

# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



*Frances Grace Scott*

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# THE ORFF ECHO

## TABLE OF CONTENTS

Vol. XII Number 2w, Winter 1980

### ARTICLES

- FOSTERING SELF-ESTEEM IN THE MUSIC CLASSROOM, Esther Cappon Gray .....3  
IMPRESSIONS OF THE PHOENIX CONFERENCE, Cecilia Riddell .....3  
FILM REVIEW, *The Strawberry* .....6  
MUSIC IS OUR COMMON GROUND, Marian Grabbe .....16  
KEETMAN FELLOW, Barbara Potter .....16

### GUEST EDITORIAL

- ON FAILING, Martha Pline .....4

### CENTERFOLD

- FOCUS ON MUSIC THERAPY:  
WHAT MAKES AN ACTIVITY THERAPEUTIC? James Harris .....11  
ACTIVITIES FOR THERAPY, James Harris and Jacobeth Postl .....12

### NEWS

- NAMES IN THE NEWS, Elizabeth Nichols .....15  
CHAPTER NEWS, Elizabeth Nichols .....17  
TREASURER'S REPORT, Stanley Rowland .....18  
REGION ONE NEWS, Kate Grieshaber .....21

### COLUMNS

- CELEBRATIONS, Nancy Heil .....5  
GUIDEPOSTS, Mary Shamrock .....7  
FROM MY BOOKSHELF, Marge Agnew .....19  
REVIEWS .....22

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# IMPRESSIONS of the PHOENIX CONFERENCE

Cecilia Riddell  
Los Angeles Chapter

Indoors and out the Arizona sun shone upon us, the 882 conference guests, superbly catered to by the Del Webb Towne House staff and our amazingly well-organized and warm hosts, the members of the Phoenix AOSA Chapter. Arvida Steen, Conference Chairperson, Vivian Burgmeier, Arizona Conference Chairperson (whose well-written opera, "The Selfish Giant" we enjoyed on Friday afternoon), and Del Bohlmeier, Chapter President, were among the many unselfish, talented and hardworking people to whom we are all indebted.

Grace Nash is another. It was to her that we dedicated Thursday's musical tribute to the International Year of the Child, with over 200 Phoenix school children participating in a series of vignettes while Arizona's Ted De Grazia's paintings of children were projected on a large screen. AOSA awarded a lifetime membership to Grace Nash in recognition of her long commitment to the growth of the Orff movement, and a giant stained glass butterfly was presented to her by her own Arizona Chapter.

"Superlearning with Superteaching," the title of Grace's session, could well have been the theme for the whole conference, for we were all taught by a host of "superteachers" such as Jane Frazee, Joyce Barkman, Mary Ann Cummins, Pat Brown, and Pat Harpole. Let me share three of Grace's teachings in Orff: 1) the player must sing and the singer must play; 2) teachers must choose materials that allow children to add and develop their own ideas; and 3) children are not born "gifted," but become gifted through the comprehensive stimulation of their brains in Schulwerk training.

Ethnomusicologist Paul Berliner of Northwestern University surprised and delighted us by presenting his topic, "African Traditions, with Implications for the American Classroom," in a thoroughly Schulwerk manner. Rather than lecture, he at once engaged us in Zimbabwe-Rhodesia's traditional music by putting cross-rhythms, layers of melody, and complex movements into our hands, voices, and feet. As he accompanied our "three-dimensional aural sculpture" on his amazing mbira (African thumb piano or kalimba) our ears began to pick up non-western qualities. Dr. Berliner's recording of a traditional Zimbabwe ceremony, played while slides of the performers were shown, was heard with new sensitivity and appreciation. He concluded by drawing some parallels between African music, in which the roles of audience and performers merge, and Orff, and urged us to find sympathetic ways for our children to enter into unusual and exotic music of other

*(Continued to Page 20, Col. 1)*

# FOSTERING SELF-ESTEEM IN THE MUSIC CLASSROOM

Esther Cappon Gray  
Manhattan, Kansas

The characteristics associated with low or high self-esteem express themselves in children's classroom behavior. Such personality patterns are seen particularly in the degree of motivation or the willingness to become involved which children carry with them into lessons.

Research has identified factors which are observable in families and in music classrooms. Music sessions offer a fine opportunity for the nurture of self-esteem, and children who develop secure confidence in their worth can become exciting young musicians. The classroom atmospheres generated by the teaching styles we develop seriously influence our pupils' developing self-esteem.

## Stanley Coopersmith's Research on Self-Esteem in Children

Stanley Coopersmith<sup>1</sup> has done extensive psychological research in the field of self-esteem in child development. His discoveries are helpful to anyone who works with young people. Coopersmith sees value in aiding children by helping them gain the "constructive capacities of human personality," that is, the emotional stamina they need to meet and deal with the inevitable stresses of modern life. He planned a momentous project in order to gain, in his words,

more detailed and accurate knowledge of what kinds of experience are necessary for the development of competent and effective behavior and feelings of inner comfort and acceptance.

Coopersmith and his colleagues spent eight years studying 10 to 12 year old boys who faced the challenges of school, friendships and jobs as they entered adolescence. The researchers found that the boys fit into three general groups, those with low, medium or high self-esteem.

Those with high self-esteem were active, expressive boys who tended to be successful both socially and academically. They were eager to share their opinions and unafraid of disagreement. They showed little destructiveness. They appeared to trust their own perceptions and anticipate success in their efforts. Their optimism stemmed, "not from fantasies but rather from a well-founded assessment of their abilities, social skills and personal qualities."

Boys with low self-esteem tended to have more psychosomatic troubles — insomnia, fatigue, headaches or intestinal upsets — than those with high self-esteem. The boys with low self-esteem whom Coopersmith observed "shrank away from exposing themselves to notice in any way." They were observers rather than participants, sensitive to criticism and highly self-conscious.

It is fascinating that many factors appear, according to Coopersmith's work, to have little or nothing to do with self-esteem. Physical attractiveness, height, size of family, working vs. at-home mothers, family social status and family income had no consistent relation to either low or high self-esteem!

What is related to high self-esteem? Coopersmith's team was particularly struck with the ways in which the parents of high self-esteem boys gave signs that they regarded their sons as significant persons who were "inherently worthy of their deep interest." Living with this respect, high self-esteem boys came to regard themselves with a similar positive regard.

A second finding surprised Coopersmith: the parents of high self-esteem children proved to be less permissive than those of children with low self-esteem. Parents of high self-esteem children were strict and consistent in enforcing the standards of behavior which they found desirable. Their discipline did not consist of corporal punishment or withdrawal of love, but rather of rewards (praise and attention) for positive behavior. Although these parents held the power in the family, they were respectful toward dissent and open to their sons' persuasion. Their children praised their fairness.

## Self-Esteem in the Music Classroom: Developing Positive Feedback Techniques

Of course, a music class is not a family. The music teacher has far less contact with children than parents do, and has also a very different responsibility in the life of a child. Yet I am convinced that we as teachers can take valuable lessons from Coopersmith's work. In reflecting on self-esteem during the past year, I have come to the conclusion that Coopersmith's findings regarding parent-child interactions have counterparts in our most satisfying teaching experiences. As unconsciously, perhaps, as the parents of Coopersmith's high self-esteem children, I have learned to find effective ways to convey my respect for the children I teach and to be consistent in enforcing clearly-defined behaviors I desire.

Over time I have learned to give unmistakable indications that I respect and expect to like the children I work with. I let them know that I enjoy music and that I enjoy doing music with them. I have found it worthwhile to be explicit with positive feedback, the kind of confirmation that is the first casualty in overbusy or anxious situations. I try to give clear behavior guidelines, and I inevitably invest considerable energy during my early work with any group in the tedious

*(Continued to Page 8, Col. 1)*

## (Guest Editorial) ON FAILING

Martha Pline  
Medford, MA

Failure in teaching seems such a private shame. Because it happens when one is alone with a bunch of kids, it is a peculiarly isolating phenomenon. Everyone in the room knows it has happened, but the children (who, after all, are not able to analyze the situation well) don't simply say, "Gee, Mrs. Pline, that was a terrible lesson today." No, they take pokes at their neighbors, surreptitiously pass around the bubble gum, or simply opt out and stare at the ceiling.

Afterwards, there is often no one around with whom to reflect on the experience. Classroom teachers appreciate us, but often don't understand what we are doing, despite our best efforts to educate them. (Why is music, of all disciplines, considered the great elementary school mystery?) Stationed one to a school, or fewer, we are usually far apart from colleagues, with limited team teaching opportunities.

Too many of us haven't been in another music teacher's classroom since our student teaching days. And what did we know then? I think all of us ought to be able to spend a day regularly with another teacher. Both teachers benefit: the visitor learns new ideas and materials, and is often able, as an outsider, to provide some ideas as to why a lesson was a success or failure. This in turn gives the visitor insight into his or her own teaching.

It is often hard really to believe that other teachers have failures, too. Especially those "super-people" who give the workshops we so avidly attend. But they do, of course, as we would recognize if we spent a few days in their classrooms. Anyone who cares about teaching is continually changing, and will have failures along with successes. As we become a little wiser, we don't look to those super-people to give us any large answers for our problems.

We begin to learn that just as our failures are different, our ways of teaching must be, also. Then we realize how important it is for each of us to answer the question "What went wrong?" for ourselves. On the basis of the answers, we can decide what we need.

So we go to workshops and clinics to learn new methods and techniques, which will not guarantee success, but may enable us to fail on a higher level!

What are some possible general answers to that "What went wrong?" question?

Sometimes we need to sharpen our own musicianship. Our students can't make a good entrance, for example, unless we give a good upbeat. (Conducting really well - especially when helping an individual student or reprimanding another - is an area in which most of us could stand improvement!). How about singing in tune? Technical problems on an instrument? The student is a mirror of the teacher's weaknesses or musical idiosyncrasies.

Logistics: A fierce problem if we are trying to be at all innovative! We often ask children to change special patterns quickly without a "break in the action." It's easy to lose the kids' attention during a move, and hard to recover it without breaking the mood we wish to create. So we must try to make lessons which have a natural flow from one activity to another - lessons in which, ideally, each activity grows out of the previous one. And for this we must be actors, pantomimists, and sometimes pied pipers.

This kind of teaching takes tremendous mental and physical energy. There is no place for sitting behind a desk, or often for consulting notes or books. It must be in our heads!

Sometimes by two o'clock, the tricks pall, the pied piper's feet hurt, and, the cheerful smile, like a clown's, seems only painted on. The fifth time through a perfectly good lesson, it doesn't seem very convincing any more. The children aren't very convinced, either. Remedy? Not much. Obviously we must save ourselves as much as possible on hard days. But then we must realize that it's not our fault. We can't say, "write your spelling words ten times," and take a fatigue break. Whether we like it or not, we are "on stage" all day, either in a starring or supporting role. And sometimes we are cast in a very long show!

Perhaps our problem is one of methodology. Have we really thought through the steps necessary for the kids to learn or do something? This is especially important when we have developed a new way to teach a skill. The first try may be a disaster, but often changing one small element - rearranging the sequence slightly, giving another concrete image, or adding another reinforcing activity - will make the lesson successful.

