cal State, Fullerton. **Donna Hyde**, their program chairman, taught a music methods class at the college for elementary teachers last spring with emphasis on the Orff approach and attendance of class members at Chapter workshops. Donna teaches general music and chorus in two elementary schools in the Saddleback Valley Unified School District. The music supervisor, **Susan Banks**, who serves as Chapter secretary, is preparing mini-workshops through Cal State to inform students of Orff-Schulwerk.

Northern New Jersey Chapter sponsored a workshop by **Sally Monsour**, music professor of Georgia State University, on "Managing the Jr. High/Middle School Music Class" on April 26 at Ridgewood. It was an all-day session arranged by **Marilyn Davidson** and **Sue Snyder**.

Watch for a new chapter in the West! **Velma Holsinger** and **Ruth Turner** of Twin Falls,

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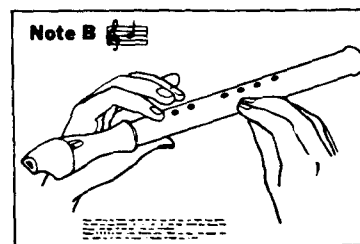
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Idaho, are striving to have a chartered chapter in Idaho by November. Both have conducted workshops in the state and found much interest. Velma is serving as current chairperson in Boise.

The Rocky Mountain Chapter closed its year with a session by **Barbara Grenoble** on the American Edition of Music for Children, Vol. II. In her typical style she had thoroughly analyzed the book, devising a "color coding" system of the index to match book contents quickly with teaching objectives, giving each category a different color. After a pot luck luncheon, members elected new officers and made plans for the 1980-81 academic year. **Avon Gillespie** will lead their opening workshop in the fall.

E. Nichols

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!!!

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CELEBRATIONS

"ARTS ALIVE" SUMMER CELEBRATION

Mary Lou Frierdich
St. Louis, Missouri

This summer I became involved in a thrilling new experience—teaching! Or was it playing? At any rate, I worked for two weeks in a summer camp called Arts Alive, and it was marvelous. To explain what I mean, let me go back to the beginning.

Ginny Stith, an employee of St. Louis County Parks and Recreation Department, felt the need for an alternative kind of day camp, one that would offer more than swimming, sweat, and softball. Somehow, this camp would integrate ARTS activities into the daily structure—not arts and crafts, but real arts: music, poetry, sculpture. So, pen in hand, Ginny wrote the grant funding "Arts Alive." The camp would be for 9-12 year old and would be staffed by a counselor-aide, a physical education person, and an Orff specialist, as well as visiting poets, artists, etc. Remarkably, the grant was approved, and "Arts Alive" was born.

From that point Ginny hired her staff: Terry Wilson, Sue Taylor, and me. Terry just completed high school and awaits college this fall where she will major in recreation. Sue is a coach for Lindenwood Colleges, and a camper herself since age six. I am an elementary music teacher at Mason Ridge School in St. Louis County, and what I didn't know about day camps could have filled volumes.

The first task at hand was ordering equipment. The grant provided for no single expenditure of over \$100. By renting the large Orff instruments, this obstacle was overcome. Balls, bats, paints, canvases, etc. were also on the wants list, much of it drawn from central supply in the parks department.

Next a basic schedule was formulated. We decided to begin each day with a flag-raising ceremony, with music if Larry brought his trumpet for me to play, or if a budding recorder player favored us with a tune. Thirty minutes were allotted for lunch and also for free time at midday. (This proved very worthwhile later on.) Then we would conclude by keeping personal journals and flag-lowering. Each day's activities would focus on a theme: Indians, carnival, animals, and wildlife. Guests were chosen to complement the theme, and music and play activities were also correlated. Perhaps the best way to explain the program is to go over some typical days.

On our second day of camp, "Sculpture Day," we were visited by poet Mike Castro who wanted to explore words and their sounds and how we use words in namings. We met in the sculpture garden at Laumeier Park where there are many huge abstract works in metal and stainless steel. We found a piece that reminded many of us of the moon and then we "experienced" that word, dividing it into its

three phonetic sounds, m-oo-n, and using those sounds as an accompaniment to a play we made up about a lovely couple out strolling. Suddenly he became a werewolf and—shriek!—the end. All that from the word "moon."

We then took a leisurely stroll through the garden, naming other sculptures, and ran a relay around all three. After lunch, Sue led us in play with a parachute making various moveable forms and sometimes getting caught underneath them. Children then divided into groups and went to their favorite sculptures to make up stories, songs, poems, or plays relating to the names they had chosen. Orff instruments were used as accompaniment or sound effects. A small group volunteered to be the musicians and learn a short orchestration to be played as we processed to each presentation. (Have you ever heard of a marching Orff ensemble?) The result, our version of "Pictures at an Exhibition," was a creative effort even Moussorgsky would have approved.

On another day, the theme was "Carnival." We began with some warmup combative games like tug-o'-war and arm wrestling when suddenly mime Chris Ivich appeared on the scene and began acting out the games. The children quickly adjusted from the physical activity to the mime. Chris isolated various muscles used in mime by providing specific exercises. (Weren't some of the boys surprised to discover how difficult this was!) We all learned to mime a skit, to lean on a mantle, and to play mime tug-o'-war. Juggling was our next accomplishment (?!), and Chris fascinated everyone as she painted a clown face on one of our campers.

Continued to page 17 col. 1

EDITORIAL BOARD UPDATE

It is with regret that we announce the resignation of long-time Editorial Board member Judy Thomas with the last issue in which her final centerfold appeared. She has contributed her own articles, features, reviews, and ideas, and has been very effective in finding interesting articles for her "Celebrations" column.

Marion O'Connell has also decided to resign due to the pressure of outside responsibilities, and we thank her for her thoughtful participation, and for persuading the National Board that we needed an annual meeting without interruptions for regular national committee meetings. Thanks to her initiative, we will be able to get together before the Pittsburgh Conference, all together, for the first time.

New members of the Editorial Board, approved by the National Board, are Tossi Aaron and Esther Gray. Special assignments have been rearranged to accommodate these changes. Gin Ebinger will take over the Celebrations column with the winter issue; Tossi Aaron will be responsible for the Bookshelf column; Esther Gray will introduce a new column on Research in Music Education; Elizabeth Nichols will continue to be responsible for the news columns; Jacobeth Postl will continue with her "Guideposts" column; and all of us will contribute reviews.

Isabel Carley



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From My Bookshelf

Three Books for Upper Grades

Kay Copley

Greeley, Colorado

Clement Wood, Ed., **The Complete Rhyming Dictionary and Poet's Craft Book**. Doubleday & Company, Inc., Garden City, N.J.; 1936, about \$7.00 in hardback.

The section in this book on writing poetry could make it an ideal text for a university-level poetry-writing course, but this doesn't detract from its usefulness for Orff teachers. This book could stay in your music room to help you and your class find rhyming words when you are developing chants, rhymes, speech pieces, parodies, and lyrics. Using a *Roget's Thesaurus* with this rhyming dictionary will increase its effectiveness. I like to have children write papers about a given subject, "Spring," "Christmas," etc. Then I turn their ideas into lyrics and compose a theme song for a special program. This book greatly simplifies such a task.

