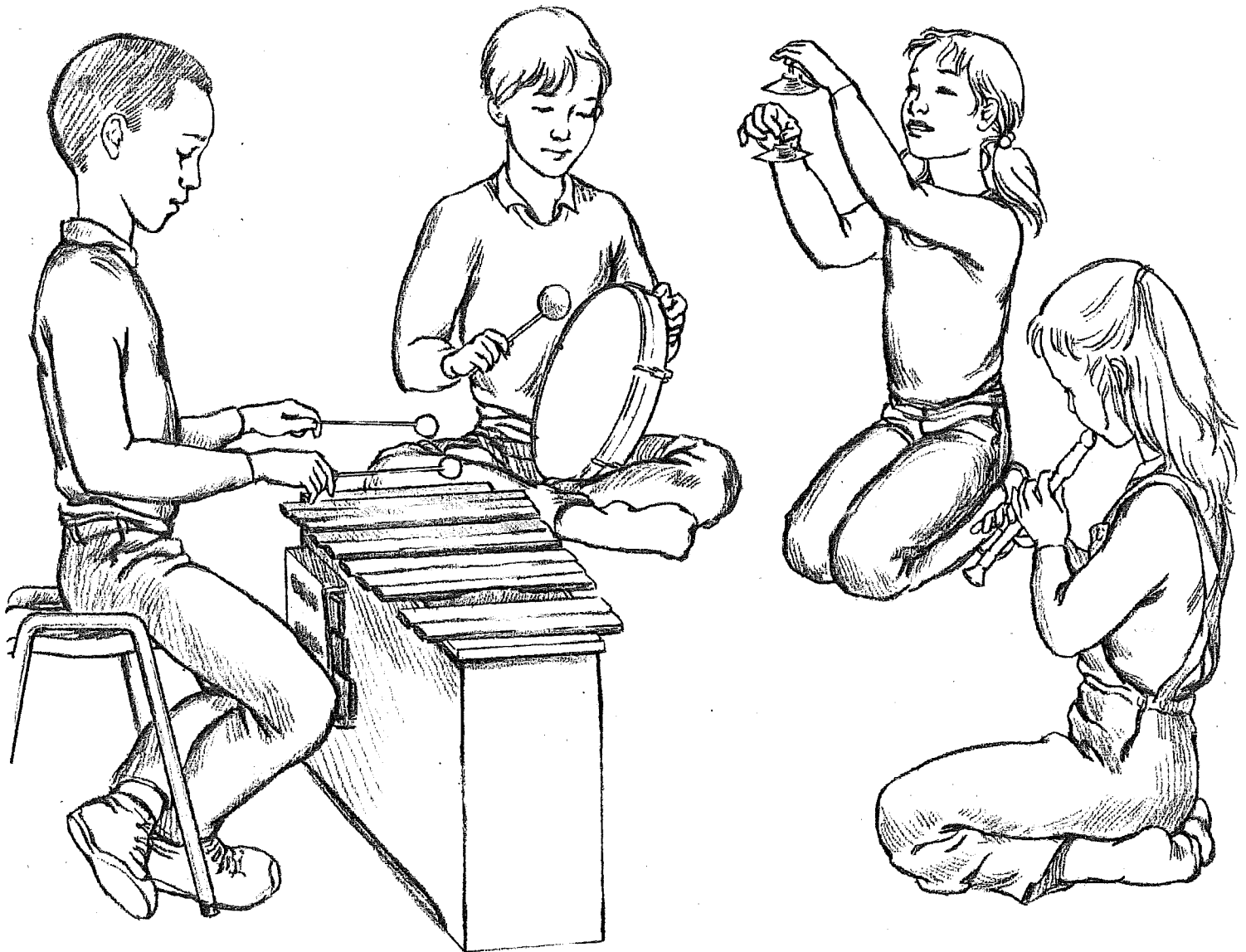


# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



*Sylvia Evelyn Thomas*

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VOLUME XIV NUMBER ONE

FALL 1981

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# ORFF - SCHULWERK:

## Land of Enchantment



November 11-15, 1981

Convention Center

Albuquerque, New Mexico

## AOSA National Conference

## BRAIN RESEARCH AND EDUCATION

Anita H. Wolfson  
Piscataway, New Jersey

"One must learn

By doing the thing; for though you  
think you know it  
You have no certainty, until  
you try."

Sophocles

These ancient Greek words of wisdom will never serve the truth more accurately than at AOSA's fifteenth national conference to be held at the Albuquerque Convention Center next November. This conference will feature four internationally recognized guest teachers: Daniel Helldén, Orff exponent of Sweden; Phyllis Weikart, movement and folk dance teacher from Michigan; Athan Karras, Greek music and dance authority from California; and Helen Kemp, choral music specialist from New Jersey. These exciting leaders will inspire us to rediscover the roots of the Orff-Schulwerk philosophy and to understand better the direct link to ancient cultures which is so evident in Carl Orff's works.

There will also be an opportunity to explore the colorful city of Albuquerque and its environs. Highlighting Thursday, the opening day of the conference, will be the scheduled trip to Jemez Pueblo to observe a centuries-old celebration of a festival in honor of St. James.

In addition to working with these four major guest teachers each day, participants will have many choices of sessions unique to this part of the country: "Las Posadas," An Enchanting Christmas Story preserved in New Mexico; "Spanish Cuentos," Old World Story Telling in New Mexico by Joe Hays; and "American Indian Music and the Orff Curriculum" by Donna Monticello.

Our own AOSA members, so vital to the success of any conference, will present many sessions during the three days of the conference in which there will be a strong emphasis upon the literature, musical examples, and philosophy of the Schulwerk. Sessions in this category you won't want to miss are: "The Life Values Inherent in Orff-Schulwerk" by Sr. Marcia Lunz; "Orff-Schulwerk: A Synthesis of Old and New—a Comparison of Developmental Stages in Music History with those in Orff-Schulwerk" by Brigitte Warner; "For Hand Drum and Recorder: Hand Drum  
*Continued to page 21, col. 1*

The miracle of the human body has always been a source of great awe and inspiration to me. When I read Robert Ornstein's book, *The Psychology of Consciousness*, I found his discussions of the brain hemispheres both thought-provoking and fascinating. A Symposium was presented shortly after in Philadelphia, Pa. and the faculty included Dr. Ornstein and Dr. Joseph Bogen. I had the privilege of attending. The following report was written to share the information I received with members of our educational staff in New Brunswick, New Jersey. When it was suggested that the topic might be of interest to my Orff colleagues as well, I was happy to share it.

### *Definition of a Split Brain.*

The brain is divided, somewhat like a walnut. Between the two halves is a cerebral commissure, a thick column of nerves, called a "corpus callosum." When surgery is performed, either severing this column entirely, or in some cases, partially, the condition resulting is known as a split brain.

Although the technique had been known for centuries, this surgical procedure was first used by Dr. Joseph Bogen in 1960 as a means of controlling the hemispheric spread of epilepsy. His theoretical conclusion proved to be correct in practice. The extensive testing of patients before and after surgery has confirmed a great deal of information about the function of each hemisphere of the brain.

It has also triggered research relevant to the two hemispheres of the brain in right-handed subjects who have normal brain functions.

### *General Findings about the Split Brain*

In a normal brain, information is received by both hemispheres simultaneously, information is then processed by predominantly one or the other hemisphere, but information is exchanged between the two.

After surgery, information fed to one half of the brain is processed by that half and the other half is completely unaware of what is happening. This is true no matter how the information is given:

through the auditory system, or whether it is visual, olfactory, or tactile, or proprioceptive, meaning from stimuli within the body muscles. The testing data reinforced the theory that the right hemisphere of the brain controls the left side of the body, and receives information from the left visual field, the left ear, etc., and the left hemisphere has a similar relationship with the right side.

The hemispheres function in special ways, and have come to be named accordingly. The left hemisphere, (L.H.) is called the Major Hemisphere, the "Rational" or "Dominant" one. The Right Hemisphere (R.H.) is known as the Minor or "Intuitive" Hemisphere.

