

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



Frances Grace Scott

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ORFF - SCHULWERK:

Land of Enchantment



November 11-15, 1981
Convention Center
Albuquerque, New Mexico

AOSA National Conference

ALBUQUERQUE CONFERENCE

Carolyn Tower,
National Chairman

ORFF-SCHULWERK: LAND OF ENCHANTMENT launches a total departure from the traditional "self-contained" style of conference with the conference sessions scheduled at the New Albuquerque Convention Center, adjacent to our hotel accommodations.

For our 15th annual conference in Albuquerque, New Mexico, November 11-15, 1981, we will have the privilege of working with four internationally known guest teachers, and the opportunity of attending a centuries-old Indian Festival. The teachers are: Daniel Hallden, Orff-Schulwerk exponent of Sweden; Helen Kemp, Choral Music specialist from Princeton, New Jersey; Athan Karras, a leading authority on Greek Dance from Los Angeles, California; and Phyllis Weikart, popular and nationally known teacher of Folk Dance and Movement from Ann Arbor, Michigan. A special excursion is being planned to Jemez Pueblo for the annual Feast of St. James. The multi-choice sessions planned for the conference will emphasize the tracing of the roots of Orff-Schulwerk, both in philosophy and in musical examples.

The New Mexico chapter members are hard at work to make this occasion a tremendously re-vitalizing experience for all. Please begin transportation plans *now* so that you will not miss out on what promises to be a most exciting 15th AOSA conference.

AN INVITATION

South-Central Minnesota Orff Chapter is giving a reception on Thursday, April 23 at 5:30 P.M. in connection with the MENC Conference to which all interested Orff teachers and their friends are invited. Details will be found in the official program.

NOTICE

Only news items submitted in copy-ready form have been included in this issue of the *Orff Echo* due to the terminal illness and death of Elizabeth Nichols' mother just prior to the deadline. Regular news columns will be resumed in the summer issue.

ON KEYS AND LOCKS

Margaret Ann Berry
Littleton, Colorado

When Piaget's theories of child development were presented to Americans, one of the first questions asked of him was whether or not the learning process could be accelerated. It is said the Piaget responded by saying that the question was not whether the process could be accelerated, but rather if acceleration is desirable. Instead, Piaget suggested, a variety of experiences should be provided for each stage and then the child's equilibration mechanisms will determine the rate at which he moves through the various stages of development. Also affecting the rate of progression will be the differing maturation rates, physical experiences and social experience which the child has. It was my privilege to observe and witness first-hand the effects of an education program which is firmly based on the conviction that children learn best in experiential situations and in incidental patterns—the Orff-Schulwerk.

This approach to education in general and music education in particular is not new. Carl Orff developed his basic theories in the 20's and 30's, and they reappeared following World War II. The movement in North America began in the 60's and continues to grow. The point to be made here is that in American education, it has been somewhat sidetracked into the realm of music education alone. This is unfortunate. Whether educators like to admit it or not, music is considered by some a frill, a frosting on the cake, and not one of the academic solids, whatever that may mean. As a teacher of secondary language arts and biological sciences, I can only say that is truly unfortunate. In the rush back to teaching basic reading, writing, and computation skills, it is amazing that the Orff-Schulwerk program and its serendipitous harvest has been largely restricted to the music classroom.

Every effort is made in teacher education to apprise the fledgling pedagogue of the nature of the learner, the nature of his learning patterns, and the importance of recognizing the expression of individuality. Yet the theories of Orff-Schulwerk appear to be presented to a moderate number of music teachers and certainly very few, if any, classroom teachers. Many music educators and certainly the majority of classroom teachers must seek out the program. It is my contention that classroom teachers who become schooled in Orff-Schulwerk must do so because they have stumbled into it

through association with an outstanding disciple of the program.

But enough of restating the "Ain't It Awful" syndrome of teacher preparation! What is so exciting about Orff-Schulwerk? Why did it cause a somewhat cynical secondary and college teacher of language arts and biological sciences to come home after approximately five hours of exposure to the philosophy, pedagogy, and observation of the activities in action with children and start a major revision of her own approach to the fall semester and its students?

Going back to Piaget's statement in the first paragraph, I must reiterate the responsibility of the educator in the development of the child. The obligation of the teacher is to provide the bio-psychosocial experiences that allow the child to learn and equilibrate his cognitive domain. This obligation and requirement is basic to human development and successful manipulation of the environment for individual understanding and survival. Orff-Schulwerk provides such bio-psychosocial experiences. Starting with the pre-operational child this educational approach increases the child's awareness of sound, language, and movement around him and, more importantly, his role in producing them. He is assisted in this formation of mental representations and his labels for them. He augments his communicative skills through experiential, active participation. Every pathway of expressive communication is open to him, and he can freely participate without fear of misunderstanding or failure. Success is ensured because there is no rote message to be parroted, only sounds and information to be replicated and reassembled for his own use and expression. He imitates, he experiments, he improvises, he moves, he sings, he verbalizes, he computes! He creates his expression of himself within the confines of his opportunity. I do not see this environment of education as being unstructured, which is the first criticism of those who are either uninformed or frightened. Indeed, it is quite structured. The structure is planned, programmed, and absolutely essential. The environment of Orff-Schulwerk is non-restrictive in that there are no restrictions placed on what can be created with the tools of expression with which the child is provided. The child fills his cognitive domain with labeled experiences upon development—what Piaget calls the operational stage.

Continued on page 6, col. 1

TAKE A GAMBLE ON READING WITH MUSIC

Marilyn Murphy
Reading Specialist,
Albuquerque, New Mexico

Security is mostly a superstition. It does not exist in nature, nor do the children of men as a whole experience it. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring adventure or nothing.

—Helen Keller

The teaching of reading skills and the teaching of music skills according to Orff have much in common. Both are processes based on a developmental sequence of skills. A beginning reader is first expected to develop awareness of the sounds of language and to learn that those black squiggles on page and chalkboard represent the sounds of his language. The beginner in Orff must also develop an awareness of sounds - the sounds of music - and also learn to control his physical responses to those sounds.

Much as the young musician does, the beginning reader passes through several stages in his acquisition of skills. He develops a basic visual vocabulary; he learns many different word attack skills; he begins to get meaning by using context clues. His comprehension of what he reads is very literal, and he seldom uses any interpretive or critical thinking skills.

Literal comprehension skills are relatively easy to learn and are less complicated to teach and measure. Many students in the primary grades have little sustained experience in answering questions or participating in discussions which call for interpretive or critical thinking (Durkin, 1979). As a result, middle grade and upper grade students may "panic" when they are asked to make inferences or draw conclusions. They are not willing to take the risks that are necessary to do this kind of thinking because they cannot be sure that they will have the right answer.

Highly structured teaching where the child is never allowed to use his imagination combined with the use of dittoed work pages that call for only one correct answer develops students who will not risk making a mistake. All of the interpretive and evaluative types of comprehension skills involve risk-taking. One cannot make an inference about what is read without taking a risk; one cannot predict an outcome without taking a risk.

According to David Viscott, author of the book *Risking*, "You cannot grow without taking a risk, a chance. At each stage in our growth, we become a little stronger, a bit more self-confident. Although we seem to grow by steps, each phase of growth is not really accomplished by a step, but by a leap. That is precisely why risking is so fearful and why growing is so painful."

As a reading specialist working with middle school students who are well into the no-risk-taking syndrome, I urge each classroom teacher to develop a class atmosphere which encourages creativity and the participation of all students. The Orff approach to building musical skills is an almost perfect vehicle for overcoming reluctance to take risks. Step-by-step experiences in the Orff process put children into positions where they can experiment, create, and learn, because no one panics if a wrong note is played on the alto xylophone. A creative message sent from one hand drum and answered creatively by another evokes delight, not frowning criticism. The process of learning body control and response to a musical beat contributes to self-confidence. Most important of all is the emotional response to music and involvement in its production.

Putting children into musical situations where they are successful and where they can learn to take risks, I believe will help them approach the learning of interpretive and critical reading skills with greater self-confidence.

References:

Durkin, Dolores. "What classroom observations reveal about reading comprehension instruction." *Reading research Quarterly*, No. 4, 1978-1979, pp. 481-527.

Viscott, David, M.D. *Risking*. New York: Pocket Books, 1979.

CONTRIBUTOR'S COLUMN

A O S A

Bringing together a oneness of spirit
In the beauty of movement and sound!
We came to Pittsburgh.
Somebody said it would stimulate,
But, nobody said it would stir the heart
And touch the soul.
Somebody said it would really be great!
But, nobody said it would create
A gnawing for knowledge,
A craving that cries for more!
"Simple Gifts," somebody said,
But, nobody said that those "simple gifts"

Were more elegant than money can buy!
Nobody said those "simple gifts"
Would make a strong person cry!
And so, once again we have gathered,
And now, we've had to depart.
But we'll keep the "gifts" you've given us
Forever!

Cak Marshall
11/10/80

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THE COLLEGE PROFESSOR AND ORFF

By Richard Spalding (CMT)

Professor of Music Education and Piano
University of Louisville School of Music
Louisville, KY

Beside the elaborately lettered documents in my University of Louisville studio hangs a gawky note, the printing slanted precariously to the right, which reads: "I, Tim, think you are the best music teacher in the world. Tim." This is my most prized testimonial to professional achievement.

