

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



Frances Grace Scott

VOLUME XII NUMBER FOUR

SUMMER, 1980

THE ORFF ECHO

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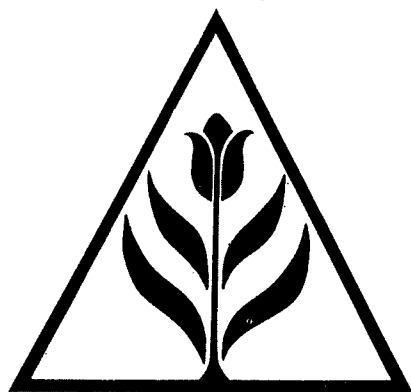
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AMERICAN ORFF-SCHULWERK ASSOCIATION

NATIONAL CONFERENCE

November
6th - 9th
1980



Wm. Penn Hotel
Pittsburgh
Penna.

FOCUS ON FOLKLORE

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

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

PITTSBURGH CONFERENCE

Millie Burnett
Conference Chairman

The Golden Triangle City will be the site of the 1980 Conference to be held at the newly redecorated William Penn Hotel. Mark the dates NOVEMBER 6-9 and plan now to join this festive celebration as we usher in a third decade of Schulwerk in the United States.

The conference will be devoted to exploring folk traditions in American song, dance, and story, and for this purpose we have already selected some special guest teachers who will lead you in active participation of folk material for classroom adaptation.

Dr. Jester Hairston: beloved choral conductor, ambassador of good will for the U.S. State Department, actor and composer; With warmth and humor he tells the story of the Afro-American Slave Song and its American development.

Mr. David Holt: Teacher, collector, performer, recording artist... head of the Appalachian Music Program at Warren Wilson College in North Carolina... he will share stories and music of the Southern Mountains. You may also learn to "pick," "spoon," "hambone," and clog in Pittsburgh.

Mrs. Lynn Rubright: Authority on creative dramatics and storytelling for children. She appeared at the St. Louis Conference and is returning because of so many requests.

The World Famous Duquesne University Tamburitzans: in concert and as teachers of ethnic dance.

Dr. Phil Fain: Leading percussion teacher from the University of West Virginia will share with us techniques and rhythms for different musical styles.

Ms. Heidi Weidlich: Teacher of music and movement at the Orff Institute in Salzburg... If you haven't met Heidi you are in for a real treat...

All of this and so much more... Watch for the conference call which will come in August. Don't delay... make plans today... It all comes together in Pittsburgh... **FOLK FESTIVAL 1980...**

—Millie Burnett
Conference Chairman

**ALBUQUERQUE
CONFERENCE
November 11-14
1982**

ETHNIC MUSICS AND THE SCHULWERK: EXAMINING WHAT AND WHY

Mary Stringham Shamrock

(Adapted from lecture/demonstration presented at the
St. Louis AOSA Conference, 1978)

The use of ethnic musics in Orff-Schulwerk teaching introduces some problems and concerns worthy of our attention and consideration. Notice that "musics" is plural—there are many other musical traditions, not just "our music" and "their music." The term "ethnic" as often used implies an identification of ourselves as "we" and everyone else as "ethnic"; therefore, what is familiar musical tradition to one culture is "ethnic" to another. This usage carries a negative or prejudicial implication we can well do without in discussing other musics. The term "ethnic" becomes useful, however, in identifying "those musical products which are clearly the expressions of a particular cultural group."¹

This discussion assumes that readers are familiar with the basic principles of Schulwerk teaching. I will use the pronoun "we" to mean all who have been trained in and are using the Schulwerk approach. We know how to implement the "Orff process"—that is, how to lead children from the imitative stage through various types of exploration to the point of developing improvisational skills. We have worked through the various pentatonic and diatonic scales with the different possibilities for accompaniment in elemental style. We are familiar with the general type of musical material used in the Schulwerk as well as with a good deal of specific repertoire. We have learned Schulwerk as children do, through involvement.

However, we must not be content only to learn as the children do. Mature thinking is required to make informed and well-considered decisions on what and how we will teach. We should be willing to consider seriously what is appropriate and not appropriate for our Schulwerk activity. It is difficult for us to examine the Schulwerk approach critically; we enjoy it so thoroughly and are dedicated to bringing that joy to our students. But critical evaluation of method and material is a continuing responsibility for all educators.

The Yale Seminar (1963) and Tanglewood Symposium (1967) reports stimulated a general re-evaluation of the music curriculum in U.S. schools; music of other cultures was one specific feature found to be lacking. Growth of interest since that time is evidenced by the increase in published materials available. We now find songs and listening selections from various cultures included in textbook series; special cross-disciplinary packets for specific cultures combining materials for music, art, and social studies; and books and articles written to help the educator become familiar with these musics and present them effectively in the

classroom.

Ethnomusicologists differ on what they feel their contribution to music education should be. Many consider their primary function to be scholarship: They must document musical cultures presently in existence, investigate those of the past, and preserve the record as history. Some lend a hand in preserving traditions by learning to perform and teach ethnic musics. Some go as far as providing materials for educators to use with students in the classroom. They are rather wary, however, because educators all too often try to reduce the materials to simple, familiar terms they can comfortably deal with, and thereby considerably weaken the impact and uniqueness of other musics. Ethnomusicologists also are very much involved with the cultural implications of the music they study (ethnomusicology has been defined as "the study of music in culture"). Many musical examples have significant social or religious connotations and can hardly be considered as purely musical phenomena. Perhaps certain items should not even be heard outside the original culture. Hopefully a trusting and supportive relationship will develop between ethnomusicologists and educators. Certainly the former are best equipped to supply the materials and insights into both the music and the culture; the latter (including those using Schulwerk) must be willing to examine the material seriously and treat it as honestly as possible.

Building musical vocabulary and repertoire from the indigenous folk heritage is a basic premise of the Schulwerk. In the U.S., the folk heritage is a complex picture; the children in most classrooms today, especially in urban settings, represent a diversity of cultural traditions. The musical background of the great majority will be within the tradition we call "Western," however, with certain basic similarities in scale and melodic structure, rhythmic and formal patterns, and the application of traditional harmony in building tonal texture.

The question of authenticity can be raised even in dealing with musical traditions we consider our own. We search our composite folk heritage for basic repertoire materials which will introduce and develop the musical elements we want to work with, specific rhythms, modes, forms, etc. In using the instruments we have great concern for the type of accompaniment that is appropriate. We look for melodies with which we can "correctly" use a bordun, shifting triads, or chord changes. In many cases, the songs we select would be performed most authentically

Continued to page 16, col. 1

Guest Editorial:

What Ever Happened To Music?

Ruth Ann Knapp
Saginaw, Michigan

Students go to school and sit in rows of desks with slates and chalk. There is one teacher for 35 to 45 students. Current teaching materials are non-existent. There are teaching materials only for the "Three R's." This is not the early 1900's. It is the beginning of the 21st Century. Now ask yourself, "How could this possibly have happened?"

The beginning of this horror story occurred in early 1978 with the spawning of a new idea which spread like wildfire across the prairie from California to the East Coast. This destruction was called "Tax Limitation." Voters were tired of eternal tax increases so limitations were placed on the money available to public institutions. This affected not only local governments, trash collection and city services, but drastically affected the schools. People did not realize that they were harming their most precious resource — their children. Schools were forced to compete with social services and government for funds and America had already established the pattern of what to cut when money gets low in public schools — you guessed it — the Arts! States which had not experienced the full brunt of the problem were those who required music as a part of basic education (a mandate by the legislature).

Now ask yourself, "What can I do to prevent this becoming a reality?" One person can do a lot. Music teachers are an endangered species. We must join together and we can accomplish much. Music teachers of all subjects and at all levels must work together. Music industry, professional musicians and patrons of the arts can also be recruited to assist. "Orff" teachers cannot band together only with other "Orff" teachers. If you have not joined your state affiliate of the Music Educators National Conference (MENC), do so now. MENC cannot serve you if you are not a member. If you are a member and have not spoken up, do that. Many times they are waiting to hear from you. Do be politely persistent.

"I've made the decision — what can I do to help?" Remember you have many skills to offer. Try hosting, setting up, or conducting a workshop. Many times this is an "expenses-only-paid" proposition but you can learn a lot as well as spread the philosophy of Orff. Have you helped to celebrate "Music In Our Schools Week"? Start with your school and assemblies, demonstrations, and open house for parents. Invite them to your classes — not just a program. If you want, offer your services to perform at shopping malls and civic events. Don't forget the School Board or local

government. Does your state organization sponsor performances at the capital? Have you volunteered to work on district or state committees for MENC? You can offer to help plan conferences. You DO know those clinicians who have helped you grow professionally. You can recommend these people. Does your state have objectives written and adopted by the State Board of Education? If they are written for only reading and math, plunge in and insist that music IS basic. Offer to be on the writing committee. Classroom teachers have a more realistic view of what can and should be taught to students of the 1980's.

The period leading into the 80's is a crucial time in music education. If music is to survive, all people in music MUST become more involved outside their classrooms. We are now fighting for our professional lives. Preventive action and public relations are necessary to maintain good programs. Where no programs exist, action must be taken to create and build quality music programs. All children deserve a quality music education. If music fails, we have no one to blame but ourselves. We are responsible for our action or our inaction. BE INVOLVED — IT'S A GREAT PLACE TO BE!

Ruth Ann Knapp was charter President of the Mid-Michigan AOSA Chapter and was nominated for Michigan Elementary Music Teacher of the Year for 1977 and 1979. She is now MENC North Central Government Relations Committee representative.

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Each year the AOSA National Board asks all the chapters to submit the names of possible candidates from their region for election to the National Board. The duties of the Regional Representatives are:

- 1) To serve as liaison between the region represented and the National AOSA Board.
- 2) To maintain communication with chapter presidents in their regions through correspondence, telephone, and personal contact, when possible.
- 3) To share information about chapter activities within their regions.
- 4) To help solve chapter problems.
- 5) To assist with the formation of new chapters within their regions.
- 6) To submit an annual summary of regional activities based on information culled from the local chapters' annual reports.
- 7) To submit at least two news items to the News Editor of *The Orff Echo* for each issue by the appropriate deadline.
- 8) To serve on assigned committees on the National Board.