On the other hand (heretical thought) there is another possibility. Maybe that particular skill simply isn't very important for that particular group. Perhaps, having tried to teach a certain skill or piece to a group in several different ways, we must decide that the frustration of continued failure will exact much too high a toll: that of children who don't care at all. Better to feel and experience in joy than to try to understand in disgust!

Often, our problem is one of inappropriate material. I guess the hardest thing for me to do is to be willing to shift gears when faced with a class in a mood which is running contrary to my plans. Although I sense the mood, I am so eager to do my lesson (after all, I spent lots of time planning it!) that, between my sense of frustration and that of the children, the poor lesson, pathetically bruised, is almost dead by the end of the period.

At such times, it is absolutely necessary to have a mental store of material upon which to draw, material which will capture the kids where they are and nudge them into doing some constructive work. Many times, it is possible to avert an impending disaster between teacher and students simply by switching to other material - a song, rhyme, or

(Continued Page 15, Col. 2)

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## CELEBRATIONS

### THE CHRONICALLY ILL CHILD IN THE CLASSROOM

Nancy Heil  
Denver, Colorado

*With the mainstreaming of children with special problems in public schools across the country comes the need for increased sensitivity on the part of the teachers as to what Orff Schulwerk can and cannot do for these children. This "Special Celebration" is concerned with chronically ill children and comes from Nancy Heil, an Orff teacher at the National Jewish Hospital and Research Center in Denver, Colorado, a residential treatment center for diseases of the central nervous system including asthma, cystic fibrosis, and rheumatoid arthritis. She received her B.A. from Westminster College in New Wilmington, PA and her M.A. and Orff Certification from the University of Denver.*

—Judith Thomas, Columnist

Coping with a chronic illness for a child is no light burden, just as coping with a chronically ill child in the classroom is no light burden. And yet, as educators we all encounter these children in our classes: the asthmatic, the diabetic, the epileptic, the child with sickle cell anemia, the child with cystic fibrosis, the child with chronic heart disease, the child with cancer. Although their diagnoses may vary, these children all exhibit certain characteristic behaviors and emotions which are atypical and often overwhelmingly difficult for teachers who feel ill-prepared and uncertain as to how to deal with them. This article will perhaps alleviate some of these fears and uncertainties that we all have when such a child appears in our classrooms. But beyond this, it is hoped that you as educators can come to realize you have a unique and very special opportunity to affect some real and meaningful change in the lives of these children through the Orff-Schulwerk process.

Consider first the common characteristics which most often emerge in the chronically ill child: A typical profile of such a child would reveal that the child has spent so much of his or her life incapacitated by illness that he or she is far behind in physical, educational and social development. Not having experienced much success in life and thus having little self-esteem they approach new situations with skepticism and self-doubt. Not all children with a chronic illness respond in exactly the same manner, but certain common emotions and behaviors do emerge, and these are worth looking at.

The predominant feeling expressed is anger — anger at parents, physicians, teachers, siblings and peers. It is expressed both verbally and non-verbally. Most often, the non-verbal hostility is directed toward the person (or persons) who represent the most accessible authority figure for their displaced anger. In the doctor's office, it is the doctor. At home, it is their parents. And in school, it is



their teachers. Most of the time, it is difficult for children to express verbally their anger at the authority figure. But do not doubt that it is there. The basic anger is "why me?" The child has suffered physical pain on a long term basis. The child has not been "cured," the majority of chronic illnesses having the possibility for being arrested, controlled or being in remission, but not cured. The child feels different while longing to be like his or her healthy peers. This feeling of being different is only emphasized when the child must take medications at inconvenient times such as at school in the classroom, during the night or when playing with friends. Anger is often a scary and overwhelming feeling, and we as educators need to be aware of this powerful emotion in our classrooms.

Envy is also an emotion frequently displayed by the chronically ill child. These children envy most of their siblings and peers who do not have the disease that they do, but additionally they envy anyone who doesn't have it, including you - their teacher. Why can some children exercise effortlessly at length while they labor for air? Why are all their friends growing taller while their growth is retarded due to drug therapy? And why are they perhaps treated as small children due to the abnormality of their physical development? These are but a few examples of how envy plays a role.

Children with a chronic illness frequently reflect an attempt to defend against their guilt and anxiety about feeling angry at their parents and teachers and feeling envious of siblings and friends. These feelings of guilt and anxiety are often an 'overlay of their

anger, and only further complicate the child's struggle. These children display unconscious and conscious guilt over the increased attention given to them by teachers and parents because of their disease. They feel their peers should also receive the same amount of attention and privileges.

Other aspects of the chronically ill child are the constant fears and sadness that each experiences. These children express fear of body changes from their disease or medications, as well as fear of I.V.'s, respirators, oxygen tents, brain damage and of dying. Unspoken is often the fear of abandonment that is associated with recurrent or long-term hospitalization. Conversations with children around these issues are usually highly emotional and often provoke tears. Children will handle their fears and sadness in different ways. Some will make jokes and thus hide their feelings. Some will turn to religion to gain answers to unanswerable questions and alleviate fear of the unknown future. Most of these children know people, both adults and children, who have died from the illness they have and, for some, serve as constant reminders of what could happen to them.

What, then, do we do with a chronically-ill child who is suddenly thrust upon us? How do we cope with these children who are frightened, sad, envious and, above all, angry? And how can we, as Orff-Schulwerk teachers attempt to affect some change and bring enrichment to the lives of these children who so desperately need it? Perhaps the first step is simply admission. Let the child and class know that you are aware of his or her illness. Ask the

(Continued on Page 6, Col. 1)

## CHRONICALLY ILL CHILD, cont.

child to help you to know about the disease and its effects. Explain to the class what the child's illness is. This information exchange will alleviate not only your fears but the class's as well. Ask the child to help you to know if there are any physical limitations due to the illness and if there are any medications that must be taken during class. This openness will additionally make the child more comfortable in the class situation.

Once admitted that the ill child is different in some ways, you have already made an important step in your relationship with the child and with the class. The task at hand is not to remain focused on this aspect of the child, but is rather to include him as you would any other child in the class as an important and contributing person. As an Orff teacher, you have many vehicles of expression at your disposal. Use them!

**Take movement:** Even a child with severe physical limitations can be involved in movement activities. Perhaps there is a non-locomotor pattern which can be just as integral a part of the activity as the more strenuous. In allowing each child to express himself in movement in his or her own unique way, you will find even children with restricted movement have their very own ways. Acknowledge this. Recognize all children's ways as special and unique. Ask them "show me your way." Take what the child gives you.

**Take drama:** Creating the opportunity for the chronically ill child to suddenly become someone else — perhaps to be something or someone the child wants to be — is fulfilling a very real need in these children's lives. To "get lost" in another character or a whole other world can offer respite from the daily stresses brought on by illness, can open the door to a new way of acting out feelings. Simply to be a very important person as part of the drama can build self-esteem.

**Take improvisation:** It is here that we as Orff teachers have a very special opportunity to reach out to these children. The improvisations of all children are unique and special. And all children express many emotions in their improvisations. The chronically ill child has an avenue in improvisation to express the emotions that he feels in a non-threatening, caring environment. What makes this activity especially important is that they have the opportunity to express and feel not only sadness but also joy; to express not only alienation but also belonging; to be a real part of a group through the use of the Orff ensemble, and within this security to express who they are and what they feel in a way that they may not be able to do verbally.

By utilizing the tools you have, by encouraging ensemble activities where all belong, by encouraging improvisation as a



means of self-expression, by allowing children to create through singing, speech, movement and ensemble activities, you as a guiding force are allowing all children to develop and grow. Additionally, not only will you as the teacher gain an increased sensitivity to the emotional problems which result from having a chronic illness during childhood, but also the afflicted children will come to know themselves and grow in the self-awareness and discover joys that are possible even for them in their necessarily restricted lives.

## EXECUTIVE SECRETARY NEEDED

AOSA has been extremely fortunate to have had two outstanding Executive Secretaries, Arnold Burkhart from 1968 to 1974 and Ruth Hamm from 1974 to the present, both dedicated members who gave years of leadership and hard work without reimbursement. Ruth will complete her current term of office June 30, 1980 and the National Board has reluctantly accepted her resignation with grateful appreciation for the outstanding service she has given AOSA since its charter meeting.

Applications are now being taken for a part-time Executive Secretary to begin July 1, 1980. This will be a position for an individual to take charge of a headquarters office, handle the membership and business administration of our organization and have access to secretarial or clerical services, office equipment and storage space. An honorarium and an expense budget for clerical help will be paid. All resumés will be evaluated by a National Board Committee and recommendations presented to the National Board at their March 1, 1980 meeting.

For a detailed job description, please write to Lillian Yaross, AOSA President, 331 Darrow Avenue, Evanston, Illinois, 60202.

## FILM REVIEW

### "AMERICAN ODYSSEY"

**What is this thing that hath come to pass?**

After the first showing I was thoroughly confused. After the second, I felt I had witnessed something significant but wasn't sure what. Subsequently I have seen it perhaps five more times; I always know I have seen a unique dimension of human expressiveness displayed freely and openly by both children and teachers.

By now many of you have also experienced the new AOSA film "American Odyssey." You have read the reviews expressing enchantment with the spirit of joy and wonder conveyed, with the creativity, documented in the content of the film and by the style of the film itself, with its continuous blending of small vignettes of sound and image into a very individual dual-media collage. And you have reacted; the film definitely provokes strong feeling. Some viewers find the intentional non-synchronization of sound and image very disturbing. Some find the brevity of each classroom glimpse frustrating. Some feel the portrayal of Schulwerk as a dimension of nature is overdrawn. Others are captivated by the delight, absorption, and committed involvement displayed by the children in the film; this is definitely not the traditional classroom experience, be it music or otherwise. Many are pleased to have a record of such imaginative and dynamic music making in U.S. schools at this very low-tide period for the arts in education. The schools, teachers, and students who participated deserve great credit and can be very proud.

The dream of making a Schulwerk film has been with AOSA since the earliest days of its organization. Board members came and went, committees were formed and reformed. About two years ago the financial situation was favorable enough (earlier *Echo* articles give details) to go ahead, and the film became a high priority project. Sample films from several film makers were viewed, and MICA was selected for artistic excellence as well as special interest in the project.

Then the decision: would it be a film depicting step-by-step development of a musical idea, from germ cell to completion, a visual articulation of the term "Orff process"? Would it be a survey of how different groups of students would treat a specific piece of material, thereby documenting the variety possible within the Schulwerk structure? Would it take a look, through the eyes of a film maker, at experiences American children and teachers are having under the label "Orff-Schulwerk," and perhaps probe the significance of these experiences? AOSA opted to take a risk and the latter course was chosen.

*(Continued to Page 9, Col. 1)*

## GUIDEPOSTS

The following contribution by Mary Shamrock is an example of how one can adapt a song from the Schulwerk to meet changing needs in today's classroom. While many teachers have used "Tommy" as one of the most accessible songs just as it is, Mary's suggested text changes and inclusion of mime and sound effects reflect an imaginative improvisatory expansion.

