

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 Conference Chairman

Exciting plans which will enable one to explore some of the many local color roots of the Land of Enchantment at our fifteenth National Conference are underway. The Conference will take place at the Albuquerque Convention Center, November 11-15, 1981. Major guest teachers will be Daniel Hellden, Orff-Schulwerk exponent of Sweden; Phyllis Weikart, popular movement and folk dance teacher from Michigan; Helen Kemp, outstanding choral music specialist from New Jersey; and Athan Karras, leading authority on Greek dance and culture from California.

For those who have never had the opportunity to experience our American Indian heritage, the highlight of the Conference may be the scheduled trip to Jemez pueblo on Thursday, November 12, where the San Diego Festival will be observed, as it has been for hundreds of years on this date.

Scheduled for Thursday is a choice between a walking tour of historic Old Albuquerque, with dinner at one of Old Town's famed New Mexican restaurants; dinner atop Sandia peak, following the 2.7-mile longest aerial tram ride in the world; or a leisurely dinner at the hotel or a nearby restaurant. Concerts will begin at 8:00, after the walking tour—probably before the tram-riders return.

Each evening at the cocktail hour you may hear the outstanding classical guitarist, Luis Campos. On Saturday at noon there will be an informal "participation concert" of Spanish songs by Jenny Wells Vincent, New Mexico Chapter member.

The traditional Conference banquet on Saturday will be a Fiesta, with mariachis and a strolling duetto during dinner, a Flamenco dance troupe entertaining after dinner, followed by the opportunity to participate in Mexican and Spanish folk dancing with Rudy Ulibarri, accompanied by live music by the Trio de Taos.

In addition, several of the multi-choice sessions and children's performances will have the theme of rediscovering our Spanish/Indian roots. At the conclusion of the opening session on Thursday, we will hear Los Niños Cantantes, an elementary choir made up of 4th, 5th, and 6th-graders from Mountain and Aspen Schools in Los Alamos. Directors are Virginia Ebinger and Karen Stapleton.

Continued to page 6, col. 3

DOWN THE DUSTY TRAIL . . .

Veronika P. Schultz
School District No. 25
Riverton, Wyoming

Not all of us listed in the Orff national directory live in densely-populated states or regions where Orff is well-known. There is a growing minority of us who teach in rural areas far off the beaten track. This narrative, a sharing of my experiences serving a rural elementary school in west-central Wyoming one day a week, is intended to show that the creative process can come, should come, had to come from working with "nothing." No Instrumentarium, only some small percussion and bells brought in from town. No previous music instructor out there. Just eighty precious children, kindergarten through grade six, an empty classroom with folding chairs and a piano, and a feeling of excitement and potentiality in that little building nestled up in the sagebrush-dotted hills.

Point of orientation: the children attending Gas Hills School live in two trailer camps adjacent to a vast mining area fifty miles from town. On a clear day, it is possible to see one hundred miles across arid rangelands and purple mountain chains. Mule deer and pronghorn antelope graze occasionally on school grounds; "Home on the Range" was never more appropriate! The wind blows hard in this bleak country, but even rock formations, weather-beaten corrals, and treeless prairie can be beautiful.

An unusual situation here: school is community. Faculty and staff banter constantly and execute an unending cycle of practical jokes. Each of us, with descriptive aliases and appropriately old pictures, is on the lounge bulletin board in the "Wanted: Dead or Alive" display. The children, in turn, absorb and reflect these good spirits. They are lively, eager, responsive, as varied and interesting as their changing art projects and murals in the bright corridors.

With classes ranging from eight to fifteen students, there is always time for personal attention and focusing on individual needs. Add to this faculty a spark of genuine caring for the children, fair discipline and I was sure from the beginning that *this* was the "right" environment for good things to happen.

How to capture the essence of a year's visits out there? In retrospect, I have learned that Orff-Schulwerk can be implemented without the battery of skins, woods, metals, and percussion available at a handreach at a summer course



Cherry, Brandy, Wes — Gas Hills 5th grade recorder players.

or chapter workshop. Creating music and movement with and from the SELF with OTHERS is, perhaps, the broadest description of the Schulwerk-process there is. If one has nothing, materially speaking, to use, then one must use what one has: our bodies, our voices, the medium of speech, space created by moving desks aside, and imagination, which becomes sharper merely from the absence of mallet in hand. Worthy Instrumentarium can gradually be acquired, but, in the meantime, there is music to be made. A synthesis . . . a recollection . . .

Our voices . . . do we speak or sing, or, perhaps do BOTH along a fluid continuum of expression and pitch? Many ensembles can be shaped with the special timbre of children's speaking voices and carefully-chosen verse. A second grade group chose a "carpet" of fist and finger-tapping sounds produced on desk tops to heighten their variant of "Old Man Rain":

"Knocks all night (x x)
Knocks all day (x x)
Old Man Rain (x x)
Go away!" (x x)
(x-clap, then transferred to
claves, lightly played)

This chant, spoken several times with a gradual crescendo, was ineffective in averting the deluge in their Noah's Ark playlet.

A first-grade class decided that there *were* other things besides fruit which grew on trees. After some brainstorming, their popcorn, tooth, marble, ice cream, and book trees were discarded for the "bubblegum tree." When their laughter subsided, "bubblegum tree" (ㄱㄴㄹ) became an introduction and coda to this

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ERSATZ ORFF

I remember very vividly when I was in Salzburg in 1963-64 being peripherally included in a conversation with Dr. Orff and Prof. Keller about a new series of books that had just been printed, incorporating some of Orff's ideas and techniques. It was beautifully printed, with delightful illustrations, in three or four colors, a handsome job of book-making. The pages looked fine, with Orff instruments properly arranged on the page, one part on top of another. It *looked* fine. But Orff was really upset, calling attention to this and that, pointing his finger at one thing after another. Obviously he felt that the whole undertaking was a complete travesty of his approach to music education. I was then too much of a novice to see at a glance what was wrong, but I kept wondering how anything could LOOK so right and be so wrong.