Jan Rapley

You're On Our List

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

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THE YEAR OF THE RECORDER

Beth Miller
Paideia School; Atlanta, Georgia

Six years ago, I began teaching music at Paideia School, a small private school with a relaxed atmosphere, a strong academic program, and an emphasis on creativity. It has been a receptive setting for the Orff approach. Each year, parents and faculty have been invited to a music demonstration, sometimes with children participating, other times with the adults taking part as the "class." One aspect of Orff-Schulwerk which we had not shared to any extent with parents was our use of the recorder in upper elementary classes. Since this was an activity that was popular with students, I decided to plan special events during the 1978-1979 school year which would celebrate and demonstrate the recorder at Paideia.

Beginning at fourth grade, everyone at our school learns to play the soprano recorder. Through this study, students gain further experience in ear training, notation, and ensemble playing; we also find it an especially successful experience in improvisation. One advantage of the recorder is that each student has his own instrument and can play at recess and at home, and our students do just that. In class, we do a great deal of echo play, we learn folk songs and pieces from the Schulwerk, and we improvise in the various pentatonic scales and modes. From sixth to eighth grades, recorder groups are elective, meeting once a week in addition to regular music classes. At this level, students have assignments to complete outside of class, they learn alto recorder, and they begin to improvise in six and seven note scales with more knowledge of theory and harmony.

The biggest celebration I had in mind for this year of the recorder was a special demonstration-concert. The idea came to me early in the fall: to involve all recorder players at the school in an evening of music. I knew that, in order to reflect our Orff-Schulwerk program accurately, such a sharing session would include a significant amount of improvisation, and would certainly combine recorder music with singing, dancing, and instrumental ensemble. I liked the possibilities of such a concert, but I was uneasy, particularly at the thought of students improvising in public.

The program idea seemed even more interesting when I realized we could premiere an original work which had been written for our school. Isabel Carley had spent a day at Paideia in the spring of 1978, and had brought with her a manuscript called "The Paideia Suite" - four pieces she had composed for us. We had been working on these pieces, and the goal of a performance would be a good incentive for us to finish learning them.



Paideia Players

Photo by John Miller

One day, late in December, with a few remaining doubts, I decided to go ahead with the concert plan. All classes continued with a variety of activities during the following months, for it was important to me that this program be a sharing of the students' weekly musical experience rather than a highly polished, often-rehearsed performance.

On the evening of March 8, all eighty recorder players walked into the back of Paideia's multi-purpose building. A sixth grade boy played a fanfare from the front of the room, followed by fanfares from each corner in the back. As the Junior High class played an Allegro from the Schulwerk, other students walked to their seats. It was an exciting time, even more so than I had imagined. Each class, in turn, played one piece, several of them with sections improvised by soloists; and a small group of parents and teachers, who had practiced on Sunday afternoons, performed a selection of Renaissance dance tunes. A friend joined me to play the first movement of a canonic sonata by Telemann as an example of solo literature for recorder. One seventh grade boy was so impressed with the Telemann that he asked for a copy and began to learn it.

All classes were involved in the next part of the program: Israeli Songs and Dances (from *Kukuriku*, Samuelson). Several tunes were played on recorder and percussion, a dance was shared by one class, accompanied on recorder by a few of their most advanced players, and two songs were sung by all. We taught the songs to the audience, and they learned so quickly that we sang one piece in canon.

The most-talked-about part of our program was called Special Pieces. This was an after-

thought, included at the suggestion of students in the few weeks before the concert. Several nine-year-olds played a setting of a folk song, and a small group of fifth graders shared an arrangement of a Schulwerk piece which they had worked out at recess time. One fifth grade girl played a composition she had just finished with a guitar part by her father. To emphasize the importance of music in the home, I invited a few family groups to play. We heard a recorder trio by father, son and daughter; an Irish tune learned by a student and accompanied by his mother on guitar; and a recorder duet by a junior high boy and his mother.

There had been examples of improvisation throughout the concert thus far, but I also wanted to show parents the way we often improvise in class. The fifth and sixth grade students were chosen for this task - to improvise a piece, accompaniment and all, right on the spot. We decided ahead of time on the instrumentation, meter and scale we would use, and three pairs of students volunteered to improvise question and answer melodies on recorder. We had experimented with our plan a few times in class, but none of the parts had been predetermined. We were all nervous and the first attempt at building an accompaniment died a shaky death. The students tried again and beginning with a simple drone, they layered their ostinato patterns, listening to make the parts complementary. Then, a pair at a time, the six recorder players added their improvised melodies. They played well, a little uneasy at first, but with enough confidence and musicality that some parents could hardly believe the music was being improvised. One teacher asked me days later if that number had really been an improvisation.

Continued to page 17, col. 1

The Carnegie Kids and Co.

Louise Bradford
Philadelphia, Pa.

"We've come a long way, baby!" a member of my Orff class called out to one of the friends who came to hear us recently. We have indeed come a long way, although by a route which has been circuitous, full of wrong turns, unexpected detours and much straying off the main path.

For about a year I have been working with a group of adults between the ages of 57 and 92, all of whom are blind. Most of them have lost their sight recently; some still have light perception. Some have other physical disabilities, including cerebral palsy, deafness, partial paralysis from strokes, and brain tumor.

The sessions take place once a week at the Bucks County Association for the Blind in Newton, Pa., where the director of recreation and special services, Mrs. Dorothy Hoppock, is developing an extraordinary program reaching over 900 blind people. About 20 attend a two-hour meeting, then ten or so stay for additional recorder instruction after lunch. After much joking about an eventual New York debut, these "advanced" players now call themselves the "Carnegie Kids!"

All the Orff materials designed for children I have found to be good sources for ideas. Nothing has seemed out of place, including nursery rhymes, simple folksongs, puppets, fairy tales. Sometimes these were enjoyed especially because of the childhood recollections they evoked.

While on the whole most of the people like best to use songs they know — old-time popular songs — they have welcomed whatever folksongs I have presented. None of them had ever heard of "Go Tell Aunt Rhody" or even "Hot Cross Buns!" Because of poor memories as well as lack of sight they do best with songs which have repetitive words.

For instruments I started with one alto xylophone, one alto metallophone, several glockenspiels, several hand drums and other small percussion. Gradually I have found that the most useful instruments are individual bars, especially the metal ones. Sometimes we use these like handbells for melodies or chords, and sometimes for ostinato patterns. And after I had read to the group an article on English change ringing they wanted to experiment with their own patterns; several men still discuss the mathematical possibilities. "I never thought I could have so much fun with one bar!" someone commented.

Occasionally we have also used psalteries, a dulcimer, a Nordic lyre, guitar and cello. However, those who read Braille will not touch a string instrument (except with a pick) for fear of impairing their finger sensitivity.

All have responded with great enthusiasm to recorder instruction, even those whose progress is slow because of various physical

problems. Several who have difficulty finding the holes because of numb fingers have succeeded in playing song flutes with rimmed holes. For a man with a paralyzed arm, who could therefore only cover the upper three holes, I prepared an alternate instrument with the upper holes covered with Scotch tape so he could sometimes play from G down to C. One man almost gave up in the beginning because his false teeth kept falling out! Luckily he worked out a safe way of tonguing!

Many have trouble coordinating both hands or finding the holes with the right hand quickly enough to play a melody. I have used many songs which fit the higher range, including those which do not require the F# or Bb. I have not succeeded well with improvisation. The idea is foreign to them and they want to be able to play something the people at home will recognize. A current project is learning to play "Happy Birthday!"

For the Carnegie Kids I have prepared lessons on cassettes which they can listen to at home. For some I say the names of the notes or sing them; for others I use numbers, beginning with 1 for B. I also play either melodies or harmonizations on my recorder so they can play "duets".

Another successful activity has been folk dancing. A chief problem for blind people is, of course, balance and orientation. I have learned to avoid much individual turning, and to do formations in which they can keep in touch with each other. Some have never danced in their lives, and others have experienced only social couple dancing.

The simplest foot movements beyond walking have been complicated for some to master. Sometimes we all practice first while still seated! For music I have occasionally used records but usually find the tempo is too fast; also we have to stop frequently to help someone or retrieve a wanderer! Occasionally one of the women, who can play the organ by ear, accompanies us, but more often we just sing. The dancing is performed with great hilarity, everyone calling out advice to the others, making jokes about what partner they have found or what may be possible when I tell them to do whatever they want!

At Halloween the group played two songs on recorders, recited the Macbeth witches' incantation while some of the children improvised sounds on the Orff instruments and circled an imaginary cauldron, sang with the children a song for which we all improvised appropriate words, and finally worked out a little movement for hand-puppet ghosts to perform. I had each child go up to one of the blind people and "teach" each ghost.

We gave two programs for children in the fall, first graders from a nearby school.
Continued to page 9, col. 3

FOR GUNILD KEETMAN

(after listening to a recording of her early works)

Out of a cloud
of clanging, whispering colors,
you gathered
shreds of sound:
drops of tone announced by drumming
thunder —

to fit
the curve of a neck
or the angle of a black-clad arm;
to match
the slap of bare feet
on polished wood

uniting
form and image
in passionate geometry.

—Martha Pline
10/29/79

ORFF IN THE WOODS

Brasstown, NC 28902

In the cool Blue Ridge

Elementary and
Intermediate

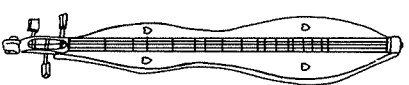
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GUIDEPOSTS:

We welcome the "how-to" article below on beginning techniques for good vocal production by Nancy Ferguson. Level I Guidelines states in the section on voice: Singing, "Care must be taken to help the children establish good habits of vocal production." Nancy Ferguson's simple, appealing suggestions should go far to help us to improve this often-neglected aspect of our classroom work. —Jacobeth Postl

VOCAL TECHNIQUE The Vanishing Variable

Nancy Ferguson
Orff Area Music Specialist
Memphis City Schools

"The human voice will never cease to be the most beautiful of instruments when properly used; it will never cease to strike the chords of the heart with a directness and intensity unapproached by any other instrument." According to Mr. Shakespeare the two most important factors in accomplishing beautiful singing are: (1) the breath must be under perfect control and (2) the vocal organs must be trained to act with unconscious ease. Mr. Boone, the author of "The Voice & Voice Therapy" states that correct vocal production involves a combination of all of the following: proper respiration, phonation, and resonance. At elementary levels proper training consists primarily of: keeping children from developing bad vocal habits, and singing on pitch. Many music teachers, if not trained vocally, feel extremely hesitant in working on technique with their classes. It is hoped that this article will help some of these inexperienced teachers to become more aware of some basic problems and the types of technique exercises that can be used to correct them.