"The one-syllable rhymes are given first, with the rhyme-sound headings arranged alphabetically, from the first A sound to the last U sound. Then follow the two-syllable rhymes, similarly arranged; and, last of all, the three-syllable rhymes." This arrangement is extremely easy to use. Scientific and trade words and slang from twentieth century America are included in the phonetic listings. With the help of this book, one can literally rhyme all day. As an example:

On Writing an Article for the Echo

Of this task to me assigned
Would that I'd been so inclined
To have earlier declined.
Once again I've been deadlined!

Here is hoping you will find
I've successfully combined,
Even luckily designed
What you might have had in mind.

This Lilliputian
Contribution.

Signed, Copley, Kay
R.M.C. — A.O.S.A.

Brian Way, **Development Through Drama**, U.S.A.: Humanities Press, Inc., 1967, paperback.

This book is invaluable in helping teachers in any subject area get started in developing Creative Dramatics lesson plans and in executing meaningful lessons, and it has an enormous amount of material to help the teacher spin out lesson series.

Way states that in order to be an effective Creative Dramatics leader, the teacher needs:

1. A full, generous and compassionate interest in all children
2. A knowledge of why to use drama
3. The freedom to approach the matter from where he or she feels happiest and most confident.

away from Creative Dramatics, Brian Way could be your "salvation," and could prepare you and your students for some exciting drama activities. Eventually you and your students will feel prepared to attempt some risky, open-ended, "Heathcote-type" activities. If the Heathcote book is the New Testament of Creative Dramatics, then the Way book is the Old.

Brian Way is one of Britain's leading authorities on Creative Dramatics and Children's Theatre. His experiments in audience participation theatre and the scripts he has written for the genre are known and performed throughout the English-speaking world.

Nellie McCaslin, **Creative Dramatics in the Classroom**. New York: The David McKay Company, 1975, paperback.

Nellie McCaslin's book on Creative Dramatics is more practical and less theoretical than Brian Way's (though somewhat less inspired). It is widely used in America as a text for University courses on teaching Creative Dramatics. The basis of the book is teaching strategies. Particularly unique sections deal with puppetry, choral speech, story-telling, and reader's theatre. McCaslin addresses the issue of working with both gifted and handicapped children in Creative Dramatics. The section on play-production, for older students, could be helpful to music teachers who want to put on a "good show" with minimal effort.

Dr. McCaslin is one of America's most active writers in the fields of Creative Dramatics and Children's Theatre, having authored and edited numerous books and articles.

¹ Betty Jane Wagner, **Dorothy Heathcote—Drama as a Learning Medium**, Washington, D.C.: N.E.A. Press, 1976, paperback.

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Margaret Murray, general editor

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Echo Publication:

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Expenses & Conference.....	1,200.00
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Mailing	750.00
Articles (Commissioned).....	100.00
P.O. Permit	40.00
Editorial Board Meeting	1,000.00
Advertising Manager's Expenses.	100.00
Inflation %	1,010.00
	<u>\$16,700.00</u>

Board Meetings (2) (Travel & Hotel)

(Conf. Expenses: Pres.,Treas.)	9,600.00
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REGIONAL FEATURE:

Focus on Region Five

Pat (Smith) Riello

Regional Representative

The great Northeast, represented by the States of Pennsylvania, New Jersey, New York, and the New England states make up Region V of AOSA. Why great Northeast? Because we make up fourteen of the fifty-four chartered chapters in the United States, seven of which are located in the state of New York. We represent more than 25% of the total AOSA chapter membership.

Despite its aforementioned greatness, Region V must still contend with decreasing allocations of cash for education. This does not translate to less money for music education—it translates to talk of no music education. Our battle in behalf of more Orff specialists in the Region, therefore, is immensely complicated by this factor. But the beat goes on!

The work of propagating the Orff-Schulwerk message has been exemplary in Region V. It has been highlighted by the Long Island Chapter's sponsoring of no less than seven workshops this past year, including one by Claus Bang, specialist in music therapy for the multiple handicapped. The Greater Rochester Chapter also offered two workshops in music therapy which featured music therapy and dance therapy in the classroom. Parenthetically, Rochester president, Sherryn Malm, submitted the following testimony from Chris Larson, one of her sixth grade pupils, which should serve as an inspiration for music specialists across the nation..

"Music . . . I could never write with mere pen and paper my true feelings toward music, for music is everything to me. I know I couldn't live without it. When I listen to a good piece of music, well written and well played, I feel like crying because it is so beautiful. Music can lift you to new heights. It gives your imagination wings. With music in your soul, you don't need blood or bones. You can never be totally sad or lonely if you really know music. Music is more than a song. It's more than rhythm and melody. Music is love, life, and laughter. It's hope and friendship. Music is a white falcon, beautiful, wild, and free. You can't tame it, although it sometimes does your bidding. It's always gliding, soaring, always trying for new heights. I love music!"

The Tappan Zee Chapter sponsored such nationally known clinicians as Jane Frazee, Joy Yellin, Brigitte Warner, Judy Thomas, and Paul Kerlee in their five workshops. The six workshops offered by the Connecticut Chapter included one of special significance at Wesleyan University's World Music Hall. The special significance lies in the fact that a universal application of the Orff-Schulwerk philosophy and techniques can be made to music of different cultures—in this case, Chinese music. You might be interested in hearing about Connecticut board member Selma Friedman's reaction to



Students from Benjamin Jepson School—New Haven, Connecticut

participation in this workshop:

"Not knowing anything about Chinese music, I came to Wesleyan's World Music Hall with great anticipation. Alan Thrasher, a doctoral candidate in ethnomusicology at Wesleyan led the workshop.

We learned that Chinese music is 'calm and peaceful because the government used it for generations to encourage high ideals' and that 'Chinese music is always understated just as Chinese paintings are. They leave a lot to the imagination.'

Both Mr. Thrasher and a fellow doctoral student in ethnomusicology, Mr. Tong, treated us to a beautiful performance on Chinese instruments. These included the double-reed oboe, the zheng (a sixteen-string zither), the gua hu, and the ban hu (high-pitched fiddles). Most impressive of all the instruments was the ch'in, a seven string zither, which we were told is one of the oldest Chinese stringed instruments. What is unique about the ch'in is that it is played by the performer for the performer. It accompanies his meditation and is not meant to be heard by anyone else. The performer must be calm while playing, and his thoughts become very personal, perhaps thinking of a friend who is far away. The beautiful sounds of the ch'in carry only a few yards. We were absolutely still, some of us with eyes closed, absorbing these sounds which so quickly quieted us and held us as if in a trance. At the conclusion, we felt actually physically refreshed! It was truly a rare but most beautiful experience."

The efforts of the aforementioned chapters do not represent the exclusive output from Region V. They merely represent a microscopic view of a larger picture of dedicated, enthusiastic, and creative work supportive of the Orff-Schulwerk philosophy. Underlying the success of each of our chapters are the common denominators of active, hard-working local boards, high quality presentations by local and guest clinicians, and a conviction that Orff-Schulwerk can make every teacher a better teacher.



Playing alto recorders, New Haven Connecticut

My Snowman

Words and Music by Ruth D. Findley

CHARLOTTE'S WEB

E.B. White

Harper & Row, Pub.

Ideas from a Fourth grade unit embracing Language, Reading, Math, Science, Art, Movement, Music, Drama, and other Aesthetics.