When asked by Robert Whitney, then Dean of the School of Music and Conductor of the Louisville Orchestra, to undertake all of the Elementary Music Courses, I felt a distinct credibility gap. After all, it really does take nerve to make the jump from training adults in piano literature or to sing the Verdi *Requiem* to teaching little ones to make music out of "Wee Willie Winkie," Orff fashion! Nonetheless, that was the beginning of a long and fascinating search. The initial exposure took place during an intensive week of coaching with Ruth Hamm in Cleveland. Now, after ten years, eight national conventions, many workshops, a Special Course ('73-'74) in Salzburg and hundreds of students from age three to eighty-three, the search continues.

"The challenge to the college professor is to provide an environment in which the students can discover ways to fulfill their individual conceptions of the teaching process."

The challenge to the college instructor is to provide an environment in which the students can discover ways to fulfill their individual conceptions of the teaching process. Though techniques and methods are necessary, they must be backed up by solid philosophical convictions.

Jean Piaget has said that children explore their world with immense zest and that a ready-made truth is only a half truth. The ramifications of such statements are many but we do get the feeling that there is a process taking place—very much on-going life—love. Involved is exploration, discovery, making connections. This lesson, learned and forgotten many times, is difficult to teach to young collegians, themselves far too caught up in the practice and perform

"rigamarole" that passes for education. They seem to say, "please pre-fabricate the connections and just skip the *explore and discover* parts."

Much inspiration came to me from reading *"Games Children Play in Street and Playground"* and *"The Lore and Language of Children"* by Iona and Peter Opie.¹ As a result, an early task assigned young teacher candidates is to touch base once again with that spirit of childhood, so long ago forgotten in the mills of Junior and Senior High School. Many do not perceive the difference between authentic child lore (the chants, games, jingles, taunts, etc.) and the literature that is told or read to children by caring adults. *Mother Goose*, though appropriate for children, is a far cry from the sassy, topsy-turvy, sometimes nasty incantations known as child lore, which is almost always passed on to children by other children. Compare "Mary had a little lamb, it's fleece was white as snow" with "liar, liar, your pants are on fire; your nose is as long as a telephone wire" Which might a child be inclined to share with another child? Understanding this difference and its implications is a step in the right direction.

I have also been helped by another fine book, *A Perfect Education* by Kenneth E. Eble.² Eble's section and chapter titles show where he is heading: In Delight and Wonder, The Sense of Play, The Sense of Discovery, The Sense of Order, Seeing the World Feelingly. What a great point of departure for a future music teacher!

Frankly, I am concerned about the teacher trainee who cannot remember the wonder of play and is hesitant to rediscover the forgotten delights of childhood. I am thrilled when I find a novice teacher who is enchanted by the mother tongue, who is in love with words, their rhythms, pitches, colorations and what they stand for.

An attentive observer of the sounds of today will note large segments of society no longer utilizing articulate speech. One hears grunts and groans such as "unh huhn" and "yeah" for the affirma-

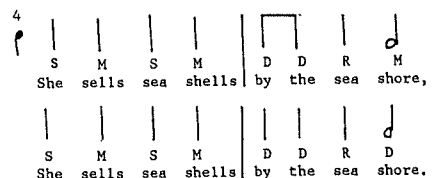
¹ 1969, 1959 Oxford University Press.

² 1966. The Macmillan Company.

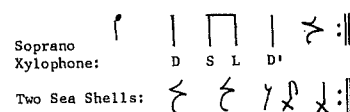
tive, "iono," for "I don't know," "see-wha-uh-me," for "see what I mean?" and much more. Some of our student teachers are virtually paralyzed when forbidden to say "you know" and "OK!" The music teacher is the one who should be able to obtain from children concise, clear, vocal articulation and uninhibited and dramatic use of the speaking voice. The teacher's own confident voice is the ultimate teaching tool.

Fortunately, I am able to play to my college sophomores a recorded example of a little girl using her voice in a dramatic and uninhibited manner. The lesson occurred at St. Margaret Mary School where the second grade children were exploring the words "she sells sea shells by the sea shore." The motivation of this activity had been a colorful collection of ocean shells displayed on a brilliant, red velvet cloth. Simple body movements and easy tunes were added.

From this we evolved:



The ostinati were played over the usual bordun:



The classroom teacher, Mrs. Wentworth, had been using *A Child's Garden of Verses* by Robert Louis Stevenson so I suggested "When I was down beside the sea—" as the B theme to a little rondo. (I would cite failure to get along with and exploit the gifts and interests of the regular classroom teacher as a major barrier to the success of the beginning music teacher.) For our C theme we were looking for something free and flowing and were able to elicit from the children "The Sea Weed Episode." To support the declaimed text the "spacey" Kevin was chosen to strum the open autoharp with uneven, random strokes and plucks. Noisy Jimmy made flowing "glissandi"

Continued on page 24, col. 1

ON KEYS AND LOCKS *continued*

During the concrete operational stage, the child begins to express the need for putting things into logical coherent systems. There are sets of rules with which the expressions must be aligned if he is to expand his realm of influence and successfully manipulate his physical environment for survival. In most classroom situations the rules have already been dittoed and given to him for memorization; rules which were developed by adults for adults. In the Orff-Schulwerk classroom the teacher establishes and guides the child toward the end product, the rules of expression. The pathway is set but open to experimentation. He evolves the desired rules through guided inquiry and the need to organize his experiences. Within the philosophy of Piaget and Bruner, if these steps are not covered the development is often non-equilibrated or occasionally arrested. Could this not be at least a major contributing factor, if not the main cause of learning disabilities and perceptual dysfunctions?

The next step in the reinforcement of the child's development by Orff-Schulwerk is obvious. The child feels the need and demands the right to operate upon the sights and sounds from his environment as an intellectual adult. He finds the need to formulate his own ideas, opinions, and theories. He sees abstractions as sources of understanding, not bewilderment, and perhaps most importantly, he reacts affectively and aesthetically to his environment because he has developed his own system of ethics and values. He builds his construct of reality out of his active experiential education.

In conclusion, let me draw an analogy, as teachers are prone to do. The child is a locked box, and the teacher finds a ring of keys. It is the first task of the teacher to find which key will open the box, if the world is to experience the contents. Believe me, the content of each child's being and mind is significant! Teacher education must provide the keys, and Orff-Schulwerk has a ring of keys waiting to be tested. In my opinion every classroom teacher, elementary and secondary, should be given the experience of basic Orff theory, with particular attention paid to its incorporation into the fundamental processes of education. To allow the analogy to transcend speculation to actuality, let me share an observation I was privileged to make of the interplay between a child and an Orff-Schulwerk teacher:

Small and somewhat shy, the man-child with the large brown eyes was

brought to make his music. His fists were tightly clasped, and he looked at his teacher from the corner of his eyes. He knew not whether to trust or to withdraw and remain unlocked, like Pandora's box of beautiful jewels. Somehow he found enough courage to try his first adventure into the exciting world of sound and silence, to his almost whispered voice, and singing to his chest, he half-sang, "My name is Jon."

The Key is in the Lock!

Slipping his clammy palm into hers, they walked along the paths of time and listened, perhaps for the first time, to the music in the trees and on the wind.

The Key was turning in the Lock!

The next day he ran hesitantly, but willingly, Superman with a crooked cape, Clark Kent tiptoeing through the forest. And then, he discovered the world of music. Perched on his stool, this tiny child tried so hard to sing through the magic of his hands. Holding the mallets oh, so carefully, a gliss to the right and down again, tenderly, as the wind caresses the aspen leaflets of early spring. A smile burst across his face like sunrise in a barren land.

She knew. The Key had shot the bolt!

Margaret Ann Berry is an RN with degrees in Zoology, Experimental Embryology, and Cardiovascular Physiology, and a teacher's certificate in English and Biology. She has worked as a nurse, as Assistant Professor of Research in Zoology, of Biology, and of Nursing, at three different institutions, and has also served as a lecturer in Nursing, and as a Research Assistant in Cardiovascular Physiology. She is currently teaching Language Arts at Heritage High School in Littleton, Colorado.

OFF TO AN EARLY START...



*Photo by Paula Bennedsen
Thorbjorn Bennedsen, 8 months old,
Denver, summer 1980.*

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FINDING TIME, SPACE AND ENERGY FOR MOVEMENT

Tossi Aaron
Philadelphia, PA.

How many of us have heard (or even said) at some time "... but I don't have time (or space or energy) for movement!" All three of these potential stumbling blocks can become building blocks in the teaching of Orff-Schulwerk when careful planning is the outcome of the teacher's first-hand (and foot) experience. Even five minutes of activities at the beginning or end of the music period can add significantly to children's vocabulary of movement ideas and reinforce musical concepts.

Here are some possibilities:

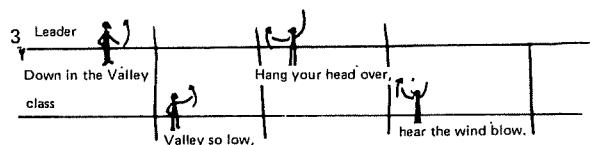
1. Mirroring, in silence, for concentration and balance.
 - a. from a single focus—teacher at first, later a student leader
 - b. with a partner, alternating leaders on signal*
 - c. in small groups (4 or 5) with rotating leaders

Depending on the age and previous experience of the class, the above progression may take three sessions, or three weeks.