Now that music publishers in this country are aware that we are here to stay, that the Orff approach is not just a fad, a passing fancy, we are facing the same problem that Orff faced in Germany and Austria in the sixties. There are very few publishers who take us seriously enough to have knowledgeable editors to sift the wheat from the chaff, and we are increasingly going to be confronted with handsome imitations of the Orff approach which do all of us more harm than good as they seize on obvious gimmicks and completely miss the sequential development and the style. Yes, they use the Orff instruments—sometimes in strange combinations with other instruments, or making odd substitutions, as if the choice of tone color and combinations of instrumental ostinati were of no importance. They treat pentatonic scales as if they were simply incomplete major scales, and afflict them with inappropriate cadential harmonies. They seize on melodic motives from the tunes they are accompanying, so that the ostinato completely disappears when the same spot in the tune is reached—a technique I have never found in any of the Orff or Keetman arrangements. They equate ostinato and phrase, so that the "carpet of sound," to which Orff referred, the supporting bordun+ostinato texture, has large holes in it, at every phrase ending.

What can we do about it? It seems to me that we need to be very alert ourselves to the quality of the material we use, to analyze and study it thoroughly

before we decide to use it in our classes. Nowadays, this is sometimes difficult, since so few music stores keep any sort of adequate stock on hand for examination, but at least we can order new publications on approval and judge for ourselves at our leisure. Here are some of the things I would look for:

1. Is there a respect for the scale of the melody? Does the arranger limit the accompaniment to the notes of the tune?
2. Is the tune itself appropriate for an Orff setting? There are, for instance, many pentatonic tunes which are indeed gapped major scales, with so much emphasis on scale tones that disturb the underlying tonality that they are quite unsuited to our use.
3. Are the accompanying patterns complementary? Do they flatter each other? Is there rhythmic tension between them? Do they involve contrary motion? (Except, of course, at the paraphonic or shifting chord stage.)
4. Are the bar instruments sensitively chosen and appropriately used? Does a xylophone have a moving part, without sustained notes? Or is it foolishly assigned long notes more appropriate to a metallophone or a glockenspiel?
5. Are the instruments used with restraint? No more and no less than the particular setting can best employ? Fat scores are often an indication of poor taste. Simplicity is one of the hallmarks of the Orff approach. There is far more skill involved in leaving out non-essentials than in throwing everything into the act.
6. Are the unpitched percussion instruments used effectively for color? for rhythmic impetus? with restraint, so that we will not tire of them?
7. Is there a clear understanding of the style appropriate to the stage of development in the Orff sequence? For instance, is cadential, functional harmony reserved for use with full diatonic major or modal scales? Or is it inappropriately introduced with pentatonic or hexatonic melodies which are themselves better suited to bordun+ostinato accompaniment?
8. Are the texts worth learning? worth teaching? worth remembering? Unfortunately, there are all too many

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PHILOSOPHICAL IMPLICATIONS OF ORFF-SCHULWERK

Dr. Ora E. Wry
University of Rhode Island
Kingston, R.I.

Intuitively, many musicians and teachers acknowledge that the Orff-Schulwerk experience is special, profound, and unique. It parallels Piaget's chronological approach in the area of music learning. But researchers often want to evaluate and to translate the Orff-Schulwerk experience into something that can be measured. They need to make the reporting of the Orff-Schulwerk experience reliable and objective.

Objectivity is a well-established goal of research. But perhaps this objectivity obscures some of the spontaneity and freshness that is at the heart of the kind of music education introduced by Carl Orff and Gunild Keetman. Let us look at a philosophical model which values the spontaneous and the authentic while respecting the fact that experience exists within a specific historical tradition—existential phenomenology.

First, what is it? Existential phenomenology is limited to assessing whatever appears to consciousness without preconceived ideas. It is both epistemological and ontological. That is to say, it asks two questions: "What do I know?" and "What is it?" This combination of knowing and being creates a third level of questioning: "What is this?" To explain the last question further, we ask: "What is the meaning of whatever presents itself to my consciousness before I categorize it or lose its original impact upon me through prejudgment?"

Empirical research introduces a series of familiar questions: "What is the hypothesis?" "What are the controls and the variables?" "What is the design of the research?" "How valid are the conclusions likely to be?" This enterprise is necessary; but the type of questions asked at the outset of this kind of research *condition* the findings.

The founder of empirical research, René Descartes, was a scholar and philosopher of the French Enlightenment whose influence on research still affects us today. Descartes established a dualism by separating thinking from being, epistemology from ontology. He said: "I think, therefore, I am." Thinking, questioning, reasoning, prejudgment—all of these rational activities—precede and condition all of our experience.

In current educational terms, behavioral objectives should be carefully considered before teachers choose their

classroom strategies. Content is tailored to fit the needs and abilities of each student. Goals and objectives are to be measured against predictable outcomes with the hope that students will learn what is presented to them. Input and outcomes are closely scrutinized in relation to behavioral objectives. Thinking is linear-sequential. Thought precedes action or as Descartes would have it: "I think, therefore, I am."