Vocabulary
pattern
line
diagonal
circle
rhythm
repetition
positive and negative space
positive
negative
space
shape
symmetry
symmetrical
assymetrical
radius
diameter
line segment
texture
dry
tough
sticky
orb
orb lines
beauty
Activities

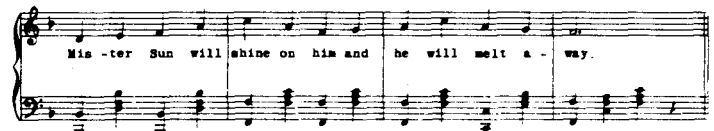
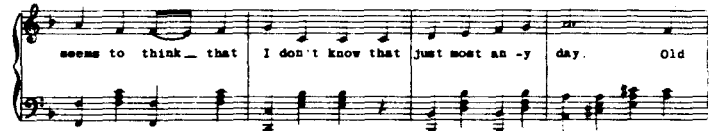
Read story: individually, aloud, listen to tape
use film strip, recordings, slides, etc.
Make an enormous spider web to be hung from ceiling with wire and two weights of yarn.
Make individual symmetrical spiders with two body parts; sayings depicting story content may be written on spiders before mounting.
Make small individual webs of string and flour-dry on waxed paper.
Make slides of real spider webs if possible.
Create informal dramatizations of segments.
Experiment with movement - like a spider who is spinning, caught, meeting another spider, etc.
Having a variety of instruments in the classroom allows children to experiment with background sounds and theme melodies.
Lift quotes from book for creating new stories, poems or captions for cartoons.
Example: "Secrets are hard to keep", "when your stomach is empty and your mind is full, it's always hard to sleep." "...the quickest way to spoil a friendship is to wake somebody up in the morning before he is ready." "People believe almost anything they see in print."

Annette Caruso
Fourth Grade
Chippewa Valley Schools

Performance

comes after participation.
Performance is that polished demonstration of learned skills.
Participation, whether in reading or in creative drama, is student-centered and allows for exploration, skill development and fact assimilation. **

**John Baldwin
OE Celebrations
Fall - 1979



Reprinted by permission
Bowmar: Singing Fun

All children love snowmen...this song reinforces pride and ownership of each one built. Opportunities for class participation and use of this song are honestly limitless...only two are included here.

1. After the song is learned, the children divide themselves into two groups - snow blobs and builders. Limiting the time of activity to the playing and/or humming of one song, the builders build the blobs into snowmen (or snowladies or snow animals or snow etc.). Of course, immediately, there must be a trade so the builders may become blobs and the blobs become builders. Warning; interest is best the second and third rounds with this version.

2. Each child is now a perfectly gorgeous snow creature of his own choice. We have discussed and understand exactly where the sun travels over our area and what kinds of weather changes are possible. These absolutely perfect snow creatures now experience the effects of all these possible elements and can last for only a few hours or days on end --- the sun heats their back, head, side, faces - the rain turns them to slush, the freezing night air turns them solid and very cold, the city elements make them dirty, the fresh new fluffy snow makes them clean again. The sun must always come out and help the soft rain melt them into a large muddy puddle which is always fun for the teacher to walk through. The puddle then goes through a series of natural changes until it shrinks, dries up, totally evaporates and completely disappears....Enjoy

Peg VanHaaren
Dearborn Schools

It's a Small World

Words and Music by
RICHARD M. SHERMAN
ROBERT B. SHERMAN

March tempo

It's a world of laugh - ter, a world of tears; it's a world of hopes and a world of fears. There's a much that we share that it's time we're aware. It's a small world af - ter 1. all.

Refrain

It's a small world af - ter all, it's a small world af - ter all. It's a small world af - ter all, It's a small world af - ter all, It's a small, small world.

VERSE 2 There is just one moon and one gold - en

sun and a smile means friend - ship 2. to ev - 'ry 3. one. Though the moun - tains di - vide and the o - ceans are wide, It's a small world af - ter all.

1. After = finally
2. Friendship = friend
3. Ev'ry one = all people

Ruth Ann Knapp, Saginaw music teacher and director of T.C. Choir

The Total Communication Choir at Fuerbringer Elementary in Saginaw, Michigan was formed to integrate hearing students with hearing impaired students in a type of reverse mainstreaming. This is the only music experience available to hearing impaired students at this time. The choir is jointly directed by a music teacher and teacher(s) of the hearing impaired. The T.C. Choir has performed at school board meetings, Very Special Arts Festival 1979-Ann Arbor and 1980-Saginaw, and Forward Saginaw County celebration as well as many open house functions.

Janet Rosenberg, teacher of the hearing impaired, assisted with the signing arrangement of "It's A Small World."

- Words that are circled are not signed.
- Contractions are not signed.
- Dotted line drawings are starting positions.

"IT'S A SMALL WORLD"
Words and Music: Richard M. Sherman and Robert B. Sherman
© 1963 Wonderland Music Co., Inc.
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A CHILD IS WHAT HE EXPERIENCES

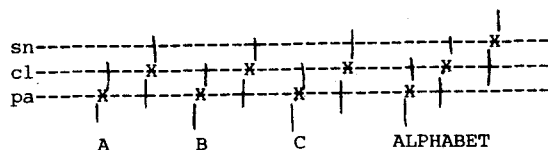
EDUCATION IS WHAT WE OFFER

Editor/Coordinator
Peg VanHaaren

COMPREHENSIVE ARTS

For a program to be truly comprehensive it should include the visual, performing, literary, environmental, industrial, home and folk arts. It should develop conceptual thematic and functional relationships among the arts and between the arts and all other subjects. It should identify and regularly use all the appropriate arts and cultural resources in the school and the community in ways which increase an understanding of the arts and establish connections among the arts process, the creative process and the learning process. In addition, it should use the arts and arts process to meet the special needs of special children.

The above definition of Comprehensive Arts as described by Jane Remer for the JDR 3rd Fund's Arts in Education Program, 1977 an ultimate goal to be desired by all school districts who are genuinely interested in a really complete curriculum which would benefit all children. A good curriculum of Integrated Arts is one of the important avenues to achieving the whole.



Most music teachers have made use of the Alphabet song in their classrooms and have included many eye-hand coordination activities while chanting the alphabet with the class. Here are one or two variations that might be new.

1. Using the traditional patsch clap pattern for separating the letters sit in a circle and play the game of concentration - eliminating letters as students miss. We soon find out exactly what alphabetical order really means.
2. Using the traditional patsch clap pattern as above, and in honor of a student's birthday, play the traditional patsch clap rhythmic game, but begin with the letter of his or her last name and continue back to the letter just preceding it...
3. Musical mix-up as the children call it, is taking a walk through space while singing the song...on the line "will you play this game with me?" they stop in front of a partner and play a pat clap game chanting the letters of the alphabet. Repeat....always finding a new partner.

*varying the tempo always adds a new dimension to any musical game.

Little Seeds

L.B.S.

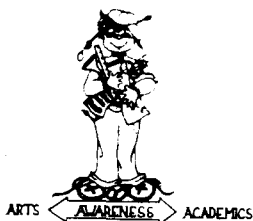
L.F.W.