#### *Left Hemisphere*

verbal  
specific  
perceives detail  
codes with verbal descriptions  
analyzes over time  
notes conceptual similarities

#### *Right Hemisphere*

spatial  
general  
perceives form  
codes in images  
synthesizes over space  
notes visual similarities

The left hemisphere:

has a poor spatial coordinate system.  
has a poor visual synthetic process.

The right hemisphere is poorly designed for:

temporal analysis  
abstract conceptualization  
detailed figure detection  
linguistic coding and analysis

### *Descriptions of some of the testing situations*

The word "spoon" is flashed in the left visual field and received by the R.H. When asked what he saw, the subject claims that he saw nothing. (He is unable to verbalize with his R.H.) He is then taken to a table which is loaded with many diversified objects, which are not in his view. He is asked to put his left arm through an opening, to grope among  
*Continued to page 8, col. 1*

## GUEST EDITORIAL:

### A PHILOSOPHY FOR ORFF

Mark Dannenberg

*I am most grateful to all who have made the Gunild Keetman Scholarship Fund possible. Your assistance has offered me the opportunity to study Orff with the outstanding faculty at the Institute in Salzburg, Austria. I hope that I can partly show my sincere thanks through the following article and by supporting other Gunild Keetman Scholarship candidates in the future.*

The Orff process often appears nebulous to music educators who have not studied it. This may be attributed to the limited scope of a single demonstration. There is also a problem in clarifying the basic aspects of the Orff process due to individual variations in interpretation. In the present age of accountability and behavioral objectives, it is essential that the Orff specialist be able to *articulate* what he is teaching and why he is teaching it. This not only helps others to grasp what Orff is about, but it also helps the specialist to clarify his own goals.

After three years of experimenting with various facets of Orff in teaching instrumental music, I applied for study at the Orff Institute in Salzburg, Austria and spent the academic year 1977-1978 attending classes there. The courses at the Institute included movement classes in body techniques, improvisation, Renaissance and folk dance; instrumental classes in recorder and percussion pedagogy; composition; and classes which combined the various elements. I was impressed by both the quality of instruction and the dedication of all the instructors. The pedagogy classes were designed to give each student a working knowledge of the various facets of the Orff approach. The courses which integrated different elements offered us an opportunity to synthesize the new ideas we had learned. By the end of the year, I felt I had a much clearer idea of what Orff-Schulwerk is.

Orff-Schulwerk is based on the philosophy that music should be taught in conjunction with movement and the language arts. Elements such as rhythm, dynamics, form, etc. are common to all art forms and receive emphasis in the Orff process. This offers reinforcement for any one of the forms. Therefore, the student

can broaden his insight into any one of the arts by viewing and experiencing the elements from the perspective of another art form. Each experience at the Orff Institute supported this philosophy.

Professor Barbara Haselbach, head of the movement division and co-director of the Institute, offered a plausible explanation for the evolution of dance and music in a class which she taught jointly with Professor Hermann Regner. We were asked to move until each of us discovered a movement-pattern that we would like to repeat. Rhythmic patterns were slowly clarified through repetition. Various movement-patterns were then combined into a concise musical structure, i.e., rondo, bar form, rounded binary, etc. Instruments were added to give clarity to the rhythmic element and to reinforce the dance form.

Our class did not always feel comfortable in creating movement-patterns, due to a lack of experience. Nevertheless, Barbara's effortless, flowing movement exemplified the closeness of the two art forms. She would move from a walk to a rhythmic movement-pattern using body sounds, clapping, finger snapping and foot articulation. She would then combine the various patterns and develop them into a dance form with no noticeable break in the flow of action.

All of the classes at the Institute gave me new ideas on how to integrate the three art forms, but a two-hour recitation by Carl Orff made a lasting impression on the potential of the philosophy. He captivated a capacity audience with his skillfully-executed speech: nuances, reiteration of words in rhythmic patterns to heighten the dramatic effect, and carefully-placed pauses. He utilized no props or instruments and the only percussive sound was that of his hands producing various rhythmic patterns and ostinati by slapping a small table in front of him. His voice, hands and facial expressions exuded musicality. I felt that any additional accompaniment would have created a distraction.

I left the Orff Institute at the end of the 1977-78 school year with many new ideas, but I knew that it would be my responsibility to synthesize the various elements for my own teaching situation. My present duties include teaching childhood music education classes to non-music majors. These classes, made up of students with varied backgrounds, give me the chance to explore all facets of

*Continued to page 20, col. 1*

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## FOKAN: MUSICAL EXERCISES FOR HEALTH AND WELL-BEING FOR OLDER ADULTHOOD

Esther Cappon Gray  
*Research Associate,  
Kansas State U.*

In Riley County, Kansas, rural and urban groups of older adults have been gathering at community centers to do more than play cards and eat homemade pie. They stretch, they stamp, they clap, they sweat, and they smile. They come together in weekly sessions to "folk-dance" seated in chairs, and, if they are able, on foot as well. They work hard. They report that they enjoy exercising to music, and that they are amazed to discover how much better they feel after exercise.

The Fitness for Older Kansans (FOKAN) program, launched by a grant under Title III of the Older Americans Act and co-sponsored by the Department of Family and Child Development, Kansas State University, developed exercise classes to promote individualized movement in social settings. The fitness components FOKAN emphasizes are: flexibility, locomotion, endurance, and relaxation. Strenuous aerobic exercise is avoided, and heart rates are kept below 70% of maximum. All activities are music-synchronized, a factor that brings three special benefits: motivating an enthusiastic, hardworking response in participants, making movement repetitions enjoyable rather than boring, and pacing each group's activity within a healthy activity range. FOKAN groups continue to meet and continue to grow. The average age of 1979-80 participants at three centers was 73, 75, and 79. Group members ranged from 60 to 90 years of age.

### *Why Exercise After 60?*

Recent research by exercise physiologist Herbert deVries indicates that lost vigor is related more to inactivity than to aging. Healthy older adults can turn to physical training and regain vigor even if they lack a history of regular exercising. This is important news at a time when our country faces a rapidly increasing population over 60 years old as well as an increased life-expectancy for older people.

Exercise is one of the most effective keys to independence and well-being in older adulthood. While arthritis continues to defy medical researchers in search of a cure, the Arthritis Foundation warns

us that the crippling effects of rheumatoid arthritis are worse in victims who do not exercise. DeVries' study of stress in the later years suggests that exercise is one of the safest, most effective tranquilizer agents available. And low back pain, one of the most prevalent medical complaints which plagues adults of all ages in our country, is linked to weak or inflexible muscles which can be improved with exercise.

Roy J. Shephard, well-known Canadian exercise physiologist, suggests that increased exercise among older adults could dramatically decrease the actual need among senior citizens for mental care and for long-term residential care. Yet fitness programs for senior citizens often suffer from irregular attendance, reluctant participation and multiple motivational problems. No matter how beneficial exercise *can* be, physical activity is no help to people who do not exercise.

### *The Importance of Music*

Music has proven itself an effective motivator for exercise. Long before today's disco and aerobic dancing crazes showed us the power music has to move bodies, countless armies of soldiers and rings of peasants had stepped to the rhythms of music. In the United States we have a diversified cultural heritage of dances which have been performed at times of celebration or mourning. The old-fashioned country hoedown, the courtly wedding march, carefully preserved Israeli or Greek dancing traditions and the jazz funeral procession are all examples of social rituals which combine music and rhythmic movement. They have become cultural traditions because they are such powerful experiences.

Professor Phyllis Weikart of the University of Michigan Department of Physical Education has devoted over 20 years of her professional life to adapting such folk traditions to recreational and educational uses for people of all ages. She has developed a method of music-synchronized exercise which has enjoyed an enthusiastic response from older adults in Ann Arbor, Michigan. By fitting exercise  
*Continued to page 6, col. 1*

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## FOKAN, continued

components to carefully selected music, Weikart makes group exercise sessions more relaxed, more intensive, and more pleasurable than comparable sessions without music. Participants in her rhythmic movement groups have reported feeling better over-all, sleeping better, having less pain and fewer leg cramps, having a greater range of motion in arthritic joints, experiencing reduced hypertension and finding increased vigor in daily life. Weikart's pacing, her effective use of music and her encouragement of positive group interactions provide effective motivation; men and women in her groups attend regularly and enthusiastically. The FOKAN exercise program in Kansas is based on training I received from Phyllis Weikart in Michigan after I met her at the AOSA conference in St. Louis in 1978. It has been enthusiastically received by Kansans.