This Cartesian model was questioned by Merleau-Ponty, another scholar and philosopher interested in analyzing human behavior. This twentieth century writer took Descartes' adage: "I think, therefore, I am" and extended it to read: "I am, therefore, I can." Cartesian dualism was placed on the line. Merleau-Ponty replaced it with a new unity. Merleau-Ponty makes us aware of the unique role that the body plays in all experience. The body gives meaning to the experience a long time before the mind translates or encodes the experience at the symbolic level. Simply put, the body is subjective; the body thinks; all experience is unconsciously subjective. Merleau-Ponty calls this theory, the theory of the body-subject.

The inability to translate the meaning of the experience into verbal or mathematical terms does not indicate a weakness in the Orff-Schulwerk approach. Rather, it reveals the inadequacies of educational assessment in the arts.

The theory of the body-subject is explained comprehensively and even ardently by its author. For the readers of this paper, a brief explanation may be all that is necessary for an understanding of existential phenomenology as it relates to current research in music education, specifically with relationship to Orff-Schulwerk. Merleau-Ponty states that there is a wordless dialogue between persons. The experience of one's body helps us to understand the experience of another's body. There are vibrations called "intentional bonds" between persons, a body language that gives meaning. These intentional bonds create a language system that is personal, individual, real, elusive, and ambiguous.

Perhaps, by taking a portion of a lesson taught in the Orff-Schulwerk style, the theory of the body-subject will be

better understood. The teacher sits on the floor with the students and does a patschen pattern which is imitated by the students. The teacher picks up two mallets and plays C and G on the bass xylophone while the students continue the pattern. The teacher sings a simple melody and the students begin to imitate. After the teacher perceives that the children are imitating the rhythm and singing the song accurately, the students are given mallets and begin to play C and G on barred instruments. Very much later, the students may verbalize what happened: a perfect fifth was played; there was a specific rhythm; the melody fit within a particular mode. In other words, there is a particular set of terms for the stylistic qualities of the musical piece. What is important to note is that action, musical activity in this case, preceded discussion. *The body was making music, and the mind was letting the body go first.* Conceptualization is based not on verbal exchange but upon experience. This exchange between students and teachers is a *musical* exchange. The dialogue between them is musical. The verbal dialogue is kept to a minimum.

The theory of the body-subject from Merleau-Ponty's system of existential phenomenology may provide future research in Orff-Schulwerk with a philosophical base. This base may preserve the profound awareness of the integral relationship of the history of human development and the history of musical development which is fundamental to Carl Orff's conceptions of musical composition, ethnomusicology, musicology, and pedagogy. Let us look at Orff-Schulwerk from the perspective of existential phenomenology.

The Orff-Schulwerk approach offers an integrated form combining art, music, dance, puppetry, and musical drama. Carl Orff delved into folk music literature in order to recreate the hidden pulse of past generations. He introduced a system of education that integrates music, movement, and performance on primitive instruments, thus preserving a basic vitality and integrity which is universally understood and highly respected. Each art form or any combination of any two or more becomes a way of perceiving and of understanding "being in the world." Perhaps younger students cannot verbalize

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JEMEZ PUEBLO

Gin Ebinger

November 12 is the biggest day of the year for the 2,000 citizens of Jemez Pueblo, as it has been for centuries. On that day everyone in the village participates in celebration of the feast day of St. James (San Diego or Santiago) by attending Mass, progressing through the village, dancing before the *ramada* which houses the *santos*, and by welcoming family members and visitors who come from great distances to be a part of the sacred occasion.

No one knows exactly how long the present site has been occupied, but it is fairly well established that settlements in the immediate area have existed at least since 1300. The name *Jemez* comes from Hispanicized understanding of the word *Hemish*, meaning simply "the people."

In the Jemez State Monument, near the Pueblo, the people speak for themselves this way:

"We speak the Tewa language. We have lived in this valley and the surrounding mesa tops for centuries beyond memory. This land is ours; it is our past, our future, and our friend.

"We have a well organized system of self-government which protects society as well as the rights of the individual. We



National Conference Chairman Carolyn Tower talks with Harold Sando, Lieutenant Governor of Jemez Pueblo, confirming plans for Conference participants

raise corn, squash, and beans and other varieties of food. Each individual has a role to play in work and worship.

"You are welcome to visit our pueblo and come to some of our dances. We feel then that we can be part of each other, confluent human forces, sharing, giving."

ELECTION RESULTS

Millie Burnett will move up to the position of President next year, and Carolyn Tower to the Vicepresidency. Newly elected are Jan Rapley, Vice-President Elect and Marion O'Connell, Recording Secretary. Stanley Rowland remains as Treasurer, and Arvida Steen assumes the role of Past President.

