the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION

VOLUME XII NUMBER THREE SPRING, 1980

THE ORFF ECHO

TABLE OF CONTENTS

Vol. XII Number 3 Spring, 1980

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.

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.

REQUEST FOR RENTAL OF AOSA OWNED FILMS

Orff-Schulwerk: American Odyssey

NAME _____ AOSA Membership Number _____ (see I.D. card)

ADDRESS _____ CITY _____ STATE _____ ZIP _____

PHONE _____ Date requested for viewing _____

Area Number

Please list two alternate dates: (1) _____ (2) _____

Send film to: (if different from above)

NAME _____

ADDRESS _____ CITY _____ STATE _____ ZIP _____

Include a $10.00 check payable to AOSA American Odyssey - Edith Elliott with this film request and send to:

AOSA American Odyssey
c/o Edith Elliott
3811 Richmond
Shreveport, Louisiana 71106

CELEBRATIONS

THE ENERGY SHOW
Drama and Learning

John Baldwin
Professor of Theatre
Director of Youth Theatre
Department of Theatre
Michigan State University

"Help me! Please, help me! I'm running out of energy," says the tiny voice coming from the cassette recorder which, only seconds before, was playing music for the children's creative movement exercise.

"Who said that?" asks the actor-teacher as all activity comes to a halt. "Was it you?" he asks a startled boy.

"No, it wasn't him," replies the cassette, "it was me — your cassette recorder. I need help!"

"But a tape recorder can't talk. Boys and girls, is this some kind of a trick?"

"It's no trick. I'm your cassette recorder and I'm telling you that the Energy Crunch has stolen all my electricity and if you and the boys and girls don't do something about it there will soon be no energy left for anything."

And so saying the little cassette recorder engages the actor/teacher and his students in a discussion of the energy crisis which ends with the students meeting the Energy Crunch himself in their very own gymnasium and engaging him in a game show drama designed to make them more aware of the energy problems of today.

This drama and learning experience was conceived in the Department of Theatre at Michigan State University by myself and six graduate theatre students affectionately misnamed The Lansing Team of Four from an earlier time when program growth was thought to be out of the question. Entitled *The Energy Show* it was seen by over 100,000 students and teachers before it was laid to rest sometime in June of 1978. For the record it was but one in a series of such drama and learning programs which began in January of 1974. The purpose of each was to bring to students in the Lansing, Michigan, Public Schools and, later, in out-state schools, educationally-orientated, participation drama. Further, these dramas were conceived, developed and rehearsed (sometimes called "crehearsed") using the same drama and learning techniques we hoped to foster by their presentation. These techniques developed by myself and others in the field such as John Sharpham, Brian Way, Bernard Goss and Viola Spolin, are not at all unlike the basic classroom creative dramatics procedures used by good teachers everywhere. Using *The Energy Show* as an example, let me describe what I mean.

First, I put the actor-teachers through a series of focusing activities designed to assess

(Continued to Page 6, Col. 1)

TO "B" OR NOT TO "B"

Dr. William F. Young
Stephen F. Austin State University
Nacogdoches, Texas

*Note: The information in this article is based on statistical data collected over a period of six years in an ongoing research program at Stephen F. Austin State University, Nacogdoches, Texas. Each of the 1453 elementary children tested, to date, was given an individual test as follows: The teacher played an example on a mallet instrument. The teacher sang the example to the child then asked the child to sing it back. This procedure allowed the child to hear the exampe twice (once on the xylophone and once from the teacher's voice) before being asked to repeat it. The same process was followed for thythm examples. The entire test was tape recorded and evaluated later. Chldren from thirty-five different schools located in Texas and Louisiana have been tested.

In a previous issue we discussed the eight voice types usually encountered in a typical school. In this issue let's concern ourselves with the development of the individual singer.

Everybody has to start someplace. When a child first successfully imitates a pitch that you sing to him, where is it? In our research with five-year olds, we found this pitch to be anywhere from G below the treble staff to third line B-flat. Most children, however, first sing accurately on or about the pitch D below the staff while many will find their first pitches lower than this.

At this point, it might be well to present a few general statements that apply *most* of the time.

(1) From the time they enter school, until well into adulthood, girls seem to be more vocally mature than boys of the same age. Their range is a little wider and their quality is a little more mature (although please remember, there are exceptions).

(2) Black children, by and large, sing about a whole step lower (and sometimes more) than white children of the same age. This difference is most noticeable when the children are in the earliest stages of development and sing only a few pitches. As development continues, total ranges increase and begin to overlap to the point that this pitch difference is unimportant.

(3) Vocal range expansion and the occurence of the voice break takes place about a year later in black children than with white children.

With beginning singers starting to sing accurately at such widely divergent pitches, what do we do? The best answer is pitch matching. Use echo singing, pitch matching games, and limited range songs based on the pentatonic (S-M, S-L-M, M-R-D, etc.) at various pitch levels so that all the children can realize some success. This is important — vary the pitch of your examples in order give them all a chance to be right some of the time. If the child's pitch perception is beginning to develop, he will be able to echo you accurately *if* you put your example in *his* pitch range. To do this you have to know where his pitch range is and this is learned by echo singing with the child.

Gradually work the low voices up and the high ones down until a common region is reached in which most of the children can find accuracy. One further point: interval patterns with changing pitches are much easier for a child to sing than are repeated notes or single pitches. For example, So-Mi-So will be a lot easier for children to sing than So-So-So.

After this initial beginning, the number and range of pitches which the child can consistently produce in tune will increase. The first part of this development takes place in what will be the child's lower singing range. Most lower range singers have 4-6 notes that they can sing and these will usually be between low A and first space F. The accompanying figure shows the percentage of children in this stage that could consistently sing each pitch. It shoud be noted that these were all individual tests with each child singing moderately soft. In a group singing situation, each child will sing a little louder, which will raise his pitch level about one step. The accurate range for the group will thus be one pitch higher than shown in the chart.

For the best results with children in this stage, select songs that have no more than a 6-note range and place them so that all or most of the pitches fall within the range of the majority. (A to F or B-flat to G for the group) Don't confine your songs to just this range however, asking the child to sing pitches that are not yet within his accurate range is one of the ways we have of assisting range development.

The next stage of development takes place in the child's middle voice range. At this point, he will have an accuracy of about 7-9 notes. As the figure shows, a little expansion takes place at the bottom end of the range but most of the real development takes place at the top. More of the children will be able to sing in the middle of the staff but few have developed a high range yet. Many of the children in this stage will have a "voice break" or lack of control around the pitch G or A. They will be able to sing below this range and above it but will not consistently sing accurately in the break area itself.

For these children, most authorities recommend songs that avoid the break. If a

(Continued to Page 5, Col. 1)

GUEST EDITORIAL

ORFF IS A FOUR-LETTER WORD

Tossi Aaron
Philadelphia, PA

ORFF is a four-letter word — one that implies a world of creative musical experiences for children and their teachers alike. Today let's consider another important four-letter word.

R is its first letter. R stands for responsibility, first of all to ourselves: to keep growing and learning, to get all the continuing, renewing training possible, to go "on beyond pentatonic" into the modes so that we can see the total Schulwerk plan, well beyond those entrancing beginning steps. Responsibility means planning lessons that leave room for the children's ideas and experiments, rather than feeling slavishly determined to push through our own schedule. It is up to us, after all, to help them have a happy and satisfying, non-frustrating musical experience, every time, one that will encourage them to keep music in an important place in their lives. We are in a position to guide their taste and, in a way, the direction of future musics — a big responsibility, indeed.

I is for imagination, yours and theirs. It is certainly easier and less pressured for us to teach a piece exactly as it appears in a book. But imagination and improvisation are intrinsic aspects of Orff-Schulwerk, the very ideas that make it so totally different from any other music education system in the United States. How to do this? We can add thoughtful introductions and codas to those book pieces, help the children invent interesting episodes for rondos, tie speech and rhythmic activities into other curricula, encourage variations of movement games, add verses to simple songs, keep a class booklet of their counting and jump-rope rhymes, and in general, stretch their imaginations... and ours.

These days, their world is increasingly prepackaged in sets, kits, and projects by the numbers. Creation of something new "satisfies the soul" of these children, and you can see it in the face of that child who instinctively chooses just the perfect finger-cymbal beat to create a magical atmosphere in a quiet instrumental piece. His growing taste made him choose it; it is his forever. As teachers, we must provide the models. Our imagination and playful improvisations show children that this, too, is a part of music, that we are all composers. Tell them when you are improvising.

S is for skill... and here I challenge you to improve your own skills: to take home an alto xylophone and practice to speed up your mallet technique, to join or form a recorder group, to play regularly and learn the repertoire, to move in front of a mirror until you lose your self-consciousness. I challenge you to face up to your weak areas and find, no, MAKE the time to work on them and improve. How else can we expect to set an example of excellence for children?

Teaching with Orff-Schulwerk is more difficult than using other systems; more demands are made on both teacher and student, every minute of every day. We have no workbooks to call on, no quiet times when the children are reading or copying from the board. We, and they, are "on" all the time, for this kind of music making is an active, growing, vital experience. We need to draw on every scrap of skill so we can expand the abilities and tickle the imagination of each child. The success of the program depends on our use of logical, meaningful connections and sequences that incorporate information to be transmitted and the child's developing musical sensitivity.

Yes, sensitivity... ours, too. To be sure, the alert, coordinated child with the clear, true tone is a joy to teach. But it is the slower, less graceful child who needs us most, and to whom those music classes are a precious and valuable outlet. When given sensitive support and a kind word, he finds release from frustration and derives great satisfaction from the simplest part in an ensemble. His self-esteem may be low in math or spelling, but little successes in the music class will truly help him — his smile will tell you. As a starter, try saying "thank you" at the end of a nice class and see what happens.

Our musical sensitivity is essential, too, as we choose a careful balance among the wood, metal, and skin sounds in the Orff ensemble, and as we guide our charges in listening and becoming ever more aware of dynamics, tone color, and contrast. Because it is group music making, the Schulwerk asks children to be sensitive to each other, to find their place in the ensemble, to support and help each other learn. We must show them how by example.

K means knowledge. Knowing and understanding are as important as doing. While music history may be a required course, it is only part of the pcture; cultural history can serve us even better. The children we teach come from widely diverse ethnic backgrounds, and they are products of our not-quite-melting-pot. How much more meaningful for them it can be when parallels of the English counting rhymes from Book I can be shared in Spanish, Polish, or Vietnamese!