Each FOKAN group session consists of 4 general parts: (1) a seated limbering up sequence, (2) exercises done standing behind a chair while holding the chair-back for support, (3) locomotion movement and (4) a slow-down, relaxation sequence. Interestingly, all participants, regardless of fitness level, are enthusiastic about the seated as well as the standing exercises. Individuals who are unable to stand or walk freely do walking and folk-dancing activities in a modified, seated form. To assure a feeling of success among participants, all activity sequences are highly repetitive with regard to each movement component. Each routine emphasizes certain exercise purposes, and a sequence of routines is built of complementary activities. Movements are coordinated not only with the beat, but also with the phrases and the moods of musical selections.

Evidence of the effects of FOKAN exercises is easily observed. Participants report that they have learned ways to improve their agility and ranges of motion. Many have learned to live better within their limits, working to develop their abilities rather than inactively avoiding encountering their limitations. After the first three months of activities, sessions became faster-paced, more strenuous and more complex. Group alertness became markedly more keen. The reaction time required for changes of direction or movement pattern grew shorter.

Within a given day's session, the limbering effect of FOKAN's musical move-

ment experiences was clearly observable in some participants. A 72-year-old man shuffled gingerly toward the center one day looking so frail that a passing young woman loaded down with a bulky package and a toddler automatically whirled around to hold the entrance door open for him. Astonishingly, 45 minutes later the same man was dancing fluidly around the circle with a smile on his face. He still limped slightly and moved carefully, but his gait was no longer jerky and his face was no longer tense.

One dramatic day toward the end of the first year's sessions, a frail 73-year-old man who walked cautiously and deliberately with the aid of a walker chose to leave the security of both his walker and the chairbacks he had depended upon. All group members had watched him become more and more secure with locomotion routines around the chairs. One finally invited him to join in the modified Yugoslavian dance which he was accustomed to performing as a seated activity. Clearly surprised, he shrugged, smiled, and slowly said, "Well, I don't know why not!" Everyone in the room was clearly moved as he made his way across the open floor and reached out his hands to join the group's circle.

### *But Is It Orff?*

A gratifying swell of musical endeavors has grown out of the efforts Carl Orff and his colleagues have invested in the Orff *Schulwerk*. Orff has attributed the success of the *Schulwerk* to its elemental nature. I find it significant that while Orff has made efforts to preserve and share his contributions to music education, he has never made the kinds of definitive pronouncements which an authoritarian leader would make in order to perpetuate a movement. He has not spent time "drawing lines" to indicate what is or is not "Orff." He has neither annointed chosen heirs nor denounced "frauds." Like Orff's approach to music education with children, the wide field of activity which we have come to call "Orff" is a continuing *process*. It does not have the limits of a rigid educational method.

The strength in the Orff approach comes not from the questions it answers, but from the questions it asks. The heritage we share in the *Schulwerk* volumes is important. The implications in Orff's work — the emphasis on improvisatory

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## FOKAN, continued

skills and collaborative interactions, the sensitizing to beautiful sounds and movements, the marriage of the social and the aesthetic which are united in music, movement or language combinations that "work" — are also important aspects of Carl Orff's gift to us. Neither Carl Orff nor his colleagues nor anyone else can "finish" the work implied in or inspired by "Orff," for a process is by nature unfinished.

Is FOKAN "Orff"? FOKAN does not incorporate all the elements or sequencing which have a place in "Orff" classes. Its purpose is not music pedagogy. Most FOKAN participants in Riley County, Kansas, do not know the Orff *Schulwerk*. They come together to enjoy rhythmic movement to music in a social setting because they are attracted to the group experience as it unfolds. The elements of music, movement and social interaction are enjoyable to them. Technically, I would say FOKAN is not "Orff." And yet, it is a fitting extension of *Music for Children* for a group of older adults to enjoy rhythmic movement activities together.

## LETTER TO THE MEMBERSHIP

Dear Readers,

I am seeking the assistance of A.O.S.A. members in a project which could, in turn, be beneficial to us all. In order to finish my Master's Degree in Orff Studies at the New England Conservatory of Music, I must complete an independent study course in curriculum. I have chosen to compile a bibliography of K-12 curricula and related materials in Orff Schulwerk. I hope to be able to derive some basic common denominators from these materials. The finished paper could be made available to the A.O.S.A. research committee.

If you have compiled a curriculum for an Orff-Schulwerk program (in any of the levels K through 12), or know of any related materials, please either send me a copy, or let me know how I might obtain this information.

Thank you very much,

Carolee Stewart

160 North Main Street Apt 4

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**AOSA NATIONAL  
CONFERENCE**

Albuquerque, N.M.  
November 11 — 15, 1981

One 72-year-old man who grew up in Mexico and spent his adult life working hard on railroad construction in Kansas came up to me after class one day. "I like music," he said. "I like dancing. You know what I do at home in my apartment at 2:00 in the morning? I can get Juarez

on my radio. I turn on the music and I dance around. It is very good to do. It keeps me from thinking about the unhappy things I might be thinking about. And it makes me remember the happy things I might not be thinking about."

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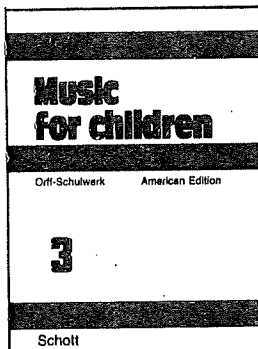
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## BRAIN RESEARCH AND EDUCATION, continued

the objects and to retrieve one. He will invariably come up with whatever was flashed to his R.H., but when asked what it is, he is still unable to name the object. This test was done many times over under carefully controlled conditions and the results were always consistent. Other tests have indicated the following, again, assuming right-handed patients:

### *R.H. Damage*

#### *Spatial Disorientation*

Patient is lost in familiar surroundings.

Simple mazes baffle him.

He can't describe a well-known route.

He misjudges size, distance & direction of objects

He cannot copy the slant of a line or simple shapes.

He cannot arrange blocks or sticks to form a pattern.

He has difficulty with inverted numbers & Gothic letters.

He loses the ability to identify pitch, or non-verbal sounds.

### *L.H. Damage*

#### *Loss of detail*

Drawings have correct overall shape, but greatly over-simplified.

Lack of inter-relationship of the parts to the whole.

He cannot estimate the size of a circle from an arc.

He cannot visualize a whole from scattered fragments.

He cannot recognize faces, even his own.

He loses the ability to speak clearly.

In general the results of tests on patients following commissurotomy are dramatic, because there is no exchange of information between the two halves of the brain. In cases of partial surgery, much information is blocked, but of course not all areas are affected.

### *Testing of the Normal brain*

Information given from testing commissurotomy patients triggered research in the hemispheric activity of normal human beings. The development of methods and means and controls to do this took over ten years. Dr. Robert Ornstein, President of the Institute for the Study of Human Knowledge, headed a group who evolved a method using EEG readings to determine brain activity. They addressed themselves first to this question: "Do normal people doing or-

dinary, everyday things make use of the brain's lateral specialization?"

They set up several learning situations and took their readings through six electrodes set on a gauze-like cap which each participant wore during the experiments. The subjects performed verbal and spatial tasks. They found that when the subject was reading technical data, the L.H. was active in processing the information, and the R.H. actually slowed down to an Alpha rhythm, indicating it was "idling." When the R.H. was active, the L.H. seemed to take a rest. Their answer, then, was "Yes, there is lateral specialization."