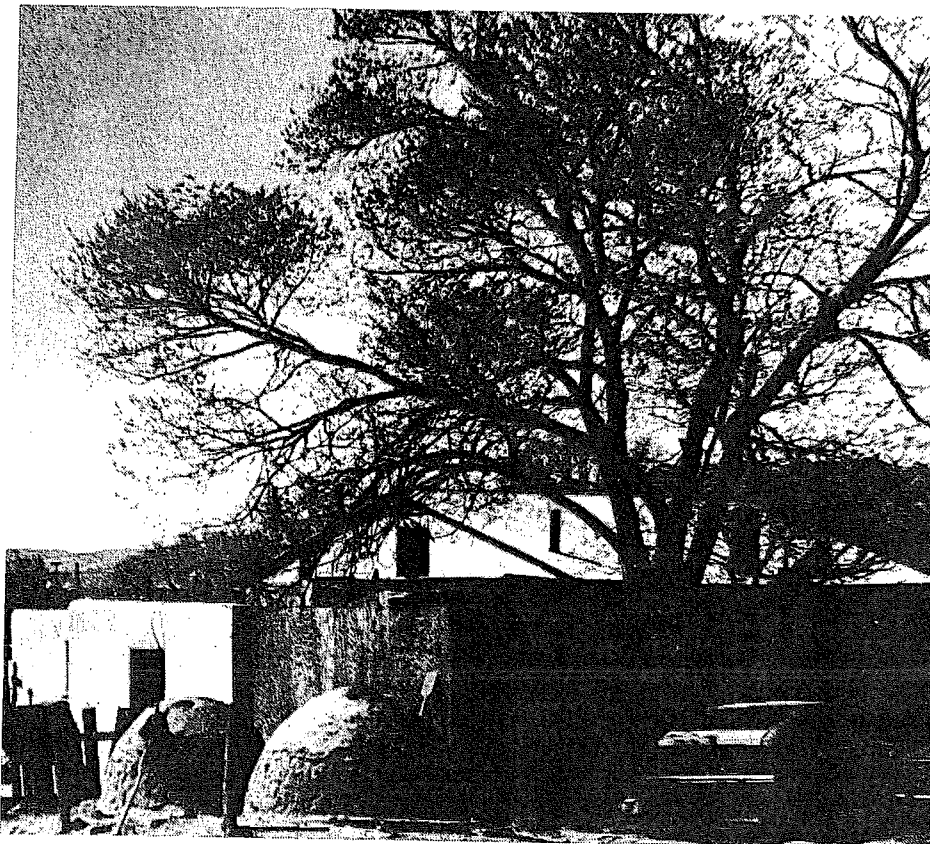
Regional Representatives are as follows: Region I, Shelley Pixton; Region II, Gin Ebinger (reelected); Region III, Pat Hamill (reelected); Region IV, Beth Miller; Region V, Tossi Aaron (re-elected). They will join Nedra Schnoor (I), Sally Hawkins (II), Judy Bond (III), Edith Elliott (IV), and Pat Brown (V) on next year's board.

Out of our 3200+ members, only slightly more than a third voted in AOSA's annual election.

CONFERENCE *continued*

On Friday we will hear the junior high choir, Naats' iild Nizhoni (Rainbow Beauty), directed by Sylvia Marrs, from Chinle, Arizona. Donna Monticello from Michigan will give a session on appropriate Indian heritage material.

Joe Hays, Storyteller from New Mexico, will present Spanish *cuentos* and Wilma Salzman from Texas will work with children in developing an ESL (English as a Second Language) program through Orff-Schulwerk. Jo Wier and Jacquie Rolstad will present a session on an ancient Hispanic-American Christmas tradition, *Las Posadas*, for grades K-2.



View of Jemez Pueblo

TUNE IN TO THE MUSIC OF WORDS

Betty Ann Ramseth
Sacramento, California

There is a spark of creativity in each one of us. God has put it there. It is a gift to accept in gratitude, to use, and to share. We may develop that creative spark individually or together. Most often, in my experience, it has involved interaction with children. Who has not come from an Orff workshop, ready to take off with a spark of an idea someone has ignited in you? Who has not come from a class or a choir rehearsal with children, inspired by a child's idea that changed the whole direction of a lesson-plan to a more beautiful end-result? Who has not sat with an open book, to have the words literally jump off the page in a rhythm?

We need only to be open to these moments of inspiration—to take them, live with them, use them, share them—and someone else's life (yes, even our own!) may be the richer for it.

I shall never forget my first exposure to Orff-Schulwerk, watching Gertrud Orff teach a class of children at that first International Symposium in Bellflower, California in the mid-60's. The children listened to her speak the delightful Mother Goose rhyme, "I see specks; specks see me. I'll see someone tomorrow I don't expect to see." Then followed an informal sharing, which revealed a fascination for all kinds of tiny things in children's minds. There was also the delight in the alliteration and crisp diction that resulted from the spoken words as they learned the little rhyme. When she asked them to scatter ("like stars in the sky"), they began to play with those words. It was obvious that she had successfully tuned them in to the music of the words, as they engaged in speech with movement (both axial and locomotor), and ultimately were playing with form in music as they moved in canon.

That particular little exercise has given me considerable mileage with children, even as a mixer with some two-hundred women under the stars at a retreat at Squaw Valley in the Sierras! But it also became a springboard for using other texts in a similar way. My choir children speak and move to "Trust God big! Trust God big! See how He will guide you; see how He will bless you." Their awareness was sharpened as they soon discover how physical movement, added to speech, somehow has a way of underlining the words and pointing up the rests. And what fun there is in the process!

The Scriptures are so full of meaningful verses that can provide a learning experience for children, and can even become a worship offering of their very own creation. A variety of these, resulting from playing with words and with children, is in one of my earlier books, *That I May Speak*¹ A more recent collection of verses and songs, *Give Praises with Joy* is just off the press at Broadman.

Ever since that last book was conceived, we have used some musical words from the Psalms as "starters." It takes only a little time in a rehearsal, if that's all you've got, for a meaningful Orff-experience. We discovered an extension of

"Those who love the name of the Lord,
Sing out your joy forever." (adapted from Ps. 5)

with "play out your joy," "dance out your joy," and "live out your joy."

... a stretching and bending exercise in

"I stretch out my hands to you, O God,
for I am your servant; I am your servant.
Teach me to do your will, O God,
for I am your servant; I am your servant.
Teach me the way that I should go,
for I am your servant; I am your servant.
I stretch out my hands to you, O God.
I stretch . . . I stretch . . .
I s.t.r.e.t.c.h." (Ps. 143 adapted)

... a feeling of celebration and exhilaration in

"Let us look up and live!
Let us let go and celebrate!
Look up and live!
Let go and celebrate."²

... a quiet discovery of spoken ostinati in

"Be still before the Lord:
Wait patiently for him." (Ps. 37:17)

... the different sounds of instruments in

"Offer sounds of great gladness!
Sing and make music to the Lord."
(Ps. 27-9)

... and the process from speech to song in

6 8
"For ev'ry-thing there is a sea-son

A time to keep si-lence and a time to speak."