Spring...life renewed...smiling children pick dandelions...all present a simple possibility to work with "SEEDS". After the song has been learned we begin by having our children "seeds" act out in their own way how they would grow from a tiny seed sleeping in the warm, dark, spring soil into a plant. Here our story begins...the flower is now fully developed and it is night...dandelions close their faces to the cold night air and sleep showing no yellow at all. Morning comes and the sun warms them. Happily they open their faces to its warmth. Mother Nature provides a variety of spring growing conditions and the little yellow flower reacts accordingly - always hiding its yellow face from the cold night air. Finally, one night, the magic happens and when morning comes, the yellow is gone and a fuzzy white face appears in its place. Soon those fuzzy white wings are ready to fly and the teacher or other leader of this little play hurries from child to child blowing these tiny wings into the spring air. They fly freely until they finally settle in another yard or garden and get caught up in something that holds them and gives shelter and warmth enough to become a new plant. This little drama with varied sound effects, weather changes and time lapses never fails to delight young children. The ready availability of real dandelions in both stages of development adds a reality to it all - especially the day all can blow those little winged seeds into the air. This little drama is most useful when the sound and sequence match the actual planting of seeds in the classroom and can easily be followed up by the classroom teacher for experience stories and vocabulary building.

Peg VanHaaren

INTEGRATED ARTS



The Chippewa Valley School District in Mount Clemens Michigan has been working for three years under an ESEA Title IV-C Grant for Integrated Arts under the direction of Elsie Garlough Ritzenein and is currently at the fourth year experimental and adoptive stages of development and dissemination. Many classroom teachers have been involved by volunteering to explore and use the concepts that are inherent in the Arts (music, art, dance and drama) for a minimum of three units per school year in which the arts are an integral part of the content teaching. The grant, in cooperation with local staff, has assured these classroom teachers support and assistance from local and visiting arts specialists, in-service workshops and limited funding for specialized materials. A National Endowment for the Arts "Artists in the Schools" six week dance residency where professional dancers work directly with both students and teachers in workshop and demonstration has also been a very positive force towards success.

Student evaluation included a close observation of attitudes, levels of both concentration and confidence, and abilities to discriminate and make choices during activities. The Title IV-C Grant required pre and post testing for both the experimental and a control group. The results have been most significant; a real uplift in teacher morale and effectiveness in the volunteer group plus final statistics that showed 88% of the students in the experimental group scored higher than the comparable control students, plus a 100% statistically significant improvement in the individual student scores from their own pre and post tests. All of the teachers who have cooperated with their contributions to this article have agreed to share ideas with educators who write or call for further information on their work in the classroom, and the Project Director, Mrs. Ritzenein has agreed to make resource materials and in-service schedules available (at cost where necessary) upon request at Miami Elementary School 41290 Kentvale Mount Clemens, Michigan 49044 We congratulate them on behalf of the children for their efforts and thank them for their help in preparation for this issue.



Children are always more receptive to learning when they are in an atmosphere of relaxation. What better way to relax than to SING!?

Sing a catchy tune

Repeat several times

Act it out with a minimum of props and you're ready to say

"Guess what? We can write a story by pictures and numbers to tell us about our song..."

1. Teach song "5 Little Snowmen Fat"*
2. While singing song, use fingers for snowmen.
3. Pick 5 children for snowmen
Pick 1 child for sun.
Snowmen wear 5 different hats from playhouse corner.
a. Discuss; sun melting, how snowmen melt (fast or slow), other factors to help acting it out.
4. Group sings song as 6 chosen children act it out.
5. Tell children we can write a number story about the snowmen. Draw 5 snowmen with funny hats and sun on large paper as all sing the song. Cross out one. Under snowmen write number story $5 - 1 = 4$, explaining that - means take away or minus, and explaining that = means how many left. Begin new picture with 4 snowmen, etc and continue until $1 - 1 = 0$.
6. Make clay snowmen - act out song and number story.
7. Make puppet snowmen - act out song and number story.
8. Identify 5 body parts and use them to act out the number story. Teacher says "5", children extend 5 body parts, teacher "minus" children create a minus sign with body, teacher "1" children put out only the body part they plan to remove, teacher "=", children make an equal sign with body, teacher "4", children put out only 4 body parts. This number story is not finished until $1 - 1 = 0$.

*this is only one lesson of an entire unit for Kindergarten.

FIVE LITTLE SNOWMEN FAT

L.W. C F C L.W.

1. Five lit-tle snow-men fat, Each with a fun-ny hat,

C G7 C

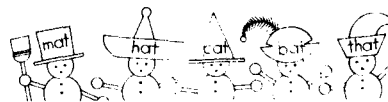
Out came the sun and melt-ed one, What a sad thing was that!

C

Down, down, down.

2. Four little snowmen fat, etc.
3. Three little snowmen fat, etc.
4. Two little snowmen fat, etc.
5. One little snowman fat, etc.

Some music teachers have found positive support for their own programs as well as a way to exhibit a sensitivity to being a vital part of the school curriculum by requesting and reading the objectives for language, math, social studies and science.



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Bowmar: *Rhythms to Reading*

Since being involved with the I.A. project in our district I have seen such great response to learning basics through the arts that I wonder how I ever taught with any other strategies.

The children are happier, do "necessary" paper work better and retain concepts longer. I find myself searching for arts methods to teach as many basic concepts as possible.

Theresa Lowe
Kindergarten Teacher
Chippewa Valley Schools

THE MUSICALLY EDUCATED CHILD: A DEFINITION

Arvida Steen,
Minneapolis

Those who heard Arvida's speech asked to have it published in the Echo, so here it is, just as she gave it in Miami.

"Building a Total Music Curriculum for the Elementary Student" was the subject of a panel discussion by Eunice Boardman-Meske, Denise Bacon, and AOSA President Arvida Steen at the 1980 Music Educators National Conference in Miami Beach. These spokesmen, representing the "generative," Kodaly, and Orff-Schulwerk approaches to music education, helped make MENC history as they brought together for the first time in this organization the viewpoints of the three philosophies.

The goal of the elementary music program is to educate the child to feel a kinship with music as the result of being in an environment which has encouraged him to become composer and performer of his own music. It is my belief that the Orff-Schulwerk approach helps me to achieve that goal.

In practical terms, what does that mean? Too often we turn to curricula for the answer, hoping that when we have reached the last page the child has become musically educated. While we know that does not happen, we cannot dismiss the need for structure in a child's education. There is no endorsed Orff-Schulwerk curriculum or lists of concepts to be acquired. That work has been done by others. The individual Orff teacher is free to adopt and adapt from existing curricula the structure we all know is necessary to stimulate the continued growth of the child, while at the same time giving order to the work of the teacher.

Three sources were particularly helpful to me in developing an elementary curriculum. These sources are listed to provoke the reader to consider other state guides, music series and source materials which contain suggested curricula.

Boardman, Landis and Andress, *EXPLORING MUSIC*, Holt, Rinehart and Winston, Inc. New York. 1975

Chosky, Lois, *THE KODALY METHOD, COMPREHENSIVE MUSIC EDUCATION: EDUCATION FROM INFANT TO ADULT*, Prentice-Hall, Inc. Englewood Cliffs, New Jersey. 1974

MINNESOTA MUSIC GUIDE, *ELEMENTARY, LEVELS I-IV*, State of Minnesota, Department of Education, Division of Instruction, St. Paul. 1973

While these sources amply describe the skills I teach to children in my school, the curriculum is only the framework. The music education of the child is the result of *how* we teach rather than *what* we teach. A child's education becomes *music* education when he experiences music. The strength of the Orff approach is that it encourages the use of many

activities, especially singing, speaking, moving and playing simple instruments. Because children bring so many different learning patterns and abilities to the class, the variety of stimuli is of paramount importance. No child needs to be left out because, for example, he cannot match pitch, or has difficulty playing an arpeggiated bordun. The advantage of this variety is that some musically satisfying activity will work for every child and the child's music education can continue.