—Jacobeth Postl

### Using Song Material from the Original Schulwerk Volumes

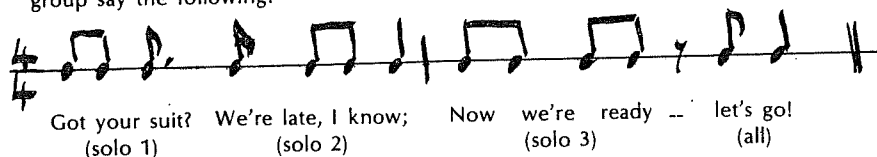
Mary Shamrock

The Introduction to "Guidelines for Orff Teachers, Level I," includes the statement, "It is assumed that the appropriate volumes of the Schulwerk and suitable folk and supplementary materials will provide the basic repertoire of any Orff course . . ." The song arrangements and instrumental pieces in the original Schulwerk volumes were intended to be examples of what can be done with simple musical materials. They remain valuable references for learning the basic principles of music making in the elemental style. However, even a brief perusal of the original volumes will reveal that as they stand, the songs are all but unusable in most American classrooms. We now have many other published materials that are more obviously relevant to our children. So, when for musical reasons we want to use a song from the original volumes, we may judiciously adapt it, making it attractive and enjoyable for our students while keeping the musical structure basically intact. The melody and text of a time-honored traditional folk song should be respected as heritage material and be modified only with the greatest care, if at all. However, there are a number of songs in the Schulwerk volumes which lend themselves well to adaptation.

"Tommy's Fallen in the Pond" (*Music For Children*, Vol. I, Murray Ed., p. 11, or Hall-Walter Ed., p. 13) is an excellent example. The melody is short, repetitious, easily learned, and uses all the tones of the pentatonic scale. The range is limited, making the melody easily transposable to pentatonic keys other than C. The form is unusual in that the introduction and verse are of about equal length. The introduction is a unique study in canon with its overlapping glissandos; students of all ages take great delight in learning to play it. As the canonic interplay suggests "waves," it provides strong imagery for dramatization.

Here are some suggestions for adapting and developing this song.

1. **Song.** Teach everyone to sing the song. Depending on lesson goals, it could be introduced through rhythm or melody, incorporating devices such as rhythm syllables, body percussion, hand signals, or hand staff. The following text can be used to replace what is printed:  
To the beach we go today, warm and sunny weather;  
All day long we'll laugh and play, just having fun together.  
The song can be sung in canon, the second voice entering after 2 beats of the first voice. Students can learn to play the melody on the barred instruments and to accompany it with the bordun, as printed.
2. **Introduction.** Have all students learn to play the nine glissandos unison, then in canon. The canon can be done by xylophones and glockenspiels if desired, rather than by alto and soprano glocks as written. Add the timpani; the glissando parts must learn to wait 7 and 8 beats, respectively, before entering. The timpanist can either play 25 beats and stop, or learn to coordinate his ending with part one of the canon. The interaction between timpani, tambourine and cymbal in the last two measures can be worked out separately, then added to the previous measures.
3. **Extending the Form with Movement and Dramatic Play.** During the introduction have a small group do "wave" movement, either individually or with hands joined. A line of six or more people, the "swimmers," stands ready in another part of the room. After the cymbal crash in measure 8, the rests become a fermata during which members of the swimmer group say the following:



Then begin the accompaniment for the song. The swimmers join hands and as they sing they walk or do a light polka step (r-l-r-hop, l-r-l-hop) across the room. The song can then be done in canon, with the swimmers' line breaking into two parts; the second group will begin both the melody and the movement in canon with the first group.

Next the introduction can be played again while the swimmers mime getting settled on the beach — spreading out the blanket, rubbing on suntan lotion, etc. This time at the cymbal crash someone shouts "Last one in's a rotten egg" or something similar, and they all jump into the water as the barred instruments make one final glissando followed by a unison C (timp. can play G-C).

(Continued to Page 16, Col. 3)

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## FOSTERING SELF-ESTEEM IN THE MUSIC CLASSROOM, cont.

process of teaching them, alongside our musical activities, what is and what is not appropriate behavior in my classes.

The responses of the children I have worked with have convinced me to teach with the use of *positive* cues. For example:

I really liked the way that Jess patsched such a steady beat that time. Jess, I'd like you to try playing the bells with us this time. Let's see if we can all patsch evenly this time through!

Not:

Mary, you didn't patsch that time. You need to patsch with us...

I have found that children feel happy and proud fitting into clear guidelines and knowing they are "OK." They recoil or retaliate when they feel singled out for inappropriate behavior. When I have an especially volatile group, I try to be so dramatic with contrasts in vocal color and with intriguing activities that everyone becomes caught up in a positive, purposeful group process.

This kind of intuition in group dynamics is no news to an experienced teacher. It is a thought-provoking comparison that teaching with clearly stated purposes and challenges and with praise for good work not only leads to productivity in the music classroom, but also closely parallels the kind of respectful interaction Coopersmith observed between the high self-esteem child and his parents.

### When Positive Feedback Fails: Consistent Enforcement of Behavior Standards

Parents of high self-esteem boys were not permissive but were praised for their fairness. It is important for teachers to consider the moments and hours which are not joyful, the times when positive feedback is not enough to bring about the kind of order necessary in a classroom where many people are sharing common space and soundwaves. A random group of schoolchildren will not behave with the mature, productive characteristics of the exceptional high self-esteem boys whom Coopersmith observed. Where does strictness enter the picture and how can it be accomplished with respect and effectiveness in a class situation?

The children I work with have taught me some approaches to building the kind of group purposefulness which fosters happy, productive music-making. My first important lesson was learning to listen carefully to my pupils' input. They taught me to be on the lookout for their special clarifying insights, offered spontaneously to explain material to each other. They taught me to notice when they invest untiring involvement in musical activities that excite and challenge them. By assisting me in explaining confusing concepts to the class and in choosing curriculum, they help me steer clear of mutual failures.

Over the past three years I have come to avoid the outright criticism of inappropriate behavior. Such criticism seldom short-circuits an unwanted disruption. On the contrary, it tends to invite a time-consuming teacher-child power struggle. When children feel attacked and retaliate, music education suffers both in quantity and in quality. I consider ready criticism to be a weakness in my teaching, and indeed it generally occurs in my weakest moments, with the onset of a virus or fatigue.

Sometimes, even on a good day, I am unable to avert an unproductive disruption by lauding desirable ongoing activities and thereby influencing group behavior in the same productive direction. Sometimes I am unable to co-opt a disruption by seizing it and making it a fruitful part of a lesson. At such times, I prefer ignoring the interruption, consciously allowing it to take its natural course and then encouraging the group to help me analyze why it did not work out well in the context of our class. I do not like having to use this technique because it invariably bumps at least one item off my lesson-plan. But I remind myself that the time we consume is an investment which will bring more effective cooperation in the future.

Peer pressure is more effective in discouraging disrupters than is a verbal challenge from a teacher. I was impressed to discover that even kindergarteners can learn to distinguish quickly when their classmates are wasting time. Studying a videotape, I was amused to observe the way a group of my youngest pupils had learned to interrupt a disruption effectively. By early December they had developed a simple chant: "Wasting time! Wasting time!" (III }, III }, which they would whisper as a warning when group purposefulness had broken down. Often this would

serve as a sufficient reminder that music class was short, and the interruption would subside. If unheeded, the chant would crescendo and the children would clap the beats. On those particularly emotional days when subtle cues did not dissuade, disrupters eventually were drowned out by the crescendo, the class came to a standstill, and we as a group had to face our breakdown and work out a way to get beyond it.

The kindergarten children I work with are already old enough to learn that music class is a finite timespan. If we fill the time with verbal tussles, we will be unable to carry out our musical activities. When I feel a day has been unproductive, I am mean and sneaky; rather than offering my usual, happy class conclusion in which I review the hour rejoicing over the music we have shared and praising the children's work, I give a goodbye with a disappointed sigh, tantalizing my group with a peek at or a hint about a wonderful piece of material that we unfortunately didn't get to that I had so looked forward to sharing with them! I firmly save it and send the children on. They learn quickly to be as cooperative as they can be in music class.

It would be wonderful to be able to say or to believe that breakdowns in class purpose cease once this lesson is learned. But breakdowns do not cease. There will always be trying days when planned lessons go uncompleted and when children and teachers feel hurt and frustrated with class. I can accept this, having experienced that once the children understand their role in making music sessions go well, the disruptions are rare and they are easier to deal with.

*(Continued Page 10, Col. 1)*

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## FILM REVIEW, cont.

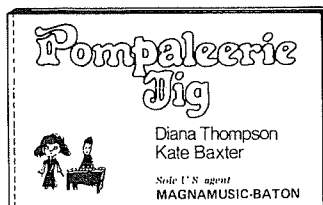
We took the risk of letting the film makers apply their perspective to our precious Schulwerk. We are accustomed to looking at Schulwerk activity for what we consider significant — for joyous involvement and application of creative energy, to be sure, but also for good skill development in movement and music making. As teachers, we particularly like to see documentation of how all this comes about, for our own continuing education as well as for showing others how it can be accomplished. But because we are so close to it, we perhaps find it difficult to realize that other dimensions of Schulwerk having to do with shape, mood, ebb and flow of energy, human development, human interaction, etc. may make as much or more impact upon the fresh observer. And especially to one coming to it with a strong sense of the visual — i.e., the film maker.

As Schulwerk teachers we individually take a comparable risk when we undertake to "work out" a true improvisation with students. We present certain material as the basis, and usually have some rather specific notions about how it should be developed. But sometimes the students will discover completely different possibilities and, if permitted, develop something of quite another color. Is it equally valid? Are we flexible enough to accept and appreciate another dimension for its own validity?

At this point I find myself looking at the film as a resource for discovering the myriad facets of the Schulwerk. The brief glimpses of creative activity in the classrooms filmed are woven into a constantly unfolding fabric of sound and image, and many intriguing details reveal themselves only after repeated viewings. One can view the film with various emphases in mind — for example, use of speech, of movement, of instruments, of integration with drama — and find a wealth of exemplary material in each case. The study of Orff-Schulwerk in the U.S. as represented in the film is emotional, complex, multi-dimensional. In my opinion, we will be able to glean from it for a long time to come.

Serious questions still remain as to how this film can effectively be used in introducing the Schulwerk approach to potential supporters such as parent groups and school administrators. The message of joyful creativity and freedom of spirit will certainly be conveyed, but what about the specifics? How can this be adapted to a local situation? What equipment and staffing are needed? How does it fit into the total picture of today's changing curriculum? Responsibility here falls upon those making the presentation; they must know what messages they want to convey and use the film as a support and a point of reference. The AOSA film promotion committee is now working on materials for just this purpose to make the film as effective as possible. Any suggestions and contributions you may have for this project will be welcomed.

—Mary Shamrock



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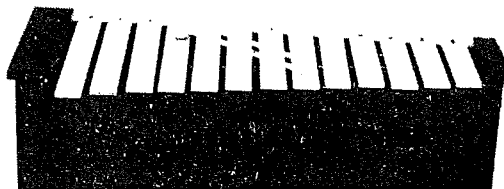
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## SELF-ESTEEM, cont.