(not a bad choir motto from Ecc. 3)

Make haste slowly, layering as many experiences as the children are capable of doing in one session. It is always good to reinforce, supplement, and combine, as the children feel the beat and the meter, experience inner hearing, understand form in music, learn new vocabulary while they are having fun making music together.

1. Teacher speaks the text with expression, echoed by children. Repeat.
2. All add a soft clap (2 to a measure) to the spoken word.
3. Speak as you pat-sch-clap, feeling the accents.
4. Speak as you clap the rhythmic pattern.
5. Repeat, omitting the spoken word on "a time to keep silence."

1. Augsburg Publishing House
2. *Making Happy Noises* — Ramseth (Augsburg)

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THE DEVELOPMENT OF CANON IN ORFF-SCHULWERK

Brigitte Warner
Annapolis, MD

The device of canon is introduced early in our work through speech, singing, instrumental play, and movement activities. The five basic volumes of the Schulwerk contain many such examples. Brigitte Warner has traced some of the uses and historical development of this device in the article below. She has given us a brief and fascinating analysis of the vocal and instrumental canons in the Schulwerk books, revealing the unique qualities of each, and demonstrating how they reflect the harmonic sequencing of the Schulwerk. Take another look at the examples reviewed. You'll be enticed into trying them with your children—if you haven't already done so.

Jacobeth Postl

In all probability, not one, but several musical performance practices have led to the independent development of canonic structures. These practices have evolved in various geographical locations around the world, independent of each other, and at different times.

One source in particular, found in primitive cultures, is of special interest to us since it parallels Orff-Schulwerk practice: Antiphonal singing produced an embryonic type of imitation, when the chorus started repeating a phrase before the soloist had finished. Out of this grew rudimentary canonic devices.

No teacher of Orff-Schulwerk will argue the fact that echo-play, rhythmic as well as vocal and instrumental, is one of the first and most constant activities in which we engage our students. Because it is basic to the development of a number of skills and concepts, let us review it in the light of canonic development.

An elemental, improvisational canon develops when the leader's phrase is interrupted by its imitation. In its simplest form it might look like this:



The examples represent in essence primitive man's first steps toward the idea of canon. Orff-Schulwerk Volume I* contains many examples which are to be

understood in this way. ("Rhythmic Exercises, p. 74/75, "Canon Exercises," p. 91) The melodic canon exercises may be extended to include texts whose lines can be repeated over and over again in solo-tutti fashion, canonically.

To introduce the canonic concept in this way is, no doubt, more difficult and time-consuming than teaching a canon in its entirety and then performing it in parts. Both approaches have their merits and both should be used together.

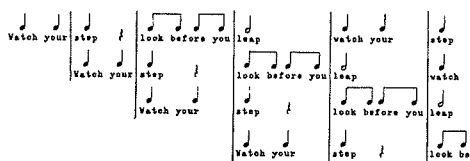
Purely rhythmic canons and rhythmic speech canons are not a historical occurrence, or, should they have occurred, nothing has been preserved. They represent, however, a necessary step in the teaching sequence, even though history has not provided us with examples.

The previous illustration has shown how rhythmic canon can be developed through imitation of antiphonal phrases. Using speech is the other beginning step to familiarize children with the concept of imitation.

Since rhythmic complement is a basic necessity for such canons, speech patterns must be chosen with this in mind. Their rhythmic structure must be complementary when they are spoken canonically:

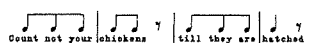


The above example is a canon in 2 parts. If spoken in more than 2 parts, the voices double up. If the speech pattern is lengthened, more voice parts can be added:



This example works in 4 parts because each measure of the 2 phrases has a different rhythmic pattern. Thus, it is not only the length of a pattern which determines the number of speaking parts, but the rhythmic structure of the text.

Consider the next example:



We have here a 2 part canon, and if spoken in 4 parts, the rhythmic patterns are in essence the same

Orff-Schulwerk, Volume I provides many examples of speech canons (page 51, "Speech Exercises"), and the children can find or make up many more.

The speech may be accompanied with rhythmic ostinati, and even canonic ostinati are possible. It is no small challenge for the students to find patterns of accompaniment which will not only be complementary to the speech, but also canonic within themselves:



Movement is a medium which enhances these rhythmic exercises and also demonstrates the use of imitation. Depending on the text, the movement may take the form of a dance, or it may consist of free gestures, of ever-changing shapes, and of group formations. Again, the concept of complement should be deliberately employed.

In Western art music elemental canonic devices developed into strict and consistent imitation. Because of its adaptability to different styles and composition techniques the canon has never disappeared from the musical scene. It adjusts itself to polyphonic and homophonic style, to tonal and atonal techniques, as well as to vocal and instrumental treatment.

The oldest known canons date back to the early 13th century. They are mostly 2 and 3-part circle canons, or rounds, called *caça*, *chace* or *caccia*. During the *Ars Nova* (14th century) canon at intervals appeared. Guillaume de Machaut wrote the first retrograde canon. The culmination of canonic development occurred during the 2nd half of the 15th century, when the various types were systematically explored, such as double and multi-part canon, inverted, retrograde, canon in diminution or augmentation.

*All page numbers in this article refer to "Orff-Schulwerk Music for Children," by Carl Orff and Gunild Keetman, English adaptation by M. Murray.