These activities are the means by which the child learns musical behaviors. He imitates the teacher and classmates. He then tests and explores musical content, maintaining his own part while experiencing his relationship to the music around him. This can happen within any one activity and again when one activity is related to another. Further, the child can use these familiar activities as a means to convey his own ideas, thus contributing to the emerging group experience. It may be through improvisation based on a given rhythmic or melodic idea, or it may be a suggestion for form, the addition or elimination of a timbre or dance motion, or the suggestion to use an expressive element to increase the effectiveness of the ensemble's music making. The point is that while the child's education is guided by the teacher, it is open-ended. At any given point the activities and setting encourage him to participate and to take an ever-increasing part in making his own music. This is possible because the tasks given have been carefully, sequentially presented and he has been encouraged to use his skills to create new music in his own way.

To summarize, the child can participate

because he has skills and experiences in basic music-making activities of singing, speaking, moving and playing.

He can make decisions and judgments about music because he has acted as performer and creator or composer. He has tested his musical values when evaluating the music he and his peers have made together, and can relate that experience to the music he has heard and will hear in his expanding environment.

He can continue to grow because he knows how to learn from being actively involved in music making. Here there is a risk. If I, the teacher, have done my job well, the child's music experience has been open-ended. The power to make good music has been shared. Because each child is unique there can be no uniform, standard product. Instead each child will feel his own kinship with music.



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Street Speech, cont.

It is usually the teacher who is talking. He calls our attention to the fact that "Speech is a motor act." Muscles must move, mouths must open, vocal cords must vibrate, tongues must make contacts and shape countours." Children need exercises in school-speech.

A general presumption is that a child is able to focus on the modulated voice of the teacher speaking this strange new language while the trucks rumble over the pot holes and past the school windows. Remember, often this is the child who no longer even notices the constant assault of sound from television, radio, and jets. This is the child who may also have perceptual problems.

Having touched upon a few of the many integrities which are necessary for school speech and symbolized school speech—reading and writing—what can be done to help the child? There are many exercises that sensitize the auditory system and provide opportunity for school speech. Here are a few that Orff music specialists have been using for years to teach rhythm and pitch discrimination. Anyone who works with young children can use them.

SPEECH PATTERNS

The teacher starts the daily routine by saying a speech pattern clearly and with a hand gesture, inviting the children to join in on her third or fourth repetition of the pattern. The patterns are repeated four to eight times to promote facility. What are the patterns? They can be as varied as the children's needs but here are a few for a start:

"May I go to the washroom?"

"May I have a pencil?"

"Are you going home?"

"Please pass the ketchup."

"Tommy and I are going to the store."

"I'm going home."

"Thank you very much." [This one is performed with the tongue thrust out of the mouth on "thank" and with the teeth over the lower lip for the "v" in "very."

It is valuable to do a warm-up with the two sounds before incorporating them into the pattern.]

The teacher does not correct street speech, but having noted the children's deficiencies in articulation and grammar, the teacher provides positive models which can be utilized immediately. As the children acquire facility, the classroom door becomes the point to change from street to school speech.

Variations encourage the needed repetition. Clapping the syllables while speaking often

Continued to page 19, col. 1

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MUSIC PUBLICATIONS for the Elementary Class

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Jane Frazee and Arvida Steen

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ARTS ALIVE cont.

During the afternoon, groups made up their own acts for our mime carnival, visited a group of musicians who improvised sound effects for each act, painted one another's faces, and designed costumes from floral ribbon and/or paper. The show at the "Big Top"—a masterpiece!

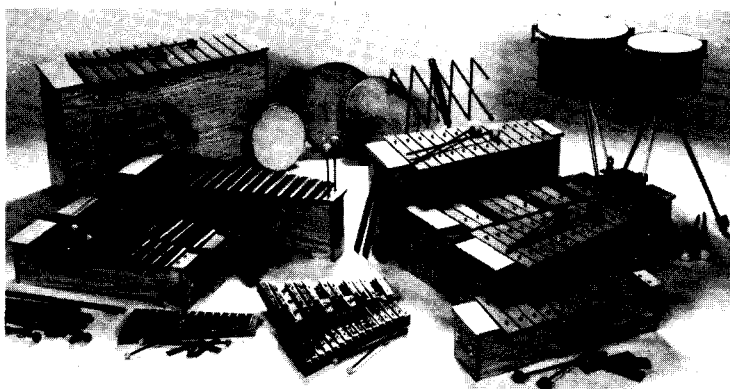
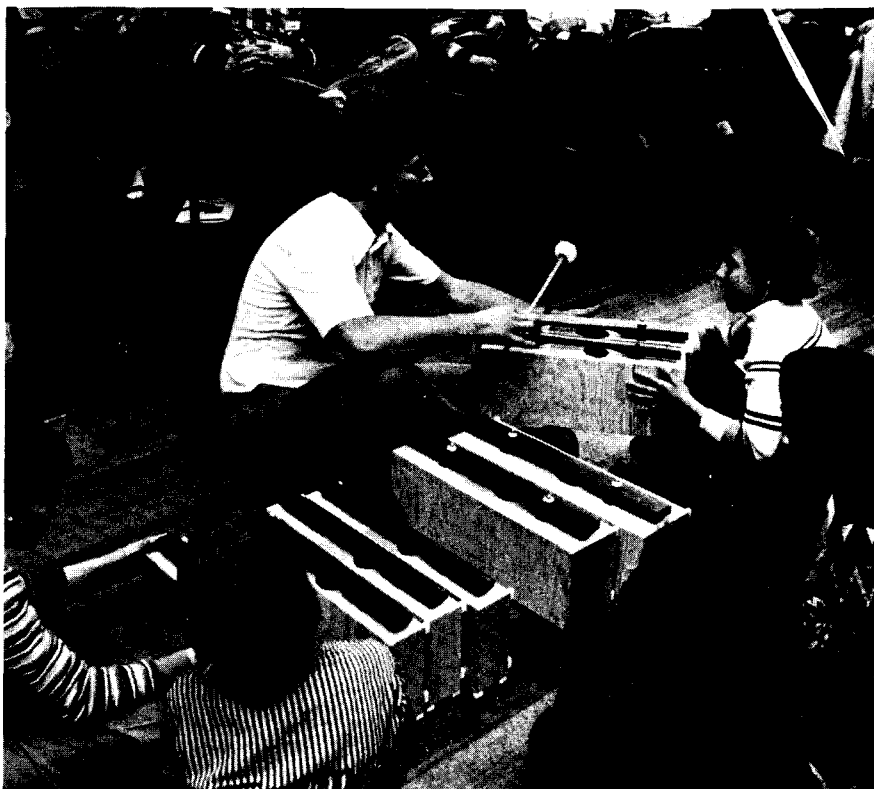
Our noonday "free time" became a big hit. Originally, it was intended that specialists would stay and share their expertise in an informal way. However, the kids immediately discovered the allure of the woods, and off they went. We were disheartened because we thought they were missing a grand opportunity. After two days the woods lost their charm and kids were saying things like "Teach me to play that on the recorder," or "Let's do some Orff," or "Let's play that game again." During any free period you might see Terry sketching with one group, Sue involved in a heated softball game, and me tuning pop bottles with a group of kids. Our enrollment, thirty-two children, was evenly divided between boys and girls, and they all seemed to enjoy camp.