The group then wanted to know what the specialization was. They had a group of participants write letters, arrange wooden blocks in a pattern to match a design, and then perform the tasks in their minds without actually doing them. They found that the left hemisphere was engaged in the verbal tasks more than in the spatial ones; the scalp recordings were interpreted to mean that two modes of thought could be observed in normal people engaged in realistic situations.

The two hemispheres are anatomically different, and each is able to function autonomously. That they have specialized functions is evidenced by the way they handle incoming stimuli. If a TV set has one program coming in on two channels, you would select the one which was clearer. Just so, the brain uses both hemispheres to perceive something, which is then processed in one or another area of the brain. It is a question of efficiency. Which area is used is determined by many factors: e.g., the nature of the material, the way in which it is presented, and the perceptual patterning habits of the individual. Some people tend to use a verbal and analytical mode of problem solving in most situations, whereas others use a spatial, intuitive mode, even though these modes may not be most appropriate to the task.

Dr. Ornstein used lawyers and ceramists as representative of two modes of thought. The lawyers used their left hemispheres predominantly and the ceramists, their right. The results of these investigations have given us new conceptions of knowledge, consciousness, and intelligence.

### *Implications for education*

In an article on the educational aspects of hemispheric specialization, Dr. Joseph Bogen states that since we have finally learned information about the brain which is directly relevant to everyday pedagogical practice, we should take it into consideration when designing courses. We know we have at least two sets of information-processing rules; one largely analytic and one largely visual-spatial. The learning of almost any idea is likely to be better if both methods are used (though not simultaneously). Dr. Bogen states, "an elementary school program narrowly restricted to reading, writing, and arithmetic will educate mainly one hemisphere, leaving half the individual's high-level potential unschooled."

Dr. Roger Sperry, a developmental biologist who worked closely with Dr. Bogen from the early days of his work with the surgical procedure, states that modern society discriminates against the right hemisphere.<sup>1</sup>

In an article about the R.H., Dr. Robert Nebes, Assistant Professor in the Department of Psychiatry at Duke University, says, "If there is any truth in the assertion that our culture stresses L.H. skills, this is especially true of our school system."<sup>2</sup> He points out that the ability to manipulate and comprehend language largely decides whether or not we go on to higher education and possibly to more advantageous futures in society. He says, "If the R.H. does indeed process data in a manner different from the left, perhaps we are short-changing ourselves when we educate only left-sided talents in basic schooling." He believes many problems can be solved either by analysis or synthesis, but that if students are habitually taught to examine only one approach, the ability to choose the most effective and efficient answer is diminished. With emphasis on one kind of learning, our entire student population is being educated "top-sidedly."

Dr. Michael Gazzaniga of Cornell Medical School sees an "intriguing possibility" in knowing that one child may use verbal skills with great ease while another child might be better off solving the same problem using visual-spatial relations. When a child's talents lie in the direc-

*Continued to page 9, col. 1*

## BRAIN RESEARCH AND EDUCATION, continued

tion of the spatial, and he is forced into a curriculum that emphasizes verbal skills, he may be so frustrated by the difficulties that he may become hostile to the whole learning experience. If the child is taught concepts through visual-spatial relationships, this discouragement and subsequent hostility might well be avoided. Similarly, children with high verbal skills should not be forced into a curriculum or academic areas for which they are not equipped.

Dr. Gazzaniga is excited about tests which are being devised to diagnose specific mental skills. They help determine which learning mode the children are oriented in, and which short memory system or processing capacity is used by each child in dealing with certain symbols. At the present time, these tests are being used with animals, but they should soon be available for educational use. Then the teacher will have tools for planning how best to present materials for more thorough and effective learning.

In his speech at a symposium in Philadelphia in November, Dr. Bogen stressed that each of us has lesions and scar tissue on the brain which are the result of injuries, illnesses, and the like. We do not know what these may block, or what effect they have. However, each of us may have some form of learning disability, such as the inability to carry a tune, or to hammer a nail straight. There are many different kinds of intelligence for which we have no universally acceptable means of measurement. The dancer, the sculptor, the artist, the craftsman and the musician give evidence that there is a larger intelligence than the narrow area we keep testing. Yet these artistic abilities are conspicuous and widely admired. Since these areas are concerned with the quality of life rather than the quantity, "they are concerned with sensitivity as well as rationality. These are the areas in which we stop warring with nature for survival and learn to live within it as bilaterally educated whole persons."<sup>3</sup>

"It may be a principal virtue," concludes Dr. Bogen, "of these more recent findings about the brain, not only to serve as scientific support for a more diversified curriculum, and not only to provide some direction for this diversification, but also to stimulate a new set of questions for those who will pilot the future of education. We have a few new

landmarks; hopefully they will help us steer a better course."

Dr. Ornstein disappointed many participants at the Symposium because he would not endorse the idea that music and art are essential to the development of the right hemisphere of the brain. The point he did make was that abstract and conceptual learnings needed to balance the more factual studies of reading, writing and computation. Specifically, he recommended tales of the Dervishes and Sufi stories.



Dee Mistele

Orff *Schulwerk*, with its emphasis on improvisation, movement and creative activities provides a wonderful climate in which to nourish the kind of balanced learning Dr. Ornstein is concerned about. When the going gets tough, it helps to remember that our Orff music programs serve the needs of children on many levels, some of which are far beyond the obvious basic musical skills.

### footnotes

1. *Educator* (U.C.L.A.) Vol. 17, No. 2 (Spring '75. Published by Graduate School of Education, Los Angeles, Cal. "Some Educational Aspects of Hemispheric Specialization," J.E. Bogen, M.D., p. 24

2. Nebes, R.D. *Man's So-called "Minor" Hemisphere*, U.C.L.A. *Educator*, Vol. 17, No. 2 (Spring) '75, p. 16

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"Who Knows Where Music Lurks in the Mind of Man"

\* Particularly important.

### Editorial Note:

This is the first of a series of projected articles concerned with recent research concerning brain function and neurological development. The second article in the series will be Toni Reineke's "Is Music In Its Right Mind?" in the winter issue.

I.M.C.

# AMERICAN ORFF-SCHULWERK ASSOCIATION

BUDGET PROJECTION:1981-82

## INCOME

|                          |                  |
|--------------------------|------------------|
| Membership               | 45,000.00        |
| Publication Sales        | 1,500.00         |
| Echo Ads                 | 6,500.00         |
| Mailing Labels           | 2,000.00         |
| Conference (Albuquerque) | 10,000.00        |
|                          | <u>65,000.00</u> |

## EXPENSES

|                       |                  |
|-----------------------|------------------|
| Executive Secretary:  |                  |
| Stipend               | 9,000.00         |
| Conference Expenses   | 550.00           |
| Office Expenses       |                  |
| Telephone             | 600.00           |
| Mailing               | 4,500.00         |
| Supplies              | 500.00           |
| Printing & Stationery | 2,300.00         |
| Printing & Xerox      | 500.00           |
| Computer Service      | 1,550.00         |
| Directory             | 4,500.00         |
| Clerical Services     | 4,800.00         |
|                       | <u>28,800.00</u> |
| Inflation %           | + 500.00         |
|                       | <u>29,300.00</u> |

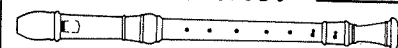
## Echo Publication:

|                               |                  |
|-------------------------------|------------------|
| Editor Stipend                | 3,000.00         |
| Expenses & Conference         | 1,400.00         |
| Printing                      | 10,000.00        |
| Mailing                       | 750.00           |
| Articles (Commissioned)       | 100.00           |
| P.O. Permit                   | 40.00            |
| Editorial Board Meeting       | 1,200.00         |
| Advertising Manager's Expense | 100.00           |
| Inflation %                   | 000000           |
|                               | <u>16,590.00</u> |

|                                                                   |           |
|-------------------------------------------------------------------|-----------|
| Board Meetings(2) (Travel & Hotel<br>conf. expenses: pres. treas. | 10,000.00 |
| Board Member Expenses                                             | 3 000.00  |
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# GREEK DANCE THEN AND NOW AND ITS RELATION TO ORFF-SCHULWERK

Athan Karras  
Los Angeles, California

When we consider Greek dance, we wonder, and try to discover, what it was in ancient times, both in its relationship to society and its basic function. Perhaps our best clues come from ancient sculptures and paintings and from contemporary Greek folk dances.