Understanding and exploring the rich folklore of our own country can be a lifelong study or fascinating hobby, eminently useful in teaching. Such knowledge can help us choose true and tasteful settings appropriate to the milieu of the original. A song or folk dance learned in its cultural context will long be remembered, longer than the bowdlerized or inaccurate printed version. And have you told your fourth grades the story of the Orff-Schulwerk itself, how the instruments were developed from Asian orchestras? Do they know that their counterparts in Australia, Japan, or Portugal may be clapping, stamping, and snapping the same rhythm pattern this very minute? What a mind-bender that is to kids!

(Continued to Page 9, Col. 1)

TO "B" OR NOT TO "B" cont.

sufficient number of these is unavailable, songs that leap up over the break and descend down through it will be acceptable, but those that force the child to sing up through the break should be strictly avoided. (An example of the first type would be "I'm a Little Teapot" or "I had a Little Nut Tree." A melody of the second type is "Over the River and Through the Woods.")

By the time the child develops an accurate range of ten or more pitches, your troubles are over. As the figure shows, these children usually sing in tune from low A to third line B-flat which allows you to sing most of the songs in the traditional children's literature. By this time, too, the voice break in the majority of children has been overcome, permitting a still greater freedom in the selection of materials. Even so, the lower G and the pitches from third space C upward are still unattainable by more than half the children. In summary then, the vocal development stages are these:

Beginning Singer - One or more accurate pitches usually around D.

Lower Range Singer - 4-6 pitches from A to F.

Middle Range Singer - 7-9 pitches from A to B-flat with a voice break.

Upper Range Singer - 10 or more pitches from A to B-flat without a voice break.

Now the question is, when do these stages occur in most children? The answer is that it can happen anytime. The following chart shows what we found in our research. The figures in the chart are computed on the basis of a hypothetical class of thirty, equally divided between boys & girls, black children and white.

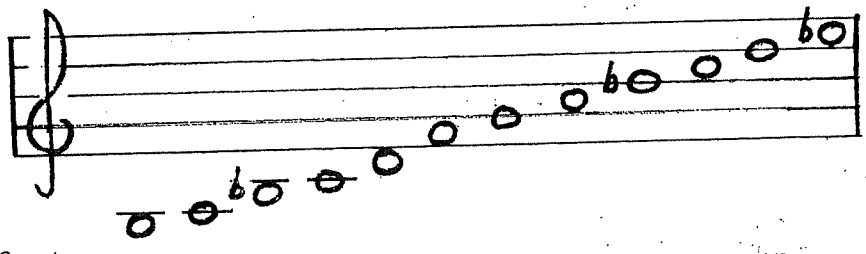
One final comment: I am sometimes asked, "Why bother with this accuracy business since the children eventually outgrow these limitations anyway?" My answer is this: No matter whether you adhere to the song approach where you spend your day seated at the piano while the children sing songs, or you believe in the Kodaly Concept with its great emphasis on music literacy, or you stress building creative musicianship through Orff-Schulwerk, *internal* pitch accuracy is imperative. A child cannot conceptualize a minor third, perfect fifth, or any other interval until he has heard it accurately from the teacher and produced it accurately with his own voice. To do this he must be allowed to sing in his accurate range. Forcing him to sing in ranges where he cannot accurately produce the required pitches will simply reinforce the development of a wrong sense of tonality, a characteristic which may remain with him the rest of his life. One only needs to attend church or other gatherings where the general public sings to realize we do not need to develop additional generations of singers with intonation problems. Perhaps a good starting point is to discard the old fashioned idea that because their bodies are small, children should all sing high. Let them sing where they can and develop from there.

VOCAL RANGE DEVELOPMENT OF CHILDREN AT EACH GRADE LEVEL *

Grade Level	Out of tune Singers	Beginning Singers	Lower Range	Middle Range	Upper Range
Kg.	8	5	7	5	5
1st	0	4	8	7	11
2nd	0	2	7	6	15
3rd	0	2	3	6	15
4th	0	0	1	6	23
5th	0	0	0	3	27

Calculated for a hypothetical class of 30 children.

PERCENTAGE OF THE TOTAL GROUP THAT CAN SING SELECTED PITCHES AT THREE STAGES OF VOCAL DEVELOPMENT.



4 - 6 note range	.14	.52	.86	.96	100	.94	.22	.16	.16	.02	.02	-
7 - 9 note range	.15	.65	.85	.94	100	100	.38	.35	.53	.06	.12	.12
10 or more	.47	.83	.94	.94	100	.97	.81	.72	.83	.44	.42	.44

THE ENERGY SHOW, continued

their knowledge of the central theme of the year, energy, and their ability to express that information cooperatively in drama. These activities consisted of exercises which culminated in the actor-teachers co-operatively creating a mechanism of which their bodies were the parts, which would, after running for a short time, break down. As the mechanisms of their first attempts were unidentifiable I suggested that they form machines that use a fuel source available today. When this produced more recognizable objects such as washing machines, cars, and lawn mowers, we then improvised what would happen if the fuel source was withdrawn. This led to a game in pairs we called "things that run down." From this we began compiling a list of all the things that are regularly used today that depend on outside sources of energy. Further improvisations dealt with what it must have been like before the advent of electricity and petroleum — life as a pioneer for example; the problems involved in securing fuel — a day in the life of a coal miner; and what it might be like in a future without fuel — finding rotted food in the refrigerator. (This pantomime done by one of the actresses became the hit of the pre-show preparation phase as far as the children were concerned.)

As in any drama and learning activity after focusing and assessment comes skill training and fact presentation. Readings on energy topics were assigned and reports required. These reports, however, were not the sedentary sort. The actors were urged to improvise upon the facts they had collected. Many of their improvisations took on a story teller's theatre dimension as the performers attempted to relate their facts to materials that children know and love. For instance, at one crehearsal gasoline conservation was illustrated by using the Aesop fable *The Tortoise and the Hare*. In this case the braggart hare rides a large motorcycle that makes a "ya-ma ya-ma ya-ma haaaaaaw!" noise, while the more modest tortise rides a bicycle that sounds like "ssschwin, ssschwin, ssschwin." A nice touch was added when one of the actors became a member of the highway patrol and pulled the hare over for exceeding the 55 mile per hour speed limit. His long lecture on energy conservation and safety gave the tortoise all the lead she needed to win the race. But for good measure and to drive the lesson home the hare ran out of gas just as he was about to cross the finish line.

Even while we continued to develop our factual knowledge and skills we began attacking the larger problem of trying to discover a unifying dramatic mode for the entire idea. This would be the playing out or recitation portion of the activity. Our parameters were these: We were to perform three days each in some thirty Lansing Public Schools during the school year. When doing this for earlier programs we would first perform an all school assembly on Monday.

On Wednesday we would return to the school and the various classrooms would be divided equally among the actor-teachers and each would spend an hour or so with the children there developing a creative drama based on the show they had seen on Monday. For the third visit, usually on Friday, the actor-teacher would confer with each teacher in his or her assigned group and try to develop a creative drama strategy which would tie in with the teacher's on-going lesson plan. While this plan had been successful when we were concentrating on language arts skills (largely, I believe, because the language arts are a part of everything taught) it had not worked quite as well when we took on metric education. The scientific nature of the subject of metrics plus its more or less assigned place in the curriculum seemed to call for a more structured approach. It soon seemed that energy education was in the same category. It was at this point that my training in British theatre in education techniques came in handy. Many times the actor-teachers in Great Britain would use as their dramatic mode a game centered approach which consisted of three parts. These were the pre-show preparation period, the show itself, and a follow-up activity.

The pre-show preparation period was dramatic in nature in that it would present a problem for the children to solve and provide the information for the children to solve it. The show itself would usually be in the form of a dramatic game in which the information in the pre-show would be put to use, but hopefully, and this is where the drama came in, in a new and startlingly different manner. The follow-up activity was designed to tie loose ends together, to process the experience, and hopefully to re-inforce the lesson being taught.

This three-pronged approach seemed to fit in quite neatly with our already established schedule except that now instead of performing on Monday we would do the pre-show preparation with the students, the show on Wednesday and the follow-up on Friday. The dramatic game idea also intrigued us as we were not having much luck in finding longer stories that dealt specifically with the energy crisis. *Sleeping Beauty* came the closest and that seemed to call for more sets, props and costumes than we could cart around, let alone afford. Then when the ideas of "game" and "show" were combined by some lucky chance during a discussion into "game show" we all knew that we had arrived at our dramatic mode.

Our next few crehearsals were taken up with the playing of various games. We tried a number of commercial successes before one of the actresses brought in her own game called "The Power Payoff." It was set up much like a daytime television quiz show and it was not long before characters were identified and tried on and rules for the game (the setting)

(Continued to page 7, Col. 1)

THE ENERGY SHOW, continued

were established. The most important character became The Energy Crunch. This mechanical villain (inspired by the earlier improvisations) led the opposition. The children were the contestants. There was a game show host and his assistants to keep the action rolling. The rules were simple. Classes were each assigned a fuel which they researched with their actor-teacher in the pre-show period. They were then asked questions about it by the Crunch. If they answered the questions correctly their token which represented their fuel was moved so many years, represented by spaces, on the game board. Every five years there was a Power Payoff Plateau. When a token came to rest there the actor-teacher assistants performed one of the fables and the children were asked to identify the energy conservation "moral" that seemed to fit the dramatization best. Of course, "slow and steady wins the race" was the correct answer for *The Tortoise and the Hare*. This provided a clue to the Power Payoff Puzzle, the right answer to which was the only way to renew the supply of energy tokens with which to buy more questions from the Crunch.

Again *The Energy Show* is a fine illustration. For the second Power Payoff Puzzle clue the Aesop fable *The Frogs and the Well* is dramatized for the children. After escaping from their dried-up marsh two frogs come upon a deep well, full of water.

"This looks like a nice cool place. Why don't we jump right in and settle down here?" says one of the frogs as she prepares to dive in.

"Wait a minute," says her companion. "That well may be full of water today, but what if it should dry up like our marsh? How would we get out tomorrow?"

"You mean even though the water is *here today*, it might be *gone tomorrow?*"

"That's it," says her friend, "just like our energy supply — here today, gone tomorrow."

Not so with this lesson, however, the drama will see to that.

It was at this point that we took another idea from our British friends. Many times in their T.I.E. programs the children do not come out the winners. So it became in our show. Before they could get enough clues to solve The Power Payoff Puzzle correctly we decided they would run out of energy tokens leaving them, and symbolically the world, stuck with no energy in the year 1995. The Crunch crowed delightedly and the children, we hoped, would be rather upset.