2. Slow motion, for coordination and control, may be done with vocal sounds, small percussion, improvisations (metallophones?) or recordings
 - a. explorations; seated, standing, individual.
 - b. imagery; a story, narration, poem, eyes closed
 - c. *per adizione*; one person at a time joins in until all are moving "wide and slow, high or low."
 - d. a set sequence, chosen from explorations, becomes the A section of a rondo; while B and C are solo improvisations.

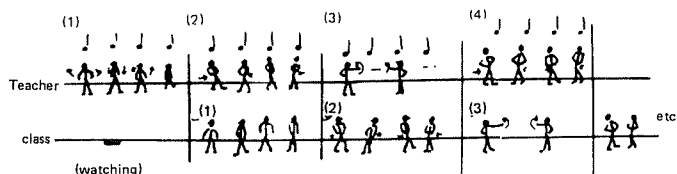
Some possible music: Satie, "Gymnopédies" Chopin "Nocturnes"; Handel "Largo"; Pachelbel, "Canon"; Tchaikowsky, "Andante Cantabile"; or even Beethoven's "Moonlight Sonata" or Saint-Saens' "The Swan." Remember: a cassette tape in the drawer is worth two futile attempts at calming a class.

3. Echo movement: understanding phrases, body awareness
 - a. Seated or standing, leader makes one simple, fluid gesture with a clearly defined "close"
 Class imitates, ending in same position, mirrored.

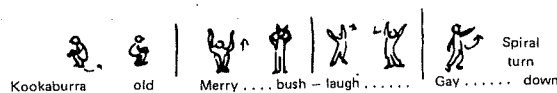


- b. All sing a familiar song, e.g., "Down in the Valley"

Leader initiates movement during first phrase, class imitates during second phrase. Eventually use longer songs, longer phrases, e.g., "Morning Has Broken," "The Netherlands Hymn," or "Finlandia."
- c. May be done with partners alternately leading a whole verse, or in a circle, with each person having one phrase to conduct.



4. Canon Movement: can be rhythmically or melodically based
 - a. To begin, the teacher makes a four-beat, one measure gesture as class watches. Teacher begins second gesture as class enters with first. (It helps to keep every other gesture the same, and very simple, perhaps rolling hands or swaying.)
 - b. After a simple canon is learned and sung well the class works out a movement for each phrase, trying for contrasts that will show each part. More experienced groups can try "Dona Nobis Pacem" perhaps.



5. Speech and Movement: rhythmic and free
 - a. Japanese Haiku are good for older students, who can handle their more subtle rhythms. Poems by David McCord, Ogden Nash, Christina Rossetti or the folk rhymes in "Rocket in my Pocket" are also useful. Collect counting rhymes from the children.
 - b. "Chicken Soup With Rice" by Maurice Sendak or "Hailstones and Halibut Bones" by Mary O'Neill can turn into movement projects for a week or a semester. After it is familiar to all, groups of 5 or 6 are each assigned a verse to convert ("translate") into movement. Shared in silence, with a narrator or with music, percussion, costumes . . . explore! Boys, especially, will join in mime activities when the mere word "movement" is terrifying—to say nothing of "dance."

6. Playparties, games, and simple folkdances

These foster a sense of community, ease social interaction and provide musical experiences that are unself-conscious, joyous and relaxing. Less able singers improve with true voices on either side in the circle, awkward movement goes unremarked in choosing a partner, and the forms are good models for later improvisations. Learn them yourself and analyze why you had such a good time doing them.

7. SPACE!

- a. Turn chairs upside down on tables; better yet, have the children do it while singing a work song like "Haul Away, Joe."
- b. Exchange some time with the gym teacher or ask to use the gym room when it's free.

CELEBRATIONS:

CHILDREN'S THEATRE AND MUSIC

John P. Allen
Elmhurst, Illinois

ABOUT THE AUTHOR:

John Allen currently brings his Orff-Schulwerk training from Toronto to the job of Music Coordinator for the Elmhurst, Illinois Public Schools. In addition, he has been an instructor at the American Conservatory of Music in Chicago, and the Children's Theatre of Western Springs. He is the past president of the Chicago Chapter of the AOSA.



Theatre is a mirror of life. Viable theatre explores and heightens the reflection. Children and adults give total attention and involvement to theatre when it is a mirror of life. Theatre, as a mirror of life, may elicit responses such as, "Hey, that's happened to me!"; "He said it just as I would have."; "I couldn't wait to see what would happen."

The combination of the Schulwerk and theatre is a totally natural process. The mirror of life in theatre is bonded to the Schulwerk's principles of movement, rhythm, speech, and melody. The shared use of improvisation allows new material to be developed and results in excitement and enchantment for both the performers and the audience. The Schulwerk may be adapted in the following ways to create or aid in creating a characterization involving both the emotional state and movement style of that character; demonstrate or reflect inter-character relationship; heighten a mood or feeling projected in a scene—a "music of life"; act as sound effects of a sound screen.

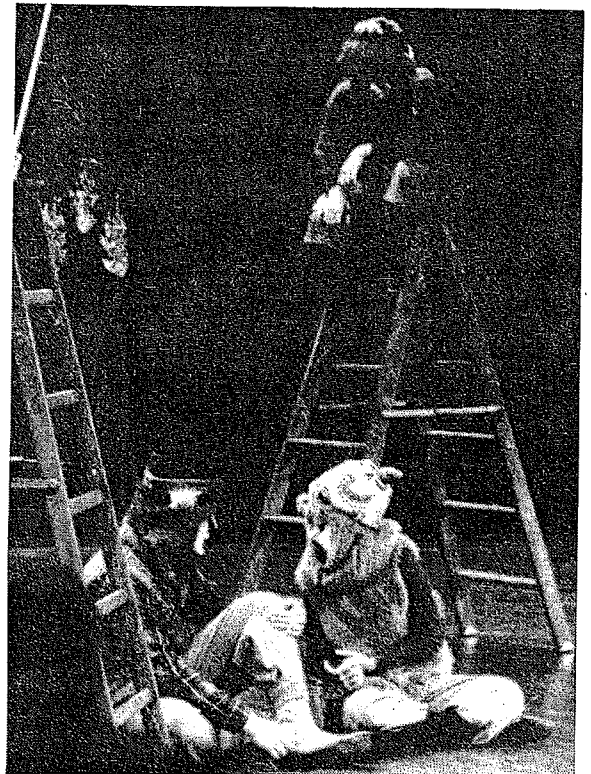
During my preparations for the freshman trouping production of Kenneth Graham's *Wind in the Willows* at the Children's Theatre of Western Springs, the students experienced difficulty in gaining or sensing the "feel" or atmosphere of the story line. They were finally able to realize their goal through the use of an ensemble of non-pitched percussion instruments which supplemented the obvious traditional instruments with a guiro, afuche, vibra-slap, vibratone, and a quinca. Careful attention during their initial taped improvisations to tonal qualities, duration, and rate of incidence of the various instruments, gave them both a true feeling of a woodland scene and a compelling opening "soundscape," which

proved so effective that it became an overture to each performance. The overture was performed by the cast in full view of the audience. The ensemble operated in this manner throughout the performance, moving from the role of actor, to musician, and back again.

In another scene the ensemble heightened the mood of Mole's trip into the Wild Wood, and his ensuing terror, by moving toward Mole as an ever enclosing ring of trees. The ensemble carried instruments to produce a crescendo of sounds ending in Mole's cry for help. The use of the ensemble enabled us to create both a visual and aural "red line" that left young audiences hiding their eyes.

The total effect of the performance was greatly enhanced by our effective use of the range of musical materials. Not only did the overture prepare our audience, but the cast as well, for it became a true ensemble. The close sensitivity so necessary to the reflection of mood in the *Wind in the Willows* pervaded all of the cast's activities. The remaining portions of our production were of a more traditional nature, using both speech and melodic arrangements in addition to standard children's techniques.

The following examples are from various shows performed over the past two years. Since they are out of context, I am including a short description of each scene.



The *Grandfather's Tease*, from the *Pied Piper*, occurs during a scolding by an old rat, the only one to escape the Piper's piping. The scolding is directed toward three young rats for their rowdy behavior. All four rats are on their way to Hamlin to view the scene of the long-ago debacle.

Continued on page 9, col. 1

CELEBRATIONS *continued*

"GRANDRAT'S TEASE" - A Scene from Pied Piper

Rat 1
Tip, Toe, qui-et as mice. Tip,

Rat 2
Tip, Toe, qui-et as mice. Tip,

Rat 3
Tip, Toe, qui-et as mice. Tip,

(End freely, on cue.)

Lessons happen during a scene from Tom Sawyer. Various students stand to recite their lessons. The scene ends with Tom Sawyer in trouble again.

"LESSONS" - A Scene from Tom Sawyer

Group I
A A B A A B C B A A B C D

Group II
2: 2 'n 2 'r 4. 2:

Group III
C - A - T spells cat. Mouse: M - O -

Group IV
Tell 'n spell are verbs. A verb is an ac-tion word.

Group I
C B A A B C D E D C B A.

Group II
2 'n 2 'n 2 'r 6. 2: 2:

Group III
U - S - E spells mouse. SPELL - ING!

Group IV
Noun's a name of a per-son place 'r thing.

With the incorporation of the Schulwerk, the students and staff of the Children's Theatre of Western Springs have found a welcome spark which leads to new surprises in their classes and productions. We all look forward to further discoveries in the mirror of life.