These historical artifacts seem to parallel the forms of movement. Elements immediately evident are the striking similarities of the poses on some ancient vase paintings and the attitudes reflected in the Greek folk dances of today, the very definitive lines of dancers with arms linked and hands held in a circle.

But since dance is a living art, we are always wondering what the movement might have been. Lillian Lawler says, "In modern Greece and the Greek Islands, and along the West Coast of Asia Minor, one may come upon what seem to be striking reminiscences of an ancient dance."

From the early stages of the circle dance, there emerged the ORCHESTRA (dancing place), derived from the ancient Greek word for dance, *orchesis*. It was from this orchestra that the amphitheatre developed as a place where people gathered to be entertained.

When the element of participation changed to performance, there gradually developed a tradition of tragedy, or *tragodia* (goat song). These goat songs, or dithyrambs, were the earliest folk songs. Ancient poetry and rhythms like those in the early dithyrambs are still evident in Greek folk songs today. And the Byzantine rite of the Christian Orthodox faith is full of remnants of the kind of music that was both processional and liturgical, and similar to such early folk songs and instrumental music.

Since we know that oral tradition is passed faithfully from one generation to another, we can be reasonably sure that there is an unbroken link in the dance from ancient times to today.

A final suggestion of evidence which might lead us to conclude that Greek dance can be traced to its origins by studying today's folk dances is that Greece, because of its many invaders, stubbornly maintained its traditions and,



Athan Karras,  
Greek Folk-dance Leader

since Greece and the Balkan peninsula were not part of the European Renaissance, it avoided until the late 19th century the kind of artistic and cultural revolutionary influences that shook the rest of Europe.

Research indicates the likelihood that remnants of many ancient rites survive in today's Greek folk dances. Though dance historians admit there have been changes, influences, additions, modifications and omissions, the form and basic style remain similar. One of the earliest researchers of Greek dance, C. Sakellarios, points out, "That our dances have not been deformed by those other invading peoples is shown by the 7/8 and 5/4 beat which is characteristic of Greek dances . . . . Today, after the liturgy in the church, the feast of the Virgin or the Saint is honored by the dancing of youths and maids. Nearly every district or island has its local dress and individual dance. And as in the past, so today each dance retains its particular rhythm unchanged."

As the dithyrambs which honored the god Dionysos developed a more dramatic nature, and the Korypheos took on the characteristics of the actor, the abstract element of the dance gave rise to the dramatic element. Here the leader of the Greek dance plays an important role. Hence the broken circle, allowing the leader, *korifeos*, to express the feelings, emotions and creative instincts of the group.

Of particular interest today is the concept of therapy in dance. Very likely this idea existed in the dance even in ancient times. Activating the muscles through movement would induce certain secretions and chemical changes in the body. Aristotle tells us, "The instinctive movements of the limbs, the change of color produced on the surface of the body, is of itself responsive to the animating soul which leaves its trace on the visible organism."

The emotional aspect of movement and dance can also cause secretions and chemical changes in the participants. Aristotle perceived in Greek tragedy the cleansing of the deepest emotions buried within the recesses of our unconscious which needed to be brought to the surface and expressed in art to maintain a healthy attitude to life.

Dance in every society serves a specific purpose. To understand Greek dance from ancient times to the present, we must see the function changing from sacred or religious to social or secular.

There are many areas in which Greek folk dance and Orff-Schulwerk are closely related. For example, a Schulwerk teacher writes, "The art of improvisation began to lag when a distinction arose between those who composed music, and those who performed it. The composer never ceased to improvise in his selection/rejection process of composition."

In Greek dance, improvisation is the most desirable goal for the dancers,—improvisation within the confines of a musical form and set of dance "steps." The steps are not the ultimate goal. When steps dominate, then the dance remains only an exercise in technique.

The folk dance artist strives to use technique in order to create extemporaneous elements that speak from the inner soul. When this is accomplished in the Greek dance, the melody will create a response. Finally we listen to the lyrics which ultimately release the imagery and cause us to reflect on our own creative purposes.

It may appear difficult to see how this can be achieved in a circle dance  
*Continued to page 14, col. 1*

## THE JOY OF MUSIC



In Richard Spalding's Classroom  
Credit: Carl H. Maupin

## JUMDEL'S JUMBLY



One of Edward Lear's Jumblies contributed by  
Karen Stapleton, Los Alamos, NM for you to  
color.

"Far and few, Far and Few  
Are the lands where the Jumblies live,  
Their heads are green and their hands are  
blue  
And they went to sea in a sieve."

## TINY TIM

(As taught to me by Second Graders)

Nancylee Summerville

MODERATO

VOICE 1  
Close on "m" I have a lit - tle tur - tle, His

VOICE 2  
Swim Tim, Swim Tim, Swim Tim,

(TONGUE)  
Click  
Click

VOICE 1  
name is Ti - ny Tim. I put him in the bath-tub to see if he could

VOICE 2  
Swim Tim, Swim Tim, Swim

Click  
Click

VOICE 1  
swim. He drank up all the wa - ter, He ate up all the soap, And

VOICE 2  
Tim, Swim Tim, Swim Tim,

Click  
Click

VOICE 1  
now he's sick in bed, with bub - bles in his throat. D.S.

VOICE 2  
Swim Tim, Swim Tim. D.S. Swim!

Click  
Click

Repeat three times (or more) getting faster each time. Stress diction and strict pulse. The tongue clicks and clucks can be transferred to the heel of the shoe if a bare floor is available and used as an accompanying sound throughout the verse, doubling the rhythm of the words.

## OFF THE GROUND WITH ORFF



Barbara Grenoble with students from Paideia School, Atlanta

Credit: John Miller

# TICK TOCK TALK

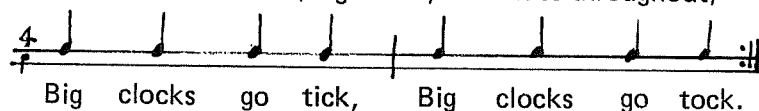
David McCord

Arranged by W.C. Sano  
Marblehead, Massachusetts

This poem is a rhythmic speech ensemble, introduced and accompanied by a vocal ostinato and by four kinds of clocks: grandfather clocks, (Bass Metallophones), kitchen clocks (woodblocks or Chinese Temple Blocks), Big Ben clocks (resonator bells and glockenspiels) and alarm clocks (triangles).

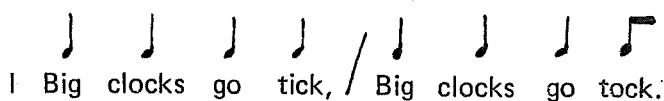
Once you have accomplished this, divide the class in half and speak the poem as a canon or round. One heavy BONG on a gong or suspended cymbal at the end of the whole piece makes a fitting ending.

## VOCAL OSTINATO (begins 1st, continues throughout)

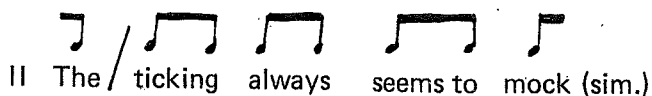


Big clocks go tick, Big clocks go tock.

## POEM



I Big clocks go tick, Big clocks go tock.



II The / ticking always seems to mock (sim.)

The / tocking. Don't the tocks sound thick  
Com / pared with ticks whose tongues are quick?

"The / clock is ticking," people say.  
No / clocks are ever tocking. They

Make / just as many tocks as ticks!  
It's / sad to see tocks in a fix

Like / this: I'd love to know some clocks  
That / have no ticks at all — just tocks.

One / thing, you'll notice, though, is when  
Clocks/ strike the hour — five or ten,

Or / two or six, say, twelve or three —  
They're / telling you what they tell me

A / bout the tick-tocks: something's wrong  
The / sour — way that clocks go BONG!