Our last day consisted of a weiner roast and a presentation for parents of some of our best efforts. We were all excited to learn that a local TV station would be covering the proceedings but there was sadness, too, that our arts experiment was coming to an end. We are now evaluating the program, and parents are being asked to complete a comprehensive questionnaire. If the response is favorable, we plan to expand the program to two sessions of two weeks each next summer.

As an Orff teacher, my reactions to camp differ from those of parents, campers, or other staffers. "Arts Alive" offered me a unique chance to fit music into the total arts spectrum. The musical segment at camp neither overshadowed nor was overshadowed by other phases in camp programming. In my school situation, I feel categorized. I am the *music teacher*. Any attempt at including poetry or art is an incursion on someone else's territory, since there are specialists in those areas. Classes come in back to back (I have ten thirty-minute classes per day) and find myself galloping through the lesson to get through in half an hour. At "Arts Alive" I enjoyed exploring with campers other phases of the arts that were new to me. It gave me a chance to step back and appreciate children and their genius. When I was in the teacher's role, I exposed campers to as much of the best kind of music as I could. Free time was their chance to come back and ask for more. Somehow I'd like to incorporate that kind of creative, free and easy approach in my public school teaching, accomplishing everything I want but in a relaxed manner. If that is possible, be assured that this article will be quickly followed by another!

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NAMES IN THE NEWS

A luncheon at the Fountainebleau was a highlight for some thirty A OSA members attending the 27th national MENC biennial conference. **Edith Elliott**, Regional Representative for Region IV, and **Shirley Blair**, president of the Florida Chapter, arranged the luncheon which featured new and renewed friendships, good food, and seashell keychains as Florida souvenirs.

Dr. Aurthur W. Harvey, Eastern Kentucky University, directed a Special Interest Workshop at the University on "Creative Arts for Handicapped Persons" from June 16 through the 20th. It was a half-day event, scheduled to provide an experiential, low cost (only \$27 for the week), non-credit (2 C.E.U.'s), practical training program to update teachers and interested professionals on program development in arts education for the handicapped.

Congratulations to **Kay Copley** of Greeley, Colorado, who has just completed the work for her Ed. D. in Performing Arts, Music, and Dance. Next year she will be teaching full-time at Central High School, after several years as a split personality, teaching Vocal Music at the High School and coordinating elementary and middle school music in the district.

Nedra Schnoor gave an excellent half day workshop entitled "Beyond the Bordon." She has been asked to give a session at Evergreen Orff Chapter's Mini-Conference in March '81.

Millie Burnett paid Portland Chapter a visit during April to help select a hotel for the '82 National Conference.

Don Slagel performed a farewell recital with friends and students at Hartwick College last spring. The program was marvelously varied, from J.S. Bach and Mozart to David Diamond, Oscar Hammerstein, and Maurice Ravel. He was assisted by two other singers, a bevy of wind and string players, and a harpsichordist. We wish him well.

Portland's **Christine Weber** reports that Orff members are quite evident in the environs. Beaverton celebrated "Music in our Schools Week" in grand style with 35 schools participating in programs covered by TV, radio and the newspapers. **Steve Harter**, **Bobbie Cluesenkamp**, **Swannie Dobaj**, **Karen Beach**, **Linda Smith**, **Gloria Wane**, **Shirley Pausig**, **Laura Frizzell** and **Judy Winczewski** were all actively involved. Laura also took her fifth grade to Vancouver, B.C., for one week in April where they alternately performed, studied and indulged in sight-seeing.

Myron Swan (music) and **David Gaskill** (physical education) have developed a co-operative movement curriculum for children in grades 1-6 in the Edgewood-Colesburg Community School, Colesburg, Iowa. The children meet for 40 minutes a week for team taught movement warm-ups and lessons including Folk Dance, Disco, Tinikling-Lummi sticks, and Square Dance.

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Street Speech cont.

helps those with minor articulation problems and emphasizes the distinct rhythms of school speech. The children can speak the patterns in increasingly louder tones too. The teacher's left hand is slowly raised, much as the conductor of an orchestra does, to signal for more sound.

AUDITORY DISCRIMINATION THROUGH ECHO RESPONSE

Clapping various rhythms and having the children clap them back not only rivets attention and develops auditory discrimination, but also promotes coordination if done with a regularity of presentation and response. The rhythms are as available to any teacher as the first line of a nursery rhyme. Nursery rhymes, such as "Tom, Tom the Piper's Son" or "Pat-a-Cake," can be silent crutches for the classroom teacher who looks for support in her repertoire of rhythms. When the classroom teacher feels secure in a few rhythms she will find her children enjoy echoing the same rhythms with and on various parts of the body. "Tom, Tom the Piper's Son" can be done hitting thighs, or sides of the legs; it can be stamped or walked quietly.

PITCH PLAY

Saying the same phrase with a different emphasis each time by varying the pitch and/or the rhythm gives more opportunity for speech. The teacher invites students to echo what is said. She begins speaking on a high pitch.

"To is
day Tues-day."

On "day" she drops down to a low pitch. Again, the "is" is a high pitch. The children echo the pitches. Now, with the same words the pitches change.

Tues
"To-day is day."

Although these suggestions are for classroom teachers, hopefully there is an Orff specialist to introduce the exercises until the classroom teacher feels comfortable. A daily routine can work wonders, even though it takes only a few minutes of the language period.

Of course, while the classroom teacher is thinking of the benefits to school speech and to the reading program, the Orff specialist is thinking how nice it is that she is giving the children a much needed repetition of rhythmic patterns and pitch sensitization.

There are many exercises, explorations and experiments which are available and more which can be developed in this area.* What is necessary is the realization that the answer does not lie in the correction of street speech, or in motivation or in reading programs that start with *symbols* for sound rather than the sounds themselves. Correction is a "put-down" of the child, his peers, and his parents. "Motivation" is often like telling a child "You can do it if

you hit your hand harder against that wall," if the sound materials of good speech are not taught. The airing of the problems involving street speech may make all of us more concerned with teaching, building, shaping personalities and finding positive ways to do the job.

Usage is the vital need! "Knowing" grammar or "knowing" what is correct is about as useful to speaking as reading a book on how to play tennis is to playing tennis. A different type of "Knowing" that requires playing time on the court is needed. When a proficiency in speech is acquired, *then* the school door can become a designated place to shift into school-speech.

The need for sound-sensitization is one that exists in all schools. Where the language of street and home are vastly different, the need for it is greater. Just as children are introduced to obviously different colors first—red, blue and yellow,—so too, with extremes of sound such as "eeeeee" and "oooooo" which can be done in imitative exercises before the less obvious short vowel sounds are presented in conjunction with symbols. This should be done with no visual reference because it is the *ear* that needs sensitization.

Try making a quiet "ooooo," raising it in steps as the teacher's hand steps up, growing louder and softer with a signal, changing the vowel to a shaking "eeee," then a few children adding "magic" words such as:

gab
Low voice: "ah nee"
High voice: "mee ree
do."

in dramatic tones while the others hold the "ooooo's" or "eeee" as a background. A small stretch of the imagination can reveal possibilities for Halloween, or, using high pitches for Christmas angel voices, or for an outer-space

setting. The children must remember the sequence of sounds without any visual help. It is playing with auditory mud pies.