This anticipated upset then provided us with a basis for the follow up; a miniature of the game that could be played in the classroom with the teacher as the Crunch. The children were assigned to bring questions and their answers on energy conservation to class and answer them orally when asked by the teacher. A correct answer would allow the child to draw a card from the pantomime pile, which suggested an energy-saving action, which was then pantomimed by the child for his or her classmates. If they guessed what the student was pantomiming the teacher returned the energy token just spent so further questions could be bought.

With this all in hand only the pre-show introduction had to be created. The cassette idea came out of the simple desire to illustrate the problem - one that was present in my original focusing activities. First it was suggested that the lights should go out; next, that the public address system start complaining. In both cases, however, it was felt that these things could not easily be controlled by the actor-teachers. It was then an easy step to something that could be controlled — a pre-programmed cassette recorder, which began the drama and learning activity as already illustrated.

I hope by this brief description of *The Engergy Show* I have been able to illustrate how drama and learning can go hand and hand at all levels in education. And how the concept of the teacher as performer — the student as participant — the artist as teacher can act as a guiding concept not only for an *Energy Show* but also for the many formal courses offered in creative drama, a youth theatre production program, and in in-service/pre-service workshops. By this it is meant that as teachers we are all engaged in performance and many times it is dramatic. We use this performance aspect to tap the dramatic impulse we know is in each of our students. We do this so that the student will wish to participate in those learning activities we believe are beneficial. You will note I did not say perform. 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. And the artist as teacher? This portion of the concept centers around not only aiding the arts specialist to perform better in the educational setting, but also to develop works of art that can be integrated into the on-going curriculum of the school.

Interdisciplinary Symposium on Mainstreaming

Meg Peterson
Summit, New Jersey

Specialists in the field of music education, music therapy, special education, psychology, and medicine will gather at the University of Montpellier in southern France for the First International Symposium on Music Education for the Handicapped, August 25-28, 1980. The purpose of the symposium is to address the issues involved in classroom music programs which include handicapped children.

The idea for the conference was conceived in February, 1979, by Dr. Rosalie Pratt of Brigham Young University and Meg Peterson of Summit, N.J. and two French medical doctors, Pierre Rabischong, Dean of the Faculty of Medicine, University of Montpellier and Regis Pouget, Director of the Teaching and Research Units of the Medical-Social Psychopedagogy Department, Paul Valery University. It was felt that a symposium in which the leading educators, therapists, doctors, and psychologists from all over the world could meet to discuss, debate, demonstrate, and then synthesize their discoveries and recommendations would be of great value to delegates representing all the professions involved, and, of course, to the children whom they all serve. The next step was to see how these leading international experts felt about the idea.

The response has been overwhelming! More than 40 international leaders in these five fields have accepted invitations to present workshops and papers, and participate in roundtable discussions on the subject of the four main areas of handicapping conditions: sensory; motor and orthopedic; communications disorders, learning disabilities, and emotional handicaps; and mental retardation.

U.S. panelists and clinicians include: Frances Aronoff, Denise Bacon, Jeanne Bamberger, Francine Berg, Carol Bitcon, James Carlsen, Nancy Dervan, Preston Feden, Avon Gillespie, Kay Hardesty, Phyllis Kaplan, Christina Jaynes, Catherine McHugh, Bonnie Merkel, Sona Nocera, Robert Pace, Meg Peterson, Lisa Polk, Rosalie Pratt, James Sjolund, Robert Valett, and Betty Welsbacher. European panelists and clinicians include: Claus Bang, Ole Bentzen, Jacques Boutilieres, Pierre Debray-Ritzen, Monique Enjalbert, Wilhelm Keller, Regis Pouget, Pierre Rabischong, Dr. Kovatch, Louis Avan, Jacques Viziers, and David Ward. Lois Birkenshaw will represent Canada.

Each day of the symposium will be devoted to one of the four areas. Mornings will include plenary sessions, in which papers will be presented simultaneously in both French and English, and small-group workshops in which music education techniques designed for children with a particular handicapping condition will be presented. A roundtable discussion among the panelists and clinicians, a question-answer period, and a final session offering a synthesis, prospective, and recommendations for workable solutions will round out the day's activities. A gala concert at the Castle du Castries by an internationally known artist, a folksong sharing evening, and a banquet will complete the schedule. Since conferees will be at the University for an entire week, there will be a few days on either side of the conference for everyone to enjoy the natural beauty and historic sights of southern France. Side trips are planned for delegates and their guests, including a visit to a hospital for the handicapped near the legendary medieval walled city of Carcassonne. All of this will be included in the $200.00 fee.

Montpellier has been picked for this first symposium because of its location and easy access for both European and American conferees. It is the site of the world's oldest medical school, dating back to the 10th century, and the center for research concerning handicapped children and adults. Dean Rabischong is currently making plans to build a mainstreamed village nearby.

One of the most important outgrowths of the First Symposium is the founding of at least two U.S. Centers which will act as clearinghouses for data, research information, videotapes and conference reports, and also as training centers for educators, therapists, and other interested parties. These Centers will be valuable in providing information and workshops for both pre-service and in-service teachers and, in this way, respond directly to the challenge of Public Law 94-142.

By the end of March, 140 delegates will be selected from the U.S. and Canada. Music educators attending as delegates may also apply for 3 semester hours of graduate credit ($55.00) from Brigham Young University. Details of this and the symposium program can be obtained from Dr. Pratt at B.Y.U. in Provo, Utah 84061, or Meg Peterson, Box 454, Summit, N.J. 07901.

The concept of carry-over into the field, and the grooming of future teacher trainers is basic to the original plan of the founding committee. This long range goal will begin this summer in Montpellier with the interaction of people representing so many different professions trying to reach a deeper understanding of the handicapped child.

ORFF IS A FOUR-LETTER WORD, continued

Combine these letters and they spell RISK... a most difficult and urgently important word. At first, all music teaching is precarious; once we gain confidence through training and a few years of experience, it becomes essential, I believe, to put ourselves deliberately in a position of risk, every day. Whether it is apparent to us at the time or not, in choosing to teach music through Orff-Schulwerk, we have committed ourselves to do just that. Every assignment handed in during our training, every improvisation for our peers was a risk, an experiment that just might have fallen flat. As adults, we can cope with mistakes or little failures, because we understand, as students, that correcting errors is an intrinsic part of learning. Children understand this instinctively, and will shoot a hand in the air even when they are not really certain: they go out on a limb, unafraid. Most of them have little fear of looking foolish, and are very willing to repeat something until it comes out right.

Our grown-up selves are too cautious when we leave the student role behind us. After all, we're supposed to be right all the time, right? Well, I say no. We can be better models for our students by admitting an error, a fumble, by smiling at our unexpected squeak on the recorder and saying, "Wait a minute, let me do that again!" This demonstrates that we can recover, backtrack, and correct without anxiety or distress. While we would all like to teach seven perfect classes a day, there are days when nothing works and your best idea fizzles out. Try saying, out loud and directly to the children, "Well, that didn't work out too well — we'll try it again next time," and hear their sigh of relief. "It's O.K. The teacher understands, and knows how we feel!"

*Take a chance and depart from your plan when a child comes up with an interesting tangent or sidelight. Let them know that you and they are experimenting together, and "let's see what happens."

*Take the risk of repeating things until the CHILDREN are satisfied. Remember that our boredom has a much lower threshold than theirs. We've done it before, and perhaps our expectations are higher. If you trust your own teaching, you will also trust their perceptions when something is not quite right, because they really do know! It hinges on our ingenuity to find ways to make repetitions interesting and valuable to the learning experience.

*Be brave about going to workshops and not taking notes, especially those one-day, intense, involved worlshops. I promise you that the salient ideas, the ones that "fit" you, will be absorbed and will slide right into your teaching when you need them. (Can you really read those hasty half-sentences a week or two later?) Sometimes we miss something important while writing... and no electronic gadget can sift, sort, and select or respond the way you do. Trust the tape recorder in your head! It's done fine by you so far, hasn't it? The truth is, none of us can teach that particular movement activity exactly as the workshop leader did; but by participating with our whole selves every minute, as we expect children to do, we can assimilate the HOW of the presentation as well as the what. Workshops, I believe, are designed to offer first-hand, new experiences and a real exchange of ideas, rather than being a place to pick up a few new tricks to teach on Monday morning.

We need to begin to face the risky areas of teaching Orff-Schulwerk; and here I include myself... here I am, talking rather than doing, and making a speech for the first time in my life! We can learn a good deal from the children's courage, and grow as they do, because every challenge faced and conquered can only make us better teachers, better models, and better human beings.

Reprinted from the Indiana Orff-Beat, with permission. From a speech given at the Orff luncheon at IMEA in Kokomo, Oct. 25, 1978.

REGIONAL FEATURE:
Focus on Region Two

Gin Ebinger
Regional Representative

It's not quite from sea to sea, but Region II does extend from the Mississippi to the Colorado. It covers a vast area, nearly a million square miles, mostly in the Southwest, with cultures and sub-cultures of its almost 33 million inhabitants as varied as its geography.

It includes three states with no chapters (Utah, Oklahoma, and Arkansas) and one state (Texas) with four active chapters and another in the process of forming. In its other five states (Colorado, New Mexico, Arizona, Kansas, and Missouri) many chapter members must travel great distances to attend meetings.

Lavinia Webb, President
Dallas Metroplex Chapter

Some of the Region's members live in large, "new" cities, others in long-established ones; some live on Indian reservations, many live in very small towns. Many of the chapters have been started by only one or two enthusiasts who carried the message alone until they'd reached enough people to found chapters in their states.

But perhaps nowhere is AOSA more excitingly alive than in Region II. Some of its members feel that the distances involved and the sense of isolation from large population centers, which much of the Region experiences, help rather than hinder in giving extra motivation for chapters to bind themselves strongly together.

In the 1971-72 AOSA roster, which included the names of about 420 American members, only 32, less than 8% of the membership, were from Region II. According to figures in September, 1979, Region II had grown to account for 18½% of the total national membership.

In 1971-72 Region II had no chapters. In 1979-80 it has nine chartered chapters, one provisional chapter, plus the one a-borning.

Both the last two national Conferences were held in Region II, in St. Louis and Phoenix; earlier in the 70's Denver hosted a Conference; San Antonio and Albuquerque are scheduled for 1981 and 1984.

Why the rapid and vibrant growth? Chapter presidents and regional members list many different possibilities: Credit has been given to two or three exciting/excited leaders who pioneered the Orff movement through much of the Region.