I. Respiration

Newborn babies breathe correctly; children learn how to breathe incorrectly. To assist young students in understanding the art of correct breathing is sometimes a difficult task, but once understood, practice will assuredly improve the quality of sound and control of the tone. Until the student has learned to control his breath, he will not sing with an open throat, — a must in good singing. To accomplish an understanding of correct breathing, have the children:

- Lie flat on the floor and pant like a dog. The natural expansion and contraction of the diaphragm is easily seen and felt.
- Stand straight but relaxed, with feet slightly apart. Extend hands in front of body, palms up, as if holding a big book. On signal, take a quick breath as if surprised or frightened by something. Help children realize that the breath fills their back and their sides in this position. This is known as rib breathing. (Later intake of air is modified to simulate a sigh. Shoulders and chest should remain level.)
- Stand straight, keep body relaxed and shoulders and chest level. Ribs and diaphragm expand on count of one with intake of breath. Hold breath for three additional counts, and let air out through closed teeth, producing a hissing sound. This helps the students to feel and control the flow of air from the diaphragm.
- Move and breathe. Inhale (as in a sigh) and hold four counts, exhale for 4 counts (performing hissing sound) while walking forward. Keep torso straight, but relaxed. Modulate up ½ step and repeat.

II. Phonation

The breathing and moving exercises may be expanded to include vocalise exercises which aid in good vocal production and pitch.

Control



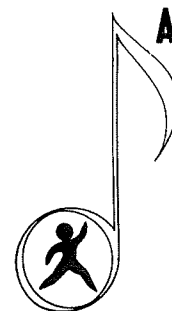
Inhale

Sing numbers, letting air out in a steady stream while walking forward.

Inhale

Change direction, breathe on 1, sing numbers. Continue to modulate up one-half step and change direction in walking at the end of each 8 counts.

Continued to page 8 col. 1



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VOCAL TECHNIQUE, continued

Have students hold pointer finger about one inch in front of mouth while performing this exercise. The student should feel a steady moisture form the controlled breath on the finger — not puffs of air. (Be sure to keep body relaxed but alert.)

III. Articulation

Articulation exercises are helpful and necessary for all students, but particularly for students from the South and from areas where varied ethnic groups need language assistance. Have children:

A. Echo teacher vocally, with tongue behind front teeth, barely touching roof of mouth.



Teacher: brrr brrr brrr brr
(Use anything you wish)



Class:
Echoes brrr brrr brrr brrr
(Be sure to roll r's)

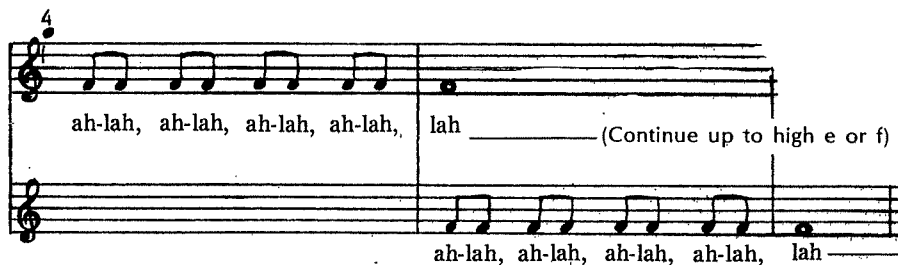
Teacher: Rrrround and rrrround the rrrugged rrrrock, the rrragged rrrascal rrran.

Class: Echoes with rrr's rolled.

The teacher should use exaggerated vocal inflection and dynamics when presenting these exercises.

B. Introduce Awareness of Tongue vs. Lip movement

1. Using tongue predominantly. Jaw is unmoving but relaxed. These exercises should also be performed with movement.

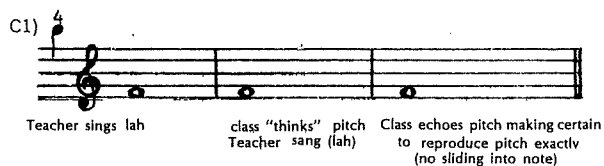


2. Using lips predominantly. Again jaw remains relaxed but unmoving.



C. Exercises in attack and pitch are very good in aiding "clean" and beautiful delivery.

1. Attack



2. Smiling vowels brighten and lighten the tone and help to raise or sharpen the pitch, particularly the "E" sounds.



Continued to page 9, col. 1

NEW EXECUTIVE SECRETARY



Cynthia L. "Cindi" Wobig newly appointed Executive Secretary of AOSA succeeding Ruth Hamm, is a capable and creative worker, well qualified to make a smooth transition for the Association.

As executive secretary, Cindi not only brings her dedication, understanding and experience of the Schulwerk to AOSA but also a previous business and managerial background. She has access to secretarial and clerical services, duplication and mailing facilities and a background of computer experience.

Having spent the Sixties in Buffalo and Clarence, New York teaching elementary music, Cindi quickly made many new professional and personal friends when she moved to the Cleveland area. Accepting a teaching assignment in the suburb of Orange, she met Grace Benes and became acquainted with an exemplary music education program using an extensive Orff-Schulwerk curriculum. With Grace as her mentor, Cindi became an enthusiastic Orff teacher attending all available workshops and conferences in order to prepare herself as an Orff teacher.

Cindi supported the Cleveland Chapter with enthusiasm and willing help. This past year she served as its vice-president, responsible for scheduling and organizing the meetings. In addition to the successful promotion of three major full-day workshops, she has streamlined the business details of the chapter, organized the large task of mailing and registration which included computerizing membership information.

Cindi was born in Binghamton, New York and received her Bachelor of Fine Arts in Music Education with a piano major from the University of Buffalo. She also holds a Masters of Science in Music Education from State University at Fredonia, New York.

Cindi resigned her tenured teaching position in Orange last year to help her husband establish a new business and spend some time with her sixteen year old daughter, Lynn. She enjoys flying and holds a private pilot's license. Cindi also serves her church as pianist.

—B. J. Lahman

VOCAL TECHNIQUE, continued

3. "Covered" vowels darken the tone but can help in opening the throat. Beware of flattening the sound.



All of these exercises assist the student in acquiring independence of the throat, tongue and jaw, which in turn frees the vocal cords.

D. Resonance

Even though the "smiling" and "covered" vowel exercises are also good for developing resonance, humming correctly is necessary to obtain desired resonance.

1. Humming

Have children:

- sing oh
- still sing oh, close lips gently. (Be sure to keep throat open)
- try to feel "buzz" in nose or foreheads (people buzz in different places)

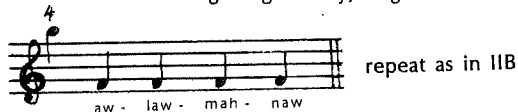
2. Other exercises

Have children:

- Insert forefinger between teeth for mouth and jaw position. Moving tongue only sing:



- Insert thumb between teeth for correct mouth position. Moving tongue only, sing:



In conclusion, all exercises presented, whether in combination or singly, should occupy only two or three minutes of each music period. However, some kind of vocal exercises should be done in each class period. Close attention should always be given to tone production and pitch problems, e.g. if singing is under pitch use "e" vowels to bring tone into head or if children's throats become rigid, have class produce "ghost" sounds sliding from lowest to highest points of vocal range, etc. Of course, good posture is a *must* to produce excellent quality, pitch and control. Try to incorporate movement into all vocalise exercises. Good singing requires mental and physical coordination of the entire body.

Start this new year with the purchase of one or two good vocal technique books. (Helen Kemp has an excellent bibliography.) Try a few things at a time until confidence and success are gained. May this year bring better singing to you and your classes.

¹Wm. Shakespeare, "The Art of Singing." Published by Oliver Ditson Company, Bryn Mawr, Pa.

NAMES IN THE NEWS

Louise Austin, Long Island Orff Chapter Member, announces a Long Island Recorder Festival Workshop, sponsored by the American Recorder Society. Dates are June 29 to July 5 at Hewlett School Mansion, East Islip, L.I., N.Y. Louise will be teaching along with **Herbert Rothgarber**, **Gerald Burakoff**, **Eugene Reichenthal**, and **Leonora Dellgren**.

Five AOSA members led sessions at the MENC Conference in Miami in April - **Isabel Carley**, **Nancy Ferguson**, **Avon Gillespie**,

Jan Rapley, **Arvida Steen**, and **Gin Ebinger** served on a standing curriculum committee. **Edith Elliott** acted as hostess for a well-attended Orff luncheon.

Bill Young of Stephen F. Austin State University, Nacogdoches, TX, was appointed to supervise the revision of the Texas State Curriculum Guide in Music. A committee of 36 served under his direction and the project was completed in February. Lessons involving both Orff and Kodaly concepts and materials have been included.

Carnegie Kids, cont.

At Thanksgiving the class improvised a play whose chief character turned out to be John Alden, the most articulate man in the group — who had never had children — was intrigued with the thought of John Alden's eleven! In rehearsal there was much ribald repartee about scenes in John's and Priscilla's bedroom!

Since John had Priscilla, Miles Standish wanted a partner too! We quickly chose the owner of an Indian costume to be a princess who would meet him in the woods! A 92-year old doctor and a man recovering from a stroke took the roles of two stationary Indian chiefs.

On the day of the performance everyone brought in items which added up to costumes. One of the chiefs had worked a whole week to construct a peace-pipe out of layers and layers of plastic wood! And a Puritan crocheted 25 Indian headbands for the children.

Now we are celebrating Spring with simplified Morris dances and a Maypole winding, to be enjoyed with a local third grade. The Queen of May will soon be 90!

All of these group activities requiring various kinds of contacts have brought about more relaxed relationships between people who were strangers to each other. The realization that no one cares about anyone's mistakes has helped many overcome strong feelings of inadequacy. The discovery that they can make music—either with others or alone—without the need for sight or for previous training or "talent" has given all a new degree of self assurance along with an interest which they can pursue during empty hours at home. Both instrumental playing and movement have helped to relieve muscular tension as well as to develop greater coordination and a sense of spatial relationships and balance.

One woman who, at first, refused to participate in any way now plays any instrument, dances, comes for the extra recorder class and is teaching recorder to her grandchild. Another, who would not sit anywhere except next to her aged mother, was gradually persuaded to change places for ensemble needs or movement and now comes to class alone. And what a wonderful sight it is to see her dancing, while a few months ago she said she could not walk alone!