### Our Contribution to Self-Esteem

As I reflected on the similarities between good teaching and good parenting techniques, it occurred to me that we have a hand in fostering the development of self-esteem as a byproduct in our business-as-usual approach to music education. As we succeed in instilling the satisfaction of self-discipline in our classes, we can endeavor to let spontaneous, pleasurable responses to musical experiences unfold. True, we have a responsibility to the children we teach, to let them know when they have made a mistake they must correct in a song, game or instrumental technique. Yet it is just as important a responsibility to tell children what they have done *right* — what they can already feel proud of in an imperfect rendition — as it is to tell them what they have done wrong before it becomes a habit.

I do not suggest that we can give children self-esteem. Yet I am becoming convinced that we can orchestrate an environment that helps them in their efforts to find it within themselves. Such a classroom climate inevitably enhances the creativity of our children and the overall quality of our teaching.

There will be times when we find ourselves harriedly stressing that something is *still* not correct, when we should be calmly pointing out what went well, and what small improvement to attempt next. But when such incidents begin to dominate the tone of our teaching, and when we then teach children the lesson that *they have failed*, we have dented their self-esteem. We have damaged their capacity to learn music as well as our capacity to teach them. If we can teach a child that he or she has succeeded in accomplishing something, that lesson is often more important than the material the child has mastered.

Teachers influenced by the Orff Schulwerk approach seek to further social, cognitive and kinesthetic development as well as traditional music skills in children. Have we thought about our contribution to children's self-esteem?

#### Reference:

1. Coopersmith, Stanley. "Studies in Self-Esteem," *Scientific American*, February 1968, pp. 96-106.

#### See also:

Canfield, Jack and Harold C. Wells. *100 Ways to Enhance Self-Concept in the Classroom*. New Jersey: Prentice-Hall, 1976.

### You're On Our List

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## A Self-Esteem Inventory for the Music Classroom

(Questions I ask myself periodically alongside my more conventional teaching assessments.)

- ☐ 1. Have my students learned to feel good about their bodies because of the many ways they can move them?
- ☐ 2. Have they become conscious of the pleasurable sensations which they gain from movement with purpose?
- ☐ 3. Have they learned the joy in really listening to musical sounds; are they sensitive to the pleasure in quiet?
- ☐ 4. Do they enjoy the potential power they possess for producing sounds? (voice, body percussion, instruments) Do they sense the power in their silence or in the eloquent quiet sounds they make?
- ☐ 5. Have they learned to enjoy the pleasure of social experiences, sharing music-making and movement with a group of people? (This includes enjoying physical as well as social contact with others.)
- ☐ 6. Have they met the challenge of learning to feel comfortable in a group?
  - a. Are they comfortable in revealing their skill levels?
  - b. Do they experience the satisfaction of collaboration, of truly co-operating on group efforts?
- ☐ 7. Do they experience satisfaction in gaining skill competencies — can they see their own improvement over time without getting bogged down in the distractions of competition with peers or of striving for perfection?
  - a. Have I helped them each notice that they are learning to move their bodies more accurately?
  - b. Have I helped them notice that they have mastered complex sequences of material, for example the proper rhythm, melody, text of a song?
  - c. Have I helped them to be aware that their listening skills have become aware, more discriminating?
- ☐ 8. Have they learned that they each possess a private, unique aesthetic value judgement, and that it is O.K. to like what they like?
- ☐ 9. Are they actively aware that in music they possess something of value to share with others? (through performance, teaching)

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# WHAT MAKES AN ACTIVITY "THERAPEUTIC"?

James Harris  
Registered Music Therapist

When does an activity with music become a "music therapy activity"? There is a popular belief that all experiences with music are therapeutic, and that music is by its very nature therapeutic. Experience has taught me that these generalizations are not always true.

First, I have only to recall several cases from my work with adult psychiatric patients — cases in which a child was told by a vocal music teacher that his singing was "not right" (or worse), and that in school programs he should just move his lips but not sing. I have encountered these former children in my adult music therapy groups and have been appalled to learn that for twenty or thirty years they have remembered these humiliating school-music experiences and have still believed that they could not or should not sing. Other children have traumatic experiences with music lessons. They are forced, threatened, or coerced into practicing an instrument, and as a result have a totally disagreeable relationship with music. These are only two examples of non-therapeutic experiences with music.

Is music by its very nature therapeutic? If we are talking about all music, then certainly the answer is "no." The effect of much avant-garde music is anything but therapeutic, even to serious concertgoers. Rock music is seldom therapeutic to parents of teenagers. Beethoven quartets would provoke a negative response from a Grand-Old-Opry audience, as Dolly Parton might at the Metropolitan Opera. Possibly all music *could* be therapeutic, however, if applied to the exact situation at the right time. Even "punk rock," as disgusting as it is to most people, can help "punks" get in touch with and express their feelings.

One of the problems with deciding what is "therapeutic" is that the word has slipped into popular usage as a synonym for "good" or "beneficial." In that sense, anything which is good for one is therapeutic — fresh air, nutritious food, enjoyable music. Music Therapy suffers from the same casual use of the word "therapy." Countless times I have heard musicians, teachers, and other professionals say, "I use music for my own therapy." But is that really "therapy?"

What if you were recovering from a physical injury and your doctor referred you to a Physical Therapist, and what if the Physical Therapist said, "You need exercise. Fifty dollars please." Of course that would be outrageous. You needed *specific* treatment, but what you got was so *non-specific* that it was useless. The popular idea of music and musical activities as therapy is often as non-specific as this extreme example. I recently heard a teacher say, "I use as much music as I can for my mentally retarded students because it is so therapeutic for them." From a Music Therapist's point of view, getting a lot of exposure to music is not music therapy any more than getting a lot of exercise is physical therapy.

In the dictionary "therapy" is defined as "the treatment of illness or disability," and "therapeutic" as "serving to cure or heal." It is with these definitions in mind that I would like to discuss the following activities which Jacobeth Postl and I have chosen to illustrate a variety of therapeutic needs. The activities are not only for "therapy" however, and we invite you to use and adapt them for your non-therapy settings, where they can be used to meet educational and musical objectives.

"Poison" is primarily a socialization activity. Almost all physically or emotionally handicapped children have problems — often severe — in the area of relating appropriately and meaningfully to others. This activity provides a structure within which children, even if they are non-verbal, can relate successfully to others. The title of this activity

may be disturbing to some readers. Feel free to change it. The name "poison" evolved from a group I worked with, and I have never found it to be a problem in several years of using it with a variety of groups. I once used the name "monster" instead of "poison" at Halloween time and had the children join a "monster" band as they were eliminated. This title and the unplanned monster role-playing seemed to precipitate more outlandish behavior than the original "poison," but it was great fun and still met my socialization objective.

If I may return to the idea of therapy as a treatment for a specific disability, the "disability" in this case is the inability to relate appropriately to others, and the specific "treatment" is the activity which requires appropriate socialization. If this activity is used with a group of children who have no real problems with socialization, then it will not be "therapeutic" for them even though it is carried out in exactly the same way. *The activity, then, is not in itself therapeutic any more than a medication is therapeutic if the person who takes it does not need it.*

"Here's a Little Song" is especially valuable to help establish and strengthen a sense of self in severely retarded children. Since these children will have poor, if any, verbal communication skills, the activity can be successfully completed with only the therapist or teacher doing the singing. Each child receives special gratification from being singled out with a catchy rhyme about his name. If the children are too low-functioning to "join in" with the singing, they may be able to "join in" with clapping or other movements. It is certainly possible for a song activity to meet therapeutic objectives even if only the therapist or teacher does the singing. The rondo form of this activity serves to provide further structure required by the more severely retarded. The constant return to what is familiar is satisfying and stabilizing. The rondo form in general is useful when working with most mentally retarded and emotionally disturbed children. They, even more than "normal" children, need structure with predictable returns to the familiar.

"The Laughing Scarf" is a perceptual-motor activity for the specific purpose of developing the ability to follow a moving object visually. The child for whom this activity is therapeutic may exhibit random eye movements and will obviously have difficulty in learning to read, since the eye muscles are not under control. Developing this skill is sometimes called "ocular pursuit training." For children who do not have this problem, the activity is not therapeutic in the same way. It is nevertheless a rousing activity which can be used to meet several other objectives. For instance, if a child tries to see how many times he can strike the drum before the scarf lands, he is developing fine motor skills as well as reinforcing counting skills.

I would like to add a word of caution here, however. It is easy to find something beneficial in almost every music activity. In terms of thinking "therapeutically," it is most important to ask, "What is the child's greatest need at this time?" and then to devote as much time as possible to meeting that need. Of course the needs of a group of "special" children will be different, and it is up to the skill of the therapist or teacher to identify the most urgent needs and attempt to meet these as efficiently as possible. This means not "wasting" time with activities for which there are no real objectives. All this is easier said than done!

"Count Down" is an excellent auditory motor activity, one of the many activities which are needed to provide special help for children who lack the ability to make efficient use, in one way or another, of their hearing system. In this activity the child must listen and respond

(Continued to Page 17, Col. 1)

# Activities for Therapy

## POISON

a game for socialization  
Stand freely in open space - 15 to 21 players  
best (must be odd number)

When the music begins, players move freely in space, and quickly take the closest person's hand when the music stops. One player will be left, who becomes the first "poison". Repeat the game including "poison". When the music again stops, "poison" and the partner grabbed by "poison" become the first two players in the "poison band". The person left without a partner is the new "poison". As each pair of players join the band, they select a rhythm instrument and play freely along with the teacher or recording. Continue the game until all but one are in the band. (7-10 times) The one remaining is the winner, who receives a big round of applause, or who could conduct the band with a song of his own choosing as closure to the game.

Variation: players can choose a rhythm based on a speech pattern which is most appropriate to the instrument they have selected, or alternate between several different patterns for variety.

- Ex. a) ||: Move and stop :||  
b) ||: Grab a partner :||  
c) ||: Keep away from poison :||

Let the children create other word patterns of their own, appropriate to the game.

## HERE'S A LITTLE SONG

for strengthening a sense of self, especially for the severely retarded....with special thanks to Bill James, RMT

Gather the group around in a small circle. Introduce the song, allowing ample opportunity for absorbing words and melody. Encourage everyone to join in the singing of the refrain to any degree possible. After all are familiar with the song, introduce the improvisational sequence. Select one child's name, and encourage the group to join in by the 3rd or 4th repetition of the phrase. The words should be changed to reflect some positive (recognizable) characteristic of each child. Be sure to include every child's name!

Accompaniment: Dulcimer or guitar with open tuning (so that the single chord can be played without fingering) are very appropriate instruments. Strumming the autoharp with just the I chord is also effective.



## THE LAUGHING SCARF

for ocular pursuit training (developing the ability to follow a moving object visually)

Needed: a chiffon scarf or handkerchief of a very light material so that it will drift slowly to the floor when tossed in the air



a drum

**Game:** the therapist tosses the scarf high in the air and asks the children to watch it come down. On repetition of the toss, he asks the children to laugh while the scarf is in the air, but to watch closely and stop the instant the scarf touches the floor. The activity is repeated numerous times, each time varied to maintain interest while providing continued practice necessary to develop the visual tracking ability.

**Variations:** laugh like a witch, Santa Claus, Woody Woodpecker, Bozo the clown, etc.

make a variety of mouth/vocal sounds while the scarf is in the air

create body sounds like knee pats with speed changes and dynamics, hand rubs and clapping, stamping, shuffling, etc. when the scarf is in the air

strike the drum as many times as possible before the scarf lands. You may want to make a contest of it to see which child can strike the drum the most times.