ABOUT THE THEATRE:

It is John's experiences with the Theatre of Western Springs that prompted this article. This unique theatre operates as an active arm of the adult theatre of the same name, and owns and operates its own facility in Western Springs, Illinois. Its primary goal is training rather than performance. Ranging from sixth through twelfth grades, approximately 120 students pay tuition for training to encompass all aspects of theatre-acting, playwriting, movement, diction, music, make-up, costumes, and lighting. Through the eighth grade, the students are involved almost totally "in training" in preference to production. Freshmen prepare one production for trouping to public libraries and health centers in the area communities. Performances of this production number between fifteen and twenty. After the trouping experience, the students enter into an advanced casting pool, continue their training classes, and produce two major shows yearly.

GRORFFITI

These are so Orffful, I Kodaly!

What does a stubborn xylophone player play?
Obstinati!

What do you call the bill of fare in a small cafe?
A menuette.

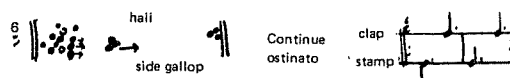
What do you call approximately 1-V donkeys
trained to play the xylophone?
Beasts of Bordun.

(a few of many from Mary Goetze's students at Hamline)

Reprinted with permission from the Indiana *Orff Beat*.

GUIDEPOSTS *continued*

- Auditorium stages are empty most of the time, though you may have to sweep them.
- Go outdoors; excellent for loud/soft lessons and heavy/light movements. Drums and recorders carry well. Or use a taped folk dance.
- Find a clear hallway to teach 6/8 time: Begin with the whole group at one end playing an ostinato as introduction: (two measures) Using a rhyme such as:
Ride a cock horse to Banbury Cross,
To see a fine lady upon a white horse.
Rings on her fingers and bells on her toes,
She shall have music wherever she goes.
A few students gallop or sideslip to a given point for each phrase. Once there, they take up the ostinato once again. How many side slips will each group get? Remember that a gallop begins with an intake of breath and a hop on the foot not leading, as if saying "and."



8. Energy

You can be sure the children will have an abundance of it, at any hour of any day, even Friday at 2:30! Plan to have interesting movement activities, those that are "organic" to the lesson or the goal at hand, rather than ones tacked on at the last minute . . . as in "Now let's add the movement to it . . ." Think of STARTING the lesson with the movement part, and building from there. Soon you will find that the energy needed for teaching Orff-Schulwerk is better apportioned, and you are getting at the "music" much sooner with every class, in every grade, every day.

Keep all movement activities too simple for you, and they will be right for the children. Eight different moves in a four phrase song are confusing, and "4 steps in, 4 steps out" are boring. Try to keep a logical flow from one movement to the next. When you try the popular folkdances like "La Raspa" and "Ersko Kolo" you will discover that your pleasure lies in their simplicity—two steps, repeated, or one movement for the verse, one for the chorus.

Regional Feature:

FOCUS ON REGION II

compiled by Gin Ebinger

Region II remains an area of vigorous growth and activity,—eleven chapters and many hundreds of members strong. The biggest news this year is the Region's second AOSA Conference in three years, ORFF-SCHULWERK: LAND OF ENCHANTMENT, to be held November 11-15 in Albuquerque, New Mexico.



Karen Stapleton, President, NM-AOSA

As you can imagine, members of NM-AOSA are head over heels in plans and dreams, thinking them up, checking them out, and then trying to implement them. Among ideas for fund-raising is an innovative plan devised by MARG AGNEW: a Musithon. Planned for a spring Saturday, the activity will feature 15-30 minute segments of all kinds of music performed by students or by local musicians, and a grand finale of folk dancing Saturday night. For a modest fee people may come and go all day, sampling a bit of this and a taste of that, or being a part of the full ten hours.

At least two chapter newsletters from Region II deserve special attention: *The Process* (A-AOSA) and *The Orff-Beat* (AOSA-KANSAS). In addition to chapter news, calendar of workshops, registration forms, and the like, both of these bulletins provide articles of interest, materials, process suggestions, book reviews.

These two poems are taken from Esther Rings' column called *Speaking Out*:

PAGE 10

Hinx minx the old witch winks,
The fat begins to fry.
What shall we put in the witch's
brew!

Pleasant people ponder please,
Here's a pot that's filled with P's.
Patience plenty, place your guess,
How many P's does the pot possess?

Four members of RM-AOSA, Barbara Grenoble, Susan Klopfer, Peggy McCreary, and De Ann Young, created original music and sound effects in September for an educational film.

The film, *Nicholas and the Baby*, was the project of Centre Productions of Boulder, Colorado, producers of educational films, and was sponsored by Nalanda Educational Foundation. The story centered around a four-year-old boy named Nicholas, whose mother was about to give birth to a second child. Nicholas' reactions and observations were captured both before the birth and after, and a beautiful honest film resulted.

The producers of the film, while searching for suitable background music, came across *The Street Song* album and felt that this was the type of sound they wanted. Rocky Mountain Chapter was contacted, and four volunteers were assembled. Three Sundays in September were spent creating, practicing, and recording the music and sound effects to fit the film.

Nicholas and the Baby was completed in early October. Previews in Denver indicated that the film will be a success.

Its release was scheduled for January, 1981, and one can imagine how eagerly news of its acceptance is being awaited by members of RM-AOSA.

To preview the film, or to receive information about it, one should contact Centre Productions, 1312 Pine Street, Boulder, Colorado 80302 (303-444-1166).

A quick look at chapter calendars indicates almost all chapters have a well-balanced set of workshops. Every imaginable subject is covered; local talent sharing sessions are interspersed with "imported" workshop presenters.

Sessions on Sequencing (everybody's favorite subject) and Literature, move-

ment, folk dancing, singing, recorder ensemble playing, a look at member Jim Herringer's original material, and study of the American edition were among the activities pursued by RM-AOSA and NM-AOSA members at their annual joint meeting in the fall. The weekend "retreat" has become an annual event of great importance to both chapters, held one year at New Mexico's Ghost Ranch, the next year at La Foret in Colorado.

A member of one of the Region's newest chapters, GULF COAST, sends an interesting unit plan she used with her fifth-graders on Development of Contemporary Notation. Her plan, extending over a four week period in which she used 15-20 minute segments of eight class sessions, works in conjunction with books 4 and 5 of the *Exploring Music* series.

After listening to various contemporary works, the children were led to discussion and discovery about various modern instruments and their functions in producing certain timbres. These discussions led to the children's seeing the need for a system of notation beyond traditional. After exploration of instruments in the classroom, and limited to the use of any four instruments (except piano and recorder), the students were divided into groups of four for the purpose of composition and notation. Two periods were spent in this way, and the final sessions were used for performance.



Marg Agnew in Pittsburgh, preparing for the NM Balloon Barrage.

SUMMARY OF REGIONAL REPORTS, 1979-1980

REGION	I	II	III	IV	V
NUMBER OF STATES IN REGION	9	9	10	12	10
STATES WITH NO CHAPTER	4	3	3	5	2
NUMBER OF CHAP- TERS NOT RE- PORTING	0	0	2	0	5
CHARTERED CHAP- TERS	8	10	14	9	14
PROVISIONAL CHAPTERS	1	1	0	1	1
CHAPTER MEMBERS	593	778	781	433	440
NATIONAL MEMBERS	193	467	502	272	186
PER CENT OF CHAPTER MEMBERS ALSO AOSA MEMBERS	30.7%	60%	64%	63%	42%
NUMBER OF CHAPTERS REQUIRING NATIONAL MEMBERSHIP	0	3	3	2	0
CHAPTERS WITH CON- STITUTION FILED	4	9	9	8	7
AVERAGE DUES (regu- lar membership)	11.00	6.50	5.50	5.00	7.50
AVERAGE NUMBER OF WORKSHOPS/MEETINGS	4	4	4	4	4

These figures are based on Regional Representatives' year-end Summaries which, in turn, were based on Chapter Presidents' reports to them. As is noted above, some chapters made no reports. Other chapter reports were incomplete.

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ORFF IN SOUTH AFRICA

by Elizabeth Nichols

It was my privilege to be invited by the Orff-Schulwerk Society of Southern Africa to conduct a series of workshops this past July and August in major Orff centers in Johannesburg, Pretoria, Cape Town, Port Elizabeth, Grahamstown and East London. Never have I experienced such hospitality, as my hosts and hostesses along the route took time to acquaint me with their unique country. Orff workshops were interspersed with native mine dances, trips by cable car to the peak of Table Mountain, tea by the ocean and walks along the beach, visits to museums, galleries, pioneer monuments, and wine cellars, folk festivals, choral concerts, a "safari" to Kruger Park, and even a descent into a gold mine.

At Stellenbosch University, north of Cape Town, I met Dr. MacLachlan, who has developed a music literacy program for elementary children much like Kodaly, based on solfege and Afrikaner folk material (of Dutch origin). The Orff workshop at Rhodes University in Grahamstown put me in touch with Mr. Andrew Tracy, who, incidentally, has been working on an adaptation of the Orff xylophone utilizing African woods. An afternoon at the International Library of African Music, directed by Mr. Tracy, made me aware of their extensive research and recordings of African folk music and folk lore. From his collections of native instruments he demonstrated the sounds and music of various tribes. Andrew Tracy said that he finds that African rhythms, basically a juxtaposition of three beats against two, are readily taught to Caucasian children, but that their teachers find them "difficult."