A man who can just manage to shuffle along recently remarked, "I never knew I was a dancer." A former carpenter became inspired during a mime exercise and not only demonstrated the building of a house (as I described his actions for the group) but proceeded to describe his whole career! A 90-year old who was hospitalized for a while passed the hours by practicing recorder fingering on a tube she had to hold in her mouth!

How long a "way" still lies ahead? I don't know yet. But if the younger students live to be as old as the oldest, we still have at least 30 years to go. That's plenty of time, baby!

NEWS FROM NATIONAL

Sr. Eloise McCormick

A heavy snowfall greeted the twenty National Board members who gathered from across the country on February 29 for their last meeting of the school year. But they knew the modest Travelodge near O'Hare Airport would host them warmly enough for the non-stop weekend discussions.

Members gratefully affirmed the decision of the Committee on Staff Reorganization to accept the application of high-credentialed Cindy Wobig from Cleveland as the new salaried Executive Secretary. She will replace Ruth Pollock Hamm, who is retiring from her post after many years of volunteer service. With a toast in the name of all American Orffans, the board thanked Ruth with the gift of a Navajo necklace from the Phoenix Heard Museum.

Other major issues covered were: 1) Accepting from Mary Stringham Shamrock the completed long-awaited Guidelines for Level II and III Accreditation. They represent much labor, discussion and compromise from all quarters of thinking; 2) Hearing from chairpersons, Millie Burnett (national) and Jean Wilmoth (local) that the Pittsburgh Conference, Nov. 6-9, will offer the best in the way of foreign and American clinicians and have a "Saturday Night Live" finale never tried before; 3) Renominating Stanley Rowland unanimously as treasurer.

Other topics of interest were: 1) Tossi Aaron distributed an unsolicited Public Relations Manual for Chapters. It will prove of great benefit to volunteers serving as Publicity Chairmen; regional representatives can provide a copy for their locale. 2) Marion O'Connell reported only one applicant at present for the Keetman Scholarship Fund. 3) Lillian Yaross, President, will represent the United States in Salzburg at the Orff Symposium in June, and stay on to teach in the English-language summer course.

The Board gave a special thank-you to the members whose service is terminating: Marion O'Connell, chairman of the Keetman Fund Committee who promoted it so successfully; Mary Shamrock, Past President; Vivian Burgmeier, local chairperson for the very successful Phoenix Conference; Jan Rapley, Chapter Coordinator, who received a standing ovation for her concerned and professional handling of this office whose duties will now belong to the Executive Secretary.

Members caught their planes for home in subzero weather after a marathon of meeting hours to cover the many items on the agenda, some not reported in this account.

Please send news directly to Elizabeth Nichols, 313 Briar Rd., Muncie, IN 47304

NEW OFFICERS AND BOARD MEMBERS

Officers for next year are Arvida Stten, President, Millie Burnett, Vice-President, Carolyn Tower, Vice-President Elect, Sr. Eloise McCormick, Secretary, Stanley Rowland, Treasurer, and Lillian Yaross, Past President.

Members-at-large elected to the National Board for a two-year term are as follows: Nedra Schnoor from Region I; Sally Hawkins from Region II; Judy Bond from Region 3; Edith Elliott from Region 4; and Patricia Brown from Region 5.

Jean Wilmoth was re-elected as Industry Representative for a two-year term.



IN BRIEF

The American Film Festival has written to Abbott Meader: "We are pleased to announce that your entry: *Orff-Schulwerk: American Odyssey*, Cat. 19, has been selected for the finals in the 22nd Annual American Film Festival to be held May 25-30 at the Sheraton Centre Hotel in New York City... Congratulations on the success of your entry".

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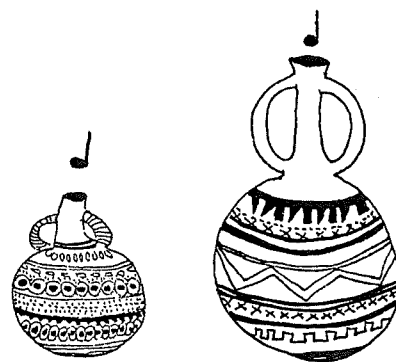
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SONGS
PERCUSSION ENSEMBLE PIECE
FOLK TALE/DRAMAS

Among certain African peoples, "hocketing" (two or more interlocking parts) is a frequently used vocal technique. This unique song is performed by blowing into a bottle for the pitches in squares, which occur regularly on all accented pulses. The other tones are sung in a high, light tone imitating the "flute", in a neutral "uh" syllable. The song form illustrated here is basically a repeated melody with subtle variations. The original version is completely sung, and has a text concerning the pangs of youthful love. On the recording it is sung an octave below the version notated here. The bottle flute version is very likely transposed to fit the pitch of the bottle at hand, and this procedure is suggested for teaching situations. The example below has been transcribed from the recording "An Anthology of African Life, Vol. I: Congo-Gabon," recorded and edited by Herbert Pepper. Anthology 6001. (Contributed by Mary Stringham Shamrock)



SONG WITH BOTTLE FLUTE (Fang tribe?)



*...ON TEACHING AFRICAN LULLABIES AS ARE FOUND IN THE O.S. "Music for Children", African edition:

.....an African lullaby is sung to distract the child from crying. Lullabies are happy songs to get a child to laugh and smile, and are not meant to put the child to sleep; therefore you often find rhythmical/clapping accompaniments...

It is a rewarding class activity to expand folk tales into dramas through created dialogue. Below is the "bare bones" of such an African tale about the famous West African spider named "Anansi", the cleverest of animals and the chief official of God. Following this is an excerpt of the drama created by teachers during a*certification course which you may enjoy finishing with your children...

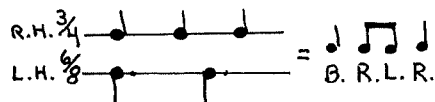
THE STORY OF ANANSI AND THE MAGIC POT

Once there was great famine in Anansi's village, so he set out to find a solution. In his travels he came across a beautiful pot, and he said, "What a beautiful Pot!" The pot answered, "Don't call me beautiful. If you know how to perform on me, let me see it." So Anansi played on it, and lo and behold, it produced a beautiful feast. Anansi took the pot home, hid it under his arm, and took it to his private room where he kept it for himself. When one of the children would call him for dinner, he would say, "Go tell your mother to share my food with the others." The children began to wonder how their father was looking so healthy when he did not eat, so one day one of the children crept into his father's room, spied the magic pot and put a hole in it. That evening when Anansi began to play on the pot, nothing happened; it no longer produced wonderful food for him. Sadly, and eventually, Anansi starved to death.

COSTUMES: Ghanan robes are much like the draped Roman togas, but with specific cloth for certain occasions.

CAST: Anansi, his wife "Kweku", the people who play the "Pot", those who play the food that comes out of it, Anansi's children, musicians.

MUSIC: A composed percussion overtune using the elements of three against two, found in all African music:



A melodic version of this Ghanan Folk Song early in the story to be later sung at Anansi's death at the story's end:

KWEKU ANANSE W'EWU NA JDA HD: Ananse Dies in Shame Ghana Folk Song
Fanti Tribe

2 Response

Kew-ku A - nan - se W'e - wu na - j - da hō . J san no buw a - no hō.

Translation: Anansi dies in shame in front of his nest.

Pronunciation: J = the o sound in "cost, hot"
e = the beginning of the sound in "hate"

* * * * *

SCENE I: Anansi's household: Anansi in his room, the mother cooking, children playing, the magic "Pot", far away.

MOTHER: (going to Anansi's room and bowing to him) The children are going from this (hands widely spread) to this! (hands close together.) Their hair is not growing. What shall we do? The children are crabby, worn out, and fight most of the time. There is not enough to eat.

ANANSI: Why don't you go and work harder in the fields.

MOTHER: There is no rain -- a great drought is throughout the land. You don't see the outside because you stay in the room all day. You don't SEE the children. I do!

ANANSI: (pondering further) I'll see what I can do about it. You take care of the children. (He leaves slowly) I will go and hunt in the forest. Remember to lock my door. (the children grumble hungrily as he leaves) →

There is an excellent catalogue of African myth and art of the Dogon culture called, "Dogon World" which can be obtained by writing to Dr. Hans Guggenheim, The Wunderman Foundation, 575 Madison Ave., New York, N.Y. 10020. This 48 page, illustrated, 17" x 5-1/2" book has a wealth of clearly stated information as well as space for child participation. The price of \$1.00 makes it the best value going!



SCENE II. In the forest.....Anansi is hunting....

ANANSI: All day I have been hunting -- no food....not even under rocks are there ants. What am I going to tell the children? They expect me to come home with food. (looking toward the sky to the gods) I have done everything. What more do you want? (He lowers his eyes and rests....his eyes light on something shining among the leaves.....) Look....what a beautiful pot!

POT: Do not call me beautiful. Call me, "If you know how to perform, show me." (Anansi plays on the pot, speaks the words, and a feast of marvelous food abounds from the pot. He eagerly fills himself and sends the rest of the food back to the pot.)

ANANSI: Can I take you home?

POT: Yes

ANANSI: (talking to himself as he carries the Pot home) I cannot share this with the family. The food is TOO good.....

SCENE III. HOME (As Anansi walks into the house, the children leap upon him asking for food.)

ANANSI: (wearily) You know how much I love you...how hard I tried. But I could find nothing. The gods are against us. (The children all weep) I will not eat tonight. I'm so worn out.....just some water, and I will go to my room.

MOTHER: We feel sad you are hungry too, Anansi.

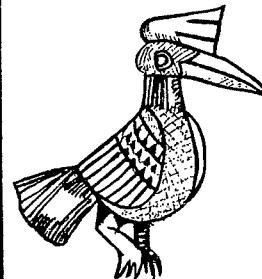
CHILDREN: Don't worry, Papa, we will save some food for you.

MOTHER: I will ask you again if you want some of what little food we have....

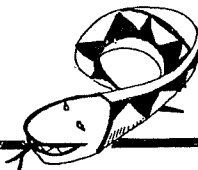
SCENE IV: Anansi's room. Anansi jumps like a child with joy. He puts on his special robe and tenderly brings out the Pot that had been hidden beneath his clothes. He says his special words, and once more the feast abounds from the Pot. Anansi savors his food, smiles, and sends the rest back to the Pot.....enjoy completing this!