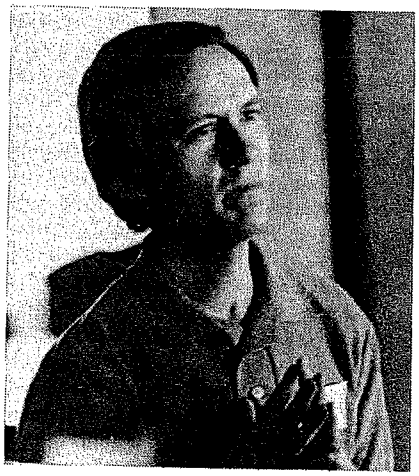
"A thread of cooperation runs through us," one said. "We're so far away and so poor that we have to cooperate with the MEA and other education groups, or we'd never be able to bring in a clinician."

Still others believe that the "time was right." Another said, "We are not that far removed from the pioneer, homesteader phase in this part of the world. We're still ready for new adventures."

Some believe that making a special effort to include classroom teachers and other non-music specialists has produced a healthy and solid growth.

"I think it may have something to do with the sun shining all the time," one Southwesterner said. In any case, Orff in Region II is alive and well.

Members of the Arizona Chapter of AOSA still have not come down to earth following the very stimulating experience of hosting a national conference. Our chapter wishes to thank all who helped in any way to make this conference such a success — especially all of you who came, for without you we couldn't have a conference at all.



Del Bohlmeyer, President
Arizona Chapter

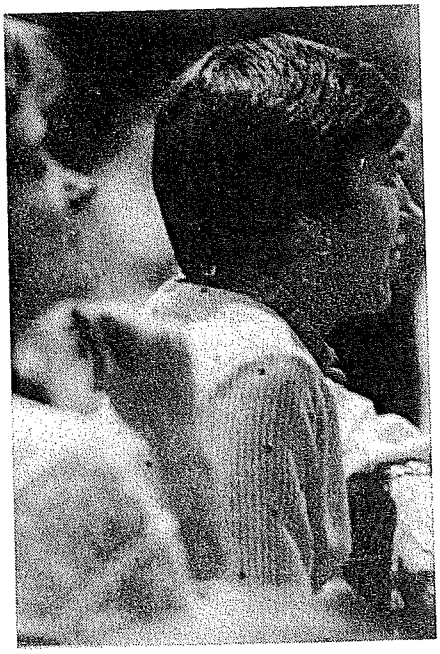
The Arizona Orff Chapter has grown from the 15 charter members who got together nearly five years ago to a membership of 160 last year. The one factor which made this happen is that we got our Orff people nominated and elected to offices in the AMEA. For the past several years the officers of the General Music section and several other officers of AMEA have all been Orff members. We have support from the Music Education departments of our three state universities as well as local colleges. We are proud that most of the Orff members are also hard workers in the Arizona Music Educators Association and we wish always to keep that organization strong and viable in the state. This mutual support is certainly an ideal situation for all concerned. With the Proposition 13 mentality rearing its ugly head in Arizona we all need to work together to provide as much clout as possible for the arts in our schools.

—Del Bohlmeyer

Rocky Mountain Chapter performing in Phoenix

REGION TWO cont.

Kansas Chapter



Jo Wier and Kay Miller
New Mexico Chapter

St. Louis Chapter

Central Texas Chapter

West Texas Chapter

Betsy Norris
Texas Gulf Coast Chapter

Kansas City Chapter

Photos by Michael Ebinger

Prologue to the Centerfold:

Creativity and the Related Arts

Susan Applebaum - *Drama*, Moira Logan - *Dance*, Nadine Saitlin - *Visual Arts*, Leona Wilkins - *Music*

"The artist begins the creative process with the vanishing point of the void... empty space and undefined time... then composes in the literal sense of selecting materials, placing them together, building them up. The procedure is from the unrelatedness to relatedness, and eventually toward the order and unity of a style."

—*William Fleming*
"Arts and Ideas"
Holt, Rinehart and Winston, Inc.
Third Edition

The above statement contains ideas which can give direction for developing meaningful classroom activities in an arts program; a program which can assure the development of aesthetic sensitivities of all children. We as teachers are interested in offering experiences in each art medium which will develop visual, aural, and kinetic perception.

The team approach which is used at Northwestern University has become a very exciting vehicle for showing the relatedness of the art forms. It has given the students a basis for further study and deepened their insight into each discipline. The team-approach also gives students an opportunity to receive basic concept generalizations about each art from specialists. When art experiences are offered that provide valid learning sequences, one is assured that creative activities become more than empty experiential involvement. Lessons are organized so that transfer learning is possible, and perception will lead to concept formation, an important factor in the learning process.

The following ideas have served as organizational concepts for beginning art experiences in music, dance, creative drama, and the visual arts: unity and variety, tension and relaxation, symmetry, energy, pattern, form and design. The manner in which artists manipulate the elements of their art form to develop these concepts give expression and meaning to their work and form a basis for showing the interrelatedness of the discipline.

DANCE

The Choreagrapher uses the elements of time, space, and energy to organize material into art form. At the elementary level, dance technique and movement exploration usually merge into one total classroom experience initiated by way of imagery, stories, or records.

Manipulation of time involves rhythmic pattern, meter, tempo, phrasing, and intensity. Manipulation of space involves body shape: (spatial arrangement of the trunk and limbs), level (low, middle, high), direction (body facing and floor pattern — forward, backward, sideward, diagonal, curvilinear), range, and focus (direction of facial and eye contact). Manipulation of force involves the degree of energy or effort applied.

The concept of pattern in creative dance or movement can be understood through the exploration of rhythmic pattern and floor pattern, or pathway. Inventing and moving to rhymic patterns provide a natural link to musical experiences,while making designs in space offers a bridge connecting dance and the visual arts.

The two lessons which follow allow children to create their own patterns of movement and expression. Children will discover the expressive character of certain rhythms and paths when they are free to invent these patterns themselves and encouraged to practice them until they achieve clarity.

DRAMA

In drama, pattern could be defined as the arrangements of elements (e.g. colors, shapes, rhythms, character actions) to produce a complete and artistic unit. The forming of patterns involves order, repetition, and variation of elements. The artistic unit that provides the central focus of the drama lesson is the role or characterization created by the player/actor.

Geraldine Siks, a leading drama educator, defines drama with children as "all group activities designed, structured, and guided by a teacher or leader to involve children in the processes of discovering, creating, and experiencing drama as an art and a learning experience." (Siks, p. 34) Drama with children is process-oriented, not performance-oriented.

In determining the elements of drama for educational purposes, the art is divided into its basic components: the role of player/actor, the role of the playmakers (playwright, director, designers) and the role of the audience. The elements of each role are then broken down into concepts explored in the individual lessons.

Children are generally introduced to drama through the role of the player which involves elements needed to imagine and impersonate a character in action. The basic elements of the player are relaxation - trust - concentration, sense awareness, imagination, physical expression, vocal expression, and characterization.

As the children develop skill in concentration and improvisation, they are guided to explore the role of the playmaker which involves improvising and forming a play for communication to an audience. In all early work the "audience" is comprised of the group not performing the exercise. The audience is assigned tasks which strengthen the role of perceiver, responder, and evaluator. The basic elements of the playmaker are plot, character, environment, language, sound/mood, movement/action/spectacle.

MUSIC

The musician uses the elements of duration, pitch, texture, timbre, tempo, and dynamics to create a composition. The manner in which the composer manipulates these elements through a process of selecting and ordering his material determines his ability and style of producing a work of art which overtly or subtly expresses a musical idea.

Since music is a sound-space art which exists in time, students should be exposed to different types of sound production and the manner in which composers use sound to express an idea. They should be trained to "hear what they see, and see what they hear" when coding and decoding music symbols. The process of expressing and responding to a musical idea with feeling should begin at a very early age and continue through the process of education. Activities in the classroom are organized around concepts which are selected as focal points for developing comprehension of a chosen component of musical expression:

-students are encouraged to create and recreate music, perceive and analyze works played and heard, and develop the ability to make value judgements based on their response to the structure and performance of the composition.

The following plans offer approaches for organizing class activities that can lead to awareness of a selected theme or concept and thus establish a basis for further comprehension of the development of a total art work. The organizational concept for the lessons described is "patterns" and the manner in which they may be used to express the idea of unity and variety.

VISUAL ARTS

The visual artist uses the elements of shape, line, color, texture and value to create a work of art. By selecting, arranging, and combining these elements the artist gives the work of art structure. How the work is structured or planned, the pictorial organization is called

(Continued to page 17, Col. 1)

Dance Drama Music Art

Patterns in 4-6 grades

Drama

Susan Applebaum*

Aesthetic concept: Repetition and variation of elements used in forming patterns contributes to a feeling of unity and wholeness in an art work.

Drama concepts: sense of sight; parts of a whole, agreement.

Warm-up: Space walk Point of Concentration (POC): sense of sight.

Method: Players move into open space, walking in, out, and around each other in a random pattern. Leader instructs them to keep moving as she "sidecoaches" the exercise. At certain points have students freeze, "take a picture" of what they see, close their eyes, and visualize it, open and check what they missed.

Sidecoaching:

1. Begin to see the room you are walking in - furniture, signs, lights, vents, etc. Really look - how many windows? Count them. Now look at the room a little differently. How many different kinds of rectangles do you see? Circles? Straight lines? etc.
2. Now by group agreement, looking at each other, begin to make the space heavier and start to cut through it with the angles of your body - elbows, knees, hips. Move without tension and keep as many people in sight as you can. Teacher might join the group here and move in the way she/he is instructing.
3. As you pass people, look at their clothing and see what colors you find repeated. How many blues do you see? Reds? Greens? Shades of color? Textures? Embroidery?
4. Start making the space lighter and lighter by agreement until you are moving rapidly robot-like in and out of each other. See how close you can come without bumping anyone. The sequence: move, freeze, "take a picture" - repeat as needed.

Warm-up 2: Machine/part of a whole.
POC: to form movement patterns, sound patterns, and rhythmic patterns through group give and take; to be part of a whole.

Method:

5-6 players start to form a machine one at a time. The first player starts a sound and a movement that is easily repeated and efficient. He continues as other players add their own sound and movement. Once the machine is established, players slow the machine down until it stops by agreement.

Without anyone saying "begin," the players as a group start up the machine and increase the speed until they sense a freeze together.

Group I does the basic machine while group II does an activity machine. Here the players form a machine based on a "theme" activity, e.g., a baseball machine, a party machine, a cooking machine. For the sound, the players substitute a word or phrase that is short and can be repeated, e.g. hot dog! pitch! You're out! strike! The movement chosen will reflect the word. e.g. strike might accompany the umpire's gesture for strike. The players give and take the words and movements just as they did in the first machine.