## COUNT DOWN

a game for auditory-motor perception....  
1-2-3-4, how many parts on the floor?

Children move freely through the space chanting the rhyme once, then continue walking the pulse until the teacher or leader calls out any number from 1 to 7. As quickly as possible, they put that number of parts on the floor, i.e. 3 parts (one foot, two hands)



**Variation:** children stand still in the space and chant the rhyme once, then listen for the number of beats played on a drum or other percussion instrument indicating the number of body parts to be put on the floor.

## MAMA DON'T ALLOW

a song to introduce a group discussion of behaviors which are and are not allowed in school, at home, etc.

Ma - Ma don't allow no nail bi - tin'  
Ma - Ma don't allow no thumb twiddlin'  
Ma - Ma don't allow no back talkin'  
no nail bi - tin' no nail bi - tin'  
no thumb twiddlin' no thumb twiddlin'  
no back tal - kin' no back tal - kin'  
no nail bi - tin' bi - tin'  
no thumb twiddlin' twi - ddlin'  
no back tal - kin' ba - ck talk'in'

## PUNCHINELLA

a song game (play-party) to increase visual motor perception and gross motor skill development. It also offers opportunity for individual movement improvisation and group imitation.

Group (10-15) stands in a circle with one child (Punchinella) in the center. While singing verse 1 the group claps or points to the child in the center who can be walking or skipping around (and thinking about what action he will do!)

Punchinella improvises a rhythmic movement while group sings verse 2.

Group imitates Punchinella's movement and sings verse 3.

Punchinella closes or covers his eyes, extending one arm and pointing while the group circles around and sings verse 4. As an alternative, Punchinella may circle in place while pointing and the group stands still while singing verse 4. When the melody ends, the child at whom the finger is pointed becomes the new Punchinella!

When more active locomotor movement is not possible or advisable, this game can be played with the group seated in a circle, and Punchinella seated in the center.



1. Oh, look who's here Punchin-el-la Pun-chin-el-la
2. Oh, what can you do Punchin-el-la Pun-chin-el-la
3. Oh, we'll do it too Punchin-el-la Pun-chin-el-la
4. Oh, who do you choose "chin-el-la Pun-chin-el-la



Look who's here Pun-chin - el-la from the zoo  
 What can you do Pun-chin - el-la from the zoo  
 We'll do it too Pun-chin - el-la from the zoo  
 Who do you choose Pun-chin - el-la from the zoo

## CAN YOU?

a perceptual motor activity emphasizing directionality

The teacher should say the rhyme freely and expressively rather than chanting rhythmically. This allows as much time as needed after each sentence to explore the space indicated, i.e. in front of, way out, below, above, etc. A gentle tone (triangle, chime) could be sounded to indicate when to stop each action.

Can you clap your hands in front of your face?  
 Now can you reach way out in space?

Can you tap your fingers above your head?  
 Then tap them near the ground instead....

Can you touch your face below your nose?  
 And now look down and wiggle your toes.

Can you wave your hands way up high?  
 And let them help you say good-bye.

## RED-WHITE COLOR WALK

this is an activity to develop the concept of "laterality" or "sidedness". Sometimes children cannot learn left and right concepts because they have not internalized the idea of having two "sides".

Make a large circle of red pieces of paper alternated with white, spread out so that the children can step first on a red, then on a white, as they move around the circle. Also use masking tape to fasten a small square of red on each child's left foot, and white on each right foot. The child then matches his red foot with a red paper, and his white foot with white as he walks or marches around the circle. Chanting "Red, White, Red, White" either with or without accompaniment helps with some lower functioning children.

The concept of left and right comes later, after this is mastered. Because red-white rhymes with left-right, the transfer is relatively easy.

## \*JACK-BE-NIMBLE

a game for discrimination between numerals or letters using locomotor skills

Preparing for the game: children clap pulse and chant Jack be nimble, Jack be quick, Jack jump over the candle stick

children chant, clap pulse, and skip to the rhyme

children jump on both feet on the word "stick" so that they skip exactly the length of the rhyme

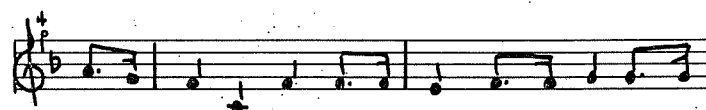
Game: children are seated freely in the space. One child wearing a card with the numeral 1 skips around while the group chants the rhyme. He must land with a jump on the word "stick" in front of the child wearing a numeral 2 card. #1 child sits down and #2 child repeats game landing in front of #3 child, etc. until all have had a turn - perhaps 10-15 in a group

the cards could be lettered ABC etc. instead of numbered

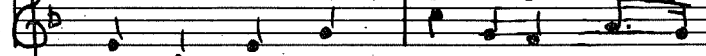
Variation: in a non-therapy situation, the game could be played simultaneously by several groups of 10-15 if space allowed. One group could be a number sequence, and one a letter sequence. What a challenge that could be!

## \*IF YOU'RE WEARING BLUE

an auditory and visual-motor activity for discrimination between colors using locomotor and non-locomotor skills



1. If you're wearing blue won't you please turn around If you're
2. If you're wearing red stand up & hop around If you're
3. If you're wearing yellow stand up & skip around If you're



wear - ing blue please turn a-round If you're  
 wear - ing red stand up & hop around If you're  
 wear - ing yellow stand up & skip around If you're



wear - ing blue won't you please turn a-round turn a-  
 wear - ing red stand up & hop a-round hop a-  
 wear - ing yellow stand up & skip a-round skip a-



round and then sit down  
 round and then sit down  
 round and then sit down

\*From Project Beacon Perceptual Motor Activities Handbook Music Supplement. Copyright, 1978, by County School Board of Fairfax County. Reprinted by permission.

## NAMES IN THE NEWS

**Trude Hauff**, noted Orff specialist from Denmark, is resident teacher at Oakland University, Rochester, Michigan, for the 1979-80 academic year. On October 6 she presented a full day workshop for the Greater Cleveland Chapter.

Congratulations to Past-President **Mary Stringham Shamrock**, who has passed her comprehensive exams for the Ph D at UCLA.

**Marcia Lunz** has returned to teach in the Chicago area after two years of involvement in Hartwick College's Orff Program, Oneonta, New York.

**Heidi Weidlich**, a dynamic teacher of movement at the Orff Institute, spent August and September in the States, camping in Colorado, visiting friends in California, and giving a series of workshops for chapters in Orange County and San Diego.

**Sister Eloise McCormick** observed her 17th year of workshops at Carroll College, Helena, Montana, this past summer. Many participants travel long distances to return for renewing musical skills and friendships.

**Dick Stromberg**, who acquired a turn-of-the-century house with 22 rooms when he moved to Vermillion, S.D. with his family, reports that the University of South Dakota, where he is director of music education, boasts one of the largest collections of antique instruments in the world.

**Peggy Breese** has assumed the position of instructor of Music in Contemporary Education at Schenectady County Community College, one of the community colleges in the State Universities of New York system.

**Richard Spalding** reports his participation in daily sessions with three and four year-olds and their parents in the summer Suzuki program at the University of Louisville. Many of the experienced Suzuki teachers confided to him that "this is just what our children need."

**Esther Cappon Gray** of Manhattan, Kansas reports the funding of her pilot program in combining music and movement in sessions for aging members of her community to improve their health and enjoyment of life. The program is sponsored by the Kansas State Cabinet Secretary on Aging.

—Elizabeth Nichols

## ON FAILING, cont.

activity - which will teach the same idea equally well. As early childhood educators are pointing out, young children have a different system of classification from ours. If we use different props in a game, or different games, the children simply do not see that the concept and the task are the same in each case. My first graders may be bored with passing a rubber ball around the circle as a pulse-keeping activity, but the activity may be a great success the next week if I use a beanbag, which to the children is exciting and new. Of course, that is quite true, in a sense. Too often, we adults lose sight of the *quality* of a specific experience because of our developed abilities to categorize and generalize. Balls and beanbags really *do* feel different!

Appropriateness has two sides: some material may not be appropriate to the teacher! Many times I have had the experience of seeing someone do a tremendous lesson - and then going home to have very little success teaching it myself. At one point, I remember, I had seen a fine music and movement lesson, and had tried it myself. What a bomb! I was confused, and the kids decided it was a free-for-all. That lesson was inappropriate for several reasons: first, I did not have the skills yet to structure the class properly; secondly, I realized - having eventually learned later how to do similar tasks -

that the lesson only worked with music to which I wanted to move, so that I could enjoy the activity along with the children!

It seems so simple. How can we get kids to do something that we don't want to do? A teacher who is both excited about dancing and feels comfortable doing it, for instance, will obviously have greater success with dancing in the classroom. As long as we feel significantly uncomfortable about an activity, or we just aren't interested in it, I don't believe we should try it with kids, even at the risk of our "well-rounded" curriculum. It just won't work! On the other hand, we must always be open to learning about and enjoying new activities. Needless to say, we ought not to do anything if we seriously question its artistic or educational value.

For each of us, achievement and growth are fostered by operating on a level such that the probabilities of success and of failure are commensurate. Each of us needs to make a realistic estimate of what can be accomplished, given *all* the circumstances, and then to push the accomplishment rate upwards. Yet, creativity is involved with risk taking, so that the possibility of failure is always implicit in good teaching. Success is a risky business, and we grow when we realize that the quality of our failures also measures the quality of our successes!

### Summer 1980

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## KEETMAN FELLOW



**Barbara Potter**

The focal point of my Masters thesis is a course for classroom teachers taught in the Spring of 1978. Through a process designed by the Connecticut State Department of Education we applied for and were granted permission to give 3 graduate credits to those successfully completing the class. Twenty-five teachers were enrolled from Bristol and from towns as far away as 30 miles. Twenty teachers successfully completed the course of 12 classes. By the end of the course, those enrolled were asked to write 8 activities based in speech, song, movement, instruments or in any combination thereof and teach at least one of their original activities to the group so that it would be performed as notated and directed in writing. In order to fulfill this objective, many of the teachers had to learn traditional notation for the very first time.

My request of the scholarship fund committee and subsequent granting of the award allowed me to purchase several useful aids to assist the teachers in their learning.

Some of the scholarship award was used to purchase books. A portion of my studies is dealing with related general education and music education theories and research. I am also compiling extensive annotated bibliographies of Orff, Kodaly, recorder and music education materials and books. A miscellaneous listing of materials is also included. At present this annotated bibliography is about 80 pages long.

The summary writing for my Master's will discuss the process of teaching the class "Orff-Schulwerk for Classroom and Music Teachers" and how my various music education and general readings have related to the course.

An important outcome of the course has been the reaction of the children in the classes taught by the teachers enrolled in the course. The teachers were quite positive about their learning. My greatest reward was that the children were so enthusiastic about the lessons brought back to them from the course that they wrote letters to me.

—Barbara A. Potter

## MUSIC IS OUR COMMON GROUND

Marian Grabbe  
Ames, Iowa

Driving toward Reykjavik, Iceland, from the airport one definitely gets the feeling of being in another world. One can see water, barren, rocky ground for miles and not a single tree! This was the view that greeted Pat Nagel and me as we arrived in Iceland for a week to observe, discuss and share mutual concerns of the American-Icelandic Ford Curriculum Project.