At a two-day stop-over in the independent, black country of Lesotho, as consultant in music education for their National Teacher Training College, I was introduced to a Mr. Malapoa, a self-taught 70-year old composer. He presented me with an inscribed book of his compositions, published for choral groups in his native language, Basuto. Instead of utilizing a staff, notation is in solfege—(S M R L T, etc.), with specific punctuation marks replacing note values and rests. The United Nations furnishes the College with an advisor, but their equipment needs are acute. A piano would be a great luxury, and the library offers less than a dozen books as source material. In contrast, Lesotho's capital, Maseru, situated in the Drakenburg Mountains,

boasts three major hotels, even a Holiday Inn, and offers a casino as a tourist attraction. A half-day's drive with two teachers up to the "God-Help-Me" Pass enabled me to visit natives in their huts and young children tending mohair goats, just as their ancestors have lived for centuries.

Near Johannesburg, I was invited to SOWETO (a concentration of black townships) by the music educator of the SOWETO Teacher Training College. After her class had sung several African songs for me, I could not resist asking to work with them on some American spirituals. South African blacks have an innate feeling for music, and harmonize spontaneously. It is uncanny to introduce a melody and suddenly hear it coming back in four-parts, SATB, with rich men's and women's voices! On my departure the group presented me with a record of the College choir which had recently won 3rd place at the world-wide Eisteddfod choral contest in Wales.

I have gained a deep respect for South Africa's teachers of music. Most of

Continued on page 17, col. 1

ORFF IN THE WOODS

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or

Dr. Marta Sanchez, Music Department, Carnegie-Mellon University
Pittsburgh, Pennsylvania, 15213

THE MOUNTAIN DULCIMER



in the music class

PATRICIA BROWN

Teacher: "What songs do you know in Mixolydian?"

Student: "Goin' to Boston, Old Joe Clark . . ."

Another student: "Let's sing Old Joe Clark!"

Teacher: "Who can play the melody with me? We need a few people to play fiddle sticks. And someone to play the limberjack. And everybody to sing the words."

The class is off and running with everyone playing and singing. The dulcimer is the magic ingredient. Here is a simple instrument, native to the United States, eminently appropriate to use with our folk heritage material. The mountain dulcimer usually has three strings: the two lower strings are tuned a perfect fifth apart and provide the drone accompaniment, and the upper (melody) string is tuned according to the mode of the piece being sung or played. It is the ideal instrument for the young beginner because it provides the right conditions for playing the given tunes; for improvisation within a given mode, complete or pentatonic; for playing ostinato accompaniments, melodic or rhythmic; for playing simple changing accompaniments; for playing counter melodies, and for playing simple drone accompaniments.

The dulcimer, with its relatively quiet voice, gives support for the child's voice without overpowering it. It is possible to combine the mountain dulcimer's sound with that of the instruments in the Orff instrumentarium because all of these instruments have an intimate chamber sound. The dulcimer can be played both with intermediary devices

(such as noter, strummer and fiddle sticks) and without, so that the child who is not yet comfortable using mallets, etc., can still participate in making music, both as a member of the ensemble and as a soloist.

Thanks to the help and encouragement of the head of the Industrial Arts Department at our Falmouth High School, I was able to make several dulcimers for use in my classroom.

Some of my 4th Graders study dulcimer as an independent instrument and are able to use a variety of playing techniques. A few of these children have their own dulcimers, either in their families, or through our dulcimer-making program. Those children contribute toward the cost of the materials and do the final sanding and varnishing of their instruments.

Apart from that special project, I use the dulcimer frequently in my weekly classes and find that the children in Kindergarten, Grades 1 and 2 are able to use fiddle sticks and also strum open strings using the thumb or a strummer. Most of the children in Grades 3 and 4 can play simple melodies, ostinati and changing accompaniments. As is true with any instrumental study, the child's developing ability is directly related to the frequency of playing.

As shown in the illustration below, the dulcimer is balanced on your knees, with the melody string (first) nearest your body. The right hand strums or picks over the strum hollow while the left hand "notes" on the fretboard on the first (melody) string.



Strumming (right hand) and Finger Noting (left hand)



Finger Picking (right hand) and Finger Noting (left hand)

Sample lesson suitable for Kindergarten, Grades 1–3 (and above):

Music: Old Joe Clark

Instrumentarium: Dulcimers (1 for the teacher; several, if possible, for the students).

Limberjack — An early American jointed wooden doll which is suspended above a paddle, with feet touching. When the paddle is bounced, the doll dances, providing a rhythmic accompaniment to the song.

A few Kindergarten, Grade 1 or Grade 2 students can play fiddle sticks on the Refrain, and one student can play the limberjack.

Grade 3 students can play melody on the Refrain.

Teacher plays the melody. Students in Grade 4 (and above) can also play melody.

A few possibilities: Sing the verses given here; make up new ones; invent an action game with teacher acting as the “caller” or improvising the directions spontaneously, or have the class devise a game with directions given by the words.

Old Joe Clark

MIXOLYDIAN 2 TUNING

Verse

3rd string Old Joe Clark he had a house six - teen sto - ries high,

2nd string

1st string 4 5 6 5 4 3 2 4 5 6 5 4

3 Ev' - ry sto - ry in that house was filled with chick - en pie.

2

1 4 5 6 5 4 3 2 2 0 2 1 1 0

Refrain

3 Fare you well, Old Joe Clark Fare well Bet - sy Brown,

2

1 0 0 0 4 3 2 0 0 0 2 1

3 Fare you well, Old Joe Clark, I'm going to leave this town.

2

1 0 0 0 4 3 2 0 2 1 1 0

There are verses galore everywhere for this fiddle tune. The last one here is from my colleague, Marilyn Crowell.

1. Old Joe Clark he had a house
Sixteen stories high;
Every story in that house
Was filled with chicken pie.

Refrain: Fare you well, Old Joe Clark
Fare well Betsy Brown
Fare you well, Old Joe Clark,
I'm going to leave this town.

2. I went down to Old Joe's house,
Never been there before;
He slept on the feather bed,
I slept on the floor.

Refrain:

3. Old Joe Clark he had a mule,
Name was Morgan Brown.
Every tooth in that mule's head
Was sixteen inches round.

Refrain:

4. I went down to Lexington,
Didn't know the route.
Put me in a coffee pot
Poured me out the spout.

Refrain:

5. Took my gal to the ball one night,
Thought I'd have some fun.
All in the world that she would do
Is sit and chew her gum.

Refrain:

6. I went down to Old Joe's house,
He invited me to supper;
Stubbed my toe on the table leg,
Stuck my nose in the butter.

Refrain:

7. You go down the new-cut road,
I'll go down the lane.
You can hug the old gate post,
I'll hug Liza Jane.

Refrain:

8. The dulcimers and limberjacks
Must go back on the shelf;
If you want any more of this silly old song
You can sing it for yourself.

Refrain:

THE DANCE

Formation: Open circle or line, no partner; leader at right end, facing center. Dance direction: counterclockwise.

Directions:

- Measure 1: Left foot cross in front of right foot, touching floor but weight stays on right foot.
 Measure 2: Left foot leads in an arc crossing behind right foot. Right foot takes a small step. Left foot crosses in front of right foot, turning half way around, front of person facing clockwise.
 Measure 3: Three steps: right, left, right clockwise.
 Measure 4: Three steps: left, right, left counterclockwise, backwards. On the last step face the center.

Repeat from the beginning. (This dance is a simplified form of the Kritikos.)

These sample lesson plans can provide the formats for many other tunes. For example, "Goin' to Boston," "What'll I Do with the Baby-O?" or similar fiddle tunes can be substituted for "Old Joe Clark." The same treatment as is provided for the Greek dance, "Prowatakia," can be used as a model for settings of modal tunes from other world cultures (e.g. the Israeli melody, "Kol Dodi").

Modal scales pitched for use with barred instruments

These tunings are for the Orff Schulwerk specialist who may find occasion to use the dulcimer and the Orff instruments together. Two possible tunings are given for the Ionian and Lydian modes. Consideration of the melody, plagal or authentic, should determine which option to use. Although the necessary bars would be available for the Aeolian tuning based on e' to e'' the tuning of the 1st string to d' would put too much tension on it, making it likely to snap.

MODE	ACTUAL PITCH	USUALLY WRITTEN	BASIC SCALE ON BARRED INSTRUMENTS
Mixolydian Major (transposed from G)			
aeolian minor (transposed from A)			
Ionian Major			
Ionian Major (transposed from C)			
dorian minor			
phrygian minor			
Lydian Major			
Lydian Major (transposed from F)			

The material appearing on these four pages is excerpted (with additional material) from *The Mountain Dulcimer* (P. Brown).

ORFF IN SOUTH AFRICA

continued

them are classroom teachers in the elementary grades who also coach sports, guides (scouts), and various interest clubs, along with choirs in the afternoons, after a full morning of academics. Their varied backgrounds, mainly British, Afrikaner or German, are reflected in their hearty humor and unique personalities. Orff-Schulwerk has gained an enviable following under the dedicated guidance of Hazel Walker Cunningham, a graduate of the 2-year course at the Orff Institute. Miriam Schiff is the lively current president of the Society and arranges with Hazel yearly Orff courses at different centers. (She participated in the Orff-Schulwerk Symposium in Salzburg last summer.) Their publication, *Orff Beat*, is an exemplary magazine, covering Orff activities all over the country.