Discussion/Evaluation

"Were all the parts working together to make one machine?"
"Were there any parts that didn't fit?"
"Did you see any patterns in what was done?"
"How did each person contribute something different and still fit into the machine?"

Transition: Let's see if we can look at a pattern in a different way. See if we can find patterns in the things that people do, their actions.

Stage pictures

POC: Agreement - to explore repetition and variation in actions found responding to a theme word.

Method:

5-7 players build a picture on stage one at a time. As if they are getting into a pose for an imaginary camera, each player must freeze in a position while making physical contact with at least one other player. Once the first picture is built, the teacher calls out occupations and the group instantly responds by simultaneously striking a new group pose or picture and holding the freeze. This change involves a shift of position and attitude on impulse without discussion or planning and may be done in slow motion beginning on a signal from the teacher.

The teacher can run the group through a number of occupations (plumbers, cowboys, doctors, musicians, ball players, etc.) and then ask the audience to pick out actions that were repeated or common to a particular occupation as well as interesting variations. Then the groups should switch, with players becoming audience and audience becoming players.

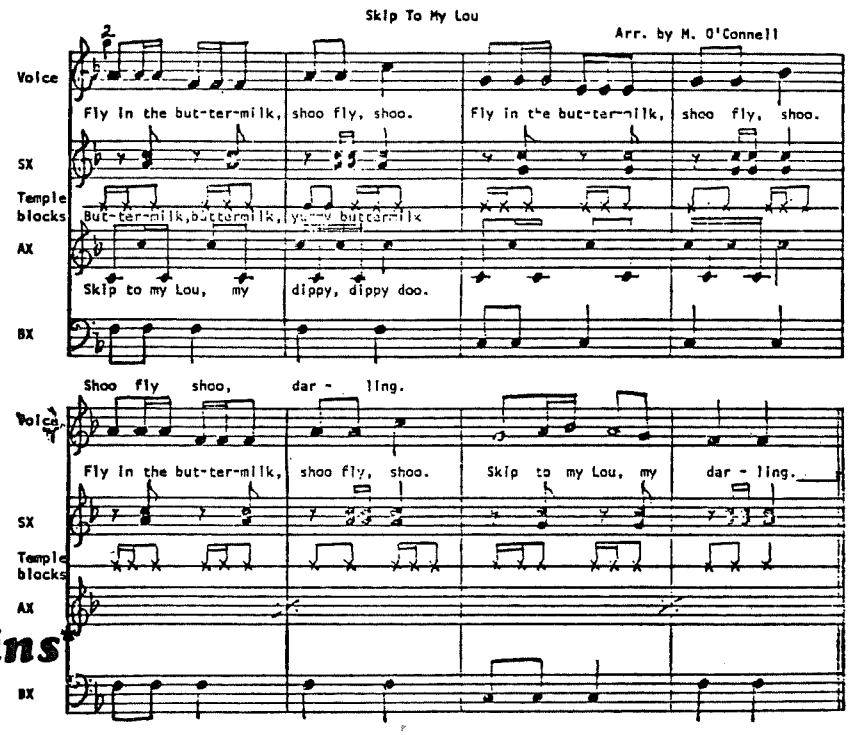
Discussion/Evaluation

Questions should try to elicit the following ideas: Drama is about people in action. Peoples' actions and their manner of expressing themselves depict who they are, how they feel about themselves and the world around them. Peoples' use of objects around them and what they do with those objects depict where they are. When an actor creates a characterization, his/her selection and arrangement of actions constitutes the pattern of the role. "Could you tell what the person's attitude was toward his/her job? How? Give an example. If I called these pictures 'People Patterns', what might I mean?"

* Lecturer, Loyola University

Music Music

Leona Wilkins*



CONCEPT GENERALIZATION

Patterns are formed when sounds are repeated and used in a work to create a feeling of unity within a composition. A change of pattern provides variety and increases interest.

MATERIAL

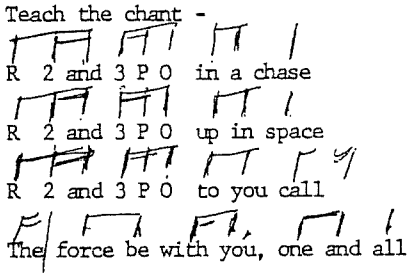
Rhythmic Pattern, Song "Skip To My Lou", Chant.

OBJECTIVE

Students will identify a repeated pattern, aurally and visually, and be able to use it as a unifying device in an original composition.

PROCEDURE

1. Teach the chant -



2. After class patschs the beat while repeating the chant, ask students to clap the word-rhythm, then identify patterns that are repeated. Use one full measure to identify one pattern.
3. Give two students instruments (percussion) and alternate the playing of two patterns using each as an ostinato to accompany the chant.
4. Class next identifies where the pattern changes. Discuss the effect the change has on the chant. Where is the energy level highest? Lowest? Why? Place pattern on board so class may identify it visually.
5. Teach the song "Skip To My Lou". Class identifies patterns similar to those in chant.
6. Teach Orff arrangement of song (see fig. 1). Ask class to identify three different patterns used in accompaniment.
7. Play Rossini's "William Tell Overture". Ask students to indentify the predominant rhythmic figure of composition. Associate pattern with one of the figures presented in the lesson.

CREATIVE PROBLEM-SOLVING

Divide class into small groups of 4. Give each child a percussion instrument. Each group is asked to do the following:

a. Create a chant using rhyming couplets;
b. Use at least one rhythmic pattern from the lesson as a unifying device;
c. End the chant by either building up the energy level, or slowing it down, or changing the pattern.
d. After the performance of each group, the leader must explain the group's choice to either increase or decrease the energy level. How was the change made? (through the employment of change of tempo, dynamic levels, or patterns?)
e. Class may discuss the relationship of text to rhythmic flow.

Culminating Integrated Arts Activity

1. (Lead class in a warm-up of sound exploration)
   "Discover how many different types of sounds you can make with your voice and body. Use sound and silence with different dynamic levels to express the following: fear, eerieness, contentment, anger, etc... Use squeaks, blips, any interesting vocal sounds.
2. (Divide the class into small groups and give the following problem)
   Using the characters in the chant, (R 2 and 3 P O) create an escapade which demonstrates some antic suitable to the imagined activity of the characters. Use vocal sounds and one of the rhythmic patterns to unify the action of the story Add movement, dance, and pantomime to tell the story.

   After the presentation of each group, the class must be able to guess or relate the story.

*Associate Professor of Music
Northwestern University

Art Art Art

Nadine Saitlin*

When introducing the concept of pattern, begin with a demonstration. Place a single shape on the board and ask the students if it is a pattern. Continue by adding another shape exactly like the first one. Repeat your question. Add more shapes until all the students agree there are enough shapes to form a pattern. Have students justify their decisions. Continue the discussion until the concept of repetition is identified. Explain to students that no specific number of shapes make up a pattern but rather it is the point at which one expects to see a reoccurrence of the same thing. Repeat the demonstration with another shape, color, or change the direction of the arrangement. Each time have the students relate at what point you have established a pattern and what is being repeated.

Ask the students if there are other things that could change in the illustration that would help make it more interesting without losing the pattern. Use suggestions as much as possible while introducing variation. As you change size, direction, shape, grouping, or quantity, have the students relate what is repeated and varied.

Creating Patterns by Stamp Printing

Concept: Patterns are created by repeating and varying the visual elements at regular spatial intervals. Variety adds interest to a repeated pattern.

Objective: The students will know how to create a simple pattern and will design a pattern for a particular use.

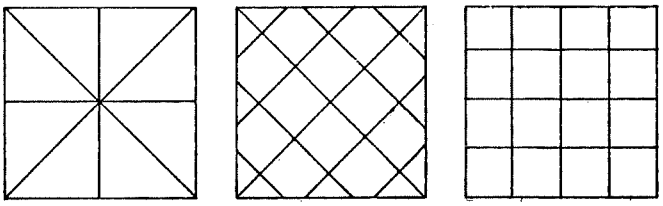
Materials: Vegetable or fruit, tempera paint (primary colors), paper palettes, sharp knife, paper 9" X 12", large flat material such as butcher paper, newsprint, fabric (muslin or sheeting).

Procedure: Have the students bring either a piece of fruit or vegetable from home. Students should cut the item in half finding the most interesting internal pattern, i.e. the rings in the onion. If the item does not have either, a new shape may be created by cutting away part of the vegetable.

Have the students spread one color of paint on the paper palette. Dip the vegetable/fruit stamp into the liquid so the surface is covered with the paint. Then press the stamp onto the paper, therefore, recording the impression. Students should practice stamping impressions until they feel comfortable with the process and can control materials. Let them repeat the activity selecting another shape or a variation of the stamp by cutting one of the halves into quarters, or by cutting closer to the end.

After completing the experiment plan an activity whereby the students can work with variation and repetition adding new shapes, changing color, direction and spacing of the shapes.

For younger children you might want them to fold their papers to organize the space. Using this method the students would repeat the impression inside the folded units. Students will now design a pattern for a particular purpose. A wrapping paper, wall paper, fabric, tile, etc.



Awareness Activity

Concept: Patterns exist in the natural and man-made environment and make up the visual texture of our world.

Objective: To have students know what a visual pattern is, be able to identify patterns in the environment, and involve them in creating observational drawings of patterns.

Materials: Access to different spaces, including a natural environment. A box for collecting materials. 18" X 24" paper, pencils, charcoal and/or chalk.

Procedure: Have the students find patterns in different places. Begin with parts of their bodies (eyelashes, teeth, fingers, clothing) then continue by investigating a room, such as the schoolroom (blinds, window panes, blackboards, seats, desks, etc.) and extend this to other parts of the school building, cafeteria, kitchen, boiler room, auditorium.

Continue this activity on a nature walk. Point out the patterns in nature, bark on a tree, petals of a flower, veins in a leaf. Where possible collect items that can be brought back to the class room. Have students work in small groups (4 to 5) setting up arrangements of the collected objects (still life). Have students work with the ideas of pictorial organization, looking for repetition and variation in their still lifes. Since this may be the first time the students have worked in the third dimension encourage them to look at their arrangements from all sides. Students can then do realistic drawings of the patterns. If the objects are small in scale the students may enlarge the pieces so they fill the 18" X 24" paper.

Activities first appeared as part of Rhythm/ Meter, CEMREL, Inc.