Icelandic is a difficult language, and our vocabulary consisted of only a few short phrases we had been taught in just the previous summer when we first met the Icelanders involved in the project. Apprehensively and enthusiastically, we awaited our first music class at the Reykjavik Children's Music School. Any fears were dispelled in a matter of minutes. The class began with echo clapping. Work with tonic and dominant chords on the Orff instruments plus a sound composition rounded out the first class. Never before had I experienced in such a personal way the meaning of the statement, "Music is a universal language." I certainly didn't understand Icelandic, but the content of the classes and the process of interaction was very clear.

We visited a variety of classes during the

week. The Reykjavik Children's Music School is a private school where children come for three music classes a week. Each child has one general music class and two private lessons on an instrument. The children seemed to possess a high degree of self-discipline and concentration as well as above-average self-motivation. In Iceland children go to the public school in shifts, so there is continuous activity all during the day at the Music School.

This school is not an Orff center but the classes include much of the Orff process. We observed rhythmic and melodic exercises, much use of the Orff instruments, movement and creativity. Interaction is stressed.

The week passed all too quickly. Scrumptious fish and lamb dinners, sight-seeing in the country, shopping for wool sweaters, and a night of "Icelandic disco" were interspersed with the professional sessions.

## GUIDEPOSTS, cont.

For further extension, a contrasting section could be developed in which the swimmers investigate the undersea world, with improvised movement and sound effects. The music of the introduction and song could be adapted as a final section for getting the swimmers out of the water and on their way home, or a completely new musical section could be developed as a closing.

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## CHAPTER NEWS

The New Mexico Chapter has designed a logo in keeping with our Southwest culture. It features Cocomelli, the ancient Indian flute player, and the Zia, or sun, symbol which is the emblem of the State of New Mexico. The design is a joint effort of several chapter members.

New Mexico's Chapter shifts their meetings between Albuquerque, Los Alamos and Santa Fe with a member of their calling committee (Ginny Jordan, Karin Roberts, and Judy Freund) in each city. On the weekend of August 10 a unique family camp-out was held at Santa Clara Canyon, Espanola. Members were advised to bring recorders and family members. It is reported that the former considerably out-numbered the latter...

Rocky Mountain Chapter co-sponsored Lucia Prince with the Montessori Teachers Association of Colorado on October 20 in a workshop of "Sound, Movement and Mainstreaming for Young Children." On March 1 the Chapter will join Jefferson County Public Schools in sponsoring Brigitte Warner's all-day session on "Working with the Middle Years."

Chicago Orff members report a fantastic dance session with Phyllis Weikart. Dance material was explored that could be applied from pre-school to old age.

Catskills Region Chapter has scheduled a session with Nancy Dervan entitled "Building Orff Ensemble Skills with Mentally Handicapped Adolescents" for April 26. In October Tossi Aaron presented a session on "In-Service Workshop Approaches."

St. Louis Chapter is a pace-setter with seven workshops scheduled for this year including a "Rhythm and Movement for Early Childhood" session by Rita Shotwell, a "Percussion for Junior High Classroom" presentation by Jean Wilmouth, Sue Ellen Page's "Children's Choral Development through Schulwerk," and Nancy Miller's "Movement into the School Music Program." Jane Frazee and Jos Wuytack fill out the bill, with a "years' roundup" set for May. Sponsoring a national conference has really launched St. Louis!

Indiana Chapter offered members a money-saving deal this year with discounts for pre-registering. For \$32 a member received AOSA membership, IOSA membership and two workshops at \$6 each. Non-members pay \$12 to attend a single workshop. The package encourages 80% membership in national and qualifies them for the bonus of a national clinician. Lillian Yaross was invited to return to Indianapolis for the third year in September.

Los Angeles Chapter, LACAOSA has again planned a series of five workshops for credit with California State University titled TODAY'S CREATIVE TEACHING, Orff-Schulwerk. Sessions include: September 29, "Meet the Maestro!" with Jos Wuytack; October 27, "Festive Celebrations" with Mary Ann Cummins, Ann Thomas, Eugene Ward and Debra Koppensteiner; January 21, "Orff in Special Education and Early Childhood" with Sarah Erwin, Barbara Lang Harrison and Barbara Greenspan; February 23, "Kaleidoscope VII" with Arnold Burkart and other guest clinicians, Mark Riherd, Patti Schlietett, Fran Ulrich, and Jean Wilder; and March 26, "Multicultural Experiences through Orff-Schulwerk" with Mary Shamrock, Ruth Belonsky and Anne Barlin.

Judy Thomas, program chairman, announces that the Tappan Zee Chapter was awarded a \$600 grant from the Rockland Council on the Arts which spent most of the summer parcelling out \$30,000 from the Federal Council on the Arts. This is newsworthy insofar as some newly-founded chapters (or on-going ones for that matter) may not have thought of applying to their local Arts Councils for subsidized funding, which can help to underwrite an exciting season of workshops. For information, chapters should contact their State Council on the Arts in their capital cities.

—Elizabeth Nichols

## Centerfold, cont.

by manipulating the parts of his body until the correct number of parts are touching the floor. The activity also provides for gross motor development.

"Mama Don't Allow" is an activity which can be used as part of a program for dealing with inappropriate behaviors. The activity introduces, in an enjoyable way, the idea that some behaviors are not allowed. The activity should ideally conclude with a group discussion which includes having the children think of some behaviors that are not allowed in the classroom, at home, etc. Of course neither this activity nor any other one is going to alter all undesirable behavior magically, but various music therapy techniques can be remarkably effective. This very difficult subject calls for another article (or maybe a book)!

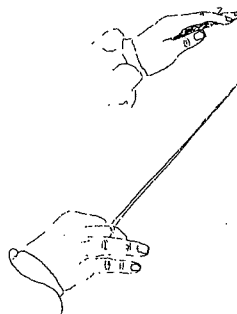
Teachers have told me that they are increasingly aware of perceptual-motor difficulties in their classrooms. For that reason we have included several additional activities in this category. Special thanks to Lynn Arizzi for her "If You're Wearing Blue"\* and "Jack Be Nimble."\*

I have found that many Orff teachers are already almost music therapists in disguise! Whether you are concerned because of increasing numbers of "special education" students in your classes, or whether it is because you are seeing more therapeutic needs in your "normal" students, I hope that this discussion and the following activities can help you make the small step from Orff-Schulwerk to "thinking therapeutically."

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| 2/14 | Afro-American              |
| 2/16 | Woodwinds/Strings          |
| 2/23 | Voice/Brass                |
| 2/25 | Percussion/Piano           |
| 2/28 | Choral Conducting          |
| 3/1  | Woodwinds/Strings/Guitar   |
|      | Vocal Accompaniment        |
| 3/4  | Wind Ensemble Conducting   |
| 3/8  | Piano/Voice/Organ          |
|      | Performance of Early Music |
|      | Harpsichord                |
| 3/12 | Third Stream               |
| 3/13 | Afro-American              |
| 3/15 | Woodwinds/Strings/Brass    |
| 3/21 | Orchestral Conducting      |

### Regional Auditions

|      |                        |
|------|------------------------|
| 1/12 | Atlanta, GA            |
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| 1/24 | Chicago (Winnetka), IL |
| 1/28 | Cleveland, OH          |
| 2/17 | Dallas, TX             |
| 2/21 | Washington, DC         |
| 3/1  | New York, NY           |
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To be announced: San Juan, P. R.

For applications and further information contact:

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American Orff-Schulwerk Association  
Financial Report  
Fiscal Year 1978-79

|                                                                      |            |             |
|----------------------------------------------------------------------|------------|-------------|
| Memberships                                                          |            | \$52,177.91 |
| Conference Income                                                    |            | 10,006.14   |
| Registrations                                                        | 26,557.68  |             |
| Exhibitors' fees & Miscellaneous income                              | 7,323.98   |             |
| Advertising & hotel (banquet, etc.)                                  | -17,473.48 |             |
| Clinicians' Fees                                                     | - 4,785.00 |             |
| Clinicians Travel                                                    | - 1,617.04 |             |
| Net Income                                                           | 10,006.14  |             |
| Sale of Mailing address lists                                        |            | 2,376.30    |
| Interest Earned                                                      |            | 871.74      |
| Contributions to Keetman Fund                                        |            | 3,118.00    |
| Contributions to Film Production Fund                                |            | 1,468.76    |
| Gross Income                                                         |            | 70,018.85   |
| Disbursements                                                        |            | \$22,470.81 |
| Production of Training Film                                          |            | 7,834.08    |
| Publication of Echo                                                  |            |             |
| Printing & editing costs                                             | 14,262.90  |             |
| Less sale of advertising                                             | - 3,842.40 |             |
| Less sale of publications                                            | - 2,586.42 |             |
| Net cost                                                             | 7,834.08   |             |
| Legal fees (incorporation charges) bank charges, Audit & accounting  | 948.31     |             |
| Reimbursed travel expense for Directors attending Directors' Meeting |            |             |
| Travel                                                               | 5,329.60   |             |
| Hotel                                                                | 1,302.27   |             |
| Board Members' Other Expenses (phone, postage, etc.)                 | 2,870.52   |             |
| Past Presidents' Expenses (Demonstration of methods to groups)       | 600.00     |             |
| Executive Secretary Expenses                                         |            | 13,585.08   |
| Clerical Services                                                    | 1,169.00   |             |
| Computer Services                                                    | 6,566.08   |             |
| Postage, telephone & office supplies                                 | 5,850.00   |             |
| Total Executive Secretary Expense                                    | 13,585.08  |             |
| Dues to Professional Organizations                                   |            | 115.91      |
| Advertising in professional publications                             |            | 211.20      |
| Miscellaneous Expenses                                               |            | 229.80      |
| Grants from Keetman Fund                                             |            | 1,200.00    |
| Total disbursements                                                  |            | \$56,697.58 |
| Excess of income over disbursements \$70,018.85 - \$56,697.58        |            | 13,311.27   |
| Savings & checking Account Balances as of 6/30/78                    |            | \$15,966.65 |
| Excess income 1978-79                                                |            | 13,311.27   |
| Savings & checking account balances as of 6/30/79                    |            | \$29,277.92 |

(This report was filed with the IRS on October 3, 1979. AOSA pays no income tax, but, like all non-profit organizations, we must file a financial report.)

Respectfully submitted,

Stanley Rowland  
Treasurer

Assisted by Schuler Carroll (Auditor)



## IN BRIEF

The XIV World Congress of the International Society for Music Education will be held in Warsaw, Poland, July 6-12, 1980. The theme of the Congress will be National Culture as an Inspiration for Music Education.

Accessories for RotoToms announced! Remo, Inc., has released news of new heavy-duty vinyl covers for their Roto-Toms. They are made of textured vinyl, fuzzy-backed, with wrap-around handles and drawstring closings for maximum protection and ease in carrying. For distance moving the company has developed two new shipping cases of fiberboard with plywood reinforcement. These are lined with foam rubber and include carrying handles.