Here are a few ground rules for working with the young child:

- o Operate slowly, definitely, clearly, or the child will see you moving as if in an old-time movie; his tempo is slower.
- o Teach speech as you would teach swimming with a realization of the need for many laps in the pool—not just an explanation.
- o Move without speaking; speak without moving unless one is intimately joined to the other as in speech patterns.
- o Do an exercise until it is comfortable to all.
- o Remove the speech crutch after the child is comfortable with a rhythm so that he can hear the patterns. Otherwise, his focus will be on the words. Comfort is usually a matter of weeks, not minutes.
- o Give security through repetition. Variation should be within a framework of time for security and future creativity.
- o "Teach teaching not correcting" as Maria Montessori said. Note deficiencies. Later present a positive lesson to fill in the deficiency.

*Some of these are described in *Movement, Sound, & Reading Readiness* by L. Prince.

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ORFF COURSE TO BE GIVEN IN MEXICO

Heidi Weidlich of the Orff Institute, Salzburg, announces an International Course for Elementary Education in Movement, Music, and Dance, at Mexico City for December 14-20. Teachers will include Bernard Aucouturier (France), Carmen Carrasco (Mexico), Eric Nielsen (USA), and Heidi Weidlich (Austria), under direction of the latter. The syllabus lists fundamental work with body movement, speech and rhythm exercises, singing, games, playing percussion instruments, ensemble and improvisation (theatre). These activities are focused on the development of personality through Orff Schulwerk.

This course is a continuation of one given in January and will provide further stimulus for educators and therapists. The last day for enrollment is November 15. Requests should be directed to Heidi Weidlich, Orff-Institut, Frohnburgweg 55, A 5020 Salzburg, Austria, or to Astrid Duran, El Jardin de Ninos Musical Carl Orff, S. de R. L., Picacho, Pedregal de San Angel, Mexico 20 DF.



Sounds of Quietness cont.

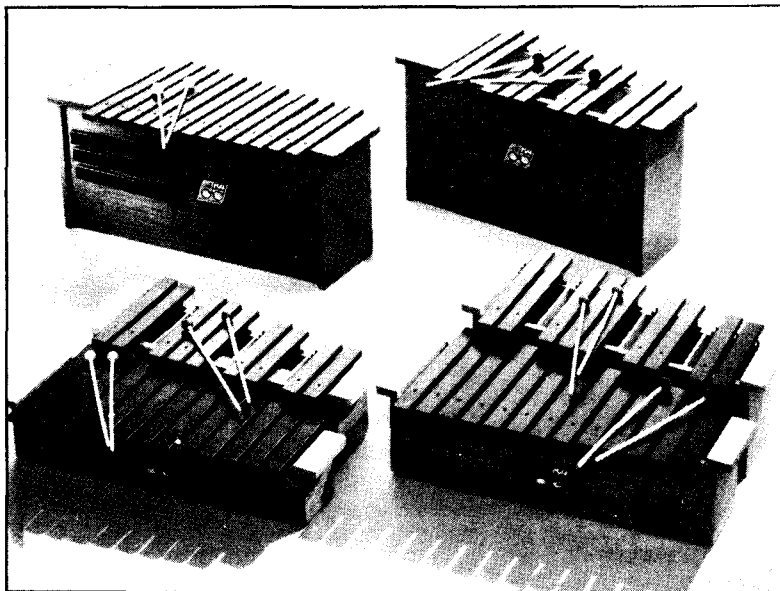
According to behavior modification scientists, if you want to increase desired behaviors, you must reward people for desirable behavior—you don't just take that behavior for granted. And so in Phoenix last November I found myself praising a desirable sound environment. As I said, I was in the Del Webb coffeeshop between AOSA sessions, and I had been savoring the quiet conversation level, the modest clinks of coffee cups and the lack of silvery mood music in that establishment. "When," I asked myself, "when have I had a cup of coffee like this without piped-in music?" (Artificial environmental sounds are as sure a bet in an American restaurant as non-dairy creamer!)

After paying for my food, I expressed my appreciation to the coffeeshop hostess. With quiet enthusiasm I told her what an agreeable atmosphere I felt they had in that coffeeshop, and I went on to say that musicians *value* the kind of exceptional peacefulness that is possible without the clutter of a piped-in music system. I halfway guessed what her response would be before she opened her mouth. "Oh, we *normally* have music in here," she apologized, "It's broken this morning. We hope to have it fixed soon!"

See: "Ear Cleaning," part II of *Creative Music Education*, R. Murray Schafer, Schirmer Books, 1976.

The Tuning of the World, R. Murray Schafer, Knopf, 1977.

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Jester Hairston

In response to your suggestions and requests culled from the conference evaluation forms there have been many sessions planned for this year which will be single-choice playing and participation sessions. They include recorder and dulcimer sessions led by Mary Shamrock, playing sessions from Orff Volumes II and IV led by Brigitte Warner, percussion and instrument care led by John Brophy, and a play, sing, and orchestrate session led by Konnie Koonce. Of course, there will be plenty of folkdancing taught by the teachers of the Duquesne University Tamburitzans who will also present the entire group in an exciting evening concert.

Another first this year will be the opportunity to hear Christine Jordanoff, president of the Kodaly Educators. She will work with us on the vocal development of young children. Sean Deibler, another outstanding guest will team with Avon Gillespie in a session entitled the "Crossroads of Orff-Kodaly," (vocal development for older students.)

The surprise of the conference will be the performing groups which will participate. They include the Scarborough Orff Ensemble from Canada under the direction of Joan Sunderland, and a recorder ensemble from Portsmouth, New Hampshire, under the direction of Jean Cochran. Demonstration groups from the Pittsburgh area will include children from the D.T. Watson Rehabilitation hospital, as well as children from local public and parochial schools.

Your conference fee this year will be all-inclusive so that no one will have to miss any of the special events, concerts, or food galas which will mark the colorful "Saturday Night Live" program, which has been planned by the Golden Triangle Host Chapter. Plan now to bring a folk costume of your choice for this event. Watch for full details in the conference call.

There is something for everyone in Pittsburgh. Come join your friends and meet new ones in the heart of the golden triangle city, Pittsburgh, 1980. Jean Wilmouth, local conference chairman, and the hard working members of the Pittsburgh chapter are ready and eager to greet you.

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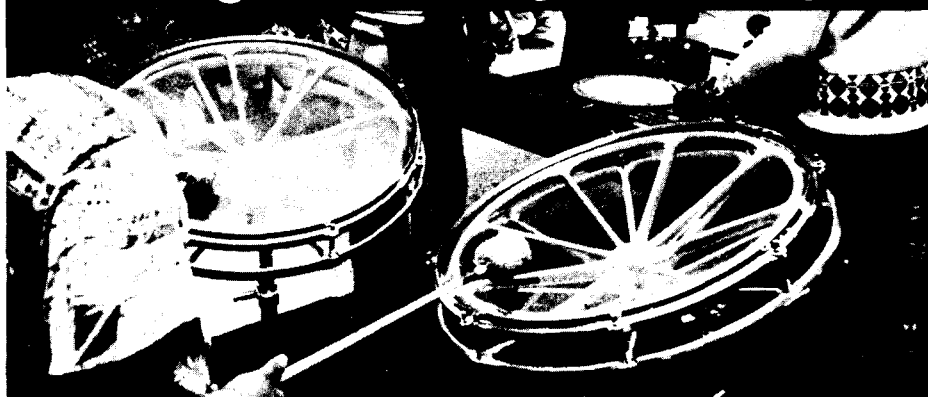


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REVIEWS

DANCE EDUCATION, Barbara Haselbach

Dance Education is a beautifully organized book which sets its tone in the initial chapters. Its fundamental premise is that dance is a natural expression of mankind beginning in infancy along with song and language. The pedagogy which follows preserves and brings this balance into focus. The wealth of spontaneous, exploratory movement that children exhibit in their early years forms the basic material for movement education. It can be nourished toward artistic ends and forms part of the aesthetic education so important in developing a child's creativity, imagination, and mental capacities.