* Assistant Professor of Art
Chicago State University

Dance Dance

Moira Logan*

Rhythmic Pattern Expressed Through Movement

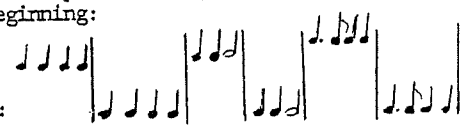
Echoes

"Listen to the rhythm of the piano (or drum) and repeat the same rhythm, just like an echo, using your body as the instrument. You can clap your hands, snap your fingers, or slap your thighs."

Here's an example of a sequence you might follow at the beginning:

Teacher:

Children:



(Discuss the difference between a steady pulse and a pattern of long and short sounds).

"This time, instead of playing the pattern on your body, play it silently in the air with your elbows (knees, head, hips, etc.). Choose any of the body parts with which to echo the rhythmic patterns but make the movement very sharp and precise as if you were playing one of our percussion instruments."

"Spread out in the space so you have plenty of room to move. This time, echo the pattern by playing the rhythm with your feet against the floor and stepping out into space."

(Encourage the children to use the actions of skipping, galloping, jumping, sliding, hopping, turning, etc. to add interest and excitement. If you have a large class and a small space, have half of the group accompany while the other half moves.)

"Let's choose one of our favorite rhythmic patterns for movement."
"How many different ways can we move with that pattern?"

(The movement can take place in one spot right around the body or it can travel through space - walking, running, jumping, etc. or a combination of these actions. Try some of the suggestions to see which ones work best.)

"Choose two different ways to do the pattern in movement - once in place and once traveling through space. Join them together and practice until you are satisfied."

Development of Rhythmic Pattern (for a more experienced group):

(Divide into groups of three. Each group creates its own rhythmic pattern which becomes the basis for a ritual dance. Discuss the notion of ritual - a ceremony, celebration, or festival. Its pattern stays the same and is repeated from generation to generation, just as the rhythmic pattern will stay the same throughout the dance. Accompaniment for each dance may be worked out by other members of the class, or the children can accompany themselves on hand-held instruments.)

Floor Pattern

Pathways

"Imagine that your feet are covered with red paint. As you travel about the space, you paint designs all over the floor with your feet. You may choose from the actions of running, skipping, jumping, or hopping to paint your patterns on the floor."

(Again, the previous movement experience of your class will determine the degree of invention with which the children approach this problem.)

"Now instead of making your designs randomly, paint only circles on the floor with your feet. Vary the size of your circles so that some are very small and others are huge. Try making backward circles as well as foreward circles."
"Another kind of pattern we can make on the floor is a zig-zag. Draw a zig-zag pattern in the air in front of you. Now cut a zig-zag design on the floor."

(Discuss the smooth, rounded qualities of circles and the sharp, angular features, and quick direction changes of the zig-zag patterns.)

"Come and look at these three designs." (on an overhead projector, blackboard or large, different colored cards)

"Do you see any other designs in the room which remind you of these?"
"Choose one of these three designs as your floor pattern and explore different ways of moving along that pathway. Try moving with some actions that take you close to the ground - rolling, creeping, slithering - and some actions that take you far away from the ground like jumping and leaping."

"Now put together some of your ideas and decide which actions you will use to travel along your floor pattern. Work on them until your floor pattern and your actions are very clear and practice until you are satisfied."

(Encourage the children to make their patterns and movements clear and succinct. A definite beginning and ending will help with their orientation).

"Let's watch one another and see if we can guess which floor patterns are being expressed."

(Share these studies in small groups. When two or more people perform their patterns together an overall pattern emerges. There will be points in which the patterns overlap and two paths cross. Since this often happens in real life, you may discuss different ways of dealing with it.)

Development of Floor Pattern (for a more experienced group):
(On a large piece of newsprint, each child "maps" out, in crayon or magic marker, a floor pattern which combines several design ideas, i.e.

Then the children exchange maps and create movement sequences which travel along this new "route".)

*Assistant Professor of Dance
Ohio State University

Prologue to the Centerfold: continued

the work's design. In the visual arts, design is sometimes used interchangeably with form. When creating the work the artist concerns himself with organizational concepts including ideas about balance, harmony, rhythm, pattern, focus, contrast, and unity.

The combination of elements is determined by what the artist wishes to express. At times the artist's idea is based in experience; at other times it is the product of imagination. No matter how the idea originates, it is the artist's intent to communicate to a viewer.

Visual organization is important to the success of the artist's mode of communication. Therefore, concepts about design are an implicit part of the art curriculum. In addition to the concepts to be taught it is important that learning activities be developed that foster artistic behaviors in students. Activities should have students

-producing works of art where the concepts can be interpreted creatively,
-identifying where the visual concepts already exist in the man-made and natural environment and,
-analyzing, judging and valuing works of art that are exemplars of the concepts.

In addition the activities should also have an evaluative dimension. Evaluation should be integral and ongoing. The evaluation of student work should relate specifically to the concepts to be learned. Utilizing his/her own ideas,has the student been able to apply these concepts in a creative way?

The concept to be introduced by the team is pattern. The following descriptions are useful to the teacher as background information when introducing visual art lessons:

PATTERN: A pattern is made up of a visual element (shape, line, color, texture, and value) or a combination of elements, that are organized and repeated in a systematic way so the organization is readily observable to the viewer. Patterns can establish movement in space.

REPETITION: Repetition is achieved when one or more visual elements are used in the same way over and over again. Repetition helps unify a composition because an element repeated will relate naturally to itself. Too much repetition, however, can become monotonous.

VARIATION: Variation is achieved by changing aspects of an original idea, visual element, or unit, while retaining characteristics of the original. Variation can occur by changing size, direction, altering shape, color, line, etc. One way the artist extends an idea and avoides boredom is through the use of variation.

CHAPTER NEWS

Second generation Orffan Amy Rogers Canzona of Greeley, Co., will present a workshop and demonstration lesson with children on Music Therapy for the New Mexico Chapter in Los Alamos on March 10.

Barbara Grenoble conducted her 9th annual workshop sponsored by Los Alamos schools and the Flesher Hinton Music Co. of Denver. The key to influence in their area appears to be NMOSA's coordinating annual workshops with NMMEA in importing a clinician to All State In-service Conferences. This year's guest was Brigitte Warner.

Rocky Mountain Chapter sponsored a choral reading session of elementary and junior high materials with Dr. Elza Daugherty and Dr. Michael Jothen of the University of Northern Colorado on January 12.

The Kansas Chapter put out a very impressive little magazine this year under the editorship of Phyllis Schleich, secretary associated with the Department of Music, Fort Hays State University. Included in Volume 1 was a Calendar of Workshops, with Avon Gillespie and Judy Thomas in the fall; Phyllis Weikart and Arnold Burkart scheduled in March and April, and an article about the clinicians. There was a message from Cherlene Graves, urging members to attend workshops "to chat with old friends, to get acquainted with other 'Orff-ans,' to find out that you're not the only one with a stubborn principal, a crowded room, an impossible schedule and a tired spirit." Notes on new materials, bulletin boards, and helpful ideas help to connect readers in far-flung sections of the state. Judy Bailey is president, and Carol Fox is the new editor.

Because of our total involvement with the national conference during the fall, the Arizona Chapter has postponed its three annual Saturday workshops until the spring. Lucya Prince is coming January 19, 1980, Kate Grieshaber on March 22, 1980, and Professor Joyce Boorman on May 3, 1980. Arizona State University offers 1 hour credit for attendance at all three workshops and also helps defray the clinicians' expenses. We are most fortunate, too, in having great support from two local businesses. Arizona Music Center helps us with the transportation expenses for our clinicians, and Harlu Corporation provides free printing for all our notes and mailings, including our newsletter, *The Process*. We are most grateful for their support.

Notice to Chapter editors: Please put me on your mailing list for workshop and newsletter notices so I can bring your unique ideas to the attention of other chapters.

—E. Nichols

KEETMAN FELLOW

Joyce B. Auchincloss

I am most grateful for the Gunild Keetman scholarship. It really made a big difference.

I doubt that anyone returns to the USA quite the same after experiencing life in Salzburg for an extended period of time. It is an incredibly beautiful city in all seasons of the year. The pace of life there is such that Austrians really do take the time to enjoy their surroundings. Long walks, mountain climbing and in the winter, games on the ice . . . well, I could go on and on about that.

Our class (the 1978-79 special course) at the Orff Institute was composed of fifteen persons from seven nations (and six continents). Each brought with him/her great diversity in cultural as well as musical backgrounds. It was an opportunity for each of us to broaden our understanding of other peoples of the world. I was really very glad that I had completed level III in Boston and the New England Conservatory before going to Salzburg. And since coming back I appreciate more and more the fine job that Orff instructors in this country are doing.

—Joyce B. Auchincloss

FILM REVIEW

AMERICAN ODYSSEY is a journey to the roots of music and movement in a child's growing sense of the world. It is also a film full of burnished images activated by dissolves as hesitant but as ardent as a child's feelings. Abbott Meader and his colleagues have chosen elements of Orff-Schulwerk without commentary or overt explanation. They use only a superimposed handscript that gives some key quotations and a poem that some of the children are working with.

The real dynamic and the meaning of the film is in the glimpses of gesture and expression in the children themselves. But the warm colors and the tender placement of the camera are vital to this effect, just as the coordinated tracking shots make for the film's most exultant and mystical sequence as rural and urban landscapes join in a hymn to space and the time-lapse glory of clouds in a dark sky.

It is an intoxicating film: filled with the delight of an elaborate and whimsical dance between sound and picture, the inspired changes of pace and tone, and those lyrical dissolves — held, suspended, melting — the crux of a film style that brings Blake and Whitman to mind. Foliage, birds, blooms and the awed faces of children all merge in the film's rapture.

David Thomson
Head of Film Studies
Dartmouth College

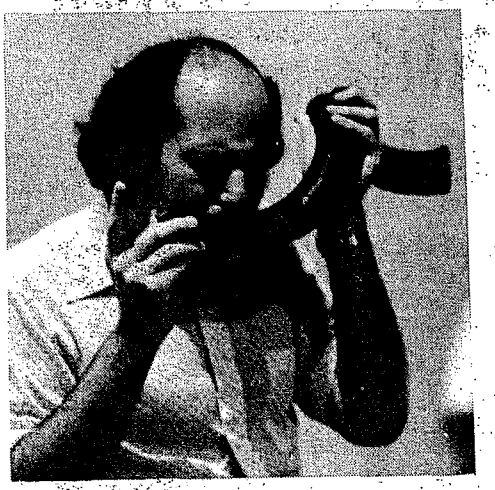
International Orff - Symposium

Lillian Yaross will be representing the AOSA at the International Orff-Symposium in Salzburg, June 27 to July 2. **Donald Slagel** will introduce ORFF-SCHULWERK: AMERICAN ODYSSEY and present a paper at the Symposium. Following the Symposium, the Orff-Institute offers the International English-Speaking Summer Course, July 4 - 12, 1980. Coordinators for this course are **Miriam Samuelson** and **Donald Slagel** who will be teaching along with a staff representing the Orff-Institute, Australia, Canada, and from the United States, **Judith Thomas** and **Lillian Yaross.** For brochures and application forms, contact the Orff-Institute, A-5020 Salzburg, Frohnburgweg 55, Austria.