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

JUNE 16 - JULY 4, 1980

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## From My Bookshelf

Marge Agnew  
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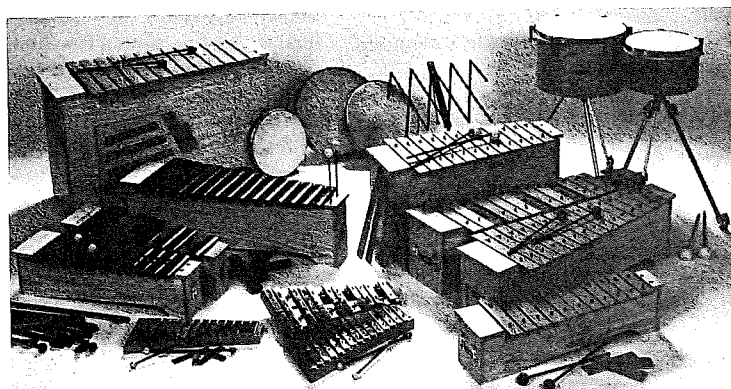
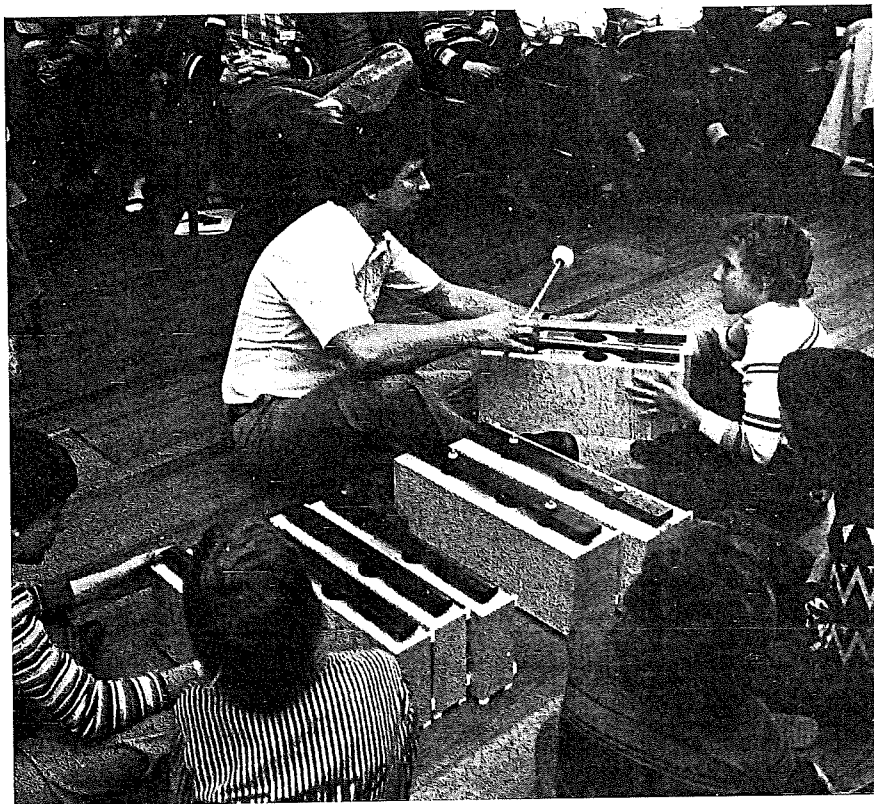
In 1916 an English scholar traveled through the South hunting for folk songs from England, and he found them, - so many that his book, **English Folksongs of the Southern Appalachians**, has become a classic. Cecil Sharp found more than English songs; he found a culture alive with music. This was not a unique situation. Folk music was flourishing in all parts of the United States, and the stage was being set for the "folk song in print" era which began with the forties. Since then we've been flooded with mostly excellent, well-documented, scholarly, entertaining source material.

I would like to call your attention to three representative sources which I have found useful. Alan Lomax's **Folk Songs of North America** (Doubleday, 1960) is a must for every library. This book is valuable not only for the extensive annotated collection of songs but also for its informative appendix. The bibliography provides a great variety of references for those who wish to pursue a more thorough study. In addition, a section in Appendix III tells how to obtain access to the wealth of material housed in the National Archives. The Appendix is full of other helpful hints for the folk music buff.

A book which is too new to be included in Alan Lomax's Bibliography is James Leisy's **The Folk Song Abecedary** (Bonanza). It is worth owning. A new collection of folk songs such as this is always welcome. Well-known material is presented in a fresh new setting, and a number of previously unpublished verses, tunes and anecdotes are included. Leisy set out to show some of the diversity and the dynamics of the twentieth-century American folk song heritage and packaged it in an easily accessible form. I find this book is indeed jam-packed with arrangement ideas, alternate versions, harmonic variations, descants and suggestions for performance; all intended as points of departure since the ultimate arrangement and performance are the responsibility of the reader. This is a truly entertaining book and a real help in making folk music a living tradition for our students.

Another book which has been around for many years is **The Swapping Song Book** by Jean Ritchie (Oxford 1952). This book is a product of the same region that Cecil Sharp studies so intensely. The book contains only twenty-one songs, but it is a treasury of nostalgia. I have found it is especially appealing to elementary students where it serves as a wonderful introduction to playparty games and dramatic play. Jean Ritchie pointed out that singing was indeed a living tradition in her family, an accompaniment to their daily life. Old time mountain music belonged to everyone; so should new-time mountain music.

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# A Glossary of Musical Terms

by Wolfgang A. Rattelmacher

ACCIDENTALS: wrong notes.  
 AGITATO: one's state of mind when a finger slips in the middle of a piece.  
 AUGMENTED FIFTH: a 36-ounce bottle.  
 BREVE: the way a sustained note sounds when you run out of air.  
 CADENCE: when everybody hopes you're going to stop, but you don't.  
 FINAL CADENCE: when they force you to stop.  
 CANTUS FIRMUS: the part you get when you can only play four notes.  
 COUNTERTENOR: a singing waiter.  
 CUT TIME: when you're going twice as fast as everybody else in the consort.  
 DUCTIA: (Latin, 2nd declension) a lot of mallards.  
 ESTAMPIE: what you put on letters in Quebec.  
 FINE: that sounded just great!  
 DA CAPO AL FINE: I like your hat!  
 HEMIOLA: an hereditary blood disease caused by chromatics.  
 ISORHYTHMIC MOTET: when some members of the consort got a different Xerox than the others.  
 MEAN-TONE TEMPERAMENT: one's state of mind when everybody's trying to tune at the same time.  
 MINNESINGER: a boy soprano.  
 MUSICA FICTA: when you lose your place and have to bluff the notes.  
 PIZZICATO: a small Italian pie garnished with cheese, anchovies, etc.  
 QUAVER: beginning players.  
 SEMI-QUAVER: intermediate players.  
 RUBATO: German measles.  
 SUPERTONIC: Schweppes.  
 DIATONIC: Low-calorie Schweppes.  
 VIBRATO: the villain in Handel's oratorio "Arpeggio et Tessitura."

\* \* \* \* \*

\*from Viola da Gamba Society News, Sept. 1977, with a few editorial changes.

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## PHOENIX CONFERENCE, cont.

cultures.

In working with 33 fifth and sixth graders in improvised drama, Don Doyle reiterated the theme that "everybody has to be involved all the time" or it won't be creative. Four other helpful suggestions were: 1) Never say "Let's pretend," but rather "Let's BE"; 2) Have the children sing the dialogue sometimes; 3) Start with the structure of stories, then let the kids make up their own; and 4) Find the invaluable book, "Give Them Roots and Wings," published by the American Theatre Association.

Particularly outstanding for material and presentation was Lois Birkenshaw from Toronto. Lois gave us the unforgettable "Queen, Queen Caroline" who washed her hair in turpentine, and the idea of playing with a rhyme such as "The Beetles and the Bedbugs" using angry voices, sleepy voices, campaigning voices, or English ladies' voices, — all with gestures, of course! We agreed with her statement that "Everything (else) in the curriculum is a frill, but music is essential."

Margaret Dugard's street games were irresistible and irresistibly taught, including "My Momma Told Me" from her Memphis childhood, and many others, for which we thank her. Her teaching inspired the most active learning I saw during the conference.

Recorder was taught at all levels. Especially well done was Pat Hamill's session, in which practical advice was alternated with large doses of wit. One typical word of advice was "Be sure to get your group out to play for the old folks' homes where they HATE recorders but love children."

The quiet beauty of Elizabethan dance was reflected in the personality and skillful teaching of Cynthia Campbell from Montreal. In one short hour she taught us a "mixed brawl," a pavane, an almaine, and an English country dance, with a fine group of recorder players performing appropriate music. Along with Paul Berliner and the costumed Arizona Indian performers from many southwestern tribes, she brought into our reach a stunning new cultural experience.

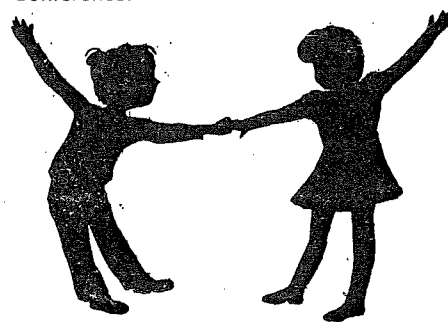
Another superteacher, Mary Goetze, ("The Child Voice"), taught us that children must practice using their four voices, through games of our devising — playground, whispering, shouting, and singing voices, the first three of which use chest voice. She stated that the range from D to A is a danger zone, where a child may substitute his constricting chest voice for head voice, and that a range from F to D' is needed to develop the singing voice. She also suggested that accompanying parts should avoid doubling the range of the singing voice.

AOSA Luncheon at MENC in Miami, Florida on Friday, April 12 at 12:00 noon. Tickets can be purchased near the MENC registration desk. Location of the luncheon will be listed in the MENC program.

Headliner Jos Wuytack's three sessions were full of the good feeling that singing promotes, and touches of humor. (Miss Piggie and Kermit popped out of Jos' first rhythmic exercise.) Our grand finale Sunday morning, a canon on a Latin text contradicting Khomeini's recent pronouncement that music is an opiate, affirmed that music is our life, not our drug. Wuytack's sessions were examples of superteaching-superlearning, for he was at once logical, pedagogical, musical, and joyful.

We will long remember leaving Phoenix having just sung his credo, "Life to live is love to give." At his urging, perhaps we can all strive to "live a little, give a little, and love a little more."

Cheers of appreciation are due to every clinician, every AOSA organizer, every worker, every performer, among the 882 spirited participants at the '79 Phoenix Conference!



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## REGION ONE NEWS

Region One includes Montana, Idaho, Wyoming, Nevada, California, Oregon, Washington, Alaska, and Hawaii. Chapters include the Evergreen, Portland, North California, Los Angeles, and Orange County chapters, with Idaho and San Diego chapters newly formed and awaiting chartering.

This area has chapters which are energetic and dedicated, board members who are willing to share expertise and materials, and many members who drive or ferry over large distances to attend meetings. Sessions typically include a large percentage of pre-school and classroom teachers. Many chapters have meetings on weekends and plan sessions in different parts of their states to reach the far-flung membership.

Sharing among chapters has also been encouraged. One method has been through regional newsletters. Information about neighboring regions has resulted in members being encouraged to take advantage of workshops in other states. Orange County and Los Angeles, Evergreen, Portland, and B.C. Carl Orff Canada chapters have reciprocal membership between chapters.