The preparatory games and exercises that are suggested first help children of four through ten to gain awareness and control over their bodies as the instruments of dance. The simple actions to warm up, strengthen and loosen the body are often related to songs and dramatic play. Thus, from the beginning, the relationship between movement and music is maintained and reinforced.

The major portion of the book deals with specific movement materials for the classroom. They are organized in terms of space, time, and dynamic aspects of movement and are analyzed and broken down into a clear vocabulary and visual symbols. The symbols are identical to those used by Gunild Keetman in *Elementaria* and should be familiar to all Orffans. Suggested tasks and variations of the materials are presented to enable students to discover movement possibilities and gain self-awareness. The solutions the children discover seem countless and frequently are limited only by their anatomy and imagination.

The tasks are manifold and often employ many of the same initial stimuli (body sounds, rhythmic chants, and compositional devices) as those used to develop musical understanding and creativity. They are summarized at the end of each unit and faults and corrections are discussed. A helpful tabulated survey of classified material gives the reader a good idea of what to expect from children at three age levels; 4-6, 6-8, and 8-10 years.

One of the most interesting sections contains lesson examples. Ideas of how to develop Tweedledum and Tweedledee and Aesop's fables immediately inspire the reader and invite trial. The pictures of children dancing *Carillon de Vendome* are charming.

The book is based on a philosophical framework that recognizes the whole vast range of movement experience as worthy of study by teachers and children alike. It should challenge the teachers who have felt (1.) you can turn on the music and the children will dance (many are inhibited or will imitate the more skilled students), (2.) that the dance component of the Schulwerk is simply served by asking the children to "make up a dance" (they need guidance), or (3.) that teaching ethnic dances is sufficient (it is only one

dimension). We are dealing with a creative art form that challenges the motor imagery of students and can be studied in its own right as a form of communication.

Ms. Haselbach's analysis of movement and task-oriented teaching place a joint responsibility on teachers and children to create original works that draw on improvisation with elemental forms and prompt personal responses to literary, rhythmic, musical or motor stimuli. Though she does not ignore traditional dances (folk, historical, or popular), she lays great stress on maintaining spontaneity in movement and arousing creative solutions.

Dance Education is a book of principles and models and should be a guide for Schulwerk teachers who are comfortable with models. However, the sections with innumerable examples on the page might prove overwhelming to the reader, even though they are valid. It is difficult to remember all these variations in the dance classroom where children are so spirited and excited by their own movement. Frequently, the organization of the material has to give way to their enthusiasm or some unplanned discovery, and room should be left for this to happen. Also, the book would be more helpful as a manual if there were more open spaces. I find the print a bit crowded and the type undifferentiated.

There is much to be learned from this welcome English edition to the Schulwerk literature by a master dance and music teacher. No book can replace actual movement experience, as we know movement best through our kinesthetic sense. But this written reminder of the joys and challenges before us in dance is much appreciated.

Claire Levine

TEACHING YOUR WINGS TO FLY: The Non-Specialist's Guide to Movement Activities for Young Children, Ann Lief Barlin, Goodyear Publishing Co., Santa Monica, Ca., 1979.

What part of the Orff process is it that makes many Orff teachers feel insecure? Movement!

Oh, of course, we can handle singing games ("Old King Glory"), walking the beat to speech patterns, acting out stories and songs, and so on. Yet unless we have had extensive dance experience, many of us feel inadequate when it comes to free, creative movement. (If you call it dance, boys won't do it.)

Ann Barlin, author of "Learning Through Movement" and "Dance-a-Story" books, has written a new guide for non-specialists. In "Teaching Your Wings to Fly" she answers many of our questions, such as:

How do I start?

How do I get children to sit still long enough to watch each other?

What about the boy-girl problem?

What do I do when the situation gets wild?

Where do I get new ideas?

What if some refuse to participate?

When Barlin speaks of dance movement as process she means the intent to have each child try things in many different ways; to feel "I'm on my way." In her definition of dance process, the end product is less important than the joy of discovering all the possibilities in any movement activity.

Some of the movement activities described include: Body Techniques, Relating to Others, Spatial Awareness, Rhythm and Music, Emotional Expression, and Teaching Your Wings to Fly ("you're a baby bird"). The activities are arranged non-sequentially, but each activity is described at various developmental stages and appropriate age levels are suggested. The author includes verbal directions to be given to students, as well as notes to the teacher on what to look for. As in Barlin's previous books, LP recordings are included in "Wings" to accompany specific movement ideas. The selections are excellent; however, the Orff teacher will discover many ways to include original orchestration.

The book is beautifully illustrated with pictures of children performing creatively. You will note that the children look much like those we work with daily. Many of them are dressed in ordinary clothes and shown in non-aesthetic settings — no dreamy Isadoras, but *real children*. Perhaps this book will give us the courage to try our own "wings" in teaching movement.

Dorothy Lyons
Berkeley, California

TEXTURES by Phil Brodatz, Dover, PB \$5.00

Here we have a photographic album for artists, designers...and musicians, (say I). One-hundred and twelve enlarged photos and shadowgraphs of marvelous textures: PRESSED CORK (perhaps the sound of an afuchi for a dancer moving in precisely measured quantities?) CROCODILE SKIN (definitely a visual for a vocal improvisation on "oh", piano and fortissimo,) BEACH PEBBLES (a visual for dynamic contrasts,) CERAMIC-COATED BRICK WALL (a graphic illustrating duration when translated into tone) THE VARIED SWINGING OF A LIGHT BULB ON A LENGTH OF WIRE IN A DARKENED ROOM (perhaps the departure of a circular, swinging movement improvisation) EUROPEAN MARBLE (a visual for metal sounds and overlaps) PLASTIC PELLETS (perhaps a synthesizer could do this one justice) CHEESE CLOTH (without question a guiro) and so forth. This book would be a good adjunct to some of the new music series which present photographs of textures for various comparisons in sound. I think they make exciting backdrops for child-improvisations, and a challenging interpretation game for any age.

—Judith Thomas

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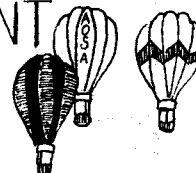
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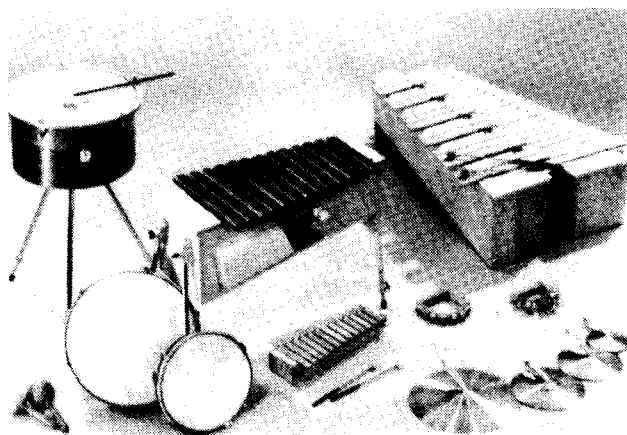
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