For teachers in the States who believe that their lot in music education is a rough one, I'd like to share the schedule of the Inspector (supervisor) of Music who coordinated an Orff course for me in Windhoek, South West Africa (Namibia). The country is much like Arizona, and school continues through the hot season. My new friend, Frikkie Strydom drives across the sparsely-populated, desert country in temperatures of 112-115 degrees *sans* air-conditioning. If he tries to go by night, his head-lights attract the wild kudu (similar to large deer) who jump onto his car. To visit music teachers in the north, he must travel in an armored plane because SWAPO, a South West African People's Organization, which is trying to hasten the departure of South African protectorship from Namibia, lodges guerilla forces on the Angolan border who fire indiscriminately at civilian and military air traffic. Would anyone like to trade jobs?

During my six weeks in southern Africa I made many enduring friendships and feel a great compassion for the people in their current political and social situation. After reading detailed reports in their free presses, I am convinced that we do not receive full coverage of the news in the States, nor do we possess adequate background to judge the complexities of their situation. In spite of the negative stand of the U.S. government toward South Africa, I was given a warm welcome wherever I went. (Only once, while watching an elephant splash in the river at Kruger Park, did I meet any adverse reactions)

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MEMPHIS JAZZ & BLUES ARTIST-IN-RESIDENCE GRANT

Nancy Ferguson
Memphis City Schools

"Who are the baby Ella Fitzgerald's in room 126?" asked the curriculum consultant. "Oh, that's the fifth grade class working with the Artist-In-Residence. They're learning all about blues."

This was overheard outside the Orff music class at Cummings Elementary School. The discussion concerned the Artist-In-Residence grant which was initiated in September in eight of the Memphis City Elementary Schools and continued until Christmas

The composer-artist referred to is George Caldwell, a locally well-known jazz pianist and composer and arranger who resides in Memphis. George spends two days a week for four weeks in each of the eight schools. During that period of time a group composition is put together by teacher artist and students. This composition will in turn be entered in the Beale Street Amateur Awards Competition in the Spring.

Two of the eight schools have already completed their four weeks with the artist. During this time the students and the Orff teachers acquired valuable improvisational and composition skills centered around the blues scale and the standard chord changes used in a 12 bar blues.

In addition to working with these eight schools, Mr. Caldwell will present a minimum of one lecture-demonstration for each of the eight schools. These lecture-demos will deal with historical growth and development of the blues, and music in general, in the Memphis area. He will also set aside two Saturdays to work with the remaining 34 Orff teachers in the Memphis City Elementary Schools in order to develop their knowledge of jazz blues improvisational techniques more highly.

In addition to the compositions written by the children, the composer-artist will contribute a composition for performance on the All City Elementary Concert which is presented annually by students from all elementary schools in Memphis during Music In Our Schools Week.

The Memphis elementary children and teachers are very excited to be participating in such a tremendous program. We feel that more should be done in all schools throughout the state to further the study of America's only true art form, jazz. We tried it and like it! Why don't you?

Nancy Ferguson, Terry Starr, Orff Teacher, George Caldwell, Artist-in-Residence, and two sixth grade students at Cummings Elementary, School, Memphis, TN.



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CONCERNING SCRIBES

Kate Grieshaber
Seattle, Washington

Scribes are found in the most unlikely places, but are usually observed in a workshop environment sitting apart from noise, confusion, and delight, being ever Watchful and Diligent. A good scribe is Not Sociable. Your typical scribe is identified by prominent furrows of the brow, dark circles under eyes, callouses and ink spots on writing hand, and visible spotting of "White-Out" on pants and often feet. Scribes often carry rulers, erasers, different colored pens and paper, and are known to twitch due to nervous energy and poor posture. Typical scribe sounds coming from day-time scribes are "What did she say?" and by evening "I'm sorry I'm busy, please make your own meal." Scribes who are married are known to have Orffaholics Anonymous spouses. Sleeping scribes dream of modified Grapevine-dance-steps and automatic erase Selectric II's. Most scribes identify with court reporters, artists, printers, and drudges.

Quality scribes are sympathetic to clinicians, sometimes organizing, sometimes revamping, but always trying to be true to the intent of the goals, as well as getting some of the idiosyncracies and joys of the workshop down on paper. The time bind limits the beauty of the notes, as people expect a finished product soon after leaving for the day. Notes must be as condensed as possible, due to duplication, paper, and mailing expenses; yet the material must be in sufficient detail to encourage use in the classroom and allow for good "process teaching" to flourish. Some scribes take down sequence, others thrive on rhythmic or melodic dictation, while others are adept at movement notation.

Copyright is often a sticky problem, as published materials are used in many workshops. Notes are usually passed out to participants only, however some have taken further duplication into their own hands... the work product of the clinician is often duplicated by others without giving credit or remuneration to either the sponsoring organization or the clinician. In addition to ethical problems, the notes are sometimes misapplied or otherwise misused, due to the teacher's failure to learn all the implementing techniques. This causes lesson failure and thus gives a bad impression of the work product and Orff-Schulwerk in general.

The people attending sessions having experienced the lesson appreciate the notes, as the notes refresh their memories and aid in providing them with quality material based upon their clinic experiences. In spite of some flagrant misuse of notes, the Northwest chapters still offer this service to those attending workshops, and feel this is appreciated by many.

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REFLECTIONS OF A FIRST-TIMER

Richard Dasher
Edinboro, PA.

"Viva la musica; viva la musica; viva la musica." The great ballroom resounded to the ringing harmony of the canon, its simple lines and pure chords contrasting with the baroque, red-cream-and-gilt ornateness of the room. No doubt about it; music was alive and well and living on every floor, in every corridor and lobby, bubbling up like an effervescent spring throughout the stately William Penn Hotel in Pittsburgh.

This was a first convention for my wife and me, and it certainly won't be our last. We came in with a touch of trepidation, as I'm sure many others did too. We knew most of the clinicians' names from *Orff Echoes* past—Tossi Aaron, Heidi Weidlich, Avon Gillseppe, Judy Thomas—intimidating names of People with National Reputations, faceless and imposing. And we also had a good idea of what conventions were all about: Endless aisles of candy salesmen, uniform salesmen, instrument salesmen, sheet music salesmen, gimmick salesmen ("Earn \$5000 in just two weeks, the easy way!!!"); seas of nameless faces ("Hi! Remember me? Kabul in 1972?"); harried, curt clinicians frantically hunting for the overhead projector that was promised but not delivered or fending off mobs of people wanting to post-mortem the presentation endlessly. What could be different this time?

Well, some things were indeed the same. The armies of conventioners who feel a compulsion to achieve personal rapport with Celebrities clogged the rooms after each presentation, delaying the beginning of the next session despite determined efforts to stay on schedule. There were a few (remarkably few!) conflicts of time, one person scheduled to be in two places at once. The elevators malfunctioned with predictable regularity, and the coffee shop closed fifteen minutes before you could get in.

So what was different? The warmth, for one thing; even the weather managed to be uncharacteristically temperate. Within hours of arrival, we were on first-name relations with people we had never met before. Often as not, they were the clinicians. "Where are you from? Seattle? Do you know Joe Deaks?" And a new

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Continued on page 21, col. 1

FIRST TIMER *continued*

friendship has begun. The folks from Albuquerque helped a lot, with their balloons and their roadrunners. Then there were the children's performances. Who can remain aloof while watching youngsters do well what we try to do during the rest of the year? Their skills are impressive, but even more so is their enthusiasm for what they are doing.

More vignettes of warmth: Watching Ruth Hamm receive her present; talking to Judy Thomas about achieving Orff certification; sitting beside Carol King, whose clinic I attended the day before, playing drums in Phil Faini's session on percussion techniques; getting high on gospel as presented by Avon Gillespie; discovering that two left feet are no impediment in Bulgarian folk dancing when you have a superb teacher; watching Jean Wilmouth join in the *Miserlou* with the Tamburitzan parents at the dinner.

Ah, the Tamburitzans! Pittsburgh's secret weapon of good will and amazing energy and dynamism and nearly Rockette-like coordination. The costumes were ravishing, the music enchanting, the dances astonishing. Perhaps, one muses, some institution could field a troupe of such precision performers in the music and dance traditions of the American colonies and the westward expansion . . .

Sunday's celebration was, of course, the climax of the whole conference. Here we were, strangers and soulmates, singing and dancing together, a microcosm of the nation, united in a sweeping *agape* as we moved and cried and said goodbye. Other conventions have been Conventions; this one was a Happening. We are not alone; we have fellow believers nationwide. Same time next year? You bet.

ANNOUNCEMENTS

There will be no English Language course at the Orff Institute in Salzburg this summer.

The Choristers Guild is sponsoring its second workshop in Salzburg July 31-August 16 in Orff Process and Experience for the Church Musician. Information is available from the Choristers Guild, Box 38188, Dallas, TX 75238.

The Second International Symposium of Music Education for the Handicapped will be held at Brigham Young University, Provo, Utah, August 17-20 this summer. The faculty includes international experts in the fields of music education, music therapy, special education, psychology, and medicine. Information from Music Education for the Handicapped, Inc. Box 454, Summit, NJ 07901.