	MASCULINE
	Fanti/Ashanti
	Kwesi/Kwasi
	Kodwo/Kwadwo
	K bena/Kwabena
	Kweku/Kuaku
	K w/Yaw
	Kofi
	Kwamina/Kwame
	FEMININE
	Fanti/Ashanti
	Esio/Akosua
	Aduoua
	Araba/Abena
	Ak u u
	WEDNESDAY
	THURSDAY
	Ababa
	Friday
	Efua
	SATURDAY
	Amba

The people in the Fanti, Ashanti, and most of the tribes in Ghana, are named after the day of the week on which they are born:



...MORE TALES TO CONSIDER AS
DRAMA DEPARTURES.....



HOW ANANSI TRICKED GOD

Anansi, the spider, was very conceited and this was often his undoing. When he had been made captain of the divine hosts he began to boast that he was even more clever than God himself. God heard this and was angry. He sent for Anansi and asked him to bring him "something"...he would not say what it was, and Anansi puzzled all day without success, to find out the mysterious object that was needed. In the evening God laughed at him, saying that he had boasted that he was as clever as himself, so he must prove it and find the "something" without any further help. Anansi left the sky to look for this "something" on earth, and after a time he had an idea. He called all the birds to him and borrowed a feather from each of them. He made the feathers into a splendid cloak, flew back to heaven, and perched in a tree against God's house. When God came out he saw the brilliant bird and called all the people together to find out the name of the bird. Nobody could tell him, not even the elephant who knows all the beasts of the forest. Somebody said that

Anansi might know, but God explained that he had sent him away on an errand. All the people asked what the errand was, and God said that Anansi had boasted that he was as wise as God, so he had been sent to get "something". The people asked what the "something" was, and God told them that it was the sun, moon, and darkness. Anansi in the tree heard this, and when God and the people had gone, he came down from the tree, threw away his fine feathers, and went off to look for the sun, moon and darkness. It is said that the python was the only one who knew where they were, and he gave them to him. Anansi put them in a bag and went back to God. God asked if he had brought "something", and Anansi said, "Yes", and brought Darkness out of his bag. Then he drew out the Moon, and people could see a little. Finally he took out the Sun, which was so brilliant that some of the people were blinded, and others could see only a little. So it was that blindness came into the world. But others had their eyes shut, and the Sun did them no harm.

Phil Faini, professor of music at West Virginia University, Morgantown, West Virginia, has collected hours of intricate music during his many trips to Africa. Here is one he taped in Uganda:



*** HOW ANANSI BECAME A SPIDER

Another fable explains why Anansi became so small. He was once a man, and there was a king who had a magnificent ram, larger than any other; and he forbade anybody to touch it, no matter what it did or ate, under pain of death. Anansi had a large farm and a fine crop of corn was growing there. But one day when Anansi went to look at his corn, he was horrified to find that part of the field had been trampled down, and the young corn shoots eaten. In the middle of the field, and still munching, was the king's ram. Anansi was so angry that he threw a stone at the ram and killed it. Then he was afraid, for he knew the king's orders. As he stood under a tree wondering what to do, a nut fell on his head, and he picked it up and ate it. Then another nut fell, which gave him an idea, like Newton with the apple. He picked up the ram and climbed up with it into the tree, hanging it on one of the branches. Then he went to call on a friend, who was a large spider. He showed him a nut and promised to show him where he could find others. They went back to the tree, and Anansi told the spider to shake it. The dead ram came tumbling down. Anansi exclaimed that the spider had killed the king's ram, and the spider asked what he should do. Anansi said the best thing was to confess his crime, and hope that the king would be in a good mood. The spider picked up the dead ram and set off; but on the way he stopped to tell his wife what had happened, in case he did not see her again. Anansi stayed outside while the spider went in to speak to his wife. She said her husband was stupid. Had he ever seen a ram climb trees? There must be some trick, so the spider must go on alone to the king, return without seeing him, but report to Anansi that all was well. The spider did this, and when he came back he told Anansi that not only was the king NOT angry, but he had actually given him some of the meat of the ram to eat. Anansi cried that this was not fair. He himself had killed the ram, and ought to have a share of its flesh. Then the spider and his wife seized Anansi and took him to the king. Anansi fell to the ground and begged for mercy, but the king was furious, and kicked him so hard that he broke into a thousand pieces. That is why Anansi is much smaller now, and is found in every corner of the house, like a spider broken into many pieces.

AFRICAN POLYRHYTHMS

ACHOLI -- Uganda (Otole -- War Dance)
Hemiola



RELATING A FANTI TRIBE "UNIVERSAL" TO OTHER FOLKLORE.....

In the Fanti tribe in Ghana, the concept of Truth is revered. When a child is born, he is laid on the earth by the eldest of the family, and droplets of gin, then water, are placed on his tongue that he might always be able to distinguish Truth from Falseness. What other folk tales/fables in African or other cultures parallel this universal value? (Aesop fables, etc.)

*Material from African mini-course presented by Prof. Joseph Maisson from Ghana at the 1979, University of Denver Orff-Schulwerk course.
**Tales adapted from "African Mythology", Parrinder, Paul Hamlyn/Longon, 1967

Pygmy Lullaby (among the Babinga-Bangombe)



Pronunciation:
A = ah
Dindo = deendo
Ngonzile = ngonjeelay
(ng as in "going")
kanga = kahnga

Translation:
Baby, listen! Caterpillar baby, listen
Baby, listen! Mboyo's baby, listen.

(Mboyo is the baby's mother. Perhaps calling him "caterpillar" refers to his being soft, warm and cuddly.)

The two lines of the song would most likely be repeated in whatever sequence the singer desired, as many times as necessary. It is sung unaccompanied, at a fairly rapid, steady tempo (♩=144), and with a straightforward vocal tone of medium dynamic.



EDITOR/ART WORK: Judith Thomas

Thanks to Mary Stringham Shamrock, Phil Faini and Joseph Maisson for their contributions to this centerfold.



Regional Feature:

FOCUS ON REGION III

Eight-hundred and eighty Orff specialists are dancing, singing, and playing instruments throughout the Dakotas, mid-west, corn-belt, and Great Lake States.

Nicholas Jordanoff, director of the Tamburitzans, an ethnic dance group, spent five days in residence at Ottumwa, Iowa. Iowa Orff Specialists learned dances of the Eastern European culture which they are sharing with their music students. If you are not fortunate enough to live in Iowa, take heart, Mr. Jordanoff will work with everyone at the 1980 Orff Conference in Pittsburgh.

Many chapters are folk dancing. In our cardio-vascular-conscious society, isn't there someone with a developmental lesson in aerobic-folk-dancing?

Dancing is not the only activity Orff specialists are involved in: Greater Detroit has initiated a choral-lending-library. By lending one set of twenty octavos, a person is eligible to borrow from the library. Chapter members are finding that administrators are more willing to purchase music because of this further access to choral octavos.

The extremely active Detroit chapter also has a retreat. Is this their secret of energy and longevity? The High/Scope Weekend is planned for September, 1980, and is open to all interested people. Folk-dancing and Orff music-making are the enticements, plus the warmth of the Detroit Chapter.

The Chicago Chapter had an opportunity to see Carl Orff's "The Christmas Story" presented at Saint Paul of the Cross Church, under the direction of Pat Hamill. The presentation was medieval; costumes, staging, banners, and lighting. Get involved in it some Christmas. It is a stimulating challenge with lots of opportunities for creativity.

Sixty guitars playing simultaneously! Yes, and they were all in tune. Trude Hauff led Chicago Chapter members through a mind-opening session with guitars and recorders.

Orff specialists from Region III are involved in a great variety of learning experiences. Workshops include; singing games, folk dancing, movement staging and performing, eurhythmics, Kodaly techniques, church music, special ed, recorder, baroque instruments, psaltery, and performances from the Orff volumes. Many workshop participants receive credit from their local universities for attending sessions.

Some chapters are even involved in political action. Michigan members are writing to Congress to get the ESEA IV B fund to allow for the purchase of band instruments once again.

It seems "all work and no play" isn't healthy for the Upper-Mid-Westerners. Minnesota had a dinner in honor of Jane Frazee, and to show their esteem for Jane and Arvida Steen, the chapter made both of them life-time members.

Chicago entertained Jos Wuytack at an authentic Chinese mandarin feast. The group was so happy that Beechu Wong was there to translate the house specialties.

Michigan chapters hosted a cocktail party at the Mid-Western Music Conference in Ann Arbor. Over fifty people toasted Orff and recognized the fact that his philosophy is thriving.

Have you read the "Indiana Orff Beat"? This is a wonderful mini-magazine filled with maxideas: Orff arrangements, speech and poetry, lesson plans, news of workshops and courses, and a warm welcome letter from Clara Fidler, Indiana's Chapter president. The magazine is a real invitation to share oneself, and the spontaneity of the children with whom one works. The editor, Ruth Stumpner, pleads with us to "make this a selling year, not for products of material nature, but for music, Orff, and children."

—Pat Hamill
Regional Representative

INTERNATIONAL ANNOUNCEMENTS

Orff Institute, Salzburg

The Orff Institute will hold its annual International Summer Course in Salzburg at the Orff Institute July 3-12. Coordinators are Miriam Samuelson and Don Slagel. Teachers for the morning sessions include: Richard Gill, Australia, Lanie Melamed, Canada, Heide Weidlich, Hilde Tenta, and Ernst Wieblitz of Salzburg, and Don Slagel and Judy Thomas, USA. Afternoon sessions will be taught by Peter Cubasch, Germany, Verena Maschat, Miriam Samuelson and Rudolf Schingerlin of Salzburg, and the following American clinicians: Margit Cronmuller-Smith, Carolee Stewart, Martha Maybury-Wampler and Lillian Yaross. Special lectures are to be presented by Arnold Burkart, USA, Johanna Exiner, Australia, Barbara Haselbach, Salzburg, and Margaret Murray, England. For information contact the ORFF INSTITUTE, Frohnburgweg 55, A-5020 Salzburg, Austria.

The Orff Institute announces an Orff Schulwerk Course for music and/or movement teachers to be given in English this fall, October 6 to January 31, in Salzburg. A maximum of twelve students will be accepted. Eight hours of graduate credit are available from Ball State University when enrollment is arranged *in advance* of the course. However, the Orff Institute makes the selection of students. The deadline for application for this year was March 15. It is suggested that inquiry be made early for 1981 as these announcements arrive late from Europe.

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ETHNIC MUSICS, continued

with no accompaniment at all, or with a style not easily adapted to Orff resources. As we add various types of accompaniment that fall within the parameters of elemental style, we need to recognize that we do it for pedagogical purposes rather than for building an awareness of authentic performance practices. The two goals, capability in Schulwerk music making, and understanding of specific musical traditions, may require somewhat different teaching/learning approaches.