Tie-in with universities brings teachers interested in in-service credit; often chapters deal with hundreds of participants in these sessions.

To prepare their boards for the up-coming national convention slated to be in Portland in 1982, the Evergreen and Portland chapters co-sponsored a Mini-Conference. The live-in camp atmosphere was an excellent meeting ground for Orffans far and near. All indications are that the far West continues to be a vibrant, energetic, growing, and increasingly active part of the AOSA.

—Kate Grieshaber

## IN BRIEF

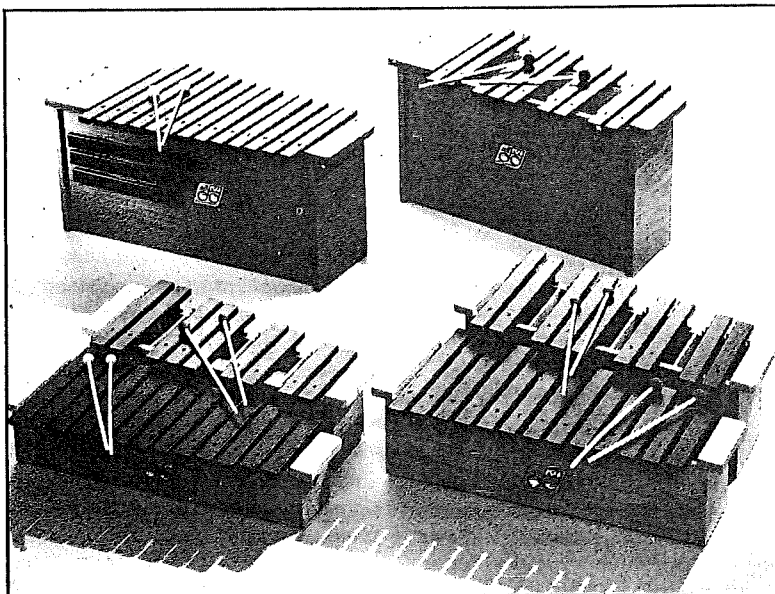
In early September the members of New Mexico Chapter joined the Rocky Mountain Chapter at Camp La Foret in the Black Forest near Colorado Springs.

After a warm-up by Barb Eberhardt, Barbara Grenoble led the group in developing materials from the Schulwerk. Sam Jamison offered an afternoon of movement. Nancy Heil led a discussion on learning disabilities. Connie Primus took on the task of getting 50 people into recorder ensembles. Others opted to learn early dances with Barb Duey which they later performed with the chosen music.

After dinner the program included folk dancing led by Linda Bradford and a viewing of "Orff Odyssey," the new AOSA film. Sunday morning was a relaxing time of correlating music with reading, children's literature and social studies with Mildred Greeson, Jane Bostwick and Joan Crawford. The weekend ended with "Kum-ba Yah," reluctant good-byes and plans to meet next fall at Ghost Ranch, New Mexico.

—Ruth Ann Chiaraluce

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# REVIEWS

**THE SCHULWERK, Carl Orff, Schott, 1978.**  
Translated by Margaret Murray, \$14.95.

Carl Orff's record of the development of the Schulwerk over a period of over 50 years makes a fascinating document which belongs in the personal library of everyone who is committed to the Orff approach. It is, of course, well written, given Orff's fine sense of language, full of quotable quotes and generously endowed with mostly unfamiliar scores and musical examples and many fine photographs. I found the section on the development of the curriculum at the Guntherschule particularly interesting, with its detailed analysis of how Orff approached the problem of teaching elemental music in a sequential fashion, first on the piano, and only later, as the instruments became available, on the bar instruments associated with his name.

Let me insert a few quotations to whet your appetite for more: Speaking of the misunderstanding of the purpose of the "Rhythmische-Melodische Übung," he says: "It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus. Spontaneous teaching that comes totally from improvisation is and remains an excellent starting point. Experience has nevertheless shown that not everyone is capable of teaching in this way; it can therefore not be expected of everyone.

It is a play of their imagination that can be achieved through the building up of the simplest rhythms and melodies, drones and ostinati, with the inclusion of all possible kinds of instruments, and it is the imagination that should be awakened and trained by these means." p. 131

In reference to the new elemental style of dance developed in the group at the Guntherschule, under the direction of Keetman and Lex: "The foundation consisted of rhythm in its unlimited variability and the differentiated dynamic structures that arose from it that, in turn, affected the use of space and thus created form."

And, later: "Group dances with their own rules of form and their inherent dynamics usually came before the music, according to the ideas of the choreographer; the music grew step by step as the dance composition unfolded, forming a unity together... There arose a music that, born of the same impulse, had the power to intensify and direct the dance." p. 150

And from the conclusion: "In all our many and varied experiments that have lasted over half a century, nothing has actually become outdated. The elemental remains a foundation that is timeless. The elemental always means a new beginning. Whatever they may be, the fashionable attributes that can and do attach themselves to all work must

disappear again. Everything up to date conditioned by time, becomes out of date. In its timelessness the elemental finds understanding all over the world. So it was not Schulwerk, about which I have written here to record an idea, but the idea itself that went round the world.

The elemental is always reproductive. I am glad that I was destined to seize the reproductive spark, to accost the elemental in mankind and to awaken the spirit that binds us together." p. 277

I.M.C.

**PROJECT BEACON Perceptual-Motor Activities Handbook Music Supplement. County School Board of Fairfax County, Virginia, 1978.**

The introduction to this very useful book states that the book was "developed" by Lynn Arizzi, Music Perceptual-Motor Specialist, in consultation with five other Project Beacon staff members.

Perceptual-Motor skills are divided into eight sections - eye control and visualization, gross motor, fine motor, auditory, identification of body parts, laterality, directionality, and balance. The numerous Orff-inspired music activities are placed in the skill area most emphasized and are divided into the following four skill levels: low, intermediate, intermediate-high, and high.

A great deal of experience and expertise has obviously gone into the writing of this book. Music therapists and music teachers who work with the perceptually handicapped will appreciate the clear and concise definitions of terms and especially the organization of the materials into such a useful format.

James L. Harris,  
Registered Music Therapist

**SCORING FOR PERCUSSION and the Instruments of the Percussion Section, H. Owen Reed and Joel T. Leach, Belwin-Mills, 1978, \$7.50**

I found this effort at clarifying practice and establishing common usage in percussion notation very valuable. Each category of instruments in the percussion section is considered separately, starting with Mallet Percussion Instruments. Ranges are established, types of mallets, problems of notation, and a listing of distinctive features is included in the discussion of each instrument. Chapters on Membrane Instruments, Metallic Instruments, Wooden Instruments, Latin American Instruments, and Other Percussion Instruments are included in Part I.

The second part of the book concentrates on problems of notation and scoring, with plentiful examples. There is an extensive bibliography of books, periodicals, and records, an Appendix of suggested abbreviations; another of acknowledgements; a third, of suppliers of percussion instruments; and an index.

I.M.C.

**POMPALEERIE JIG, Diana Thompson and Kate Baxter, J. Arnold and Sons Ltd. \$6.95. Available from Magnamusic-Baton, Inc.**

This is a delightful book, full of open-ended suggestions for a great variety of musical games devised to bring young children from the simplest sort of sound exploration to more structured movement and question-answer games. Voice sounds, body sounds, instrumental sounds, (including a great number of "found" instruments); regular and free rhythms; changes in dynamics, tempo, pitch, timbre, and mood; use of shadow, echo, conversation, question-answer, and ostinato; - all are incorporated in the 19 games. Rules of the games and goals become more demanding as the book progresses. Although the games are intended for primary age children, they could easily be adapted for either pre-schoolers or older beginners, and would undoubtedly add a lot of fun to the music classroom.

I.M.C.

**BERCEUSE for Alto Recorder and Alto Xylophone, Isabel Carley, Brasstown Press, Score and parts \$1.75.**

This piece, in the Dorian mode, is scored for two instruments only, and employs some sophisticated techniques for each, although the ranges are economical and the notes themselves are easy.

The form of the piece is A B C, with the C section nearly a recapitulation of A. Breathing, phrasing, dynamics, tempo and articulation are given, or clearly implied. The melody flows easily from one phrase into the next, giving the effect of one long fluid line. The range, from a' to e'', lies in the alto pipe's richest register, making the melody gratifying to play.

The alto xylophone part employs a moving bordun, in thirds, constantly reiterating the characteristic Major 6th of the Dorian scale and requiring the use of rising and falling dynamic levels to enhance the musical line of the piece. The left hand pedal point assures a feeling of serenity, befitting a lullaby. The right hand uses two mallets most of the time.

The six-eight time signature lends itself to shifting accents and occasional cross rhythms between the recorder and xylophone.

This is a fine piece, both to listen to and to play. It presents a musical challenge not only for the older student but also for the accomplished musician.

—Patricia Brown

**SCOTTISH AIRS, Thea Musgrave, S and piano, UE 12587 Score \$1.00**

Thea Musgrave's sensitive arrangements of these six lovely tunes provide intermediate players with a fine set of solos for their own enjoyment, and recorder teachers with a valuable addition to the limited class repertoire for soprano and piano.

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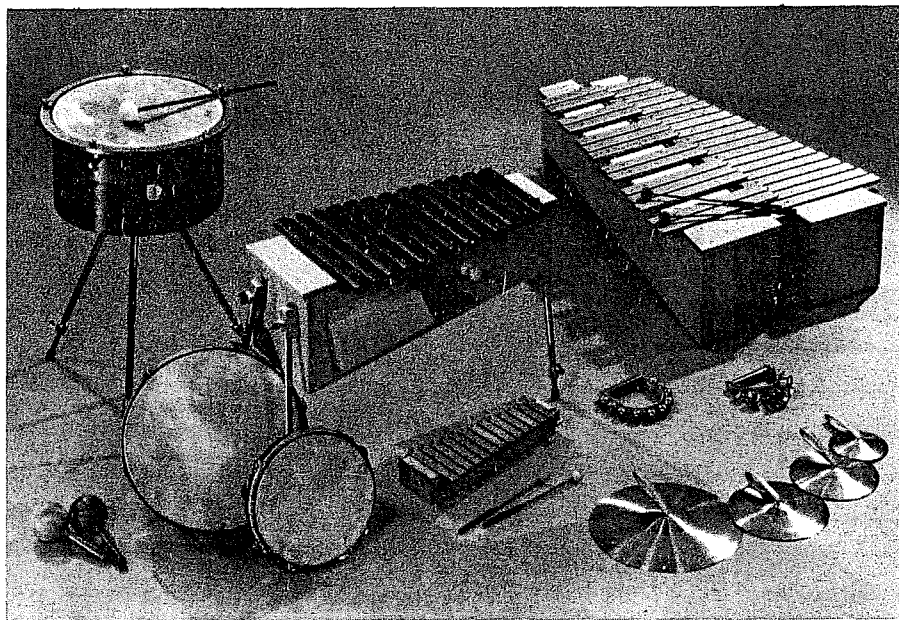
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(quoted from Carl Orff's autobiography DOCUMENTATION Volume III THE SCHULWERK, English translation by Margaret Murray. Copies now on sale for \$14.95)



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