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RECIPROCITY
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 Nedra Schnoor
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In the last half of this century we have seen the birth of new associations that represent differing approaches to music education. If we assume that no one philosophy has a monopoly on truth and wisdom then it seems apparent that reciprocity, the act of mutual exchange, could be of mutual benefit to many music educators.

In this regard, communication with other music education organizations was recommended to the National Board by the Reciprocity Committee. As a result of these recommendations, the National Presidents of the Kodaly, Dalcroze, and Carl Orff Canada associations were invited by AOSA President, Arvida Steen, to attend the Pittsburgh Conference. The Organization of American Kodaly Educators was represented by Christine Jordanoff, and Carl Orff Canada sent their representative, Velda Kemp. Ms. Kemp addressed the Annual Meeting on Friday morning when she brought greetings from Canada, and invited us to attend the Music for Children Carl Orff Canada 6th National Conference in Toronto, January 23-25, 1981. In addition to our conference invitations AOSA also requested a mutual exchange of board member lists and national conference information.

Reciprocity is also growing on the local level. In some cases, two chapters have helped share a clinician's expenses; in some areas local chapters and MENC have co-sponsored a workshop; many chapters exchange their newsletters; and some Orff chapters have sponsored workshops featuring clinicians from Kodaly or Dalcroze associations. This list is by no means complete, and if your local chapter has come up with a unique way of promoting reciprocity between themselves and other groups, please let us know.

With respect to the relationship between AOSA and MENC, the National Board began looking into the benefits and responsibilities of AOSA affiliation with MENC as far back as 1969. MENC has clarified their constitution, and has asked AOSA if we would be interested in discussing a possible affiliation. To help address this idea, MENC President, Mary Hoffman attended a portion of the National Board meeting in Chicago in March of 1981.

These steps to achieve a communications link with other music education groups are, admittedly, small; but perhaps this small seed will continue to grow. Reciprocity is important considering that we are all striving for a common goal—joy through the knowledge and love of music.



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CALENDAR

A new and regular feature of the *ECHO* will be a calendar of events of general interest to our membership. We plan to include announcements of national (or at least regional) conferences of MENC, the Kodaly and Dalcroze groups, Carl Orff Canada, Music Therapists, and other such events. Announcements of Orff-Schulwerk courses and workshops will *not* be covered in this column.

Since *ECHO* is a quarterly publication, material must be submitted many months in advance if the calendar is to serve a useful purpose.

Please help keep me informed so that I can pass the word through this column. Send dates and brief details of important events to Gin Ebinger, 1335 41st, Las Alamos, NM 87544.

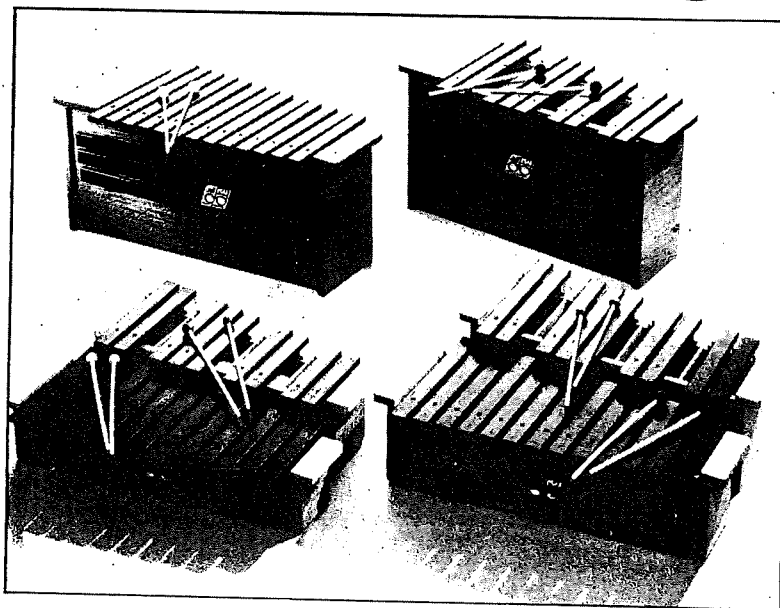
April 3-5, 1981: Organization of American Kodaly Educators Seventh Annual National Conference, Lord Baltimore Hotel, Baltimore, Md. "Music: The Art of the Kodaly Educator." Information available from O.A.K.E. Department of Music, University of Wisconsin-Whitewater, Whitewater, WI 53190

November 11-15, 1981—ORFF-SCHULWERK: LAND OF ENCHANTMENT, fifteenth AOSA Conference, Albuquerque, New Mexico.

SECOND INTERNATIONAL SYMPOSIUM

Plans are being made for a Second International Symposium of Music Education for the Handicapped to be held the week of August 17, 1981 at Brigham Young University, Provo, Utah. (The First Symposium was held at Montpellier, France, last summer.) The conference will provide a unique experience through the stimulating exchange of ideas and information with international experts in the fields of music education, music therapy, special education, psychology and medicine. This Symposium will emphasize the secondary level of education for the handicapped individual. Three semester hours of graduate credit will be offered by Brigham Young University at a nominal fee. The enrollment will be limited to 300 to ensure small working groups. Suggestions for qualified leaders and panelists will be entertained by the Board of Directors. For information write to Music Education for the Handicapped, Inc., Suite 1929, 30 Rockefeller Plaza, New York, N.Y. 10020.

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THE COLLEGE PROFESSOR AND ORFF *continued*

on the Glockenspiels, and excitable Tim (the loyal writer of the note of praise of our opening paragraph) played a sustained roll on the suspended cymbal. Child bodies freely writhed as if pushed and tugged by undulating forces. Little Mary Beth (our star, that day) commanded forceful, clear echoes from all as she called out, resounding over the instruments, "SEA WEEEEED (sea weed echo), BEENNNDINNNNGG, (bending echo), TUUUHHHNIING (turning), UNDER THE FORCE OF THE BLOWING WIND AND THE SPLASHING WAVES!!! The college students were impressed. Mary Beth's voice really had set the mood.

*"Already made truth,
is only a half-truth."
Piaget*

The "methods" professor must schedule time so that the neophyte teacher can become sensitive to the proper functioning of all the instruments. A starting point might be improvising from available materials in the classroom, i.e., chairs, pencils, heating pipes, electrical switches, garbage pails, etc. The next step might be attempting to manufacture a "true" instrument of reasonably good quality. I still treasure the bamboo flute (soprano recorder, and it really does play!) I made at the Orff Institute.

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The effective practice teacher will need to relish getting out of the desk-chair, finding a "place" in the room and moving all parts of the body, in place and out in space. And it should be in "wonder and delight" that one will improvise and find fulfillment in playing a supportive ostinato, reveling in the discoveries of others as they "play," blazing unknown rhythmic and melodic trails of their own.

What is there in all this for the college professor? Besides time spent poring over published materials and attending workshops, there is the taxing, fulfilling, experience of getting away from the "ivory tower" into the actual laboratory situations, the elementary schools, the institutes for the perceptually handicapped and the institutions for the mentally

disabled. The inexperienced are appreciative of the efforts of the professor who is willing to teach classes of very young children before on-looker trainees. The demonstration lessons need not be long; simplicity and naturalness are desired. It doesn't matter if there is some confusion or if a discipline problem occurs. More important is that apprentice teachers can identify with an educator who confronts problems, copes and even struggles for solutions, and especially, one who enjoys working with children.

Herman Epstein, a Brandeis biologist, said that the task of the biology professor is to let the general student in beginning biology know what a biologist does. Can we music teachers let our students experience what a musician does when he is teaching "music"? This is our challenge, and Orff shows the way.



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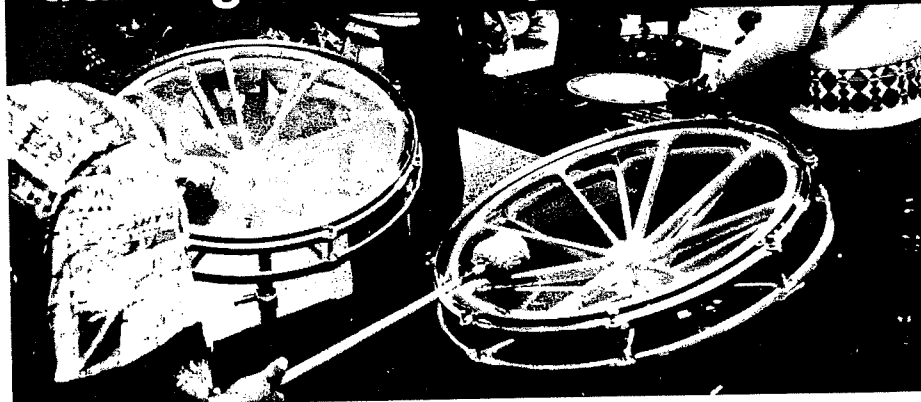
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From My Bookshelf

Jo Ann Rogers
Los Alamos, New Mexico

As a kindergarten teacher for many years, I have found these books to be extremely valuable in developing a program based on individualization and attaining the potential of each child.

Piaget, J. The Psychology of Intelligence. Harcourt, Brace and World. New York, 1950. Piaget's theory of intellectual development is invaluable for those of us who work with the very young. His developmental time periods provide a structure within which one can work with the children and set realistic goals. I find that his sequential stages relate well to the establishment of a successful reading readiness program in conjunction with an Orff music program.