As we venture into examining musics outside our Western tradition, we often find with delight that certain features apparently are very compatible with the Schulwerk structure. Many forms of pentatonic and other basically modal scales are used, ostinato patterns are frequent, and the Orff instruments are comparable in construction and timbre to those of certain traditions, the gamelan instruments of Indonesia and certain African xylophones, for example. There are also pedagogical parallels since in many traditions music is learned almost completely by imitation, and improvisation develops out of a familiarity with the basic musical materials and an experiential awareness of how they are used appropriately in new contexts. So for many reasons we are enticed into exploring musics from other cultures with our Orff resources.

At this point we need to take a good look at our reasons for using these musics. It seems creditable that we should want to enrich the Schulwerk experience of our children by expanding the scope of materials. But because we are naturally enculturated to Western music (having heard it since birth, studied it, found it surrounding us even when we didn't want it), we naturally tend to treat music of any culture in a way that sounds "right" to us. In Schulwerk music making we will tend to integrate features from other cultures into what we know and accept as the "Schulwerk sound." At its most extreme, we find ourselves creating a "uni-music" in which all modal melodies are treated with borduns and ostinati, are played with recorder and Orff instruments, and have choreographed or improvised movement. Songs from Japan, the Congo, and the Pueblo Indians all sound basically the same.

If our goal, on the other hand, is to help our children learn to hear the music of another culture with understanding, we must be willing to become more thoroughly acquainted with the other tradition. Then we must carefully consider how to structure experiences which will help students develop a feeling for its unique qualities. Some features will not fit into our molds, and these merit as much attention as those we find familiar. Since understanding through participation is a working principle of the Schulwerk, we feel compelled to get the children involved. In almost every musical tra-

dition there will be certain facets of melody, rhythm, or other aspects which can be extracted, explored, and used in ways which will aid understanding. But there will also be factors impossible to simulate or even to analyze without extensive study, factors such as unfamiliar tuning systems, deceptively simple polyrhythmic structures, and radically different types of vocal production. They are just too far removed from our musical experience.

We all have heard, and may even have participated in, compositions which simulate the musical style of another culture. It would be quite possible in the classroom to improvise various drum patterns for an innocent African melody and let our children happily think they are performing African music. In such a case we not only misrepresent the music, we misrepresent the attitude of that culture toward its music. Not just any accompaniment goes with any melody. Specific patterns and even specific instruments may be required. The structure may be as defined as a Beethoven string quartet, even though the composition comes from an oral tradition. What seems quite pleasing to our ears may be totally wrong.

It may be that the unique sound of another music, the individual timbre or combination of timbres, is one of the strongest points of attraction for children. We frequently build upon the child's fascination for sound in work with pre-schoolers. In some cases they themselves can produce the sound, but their curiosity about it does not depend on this capability. Older children are captivated by

the pure "sound" of their current rock favorites, and they are interested in the real thing, not a simplified version they themselves could simulate. Many of them listen carefully and are able to pick out subtleties of instrumentation, form, etc. They can even do rather good imitations of their favorite singers—better than we'd like to admit, perhaps, but the imitative faculties are certainly keen enough. In exploring music of unfamiliar traditions, perhaps the authentic sound can best speak for itself, through recorded or live performances. Recorded examples should be authentic, not simulations or arrangements produced by those who design "classroom" musical materials. With the authentic aural image as a stimulus, we can plan whatever participation activities seem useful and appropriate in developing understanding of the music.

The musics of various cultures will continue to attract us, as listeners and as Schulwerk teachers. There are no definitive answers to the issues that have been raised here. We must recognize that whatever we do with music drawn from folk and traditional sources will be a compromise. The degree of compromise we are willing to accept will depend on many factors—how thoroughly we have studied it, how much we have heard it, and how much we have come even to enjoy it. May our compromises be well-considered, and may we not let our enthusiasm for the Schulwerk get in the way of the unique beauty and fascination of another musical tradition.

¹Vada E. Butcher, "Ethnic Music in General Education," *Final Report to the National Endowment for the Humanities*, Grant ES 5962-72-492, 1972-1976, p. 1.

PAST PRESIDENT WORKSHOP GRANT

The American Orff-Schulwerk Association is pleased to award a limited number of 1-day workshops, with an AOSA past-president as clinician, to those chapters that qualify. The number of grants available, usually 3 or 4, will be dependent upon the AOSA budget in the year of application. Two plans are available as follows:

PLAN I:

Chapters must be chartered for three or more years to be eligible for this Plan. The three year period begins with the November date of chartering at a national conference. Therefore, if a chapter were chartered on or before November, 1977, it would be eligible for a Past President Workshop Grant in July, 1980; if chartered in 1978, eligible July, 1981; if chartered in 1979, eligible July, 1982.

PLAN II:

This Plan is offered to new chapters for three years following their chartering in November at a national conference. If a

provisional chapter were chartered in November, 1979, it would be eligible for this Plan in July, 1980. PROVISIONAL CHAPTERS ARE NOT ELIGIBLE.

For each grant, AOSA will pay a clinician fee of \$200 for a five hour workshop. The local chapter is responsible for the workshop planning and publicity, the cost of space, providing instruments, and any additional travel and living expenses of the clinician.

Eligibility for EITHER Plan requires a chapter to:

1. Submit an Annual Report to Executive Headquarters on or before July 1.
2. Submit a letter of application for Plan I or Plan II to Executive Headquarters with the Annual Report. Applications will not be accepted before July 1. Earlier entries will be marked July 1.
3. Have 80% National AOSA membership, based upon a membership list submitted with

Continued to page 19, col. 1

The Year of the Recorder, cont.

Our program ended with the "Paideia Suite" for recorder and Orff instruments by Isabel McNeill Carley. One part of the suite had an A section easy enough for the beginners; so this was our final piece with all eighty people playing. The rehearsal had been inspiring, and one girl told her parents the ending would be great. It was great, even relatively in tune. The other three pieces in the suite were played by the more advanced players, with the adults filling in on a few parts the students hadn't learned. Since we had only been able to rehearse together one time, some things were less than perfect. One improvisation was done at the last minute by two boys because I had forgotten to assign the part. Even though another rehearsal would have improved our performance, we were proud to play a composition written especially for us. It was a fitting end for our concert. Everything had gone well, and I was pleased, especially about the Special Pieces. Several parents told me that their family would play next time, and many people said they appreciated the demonstration and improvisation. Though it would have been less risky to do a performance of well-rehearsed pieces, the informal atmosphere was rewarding and in keeping with the spirit of the Orff philosophy.

The concert was our biggest celebration, but there were other events and projects during the year. The most tangible product was a book of original recorder tunes made by the fifth and sixth grade classes. Students were given an assignment to compose a tune, using the form, meter, and tonality of their choice. Since we had been improvising tunes in a variety of styles, the compositions reflected this diversity - varied rhythms, meter changes,

and interesting melodies. As each tune was finished and properly notated, we put it on a ditto. Some students decorated their pages, and others who couldn't think of a title played for their classmates, asking for suggestions. After a group of girls made a block print cover, we completed the books and proudly gave them to our friends. Students analyzed each other's tunes, finding form and harmonic structure, and trying out accompaniments. During the last week of school, they played their compositions for their classmates. I saved copies of the book to use in future classes and to give to younger students who were ready for a challenge.

Our recorder projects had added a unique touch to a year full of rhymes, dances, songs and stories. It seemed that my goal had been accomplished, that students and parents had gained a new appreciation for the recorder and its use in our curriculum. As I think back over the year's events, a series of memories comes to mind: a mother announcing her determination to organize her own recorder group; people racing to be the first to use the music room at recess; a basketball coach, invited to the concert by a struggling recorder player, saying, "These kids are lucky"; a boy asking for a copy of our book to use with his father during the summer.

But parents and students were not the only ones to benefit from our activities; I, too, had developed new confidence, both in myself and also in my students. Next time I will not doubt their ability to improvise in public, for they have shown themselves to be versatile and creative musicians. In our year of the recorder, I learned again to trust the children.

The A B A Song

Julin Maloof



FAMILY ENSEMBLE



KEETMAN FELLOW

How does one speak of changes as a result of study at the Orff Institute in Salzburg, changes that are fundamental and deeply personal? The differences that can be described best are changes in focus, both in Salzburg and as a result of being there.

Until the Salzburg year most of my independent professional improvement time had been spent at weekend workshops and summer Orff courses in improving my teaching skills - filling the old bag with more and better tricks. Salzburg, however, was a time to forget about being a teacher. It was a time to get in touch again (or in some aspects, for the first time) with what it is we are about - MUSIC. But this encounter with music was so different from the traditional conservatory / college music department experience of our past: It was elemental music that we experienced on our own level, knowing music with the body as well as the head.

Working over a long period of time, from October to February, gives one time for concentration, time for assimilation of new ideas, time to work ideas through to completion, time for practice, time for self-assessment, and time to make music. And this wonderful gift of time came in spite of a very full and energetic schedule.

I learned in Salzburg that to be an Orff teacher means the way is never easy, that one can't learn the answers by coming to the "source," but rather, that the way is always evolving because it is the creative impulse that makes Orff Schulwerk alive.