## PROCEDURE

### Introduction:

|                                   |                       |
|-----------------------------------|-----------------------|
| Bass metallophone                 | 2 measures            |
| + Woodblock or TB                 | 2 measures            |
| + Resonator bells or Glockenspiel | 4 measures as written |
| + Triangle tremolo                | 2 measures            |

### Vocal Ostinato:

|                              |            |
|------------------------------|------------|
| Small group one time through | 2 measures |
|------------------------------|------------|

### Poem by All:

|                               |             |
|-------------------------------|-------------|
| Speech one time through, drop | 17 measures |
| BIG BEN & ALARM               |             |

### Interlude:

|                  |            |
|------------------|------------|
| +BIG BEN & ALARM | 4 measures |
|------------------|------------|

### Round (I & II):

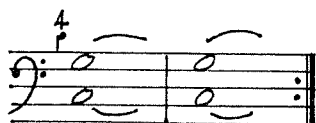
|                                          |             |
|------------------------------------------|-------------|
| Divide in half: speak once through each: | 19 measures |
|------------------------------------------|-------------|

### Ending:

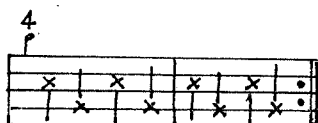
|                                                  |            |
|--------------------------------------------------|------------|
| Continue GRAND-FATHER & KITCHEN +BIG BEN & ALARM | 4 measures |
|--------------------------------------------------|------------|

Gong!! Long!!!

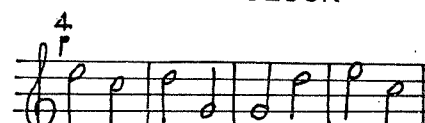
## Bass Metallophone GRANDFATHER CLOCK



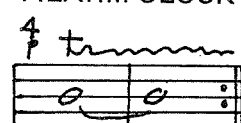
## Woodblock (Temple Blocks) KITCHEN CLOCK



## Glockenspiel (Resonator Bells) BIG BEN CLOCK



## Triangle ALARM CLOCK



## GREEK DANCE continued

when it is necessary to stay in line. But being in line and working together as a unit do not necessarily mean that we lose our sense of identity. If anything, the circle forces us to discover still another, greater one.

Perhaps the Orff-Schulwerk musician is one of the most integrated practitioners of integrated arts. He dutifully examines all the elements around him from nature to man and his creations and all the phenomena he can possibly relate to the sound of music. But his ultimate goal is to create a world of sound, and with this music to integrate the arts so that they are in constant flow, mutually enriching each other.

The dancer is also a musician and painter, even a sculptor, a poet of movement, or a dramatist, with a story unfolding in movement. Finally, we realize that the ultimate goal is not specialization in the arts but rather unification into one voice blending all the arts into one, the ultimate expression. When that is achieved, we are living in the true classical tradition.

Society challenges us to continue discovering ways to live more creatively in the midst of ever-increasing technological changes and the "new revolution." The important factor is to align our sensibilities with elements of music, dance, and the other arts, to recreate the total human experience needed for man to survive in such a society.

Dance is one way to find the ideal person from within, the person who exemplifies the best of what he is to all people. What I strive for through Greek dance is not a reconstruction of ancient forms, but rather, that the ancient forms contribute a sense of continuity and a foundation for a classical sense of values akin to that of ancient Greece, a goal we all share.

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*Founder of the INTERSECTION, a unique and exciting Folk Arts Center in Los Angeles, California, where he is currently involved as well in the film industry. Mr. Karras has taught both dance and drama in workshops, at major conferences, colleges, and universities throughout the USA, Canada and Mexico. He has written many articles on Greek Dance and Drama for various publications including Viltis Folklore Magazine and will have contributed a major portion toward a forthcoming publication on international Folk Dancing to be published by Doubleday.*

## WORDS OF WISDOM

### MASLOW:

... "Effective education in music, education in art, education in dancing and rhythm, is intrinsically far closer than the usual "core curriculum" to intrinsic education of the kind that I am talking about, of learning one's identity as an essential part of education. If education doesn't do that, it is useless. Education is learning to grow, learning what to grow toward, learning what is good and bad, learning what is desirable and undesirable, learning what to choose and what not to choose. In this realm of intrinsic learning, intrinsic teaching, and intrinsic education, I think that the arts, and especially the ones that I have mentioned, are so close to our psychological and biological core, so close to this identity, this biological identity, that rather than think of these courses as a sort of whipped cream or luxury, they must become basic experiences in education. I mean that this kind of education can be a glimpse into the infinite, into ultimate values. This intrinsic education may very well have art education, music education, and dancing education at its core. (I think dancing is the one I would choose first for our children. It is the easiest for the two-, three- or four-year-old children — just plain rhythm.) Such experiences could very well serve as the model, the means by which we could rescue the rest of the school curriculum from the value-free, value-neutral goal-less meaninglessness into which it has fallen." *The Farther Reaches of Human Nature*, Viking, 1971. p. 177

## DE COLORES

Spanish-Mexican



De co - lo-res, de co - lo-res son to-dos los cam-pos en la pri-ma - ve-ra; \_\_\_\_\_

De co - lo-res, de co - lo-res son los pa-ja - ri-tos que vie-nen de a-fue-ra; \_\_\_\_\_

De co - lo-res, de co - lo-res es el arco i-ris que ve-mos lu - cir; \_\_\_\_\_

Y por e-so los gran-des a - mo-res de mu-chos co - lo-res me gus-tan a mí.

De colores, many colors are all of the gardens and fields of the springtime;  
 De colores, many colors are all of the birds flying in wingtime;  
 De colores, many colors we see in the rainbow shining above us,  
 And that's why the love that embraces all colors, all races is greatest for me.

(English translations by Jenny Vincent)

This song will be used often in the 1981 Conference in Albuquerque.

# CELEBRATIONS:

## A JOURNEY THROUGH THE SCHULWERK

Karen Stapleton

Los Alamos, New Mexico

"Girls and boys come out to play,  
The moon doth shine as bright as day,  
Leave your supper and leave your sleep,"  
...And the dog ran away with the mallet!

And so it went one evening last May when Los Niños Cantantes (The Singing Children) presented their first outdoor concert, "A Journey Through Orff-Schulwerk."

It was a perfect evening for our journey: warm and sunny, with a certain electricity that comes before all celebrations. A wisp of parental chatter began as the children took their places to the playing of the *Street Song*. There was a special atmosphere of that moment as the children's eager faces invited the audience to share in their joy in making music. What better way to begin a celebration than with "Alleluia, Alleluia, Sing your praises to God"?

We lingered in the pentatonic just long enough to get the flavor of its character and then moved into a lively rendition of *Five Fools in a Barrow*, a particular favorite of the children. From there we traveled through the contrasts of minor modes: the driving energy of *The Norwegian Goatherd Song*, the quiet flow of *The Bridge*, the earthiness of *The Dorian Dance*, the gentle rocking of *Connemara Lullaby*, and the plaintive quality of the Phrygian instrumental piece to which the children did a simple scarf dance. At the shifting chord stage we sang and played the cheerful major *Girls and Boys Come Out to Play*, and the contrasting minor tune, *Malcom Laddie*.

Continuing our exploration of the Schulwerk, we moved into major tonalities with dominant chords. From this section we chose *If All the World Were Paper*, (with children clamoring for the timpani part), which we followed with the steady crescendo of *Rundadinella*. Our journey, now near its end, led us to one of the cornerstones of Orff-Schulwerk, the use of speech in musical training and performance, as we did the *Three Pieces From Goethe's Faust*. The children really loved making "sickly" voices.

Because it was a Maytime celebration, we naturally ended our journey with

*To May*, followed by our own version of the Maypole Dance, perhaps the most improvisory part of the evening. We had had children dancing at three maypoles to the tune of *Country Gardens* played by recorders. (For weeks I woke up in the middle of the night chanting "over, under.") We left the poles wound — I'd like to say because we chose to, but the truth is, we'd still be there today trying to unwind them with our overs and unders. Fortunately, perfection was not our goal!