Continued to page 9, col. 1

Although the Renaissance brought no further developments, the 17th century produced new interest in canon composition through studies of contrapuntal practices and through the growing orientation towards harmony.

"Music for Children" abounds in rounds and canons, and it is interesting to observe how some of the more complex historical techniques can be applied to the elemental style of Orff-Schulwerk.

O.S. Volume I, Pentatonic, contains by far the most numerous examples. True do-pentatonic swings between the major and minor tonalities, usually with major dominating, especially at the end. Consequently, simple bordun and moving bordun with the 5th scale note moving to the 6th provide the simplest and most workable forms of accompaniment. The prominent use of the 2nd scale note, however, in traditional children's songs and folksongs indicates a growing harmonic awareness. In these cases, the lower bordun note may move to the 2nd degree, the upper note may sound without the tonic, or, a double-moving bordun* may help to "adjust" the sound. There is, of course, a hidden function in these changes between the tonic and the dominant sound.

Canons, by their nature, are built on repetitive sound patterns. Thus, harmony changes from I to V need not be explained as such since they form a pattern, clothed in the familiar forms of moving borduns.

The first rounds in O.S. Book I appear on page 24. Like most vocal canons in this volume, their melodic lines basically center around the tonic triad. Despite this similarity the tunes have intrinsic differences for which the accompaniment accounts in different ways.

"I love Sixpence" is a melody on the tonic triad, with a 2nd scale note on the first (strong) beat in measure two. In order to avoid an unpleasant dissonance the accompaniment consists simply of an organpoint on the upper bordun-note.

"Ding Dong, Diggi Diggi Dong" provides a tonic triad sound which is broken by the pronounced use of the 6th and the use of the 2nd, although not extensively, but in an important place, just before the end of the phrases. Combining the double-moving bordun of the soprano xylophone and the melodic ostinato of the alto xylophone into a I-V-vi-V pattern minimizes the basically cadential effect of the phrase endings.

"Ding Dong, the Bells Do Ring" has the tonic triad sound of its melody interrupted through the use of the 6th scale note. The 2nd degree appears only as a passing note, which is weaker than in the previous example. The complete tonic triad serves as accompaniment, with the 6th added on alternate beats to suggest the gently dissonant sound in bell-ringing.

All these rounds may be accompanied with only a simple bordun.

"Farewell to the Old Year" (page 32) is an effective round the children like to sing. It is easy to teach because of the regularly spaced entrances of the accompanying parts.

While the vocal rounds are uncomplicated and straightforward, the instrumental canons in the later part of O.S. Book I are more complex in their structure and are reminiscent of some of the canon types developed during the 14th and 15th centuries. Rather than following the order in which the canons appear in the book, for clarity's sake I have placed them in a suggested order of difficulty.

Page 132, No. 41: A perpetual canon over simple bordun. It is possible either to end all voices at the same time, or to let each complete the last phrase.

Page 133, No. 42: A double-canon in 2 parts respectively. Both canons begin at the same time, are of the same 4-measure length and have their 2nd parts enter after two measures. All parts end together, with the first in both canons playing the complete phrase 4 times, and the 2nd playing only 3½ times.

The next 2 examples are not strict canons because, although imitative, non-canonic sections are interspersed with the canonic ones.

Page 120/121, No. 36: An ABAC form with B as the canonic section. The A-phrases consist of an imitative play between tuned glasses and alto glockenspiel. In B, the two canonic voices are spaced at 1 measure intervals, but after two phrases this space is narrowed to ½ measure. The piece ends with a delightful throwing back and forth of echo phrases, sometimes one, then the other instrument leading. A melodic ostinato enhances the polyphonic texture of the piece.

Page 122, No. 37: An ABACA rondo form with rather difficult instrumental parts. The A-phrases in strict, 2-part imitation are followed by echo-phrases in B and C. It is interesting to note that C, with some exceptions, is the inverted version of B.

Page 133, No. 43: After the melody has been stated by all 4 parts in unison, the canonic entrances follow each other in regular intervals of 1 measure, each voice playing the tune 4 times. Immediately after the last instrument has finished, and second 4-measure canon begins, this time in 2 parts, with the upper two instruments joined by glasses, and the lower two playing together. The complete 4-measure phrase then repeats. A coda follows, consisting of the first phrase of the first canon played in unison, and of the second phrase of the second canon played in imitation as before. All parts end together.

Page 136: An instrumental version of page 24, No. 30 and a challenge to teach. The accompaniment retains the melodic ostinato of the song in simplified form. The broken, inverted bordun forms of bass xylophone and timpani are the tonic-dominant sound in disguise. In order to simplify the piece it is entirely possible to leave out all other accompanying parts. The canonic entrances of the four instruments are not evenly spaced but occur in an accelerated manner, stretto fashion. In my experience the following teaching sequence has worked best: Everyone learns the tune and the coda. Then, the various parts of the canon are studied individually: Alto glockenspiel starts first, plays the canon 4 times and the coda for 2 measures (plus one note). Soprano glockenspiel, (making the second entrance) plays the canon 3 times and the coda for 1 measure. In this manner, all the parts are learned. The children are asked to listen to the instrumental parts immediately preceding their own entrances.

Even though all of these instrumental canons appear in O.S. Volume I, most of them are certainly not meant for beginners. They should be taught at a stage when the children are ready to cope with the complex variations of a basically simple concept, that of imitation.

Orff-Schulwerk Volume II deals with the major mode over bordun accompaniment and shifting triad patterns. The great abundance of traditional material in diatonic major makes it possible to use many of the rounds that have come down to us through the centuries.