STUDY TOUR

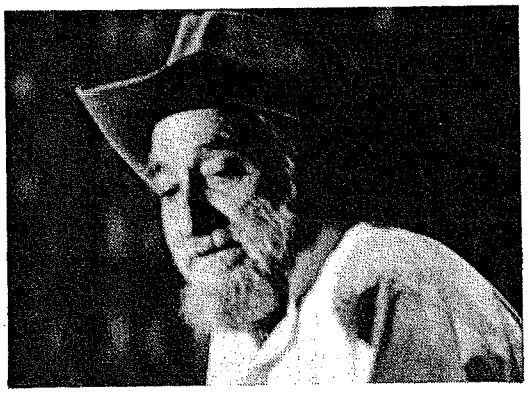
Choristers Guild, in cooperation with the Orff Institute and Salzburg College, announces the 1980 Seminar in Salzburg, Austria, from July 26 through August 12. The Study Tour includes the Passionplay in Oberammergau, all rooms and meals, airfare and Orff instruction for $1399. Contact: Don Campbell, Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

GLIMPSES OF THE CONFERENCE



Photos by

Michael Ebinger



Names in the News

Steve Calantropio, general music teacher in River Edge, New Jersey and secretary of the N.J. Chapter, has been named "Master Teacher of the Year." The award was made at the New Jersey Education Association Convention held in Atlantic City in October. Along with Orff certification, Steve is studying for a Dalcroze Certificate at Manhattan School of Music, NYC.

W.H. Lindenmayer of the Memphis Chapter reports that he has been elected chairman of District II music teachers, comprising Mississippi's eleven counties. He teaches at the Elementary School, Hern Lake, Miss.

Lucya Prince will journey to Ireland in June to conduct workshops in "Movement and Sound for Young Children" in Dublin. Emphasis in her sessions is on reading readiness, coordinating them with her own materials which are available in a soft-cover book (64 pages) and on index cards.

Jo Wier, Santa Fe kindergarten teacher, and **Gen Ebinger** of Los Alamos collaborated in an official state observance of the Year of the Child held in the Capitol Building of New Mexico in December. Joining the 4 and 5-year olds were Gin's "Orff Kids," comprised of junior and senior high students along with her college freshman daughter home on holiday. An Albuquerque TV station covered the event as an impressive intercultural program. Uniquely, it was sponsored by the Governor's wife!

At a fall workshop in Albuquerque **Dr. Marilyn Murphy,** reading specialist, stated "Too much structure, too many ditto sheets limit children and cause them to resist taking a risk. Every time a child picks up an instrument he takes a risk. Within the pentatonic children can take risks without making mistakes." She views reading as "risk-taking," and shared speech patterns plus rhythmic exercises and movement for improvement of reading abilities.

Laura Neumeyer joined the staff of Ballet Arts Academy, Bloomington, Indiana, teaching classes for four and five-year olds in pre-school music based on Orff Schulwerk.

Fifth and sixth grade students at Pembroke Elementary School, Birmingham, Michigan, presented two dance dramas with music based on "Arrow to the Sun," an Indian tale, and "The Stonecutter," a Japanese tale, by Gerald McDermott, on January 14. **Claire Levine** was the director and choreographer, **Betty Morris,** music director, **Barbara Feedman,** art consultant, and **Don Burba,** principal and facilitator. The project was made possible through an Arts-in-Education Grant from the Michigan Arts Council.

Send your news directly to E. Nichols
1303 Briar Road
Muncie, In. 47304

Remembering Ted Mix

One could well have made a film about him. I am afraid that such personalities are becoming rare, and that even the circumstances from the life of one music dealer who worked with music books and instruments will soon cease to exist. It is a pity that such a film was never made. (Unfortunately I did not know Ted long enough.) I can only contribute some scenes to that film in our memory:

How he took part in conferences, always present, never in the foreground —
How he dealt with his business, quietly smiling, tall, always bending over a bit to the customer, as if to meet him halfway, how he was able to recommend something because he had a sense for quality —
How he drove me from one airport to the other (by the way, why Ted?) in deepest winter — how he sat as if on a throne in his VW bus, a little bent over as usual and asked, "Hermann, are your feet cold?"

In any case, the film should include that one farewell at Kennedy Airport in New York where I left for Europe after a long journey through the States. Whoever has been to that airport will know that it is not so easy to meet someone there by chance. But there he was — Ted. It was bitter cold. He did not have a coat. I don't even think he owned one. He wore gloves and carried a small bucket. There was only time for a few words — I never did have a "serious business talk" with Ted — then he gave me the little bucket saying, "This is maple syrup. I've noticed that you like it." The customs officer at the counter had no objections. He did not seem to consider it anything special. I did. I remember clearly the way I was touched, and my affection for this big, gentle man, who then drove back to Sharon without his little bucket.

There are many from whom we can learn. From Ted there was a whole list: his ability to listen intensely, his quiet humor, his humbleness, his patience ...

As I have said, I knew him only a few years, having met him a couple of times on this or the other side of the ocean. But I knew him well enough to miss him now.

—Hermann Regner
December 1979

CENTERFOLD POLICY

Ever since the National Board began to consider the possibility of moving to a magazine format for the *Echo*, there has been much discussion of what changes should be made to serve our members better. The perennial criticism of the *Echo* has always been that there is never enough practical material in it. (But it has always been well-nigh impossible to get people to submit their own successful material for our publication. Apparently it is always *other* people's ideas that they want.)

In any case, many suggestions for satisfying this perennial need were entertained both by the National Board and by the Editorial Board, and many of them were dismissed for one reason or another. The editorial board finally came up with a recommendation that each member (of the editorial board) should take a turn as editor of a four-page centerfold which 1) would concentrate on one area in a practical way; 2) would be complete in itself, and removable for use in the classroom; 3) would be free of advertising; 4) would reach the editor camera-ready, at or before the assigned deadline; 5) would be the full responsibility, both for content and format, of the current centerfold editor; 6) would involve no supervision whatsoever beyond the preliminary approval of the emphasis and subject-matter by the editorial board. The members of the editorial board welcomed the opportunity to take the responsibility upon themselves and to try their own editorial wings.

The recommendation was approved by the National Board, and the policy has been in effect ever since.

Most reactions to the centerfolds have been very positive, occasionally even enthusiastic, but recently we have received some very severe criticism about the quality of the material in some of the centerfolds. Admittedly it has been uneven. When responsibility is delegated, as it has been with our centerfold policy, there are bound to be differences in taste and outlook among the various centerfold editors, and the material they choose to share will appeal to different levels and stages of expertise among our members. *De gustibus non disputandum est,* after all. No two of you would be likely to agree on the worth of everything in a single centerfold — or book, or record, for that matter. We realized, of course, when the decision was made, that we would be opening a very large can of worms the minute we began to include materials, especially arrangements, in the *Echo.* All the centerfold editors have taken their responsibility very seriously indeed, and have done their best to bring you new material that is both stimulating and useful. We must trust them to do their best, and they must trust you to accept what they offer in good faith, choosing what you find valuable in your own situation.

(Continued to page 25, Col.1)

FROM MY BOOKSHELF

Gin Ebinger
Los Alamos, N.M.

When Don Slagel began this column, he assigned me the topic "Peripheral Books." After tossing the phrase around my mind for awhile, I decided to define it as books which, while not directly related to my work with students, brought nourishment to me and which could possibly shoot off productive runners into my classroom.

It goes without saying that we all need, first of all, immediate and constant access to good collections of folk and fairy tales, myths, the Bible, poetry and nursery rhymes.

Here are some works — perhpas less obvious ones — that have been important to me in the ways mentioned above:

The Story of the Bible, Hendrik Willem Van Loon. My copy is almost as old as I am, printed in 1934. I do not know if there are later editions. I do know, though, that this is a masterful presentation of Bible stories from Genesis through Revelation, written for the author's own young children in a style appropriate to all young children. In writing of the Bible as a literary heritage, Van Loon assures us he is not writing a history: "I am not going to tell you what . . . actually happened. I am going to try to show you how a certain people . . . thought that certain things happened."

The Uses of Enchantment - The Meaning and Importance of Fairy Tales, Bruno Bettelheim, Knopf, 1976, $12.50. The thesis of this study is that fairy tales and other imaginative literature for children are not only desirable but truly necessary for their full and healthy growth to adulthood.

"When all the child's wishful thinking gets embodied in a good fairy; all his destructive wishes in an evil witch; all the demands of his conscience in a wise man encountered in an adventure; all his jealous anger in some animal that picks out the eyes of his archrivals — then the child can finally begin to sort out his contradictory tendencies. Once this starts, the child will be less and less engulfed by unmanageable chaos."

Bettelheim might go a bit too far for some tastes in his Freudian analyses of old fairy/folk stories, but his points merit our study.

Dorothy's World, Dorothy Howard, Prentice Hall, 1977, $10.00. This book really spoke to me. As I read Mrs. Howard's autobiography — in third person — of her first seven years in a tiny north Texas community during the early years of this century, all sorts of long-forgotten memories of my own childhood were called to consciousness. It is a remarkable collection of poems, games, songs, jump rope chants, and such. True it is regional, but the universality of children's play themes makes up for the regionalism — if regionalism bothers anybody in the first place.

(Continued to page 25, Col. 1)

BOOKSHELF, continued

Mrs. Howard, writing as a teacher many years after her childhoold experiences, echoing the philosophy of many Orff teachers, students of the real Dewey, and Piaget followers, says of herself: "She believed that if the school functions in a democratic society (which can survive only by individual decision making), the children need . . . to learn to make decisions by making decisions . . . decisions related to the life they actually live since they cannot make decisions about super-imposed abstract lives existing only in the mind of a teacher or in a textbook."