After a rousing *Viva la Musica*, for regrouping purposes, the children reaped the reward of hard work as an appreciative audience applauded their accomplishments. Thanks to our tolerant and helpful husbands, plus a few devoted parents, we were able to reward them with something dear to their hearts: Food! All enjoyed hot dogs with trimmings as this journey came to its final destination.

As educators, we know that journeys such as this one really begin in the souls of the teachers who are constantly striving to make music a part of those they are teaching. Because Gin Ebinger, my colleague, and I feel that Orff-Schulwerk is the vehicle, we have often discussed the desire to do more of the music in the Schulwerk with our elementary choirs. We decided that we could solve our separate problems if we could somehow combine our choirs, thereby increasing the number of children and sharing in the teaching responsibilities.

Common sense and experience told us that there would be many logistic problems in combining three elementary choirs, for I had two elementary schools at the time. When to practice was our first obstacle. Sunday afternoons were the only reasonable answer, and you can imagine how the attendance went: always the dedicated ones, and sometimes the others. We were working with a total of about 100 children, although I don't think we ever had that many at any time except at the performance. The large number enabled us to meet our goal of combining singing, dancing, and playing simultaneously so that none of the three suffered from weakness, but rather went together to present a complete picture.

The period of preparation went by all too quickly. Unfortunately, we were often forced to teach with product in mind rather than process. Neither of us was happy with this dilemma, but we are now convinced that product was possible because of the process teaching in the regular music classes that had already taken place.

I recall very vividly the times we spent hauling xylophones and all the other paraphernalia we Orff teachers need, thinking, "Why am I doing this?" — a question we must all have asked from time to time. The same answer kept replaying, "To instill in children the love of music and making music through the elemental style of the Orff-Schulwerk." It was certainly the devotion and faith in that answer that carried those xylophones.

There were, of course, other goals as well, including that of community education: education of parents, teachers, and administrators, as well as of children. Thus came the decision to present a sequenced look at the Orff-Schulwerk. For this purpose Gin wrote program notes and an informative narration to be read while we were madly scrambling for B flats and mallets. Who better to read the narration than the Superintendent! We were pleased when he accepted our invitation but a little concerned that he might have slight difficulty reading and understanding the narration due to the fact that he himself is not a musician. Even after brief coaching he had us singing in Aeolian Moods! The children were astonished at the pronunciation of *Malcolm Lady*. One of the young boys standing nearby felt the need to set the record straight and said, in a clear, sharp voice, "It's *Malcolm Laddie*!"

Our children must have been successful in educating our Superintendent that day, for at the end of the journey he asked what we would need to continue with Los Niños Cantantes. "A bus" was our first request, to which he agreed, and in addition he granted us an hour of in-school time each week for rehearsal — an unprecedented practice in our elementary schools.

There was another incidental and yet  
*Continued to page 16, col. 1*

## CELEBRATION, continued

meaningful benefit to the community and the school system from this celebration. Because of declining enrollment, the school board had decided to close one of the two elementary schools in which I was teaching. Parents, children, teachers, and administrators were very anxious and concerned over the situation, and people were having difficulty working together to find the best solution. In our choirs we just happened to have the children from the three schools concerned with the issue. I don't think I'd be exaggerating to say that this celebration brought together the people involved in these schools for a joyous and harmonious occasion, thereby laying the groundwork for the future. It is certainly not new for music to heal wounds and provide the emotional basis for new beginnings, it's just a new and timely example of an old truth.

For those of us who guide and mold the musical growth of children, our journey is never ending. Likewise, we are always trying to climb the next mountain—or rather lead the children to discovering the pathway to the summit. I too have learned from this experience. I've begun my own journey into the volumes of the Orff-Schulwerk and found them to be filled with rich treasure. I've learned again that there is no celebration equal to that of music-making, and I've seen through experience that the only limitations children have are those of the teacher herself.

## IN BRIEF

A highlight of this summer's Orff Certification Program at the University of Denver was a provocative session on Neurological Development and Brain Function by Dr. Dee Coulter, Educational Consultant, of Boulder, CO. She clarified for us the physiological development of the nervous system through the whole span of human life, and the periods of major neurological growth which should determine where our emphases as teachers lie with students of any given age. She said, for example, that until the age of 7, a child learns viscerally and needs meaningful movement to learn anything. "If they're not moving, nothing is happening," since the neurological pathways are not yet developed enough for any abstract tasks to be successful.

I.M.C.

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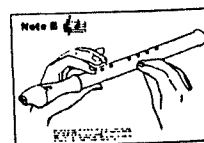
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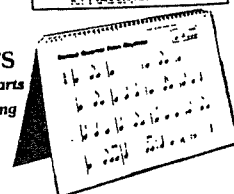


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## REGIONAL FEATURE FOCUS ON REGION FOUR

Carol King, Memphis,  
Regional Representative

Region IV includes most of the Southeastern United States, reaching from Florida to Delaware, and from Louisiana to West Virginia. There are almost 300 national AOSA members in this region and ten chapters (plus two new ones in the making). The Middle Atlantic chapter boasts the largest number of chapter members, and serves a very wide geographical area. Tennessee, North Carolina, and Louisiana each have two chapters. Brent Hall, Ellen Ballinger, and Sandra Awad report that Virginia may soon have a chapter. The Suncoast Chapter will be chartered at the conference in November at Albuquerque. Region IV folks are eager to have a national conference in "our neck of the woods," — and three chapters have already submitted bids for 1984!!!

Chapter workshops during the school year show a balance of local sharing sessions and guest clinicians. Two chapters publish a newsletter — Atlanta and Piedmont. Each features news of upcoming workshops and meetings as well as materials for the classroom. The North Carolina chapters have found it very beneficial to co-sponsor workshops and thereby share the burden of expenses. These workshops are held in a central location, and they are fortunate to have Meredith College offer Continuing Education credit (and handle brochure mail-outs). To help insure that they could meet workshop expenses, these chapters sold raffle tickets (for a chair donated by a local manufacturing company). They also discovered that the local distributor for a leading soft drink was happy to donate refreshments for the workshop. In 1980 the Piedmont Chapter applied for and received a \$500.00 grant from the Winston-Salem Forsyth County Arts Council. This sum funded a project to bring Brigitte Warner to the North Carolina Music Educators' Association meeting in Winston-Salem and ensured an Orff session on the program.

Atlanta is, of course, proud to boast of organizer and past president Beth Miller, who begins her term of office as regional representative for Region IV on the National Board this fall.

Tennessee Orff teachers are pleased that Nancy Ferguson is the President-elect of the Tennessee Music Educators Association.

South Louisiana reports that it has chosen as its logo a paddlewheel boat, and will have its banner ready for Albuquerque.

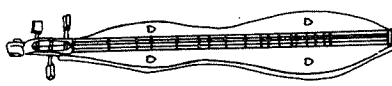
querque.

Both North Louisiana and Memphis have special yearly children's performances. Edith Elliott reports that the Caddo Orff Ensemble is made up of two children from each of twenty-eight schools, and meets after school one day a week. They performed for the Retired Teachers Association (Delta Kappa Gamma) and in the all-parish Kaleidoscope Program. This year the music teachers joined the students at the Kaleidoscope concert and performed movement to "The Norwegian Goatherd's Song" from Volume IV of the Schulwerk.

The Memphis All City Orff Concert, titled "Memphis, the Musical Melting Pot," involved some three hundred elementary students from across the city. This year's concert featured demonstrations of the background skills and concepts involved in teaching the materials for the concert, in the hopes that this would enlighten the audience to the many disciplines the children are exposed to in their Orff classes. It was very well received, and next year's All City committee plans to try it again. We all know that our polished performances of two-minute masterpieces seem deceptively easy to the observer! One special song on the program was the result of a pilot program involving jazz artist George Caldwell as artist-in-residence in eight "Orff" schools. "The Snowden Blues" was undoubtedly the hit of the concert.