Melodies with the halfsteps as passing

*The term "double moving bordun" is used here as illustrated in *Music for Children* BK. I, Murray edition, page 82.

CANONIC DEVELOPMENT *continue*

notes are still basically pentatonic and the familiar forms of accompaniment can be applied much in the same way as in Volume I.

"*A Farmer Went Trotting*" (page 34) belongs in this category. The pentachordal tune with a 4th degree passing note dates back to the 16th century, and here it is set over simple bordun and simple moving bordun. In the 7th measure the slightly cadential effect of the 2nd scale note is emphasized through a shift of the bordun notes in the glockenspiels, but it is not absolutely necessary, because in the canon the ending phrase does not occur in all 4 parts at the same time anyway.

Once the halfsteps take on more significance in a tune, it is necessary to adjust the accompaniment. This is possible first, through the use of simple moving bordun and later, with double moving bordun. The latter leads directly into shifting triad patterns, since they really are harmonic changes in disguise.

Although this seems simple enough, in actuality it is difficult to find, or to make up melodies whose forms allow for consistently moving bordun and shifting triad patterns. Because of this imitative nature canons are built on repetitive harmony changes. Therefore, they are an ideal way to introduce the children to the new concept of vertical thinking. In history, this concept developed slowly but steadily. With the advent of two and more-part music, the initially linear and horizontal thinking began to shift downward until vertical thinking, harmonic thinking, was finally established. The vertical and horizontal concepts were often combined, as in the polyphony of the 17th and later centuries.

One of the most striking historical examples is the English canon "*Sumer Is I-Cumen In*," the oldest known round. Originating probably before 1300, it fits ever so snugly into our teaching sequence of concepts. The 4-part circle canon ("rota") is set over a 2-part canonic ostinato ("pes"). Although the round was not conceived through developed harmonic thinking, the 6 parts sounding together give the impression of a full, sonorous harmony, the pattern of which is the constant change between the tonic and supertonic triads. In Carl Orff's setting (page 80) this harmony change is made clear through the guitar and bass accompaniment and it points, however faintly, to a practice which was to come 300 years later, that of basso continuo.

"*Three Blind Mice*": Although the song does not appear in a canonic version, it is certainly meant to be played and sung as a round. The melody, I am sure, is of a much later vintage than the previous example, as the canon is based on a I-V triad pattern. However, the supertonic can be substituted for the dominant, as seen in the Schulwerk setting. In teaching the round, I have my children find the harmony changes by themselves. They always end up using the I-ii pattern, but in a reverse manner from that which the book states and this is the way we play the piece.

In the remaining Schulwerk volumes, canon examples become much rarer. This is not surprising. The point has been made and the way has been shown. Now it is up to the teacher to find and use other material.

O.S. Book IV is the counterpart of Book II, dealing with the same concepts, but now in minor and other modes.

Page 49, No. 41: A 2-part instrumental canon in the Dorian mode. The supporting canonic ostinato makes use of the beginning notes of the canon in augmentation. The short piece ends with a coda in which the upper three voices engage in an antiphonal play of motifs, until they finally come to rest, one after the other. Although scored for recorders,

the canon reminds me of the ringing of church bells.

On page 108 we find an instrumental piece which contains canonic sections growing out of echo phrases. It is based on a i-III pattern and is wholly pentatonic. This piece is different from those in Book I because now triads are employed, openly and consciously, instead of bordun forms which only imply harmony change.

O.S. Books II and V deal with the use of the dominant and the subdominant triads in major and minor, respectively, and bring us to the doorstep of our "modern," or, "traditional" harmonic system. Neither rounds, nor complete instrumental canons are to be found in these volumes. But this is, perhaps, not necessary. Our musical heritage abounds in canons based on these triad changes. We can learn how to use them in elemental writing from other examples in Books II and V.

Vocal canons are fun to sing and an effective way to develop many musical skills.

The addition of instruments for accompaniment or in the playing of melodic canons offers further opportunity for enriching a child's musical vocabulary and understanding harmonic concepts . . . AND they provide an exciting and rewarding challenge.

Montessori and Mountain Music Workshop July 27 – August 7 Houston, Texas

A rousing revival of the good old times with David Holt and his music and stories from the southern mountains.

Plus an overview of music in the Montessori environment by Sanford Jones. The climax of the 2 week workshop will be a performance of the children's opera, "Harlequin."

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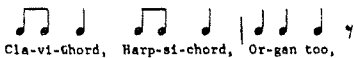
THE BIRTH OF A BOYS CHOIR

Phyllis McCosh

Abilene, Kansas

My sixth graders and I began our study of the Baroque Era and Johann Sebastian Bach by listening to "Jesu, Joy of Man's Desiring," "Badinerie," "Little Fugue in G Minor," and "Classical Rock." Then the children filled out forms comparing meter, tonality, form, tempo, dynamics, instrumentation, and mood. And this led to the birth of a Boys Choir!

Discussion of conditions in Europe and of the development of music and instruments during the Baroque Era led to the creation of the following speech pattern, which we notated, used with body rhythms, rhythm instruments, and set to a pentatonic melody:



Reading and discussion about the life of Johann Sebastian Bach led the sixth graders to write and present a play about him both to their fellow students and at another elementary school, including episodes about Johann's living with his brother Christopher and copying his music without his permission, and the time when two herring heads were thrown at him as he was traveling to hear a famous organist play. The students were impressed that Johann was on his own at the age of fifteen, and that his first paying job was as a choir boy. Now the main topic of conversation became "choir boy." After seeing the film, "The Newark Boys Choir," the boys knew what was involved, so when I asked how many of them thought they could sing in a choir like that, they were ready to try.