The Further Reaches of Human Nature, Abraham Maslow, Viking, 1971. This is really a splendid, hopeful book about the nature of true humanness. "That society is good which fosters the fullest development of human potentials, or the fullest degree of humanness." Maslow feels the goal of today's education must be the development of a new kind of human who is comfortable with change, can improvise, can face bravely a new situation without knowing what's coming next. And PROCESS is the important part, he says. Education through the arts is not expendable; rather it is the way to bring forth the process-oriented, creative, improvising, self-trusting, courageous human being.

Look particularly at the sections on Creativeness and Self-Actualization.

Sounds of Language, Bill Martin, Holt, Rinehart, and Winston. This excellent series of reading textbooks, written and compiled by a reading specialist, presents a wealth of material — history, fantasy, poetry, songs, contemporary stories — in an intriguing and imaginative way. Some of the titles among the fifteen or so are: Sounds I Remember, Sounds of Home, Sounds of a Hound Dog, Sounds in the Wind, Sounds of a Pow Wow, Sounds of a Distant Drum, Sounds of Freedom Ring.

Centerfold Policy, continued

If particular items offend you for one reason or another, or you consider their inclusion questionable, go ahead and question them by writing directly to the current centerfold editor, who has already given much time and thought to their inclusion.

At the editorial board meeting in Phoenix there was again much discussion of our centerfold policy, ranging from recommendations to abandon the policy completely to recommendations for required submission of all material to the editor well in advance of publication. In the end, we decided to retain essentially the same policy, with only this addition: The centerfold may be submitted at least a month before the assigned deadline for editorial approval, at the discretion of the current centerfold editor. The editorial board agreed unanimously to this compromise solution. The responsibility still rests on their shoulders, but they can share it if they choose. It seems to me a wise decision, which the National Board has also approved, on the recommendation of the editorial board. —*Isabel Carley*

REVIEWS

MUSIC, MOVEMENT, AND THE YOUNG CHILD, Heather Gell, Volkwein Bros., 1973.

This is not "just another" book on movement. Geared for the pre-school and early elementary child, though full of ideas and activities appropriate to older children, this book is packed full of good things for the Orff teacher, logically arranged with obviously well-thought-out concepts.

Gell's orientation is the Dalcroze system (which puts her in good company, since our own philosophy was much inspired by Dalcrozian ideas), and she stresses, therefore, a considerably greater use of the piano, particularly improvisational piano, and recorded music that most of us find desirable. In most cases, however, her suggested activities can be pursued with recorder and/or selected percussion, and a great many of them are to be done — wonder of wonders — in silence.

It's a fine book, a splendid addition to one's professional library.

Gin Ebinger

MUSIC IS: MOVEMENT, UNIVERSAL, SINGING, INSTRUMENTAL, CREATIVE, Elmira K. Beyer, 1975.

On first reading of this book—really a long paper setting out a curriculum integrating music into primary grades—I almost dismissed it as superficial, something like a term paper for Child Development 301, and a mishmash of lesson planning materials.

But I couldn't quite forget it, and I'm glad, for on re-reading it I find excellent thought-provoking material in chapters on learning problems, motor pattern development, auditory discrimination, visual perception, concept and language development, and in a rather catholic, middle-sized bibliography. There are also good ideas for units of study.

The busy, busy daily lesson plans, which take up 73 of the book's 99 pages, however, leave much to be desired.

Gin Ebinger

PUNCHINELLA 47, 20 Traditional American Play-parties for Singing, Dancing, and Playing Orff Instruments, Tossi Aaron, Coda Publishing Co. Philadelphia, Pa. $6.00

Most of the tunes are well-known, though some appear in lesser known versions. About half the songs are based on traditional I IV V harmonic accompaniments adapted to Orff instruments, while a few on pentatonic retain the elemental style.

The games are graded from K through upper levels, and most would be just as joyful for adults. As singing games and dances, these traditional play-parties are a most valuable collection for the classroom, and for socialization anywhere.

Jacobeth Postl

MAKE A GLAD SOUND
Herbert Rothgarber

Consort Music Inc. CM 1021 Magnamusic Sharon, Conn. 06069 $1.50

This is a suite of eight pieces: five with words, three for instruments only (which could be performed as a set), and two appropriate for dance or movement.

Arrangements are scored for two soprano recorders; voices doubling both parts; soprano, alto and bass xylophones, soprano and alto metallophones, soprano and alto glockenspiels; timpani; conga drum, tambourine, wood block, whip.

Recorder notes used are D-D' in both parts, with an F#.

The recorder parts are very easy, and in most cases the second line is easier than the first; ostinati for the barred instruments are short, and the unpitched percussion is simple and adds nice color to the ensemble. However, the scoring is confusing when one staff is shared by two instruments. The clef for the bass xylophone does not indicate that the pitch sounds an octave lower. In the seventh piece, which contains changes of meter, the time signatures are placed within the staff, visually interrupting the flow of the music. They would be better placed above the staff, or indicated once at the beginning.

The suite is particularly good for 8-10 year olds.

Patricia Brown

IN CANON, A Collection of Old and New Canons from Europe and the U.S. Arranged by Earling Bisgaard and Tossi Aaron, Hansenand Magnamusic. $5.00

There are twenty-four musical melodies for singing and playing in canon with suggested ostinato patterns for Orff instruments included in this book. Only a few are orchestrated. The rest are to be worked out by teachers and students.

Several interesting features are indicated in the Forward:

1. A Simplified version is written immediately under the tune.

2. The overlapping melodic lines for soprano recorder are written out in score so that the resultant intervals are immediately apparent.

3. Teaching strategies to extend the forms and use recorders are given.

A variety of pentatonic, major, and minor melodies and accompaniments is included. "Rose, Rose" uses paraphony in an interesting way, and the Purcell canon lends itself to melodic improvisation over the harmonic sequence. The "Little Suite" of three bell songs provides a ringing finale.

Jacobeth Postl

STRAWBERRY FAIR, a Collection of Rounds for Children, Composed and Arranged by Jane Frazee, Schmidt Music Center, Minneapolis.

This is a beautiful collection of fourteen settings, mostly of Japanese Haiku and American jump-rope rhymes. The original songs (all but one) are as varied as their sources, reflecting sensitive poetic qualities or the exuberance of rhythmic rhyme. Instrumental arrangements are translucent, creating "carpets of sound" for the haiku verses. Several modes, as well as standard major and minor tonalities are used. This unique collection of rounds is an important addition to middle and upper grade repertoire.

Jacobeth Postl

The anthem, **MORE LOVE** (Augsburg 11-0331) is a Shaker tune scored for soprano glockenspiel, alto glockenspiel, also xylophone, bass xylophone, cello, finger cymbals, triangle, hand-drum, timpani on D and soprano recorder. The choral section may be either sung in unison or two-part treble voices. The clever use of ostinato and bourdon patterns give added interest and vitality to the lilting melody of this folk song.

In these days of pseudo Orff Church Music materials flooding the market, it is refreshing to hail an exceptional anthem of pure Orff by Isabel McNeill Carley.

Lynelle and Ken Williams

ON THIS THY HOLY DAY, Arr. Isabel Carley, Augsburg, $.45

Attention, Church Musicians! How would you like to find an anthem which:

1) generates so much excitement that the congregation spontaneously bursts into applause at the end?
2) has a very comfortable voice range (c' to d")?
3) can be sung by many combinations of groups, including soloists, because it is a call and response chant?
4) has a response easy enough for the congregation to sing?
5) can be performed anywhere, indoors or outdoors, needing no keyboard instrument?
6) requires an orchestra consisting of drum (hand drum, bongos, congas), maracas, cowbell, bass xylophone, and alto xylophone?
7) is scored for the above instruments in one measure or two measure ostinati, some in three-quarter time, some in six-eight time, and which, when layered produce cross rhythms?
8) has a text appropriate for festival (especially Pentecost) or general use?

Here it is: *On This Thy Holy Day*, a Nigerian chant, arranged by Isabel Carley, Unison with Orff instruments, published by Augsburg Publishing House. Highly recommended.

Patricia Brown

MAILING LABEL SERVICE

American Orff-Schulwerk Association, Inc.

Form: Pressure sensitive (self adhesive)
Cheshire (for automatic mailing equipment)

Cost: 5¢ a label - plus a handling and mailing fee of $5.00

Processing Time: Allow *minimum* of two-weeks delivery

Billing: Full payment due upon receipt of invoice

Restrictions: Lists are for one-time use only, and shall not be reproduced in any manner by purchaser.

Number of names in list changes continuously. Estimated number of membership ranges between 2500-3000. Actual number of labels purchased will be computed when invoiced.

ORDER FORM

Form: (check one) Pressure sensitive_____ Cheshire_____

Alpha order_____ Zip order_____

NAME _____

ADDRESS_____

CITY _____ STATE _____ ZIP _____

Order from: American Orff-Schulwerk Association, Inc.
Department of Music
Cleveland State University
Cleveland, Ohio 44115

AMERICAN ORFF-SCHULWERK – July 1, 1979 to June 30, 1980

☐ **Check if new address** ☐ **Check if address same as 1978-1979 membership**

DATE _____ **I.D. MEMBERSHIP NO.**_____

NAME_____ **PHONE** ___ ___ ___/ ___ ___ ___/ ___ ___ ___ ___

MAILING ADDRESS_____

CITY_____ **STATE** _____ **ZIP** _____

CHAPTER AFFILIATION_____

POSITION _____

SCHOOL_____

National Dues do not include membership dues of local chapters.

MAKE CHECKS PAYABLE TO: **AMERICAN ORFF-SCHULWERK ASSOCIATION**

MAIL 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 (In U.S. Funds)**
Surcharge for foreign mailing:$2.00 in U.S. Funds
Receives one copy of all publications, voting privileges, listing in directory, reduced registration fees at annual conferences

☐ **Full Time Student $8.00 (In U.S. Funds)**
Surcharge for foreign mailing:$2.00 in U.S. Funds

☐ **Educational Institution $20.00 (In U.S. Funds)**
Surcharge for foreign mailing:$2.00 in U.S. Funds
Receives three copies of all publications, one representative participating as a regular member

☐ **Library $20.00 (In U.S. Funds)**
Surcharge for foreign mailing:$2.00 in U.S. Funds
Receives three copies of all publications for serials departments. No voting or membership privileges

☐ **Music Industry/Business $35.00 (In U.S. Funds)**
Surcharge for foreign mailing:$2.00 in U.S. Funds
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
MURPHY, NC
PERMIT NO. 61

AOSA
NATIONAL CONFERENCE
PITTSBURGH, PA.
NOV. 6-9, 1980