Frostig, M. and Maslow, P. Move Grow Learn. Follet Ed. Corp. Chicago, 1969. I find this guide, made up of a manual and series of cards, a very practical help for developing coordination in young children. Its focus on movement skills, body awareness, and creativity extend Piaget's theory to simple procedures. Its emphasis on creativity fits in well with an Orff oriented kindergarten program.

Birkenshaw, Lois. Music For Fun Music For Learning. Holt, Rinehart and Winston of Canada. Toronto, 1974. This is a marvelous comprehensive book for developing all aspects of an Orff music program. Movement, singing, speaking and the use of instruments are all well covered with an overall emphasis on creativity. The sequential approach and the simplified materials are excellent for a kindergarten teacher who is not a musician. My opinion was further supported after watching Mrs. Birkenshaw in action at the Phoenix Conference in November.

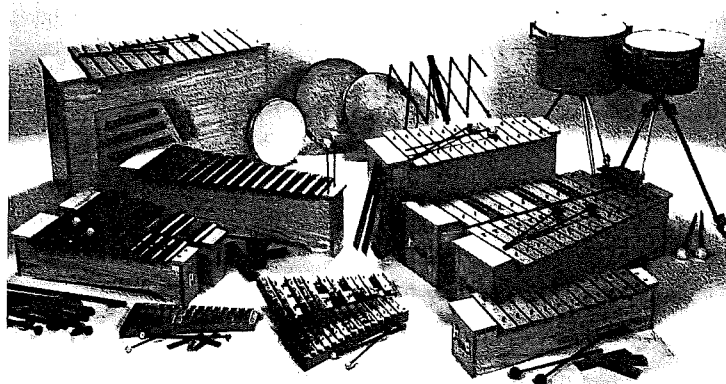
Music for Early Childhood. Silver Burdett Co. Chicago, 1952. Although this is an old book, I find it extremely valuable for materials that can be adapted for Orff processes. There is much authentic folk music contained in this volume which appeals to the very young. Creative drama suggestions are included which I have found very helpful.

Hughes, R. Let's Enjoy Poetry. Houghton Mifflin Co. Boston, 1961. This book is an excellent source for good traditional poetry to be used in developing speech patterns and ensembles. It is very comprehensive, indexed well and graded in difficulty.

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

—F. Nichols

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Reviews

RECORDER ROUTES: A GUIDE TO INTRODUCING SOPRANO RECORDER IN ORFF CLASSES, by Carol King.

An attractive layout, a well-planned sequence, a certain freshness of material (along with some good old chestnuts) combine to make Mrs. King's book a new and valuable addition to the O-S teacher's bookshelf. The book is divided into five "routes" (echoing, isolating measures and melodic fragments, using body percussion, conducting pitches, and using visuals) through which thirteen "destinations" are explored via some forty developmental activities. Instructions are clear, charts meaningful, and texts used for rhythmic and/or melodic development will tickle the fancy of the upper elementary student for whom this book must have been intended.

There are a few minor things one might quarrel with—such as the order of presenting pitches and not using the traditional fingering "pictures." More serious is her omission of any emphasis on pentatonic modes other than *Do* and *La*. The reader should also take care to read Mrs. King's preface in which she states that the book assumes the students' prior knowledge of stick notation and their familiarity with Q-A improvisation. If there is no such prior knowledge, the teacher must find other ways of implementation.

Gin Ebinger

TWO-PART AMERICAN SONGS, by Mark Williams. Southern Music Col. 1976 (\$3.00)

This collection of 25 American folk songs follow closely the style of Kodaly's *Bicinia* which were based largely on Hungarian folk tunes. Some of Mr. Williams' settings are quite interesting; others less so. It would be difficult to teach some of the songs without individual copies. In a departure from his standard 2-part form, the arranger has done a setting of "Johnny Works with One Hammer," in which four supporting voices arpeggiate the tonic and dominant chords, one voice in triple against the others' duple patterns. (It would have sounded more interesting with a little contrary—or even oblique—motion though.)

Gin Ebinger

THE JOURNEY OF JONATHAN TRUEWORTH, by Brenda Russell and James Russell. Memphis Musicraft Publications, 1979. (\$8.95) and **STAR POWER**, by Stella Wright. Shawnee, 1979. (Score and choral parts \$3.75, "essential" tape recording \$20.00, optional taped accompaniment \$20.00. It should be noted that any performance requires the purchase of a relatively large number of scores and choral parts.)

These two musicals have very little in common other than that they are performance pieces for intermediate or middle school students. They are reviewed together in order to show their differences.

The Russell work is a modern-day allegory in which our hero, Jonathan Truworth, goes through the perils of dealing with characters like Dr. X Perry Ment, Scat R. Brane, Grasp N. Greed, and Polly Esther Folly until finally the All-good family rescue him and he learns that "using other people for evil purposes is never right." There is something for everybody—singing, dancing, choral speaking, acting, playing instruments. The authors have attempted to create songs which can be used as media for teaching many different musical concepts, thereby keeping the play a "legit" operation rather than the typical school operetta. The arrangements may leave something to be desired, but the teacher and students could remedy this.

Miss Wright, on the other hand, leaves no space for creative interpretation in her musical based on the popular themes of ecology and energy. Using a recorded synthesizer accompaniment means there is no margin for error; no human element of timing can intrude. Even if one bangs away at the piano accompaniment (largely too hard for most children of this age group), there's little of musical worth in the whole 45-minute story. Indeed, these electronic spectacles can be flashy and splashy, but their educational value is highly questionable.

Gin Ebinger

THE MOUNTAIN DULCIMER, Patricia Brown. \$12.00 plus \$1.00 postage from Pat Brown, Box 514, Woods Hole, MA 02543

Pat Brown's new dulcimer book should prove invaluable to anyone who's interested in using dulcimers in the class-

room. It's a handsome book, and amazingly complete, with sections on making the instruments, playing technique, tuning in the six modes, before the separate sections of songs in each mode, and there's a detailed final section of advice and information directed to teachers.

The songs represent a thoughtful selection mainly from American folklore, carefully sequenced and sensitively set. Pat's solution to the problem of notating the dulcimer parts has been very clearly solved through the inclusion of both staff notation and a three-string tablature notation that makes the position of the notes on the instrument immediately obvious. The pages are well-spaced for easy reading on a stand behind the dulcimer, and there are supplemental charts with large scale number notation in the back of the book.

The choice of songs includes many old favorites like Old Joe Clark and Goin' to Boston, and many more from the Appalachian tradition. My only quibble with Pat's settings is her camouflaging of pentatonic modes by accompanying songs such as "Cock Robin" and "Kitty Alone" or "Skin and Bones" with original counter-melodies in different diatonic modes. Admittedly they are effective and musical, but it still seems to me confusing for children to have a pentatonic tune accompanied by a diatonic counter-melody.

With its diatonic scales and drone accompaniments the dulcimer fits inevitably into the Orff approach. Its use makes the various modes easily visible and their differences clear from the beginning. This book should make its inclusion in the Orff ensemble much easier for all of us. Highly recommended.

I.M.C.

RECORDER MUSIC. Music from Shakespeare's Plays, Carl Dolmetsch, Ed., SS or AT with optional keyboard, UE 12569, Score and parts, \$1.50, Separate parts available.

This is a delightful set of dances of varying difficulty. Some are quite easy, others, quite demanding. Although they can be performed without the support of the keyboard instrument, the texture is much richer with it, and the intonation of the recorders will probably be improved by its use. Intermediate.

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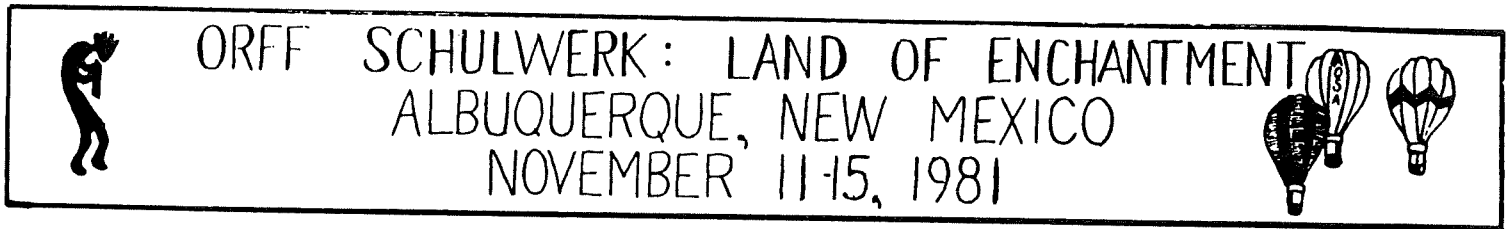
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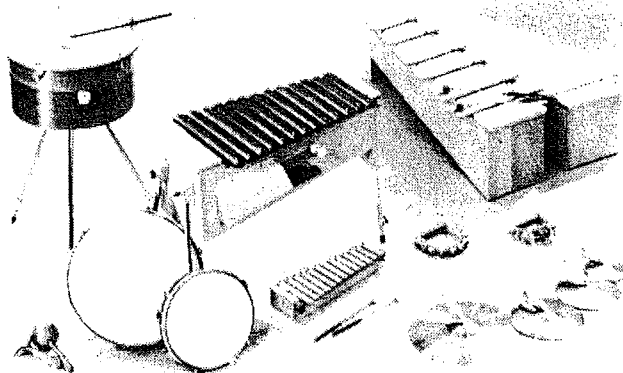
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