—Carol Erion

AOSA GUIDELINES FOR LEVELS I, II, III NOW COMPLETED AND AVAILABLE

Mary Shamrock
Guidelines Committee Chairperson

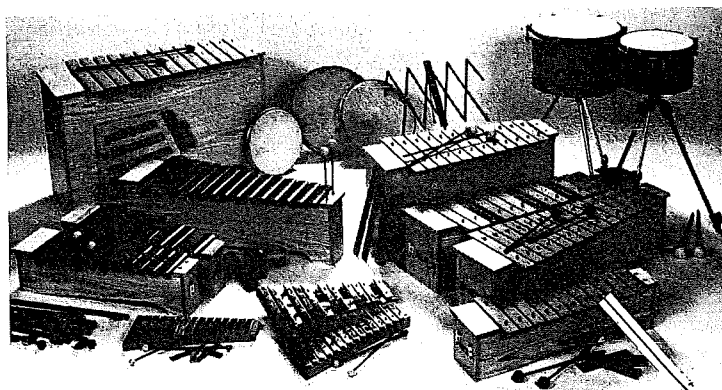
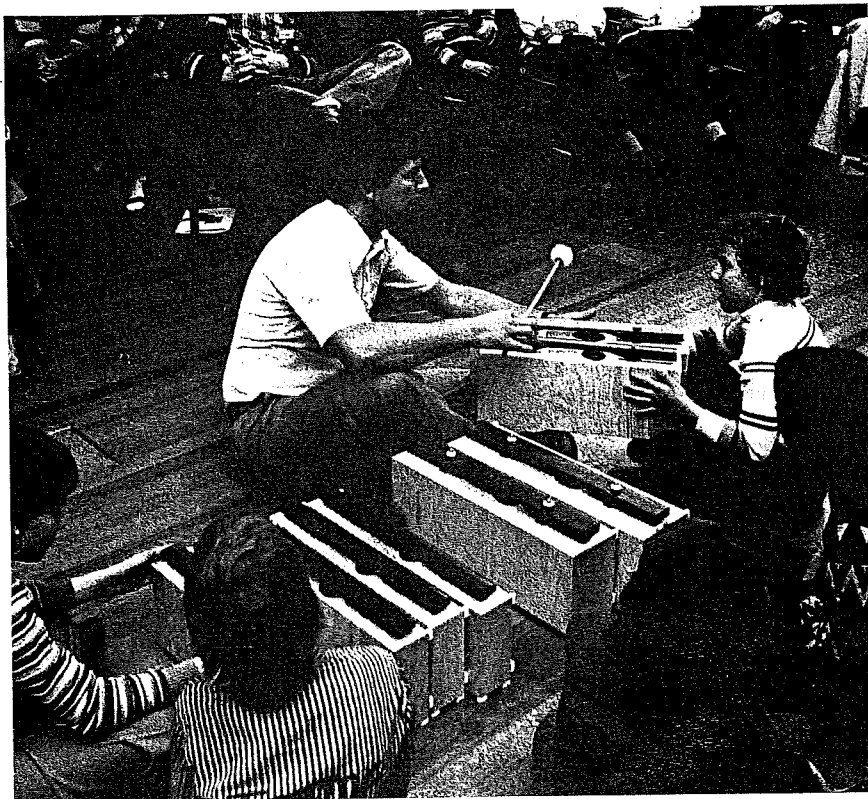
After four years in preparation, the AOSA *Guidelines for Teacher Training Courses, Levels I-III*, is finally in print (see advertisement, this issue). It represents the combined thought and effort of guidelines committee members and others who contributed as consultants. Its purpose is to provide a basic outline (along with some explanation) of the content and procedures that make up training course curricula.

The original intent of the writing committee was to organize material into a Level II and Level III format which would continue the Level I Guidelines published in 1976. Data was gathered from instructors and institutions offering Level II and III courses, discussions were held at conferences, and consultation carried on by mail and phone. The basic draft was re-examined and rewritten many times over. It became apparent that no single plan would be acceptable. There are currently several viewpoints on how to sequence content and procedures among the three levels. Each has its own logic. As in other areas of Schulwerk, differences in approach may be considered healthy, even essential, if the Schulwerk idea is to remain vital and growing rather than become static. Therefore, in this Guidelines document the entire scope of content and procedure is presented, first according to musical element (Rhythm, Melody, Tonal Texture, Form, Timbre) and then as applied in Schulwerk activities (Movement, Speech, Singing, Playing Instruments). Suggestions are then given for evaluation procedures. A rather extensive introduction presents recommendations on such matters as course length, certification, etc.

We are asking that all institutions offering Level I, II, or III courses make a curriculum plan available upon request, so that prospective students and others who are interested can be informed as to what sequence will be followed. The instructors of each course will thereby have the opportunity to present their particular viewpoint, and students in the courses will have a clearer picture of the curriculum direction.

Certainly this Guidelines document is not to be considered the final word on teacher training courses. It essentially draws together and codifies what has been content and procedure up to now. New directions are developing and will continue to do so. Some are touched upon briefly in the guidelines, others, not at all. This document will need periodic re-evaluation, with possible revision or the addition of supplemental material. It should stand, however, as a valuable basic reference for those interested in planning or taking Schulwerk training courses.

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Past Presidents' Plan, cont.

the Annual Report, both for the year just completed. If the Annual Report submitted is for 1979-80, the attached membership list must be for 1979-80.

4. Identify both local and national members on the membership list.

5. Require all chapter officers and board members for the forthcoming year to belong to National AOSA. If the Annual Report is submitted for 1979-80, the 1980-81 chapter board members must belong to National AOSA for 1980-81.

6. Indicate in the Annual Report if local and national dues are collected by your chapter.

Upon receipt of the Annual Report and the requirements specified above:

1. The Executive Secretary will check the membership list against the records in Executive Headquarters to determine the chapter's 80% national membership.

2. The Executive Secretary will check to see if all of the above requirements have been met. If any requirements are incomplete, the chapter will be disqualified for that year of application.

3. Since there is a limited number of grants available, qualifying chapters will be chosen by the earliest post-marked date of application. In the event of two or more chapters "tied" by post-marked date, those chapter names will be chosen by a lottery arranged by the AOSA headquarters staff.

4. The Executive Secretary will notify the chapters awarded the grants by September 1. After notification, chapters may invite the past president of their choice to conduct a workshop.

A chapter receiving the award of a Past President Workshop Grant must wait three years to re-apply for a workshop. If a chapter is awarded a grant in September, 1980, it will again be eligible in July, 1983 for the 1983-84 calendar year.

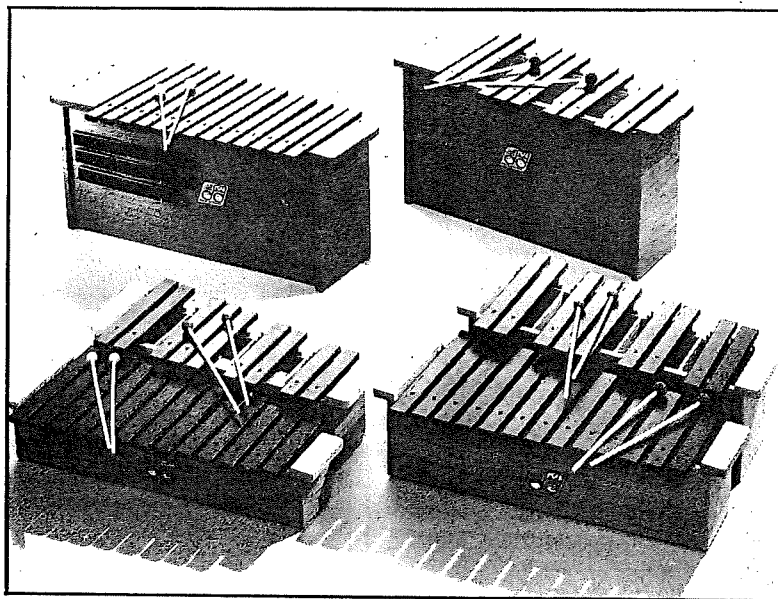
Regional Representatives are available to serve as advisors in planning for Past President Workshop Grants.

Past Presidents available for workshops July, 1980: Arnold Burkhart, Joachim Matthesius, Ruth Pollock Hamm, Konnie K. Saliba, Jacobeth Postl, Jane Frazee, Nancy Ferguson, Mary Stringham Shamrock, Lillian Yaross.

"AMERICAN ODYSSEY" UPDATE

Due to the recent increase in the price of silver, the AOSA member purchase price of "American Odyssey" will be \$185.00 effective immediately. Rentals directly from MICA will remain at \$45.00 and rental may be applied to purchase price within 30 days. A check in advance for the purchase or rental price must accompany orders. Purchase orders from schools are not acceptable. Orders should be sent directly to MICA; c/o Abbott Meader, Route #2, Box 280; Oakland, Maine 04963.

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CHAPTER NEWS

The Northern New Jersey Chapter sponsored a return engagement, (snowed-out last year at NJMEA,) of Betsy Moll, a Kodaly leader and co-editor of the KODALY ENVOY. Ms. Moll shared: a sensible approach to sequential planning in Kodaly, lessons that are "tried and true", and new materials. Marilyn Davidson and Sue Snyder, NJ Orff chapter members, arranged the session.

The Greater Detroit Chapter reports the following: Mary Kay Pryce is coordinating a choral lending library to enable members to share music.

Lucia Bahorich has been teaching an in-service course for nine Region 6 Detroit vocal music teachers who are receiving Orff instruments through funding made available by the Region 6 Curriculum Director. Co-consultant is Helen VanHook, who demonstrated use of the Threshold to Music Charts.

Greater Detroit Chapter, Adrian, Mid-Michigan and West Michigan Chapters coordinated their efforts in hosting a cocktail hour at the annual Midwestern Music Conference in Ann Arbor on January 18. It was well attended.

Middle Atlantic Chapter sponsored workshops in scattered areas during the winter to reach a maximum number of members. January's workshop by Lynn Arizzi and Lillian Dehart for "Orff and Motor-Perceptual Skills for Special People" was held at Catholic University, Washington, D.C. In February Brigitte Warner gave a session on "Voice and Recorder in Schulwerk and Beyond" at Anne Arundel Community College. In March Danai Apostolidou Gagne offered a workshop on "Movement and Recorder" at Lewisdale School, Hyattsville, Maryland.

Evergreen Orff Chapter held a sharing session in March presented by Shelley Pixton, Dave Asplund, Kathy Poole, Nancy Clark, Phil Wenzel, Lisa Parker, and Ann Palmason.

The Los Angeles Chapter featured AOSA founder and first president, Arnold Burkart, at an all-day workshop February 23rd held at California State University, Dominguez Hills. His presentations centered upon American folk lore, including songs, sayings, folk instruments, clapping games, and rhymes.

Other clinicians were Patti Schlietett (chapter president), Fran Ulrich, board member and faculty, CSU Northridge, Mark Rihard of CSUDH, and Jean Wilder, specialist in Greek/Eastern European folk dance.

One final workshop at Cal State U. Northridge will complete the year's programs, a multi-cultural presentation March 26 by Mary Stringham Shamrock, Anne Barlin, and Ruth Belonsky (from Orff chapter in South Africa).