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## CHAPTER NEWS

### ARIZONA CHAPTER: AOSA AS HOT AS EVER!

Interest in Orff has been growing in Arizona and our chapter continues to thrive. This year the officers include:

President: Carol Irwin  
Past-President: Del Bohlmeier  
President-Elect: Dick Watt  
Recording Secretary: Forrest Bachtel  
Corresponding Secretary: Judy Waltz  
Treasurer: Sr. Kate Hendel, B.V.M.

Board members are:

CathyBaimonte, Duanne Carr, Virginia Knupp, DeeAnn McAllister, Peggy McBride, Richard Probat, Sandy Pylar, Karen Rave, and Kay Smith.

We have a super bunch of people working together, but then, isn't that typical of people involved with AOSA!

Three clinicians came to Arizona this year. In October, Lois Birkenshaw stressed movement: coordination, relaxation, creative and directed activities. Learning difficulties due to insufficient language skills, or physical and emotional problems and what to do about them were also emphasized.

In February, Lillian Yaross showed us how to develop skills in notation using many fun ideas. In an afternoon *Trip to the Moon*, we took a simple theme and built an entire play through student and teacher creativity.

In April, Marge Helmgren built ensembles with body percussion, which she later transferred to hand drums. Being an accomplished percussionist she not only showed us different mallet techniques, but also explained the history of Jazz, and added some simplified ensembles for us on the instruments. At the very

### IN BRIEF

The Memphis Chapter wishes to thank all of its Orff friends across the country for their support during the budget crisis in May. That tremendous support, combined with local parent support, was probably responsible for saving the program from being cut completely. They sadly report that economics caused one-half of the program's teachers to be cut for the 1981-1982 school year (along with elementary physical education and other "support" programs). Nancy Ferguson urges all of us *not* to be content, even with our own outstanding programs. Concrete evaluations are necessary if similar devastating cuts are to be prevented.

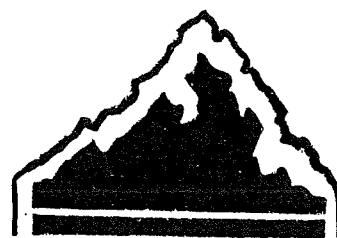
end, other jazz musicians joined her to perform for us.

Marge's has not been the only group to play for us. To each workshop has been added a little halftime entertainment. In the fall, an East Phoenix group performed a few Orff Ensembles. Not to be outdone, the West Phoenix members took the challenge and did their thing at the next workshop. Finally in the spring, the ASU students performed — as did MUSICA DULCE, a city-wide professional recorder group. In 1980-1981 we have been royally entertained.

Our attendance at each workshop averages 100, with newcomers at every session. Lifetime memberships to our chapter were presented to Grace Nash and Vivian Burgmeier in appreciation of their continued devotion and encouragement.

Greetings to all of our friends in each chapter. Hope to see many of you at the New Mexico Conference!

Kay Smith,  
Historian  
Arizona AOSA



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## European American

Gunild Keetman

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# REVIEWS

**MUSIC FOR CHILDREN** Vo. III, American Edition, Schott \$19.95.

Being an insatiable cook book collector, my initial reaction to the American edition of *Music for Children*, Vol. 3, Upper Elementary, was as though I had discovered a beautifully illustrated new collection of rare recipes, the kind that combine super nourishment with visual and taste excitement.

Book 3 offers 136 delights... enough for many a banquet. Six articles at the end of the book reflect personal views on issues at the heart of Orff-Schulwerk, on related musical activities, and even on some controversial viewpoints. Read these early on. They give perspective and sharpen your *critiquing*. As in volume 2, the book is divided into 3 sections, each with its own explanatory pages. The 3 sections reflect the increasing level of maturity of the speech and song materials, the textural sequencing, the increased challenge of the instrumental and rhythmic materials, and sound explorations of more contemporary character.

Further analysis reveals a richness and a caliber of musicality that should keep this volume close to our lesson planning desks. The content is well-balanced between songs, instrumental and rhythmic studies (some taken from the five Schulwerk books), speech, movement and sound settings. Over one third is vocal material: many folk songs from the United States and the Americas, fewer from our neighbors a couple of continents away, and some delightful original material. They range from simple 3-4 tone melodies to part songs that should challenge junior high classes, including pentatonic, 6 and 7 tone, major-minor melodies and modal songs (very usable ones at that) of widely varied character. Accompaniments range from borduns, ostinati, and shifting triads (called swinging here) to "Orffian" uses of "traditional harmony" chords in arrangements and orchestrations of imaginative skill. It is easy to find illustrations in this volume of all the elements outlined in the recently published new Guidelines for Orff-Schulwerk Training Courses — and a rich source too.

Many of the 22 instrumental pieces include recorders, and it's nice to have more materials that incorporate them. There are studies in many meters: mixed, changing, etc., studies for melodic improvisation over chord changes in major and minor tonalities, modal and tone row pieces, and even a taste of blues and

Back Music techniques.

Among the speech-rhythm-sound-movement studies, one finds a truly wide range of choices from patschen exercises to three last works which reach into the realm of our students' tomorrows much as do some of the last works of Volume 5 in the Schulwerk. Among the 35 selections, there are speech settings that send off new sound waves, rhythmic studies with lots of bite, suggestions for developing mini-dramas, lovely rhymes and poetry to explore and expand, but far too few movement offerings. Fortunately, the 9 dances included are nicely varied in character and difficulty.

This volume reflects much unity within its variety, perhaps because the individual styles of the major contributors become more familiar while others spark contrast with their own uniqueness. Like a wonderful festival there is something of everything here, and for those not so eclectic, more selective choices can still provide a nourishing and ample diet.

— Jacobeth Postl

**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, 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.

**CHRISTMAS MUSIC FOR RECORDER TRIO**, by Bob Margolies. Edward B. Marks Music Corporation, 1978. (\$2.50)

This is a collection of 21 carols, mostly familiar and mostly easy to play

and pleasant to hear. They are arranged for STT or SAT, and all are within the capabilities of upper grade students with two or three years of class instruction under their belts. One thing troubles me: my own students who play alto or tenor recorders would be very unhappy that they *never* get a chance at the tune.

Gin Ebinger

**MUSICAL ENCOUNTERS**, Paul Warrington, Musical Encounters, Inc. P.O. Box 6567, Shawnee Mission, Kansas 66206. \$16.95 per set.

"Musical Encounters" was originally designed by Paul Warrington as a manipulative tool for his own elementary students at Shawnee Mission, Kansas. Fashioned in sets of interlocking wooden blocks, "Musical Encounters" uses the philosophy of Kodaly, reinforces his methodology and adds the new facet of "hands-on experience" to help the learning process. In each encounter, the playing of a musical instrument is an alternative to singing or speaking. Students see and move the blocks as they work on listening and singing skills.

Encounter Number 1 offers connecting blocks displaying syllables and hand-signs. They are useful for identifying, matching, developing scale sequences, ear training and sight singing. Encounter Number 2 contains a set of blocks displaying stick notation and description to be used in rhythmic dictation employing the "tah, tah-rest, tee-tee (eighths), tah-ah (half notes) and syn-co-pah (syncopation)." Encounter Number 3 reinforces melody concepts and displays staff notation and related note names. Monosyllabic colors have specific correlation to the syllable, hand-signal, staff notation or note name on the back of each block.

I had the opportunity to observe the creator, Paul Warrington, in a demonstration with music educators at the IMEA, Des Moines. It was great fun to participate. Individualization became meaningful in a game setting and the process was reinforcing. One could only wish that the delightful clinician-originator might accompany each order for sets of "Musical Encounters"! Even without his presence, I think some of his energy, humor and solid musicality have crept into these finely-crafted, "child-tried-and-proven" materials. Highly recommended for the rote-to-notation transitions of goal-conscious Orff as well as Kodaly music educators.

E. Nichols

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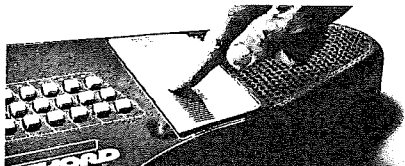
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July 1, 1981 to June 30, 1982

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