MUSIC PUBLICATIONS for the Elementary Class

THIS IS THE DAY

Jane Frazee and Arvida Steen

This Is The Day contains songs celebrating special days in the child's year. While its content is seasonal, its emphasis is conceptual. A variety of media has been incorporated to facilitate exploration into the basic musical elements (rhythm, melody, texture, color and form) **\$4.50**

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Jane Frazee and Arvida Steen

This collection for children consists of a variety of poems, songs and dances to encourage children to improvise with basic musical concepts. Suggestions for implementing these aids are included. **\$4.25**

STRAWBERRY FAIR

Composed and arranged by Jane Frazee

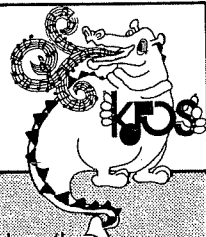
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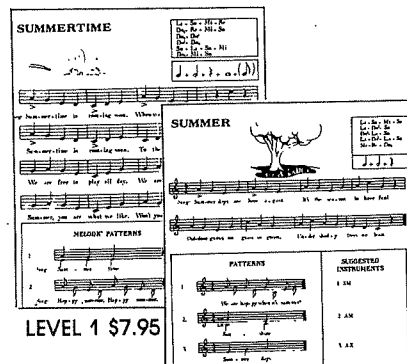
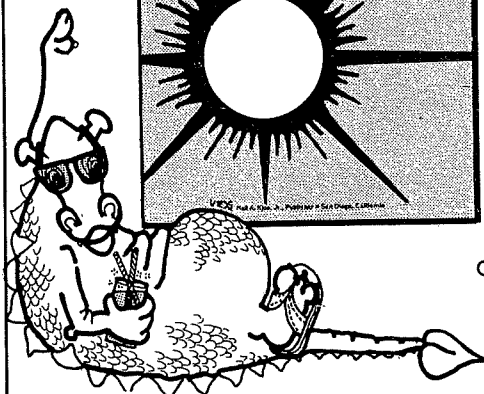
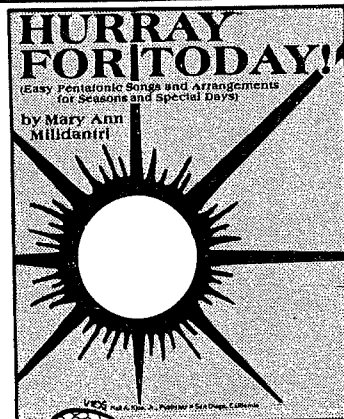
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MORE NEWS

Greater Cleveland Chapter

In recent years the Greater Cleveland Chapter of AOSA has used a format of four Saturday workshops per year with college credit available. In October Trude Hauff was our guest clinician for the all-day Orff at Orange (high school) workshop. Our November workshop included two areas: B.J. Lahman led a session on "Basic Orff for Classroom Teachers and Those with Little Equipment," and Ortrun Gautier, a certified recorder teacher from Hiram, Ohio, led sessions on beginning and advanced recorder.

The January Orff at Orange workshop was a folk dance afternoon and evening with Phyllis Weikart of the University of Michigan as clinician. Our April session at Cleveland State featured Judith Thomas of Nyack, New York.

Greater Detroit Chapter

The Greater Detroit Chapter has had an active and exciting season. A beautiful presentation of "Music of the American Indian" was given in September by Donna Monticello. Later that month, Camp High Scope featured clinicians Phyllis Weikart and Trude Hauff. In November, several members of the chapter shared musical ideas for holidays around the year in a "Holiday Potpourri." Later in the month, several members were privileged to attend the National Conference in Phoenix. They returned with glowing reports of the conference.

January brought a session on "Percussion Techniques" by Jean Wilmouth, guest clinician. Later in the month, he returned to Michigan as a featured clinician at Michigan Music Educators Midwestern Conference in Ann Arbor.

Darlene Morgan presented ideas for "Orff in the Middle School" for the February meeting. "Selections from Volumes I-V" were presented by Claire Levine and Carolyn Tower at the March meeting. We are looking forward to the April meeting with guest clinician, Sean Deibler. He will bring "Choral Techniques and Kodaly." Our final session in May will be on "Movement, Staging, Programming" by Carol Halstead. Each monthly meeting also has featured a Recorder Session for our members, with small ensembles exploring some of the musical literature.

We are currently anticipating the September, 1980 Camp High Scope held in Clinton, Michigan. This Orff Folk-dance Weekend will feature Konnie Saliba and Phyllis Weikart. Interested persons from other areas who would enjoy sharing in a Michigan September weekend of fun, fellowship, good food and learning will not want to miss out on this unique event. Details are contained within the advertisement in this issue of *The Orff Echo*.

Orff Society, London

The Orff Society of London announces a workshop July 28 - August 2, a Summer Course to be held at Gwent College of Higher Education, Caerleon, Newport, Gwent. Tutors will include: Olwen Jones, Michael Lane, Margaret Murray, Peter Sidaway, Diana Thompson, and Francine Waston Coleman. (Gwent is in Wales... For further information regarding the Summer Course, write to Miss Margaret Murray, Orff-Schulwerk Society, 31, Rodean Crescent, London S.W. 15 5JX, England.)

Kate Baxter presented a workshop for the British Association Early Childhood Education in May and another at Bolton on June 6, 7. The Society's April workshop entitled "A Taste of Orffery," included both a children's workshop, with Beryl Nunn, Robin Whittall and Enid Bennett, and an Adults', under the direction of Margaret Murray.

Film Review:

Leona B. Wilkins
Professor of Music Education
Northwestern University
Chicago, Illinois

"American Odyssey" is a beautifully filmed expression of the philosophy underlying the Orff-Schulwerk program in America. The film uses an eclectic approach to depict the joy and excitement of developing the musical perception of children through creative experiences. This is skillfully accomplished by combining the beauty of scenes of America with music, movement, and speech-chants.

Teachers and children presented in the film represent a variety of geographical areas. Their reactions show the appeal of this approach to multi-aged groups and to the multi-ethnic nature of our schools.

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REVIEWS

FOLK DANCE MANUAL FOR TEACHERS AND DANCERS, Phyllis Weikart. The University of Michigan, Ann Arbor, Michigan 48109. \$10.00

This manual contains directions for over 200 folk dances from many cultures, with an especially large number from Eastern Europe and Israel. The selection from early America and the British Isles is, to me, disappointingly small. In addition to traditional material, there are novelty dances and pieces choreographed by the author. The dances are divided into beginning and intermediate sections, with the origin, directions, rhythmic notation, and record information for each dance, and an occasional note on variations and simplification. As is often the case with folk material, there are dances in this book which differ from the versions I have danced. The directions are clearly written, though I have difficulty learning a dance from any book. This manual is best used and intended for those who wish to have a way to recall dances.

In addition to dance material, there are notes on dance terms and notation and a helpful section on the author's progression in teaching folk dancing. In the back is an index of dances in a suggested sequence, listed by stage of teaching, level, and dance steps. Altogether, this is an impressive collection, a particularly valuable resource for teachers who have had some experience with folk dancing.

Beth Miller

THE SINGING-BOOK, Beginning Level, Mary Alice Hein, Lois Chosky, Kathleen Dalton Renna-White Associates, San Francisco, CA 1977

This is the first in a series of carefully structured song books based on the Kodaly approach by the same authors. It is designed for children from 5-8, using songs and singing games within limited ranges, in F, G, or C pentatonic, in duple meter. There are four sections: I Beat, Rhythm and Meter; II Intervals of SO, MI, and LA; III Intervals of SO, MI, LA, DO and RE; IV The half note and 4/4 meter. New concepts are introduced in red, and reinforced with many songs using the same range and rhythmic patterns.

The first section should be very helpful to young children in securing their rhythmic reading and writing, since it makes use of language to reinforce rhythm a la Orff. The words are usually taken from song texts that will reappear later when the tunes are introduced.

Folk songs are supplemented by many teaching songs using the same materials. Imaginative teaching suggestions are frequently included, particularly in using

language - finding rhymes, changing initial letters, etc. Directions for the singing games are included in the back of the book. The Notes to the Teacher make clear that much rote speech play and singing, and much clapping and stepping the beat must precede the use of this book and the emphasis on visual symbols that literacy involves. It is obviously intended to be placed in the children's hands, and should prove very helpful in teaching little people to read and sing securely.

I.M.C.

A COLLECTIONS OF GREEK DANCES, Danai Apostolidou, Phaliron Press. \$5.00

This collection includes a baker's dozen of dances, with music and Orff accompaniments for eight of the dances and music sources for the remaining five. All types of Greek dances are included from the popular Kalamantianos, the National dance of Greece, to lesser known dances. The accompaniments, arranged by Ms. Apostolidou, range from easy to quite difficult. In each arrangement soprano and/or alto recorders play the melody part - sometimes within an easy D - A range; occasionally with a range up to high A. A few of the dances would be more effective in simpler arrangements. Four of the songs are in 2/4 meter, two in common time, and two have a time signature of 7/8.

The book is designed for enjoyment by intermediate and upper grades. It is a welcome addition to the folk literature and a valuable collection to add to your library and to your active repertoire.

Marion O'Connell

WILLEM DeFESCH, SONATA IN B. FLAT, Arr. H.U. Staeps, UE 12602, A and Continuo, \$3.00

This is an effective and musically satisfying solo sonata of only moderate difficulty by a Dutch cello virtuoso of the baroque period. The continuo part is arranged with Staeps' usual skill, and the solo part is well edited, with suggestions for appropriate ornamentation beyond the obvious cadential trills that were indicated by the composer. For study, not performance.

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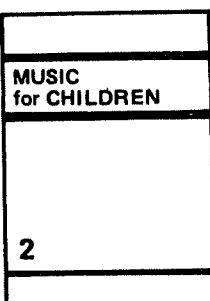
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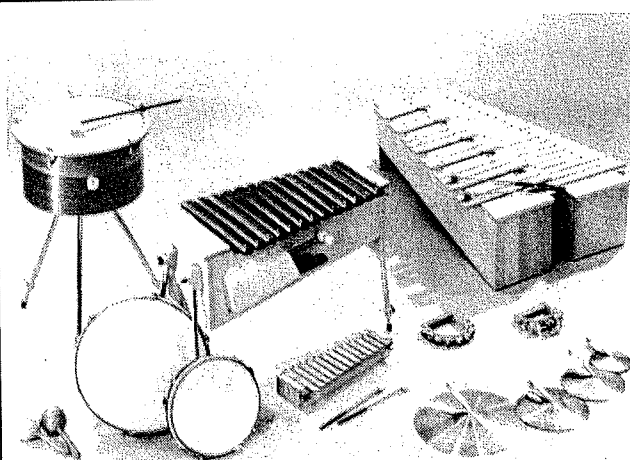
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