As soon as they started to sing, and heard their own beautiful high voices

they were eager to tackle "Jesu, Joy of Man's Desiring." They were promised that the high school music teacher would come and work with them if they did it really well. When he did come, he was so excited with what he heard that he invited them to come and sing for his high school boys' chorale, and to hear the high school boys sing for them. So that's what happened, and the elementary boys were amazed at hearing their high school idols vocalizing and enjoying singing. Suddenly singing became much more important to them. Soon they added 3-part arrangements of "Kum Ba Yah" and "I See the Moon" to their repertoire, and invitations to perform began to come in. When they sang in churches they included Arnold Burkart's arrangement combining "Jacob's Ladder" with "I'm Goin' to Walk the Streets of Glory."

It was rewarding when the fifth grade boys began asking if they could have their

own Boys Choir next year. And now the girls are asking for their choir too, so it may be a mixed choir next year, though there is no time in the schedule for them to practice except for the break between classes every other day. But the incentive is there since the Boys Choir was the highlight of the year for the boys who were in it, as they learned to use their singing voices, resonating beautifully, really caring about doing their best, and gaining a new sense of pride from doing something so worthwhile.

Phyllis McCosh lives on a sheep ranch in Buckeye Community near Abilene, Kansas. Last year she taught in two rural schools, and this year commutes to three country schools. To show their appreciation for her amazingly successful efforts, her school administration sent her to her first AOSA conference in Phoenix last year.

CHAPTER NEWS

Elizabeth Nichols

The Greater Rochester Chapter (NY) included in their winter newsletter a report of previous workshops and a Conference resumé of key sessions. New members were listed along with a reminder to contribute to the Keetman Scholarship fund, announcements of coming events, and a score to a recent song/arrangement by member Kurt Litzenburger.

On February 14 Indiana Chapter members were invited to participate in a recorder workshop featuring Edgar Hunt from England, noted performer and author of *The Recorder and Its Music*, sponsored by the Recorder Society, under the direction of Katherine Smith.

The Northern New Jersey Chapter circulated a letter soliciting topics of interest and clinician preference from members for the coming year. Winter workshop leaders included Marilyn Davidson, contributor to Silver Burdett's MUSIC series, who presented a session on "Orff Accompaniments," and Margaret Dugard of Memphis, who shared her expertise in "Movement and Street Games."

"Montessori and Mountain Music" will be the subject of a 2-week workshop July 27-August 7, sponsored by the Gulf Coast Orff Chapter. Patsy Harris, secretary, has announced that David Holt will

bring a rousing revival of "good ol' times," and Sanford Jones and Mary Evelyn Bruce will present sessions on music in the Montessori environment. For information, Patsy's address is 11230 Harwin, Houston, TX.

Evergreen Orff Chapter has reached a reciprocal agreement with both Portland and Inland Empire (Spokane) Chapters of AOSA as well as with the British Columbia Chapter of Carl Orff Canada. Each chapter will charge members the same registration fees and observe similar requirements, deadlines for registration and limits for participants. The four chapters already work closely together in coordinating calendars, working with colleges, advising one another, and keeping communication open. This spirit of cooperation and friendship has helped foster and strengthen the growth of Orff in the Pacific Northwest and Western Canada, according to EOC's president, Verbeck Smith.

Southwestern Florida Orff Chapter has organized their workshop series of five to allow teachers to earn 20 points toward renewal of their state certification. President Shirley Blair reports that in Lee County 100% of the elementary music specialists belong to the local Orff Chapter! The county pays for the clinicians. Don Slagel presented one 2-day session on "Related Arts and Movement with Aleatoric Music."

WHAT'S IN A NAME?

Virginia Ebinger

Los Alamos, NM

I love name games. Actually I love any sort of rhythmic speech play that kids can feel personal about and thus involved in holiday words, fairy tale characters, dinosaurs in second grade, explorers in fifth grade, flowers in fourth grade.

But I've been vaguely troubled a long time about the Alecias and the Melissas, the Maries and Samanthas, even about my own name (which, happily, not many children are being burdened with these days)—Virginia.

Somehow it doesn't make it for Alecia and Hilary, especially with both in the same class, to clap their names alike just because each has three syllables. And a curse be upon us if we notate them the same way.

Yet rhythmic notation growing out of this sort of play with words is effective, productive, and long-remembered.

The five building blocks which Keetman explores and develops in *Elementaria* are indeed basic rhythmic patterns found over and over and over again in music and in speech. They are as familiar to us as our own faces in the mirror:



But are these enough? Do we have another naturally occurring rhythmic formula which should be included as a basic building block? If so, how should it be notated in the simplest and clearest distinguishing way?

These three things happened in separate classes one day last week:

A class, with both Alecia and Hilary, played a name game which was to lead to first rhythmic notation experience. Fortunately we also had a Damon, a Jay, and a Frances Ellen. We did not have a



The fourth grade teacher had requested a class-constructed music project using the names of flowers. These students needed a rhythmic notation review in simplest terms, and our project needed a starting point, so a listing of flowers by rhythmic patterns seemed to be in order. But, horrors! what to do with carnation!

Fifth-graders were to begin an approximately four-lesson unit on explorers. In planning the unit with them, I was interested in their eagerness to use rhythmic categories again, but I was distressed when they tried to fit DeSoto and Co-

lumbus into the  group.

These incidents, maybe because they all happened on the same day, brought my long-time, vaguely troubled thoughts on what to do with the Alecias and Samanthas and even the Virginias to a head: they must be dealt with.

Could we make a concerted plea for mothers not to name their children (especially their girls) these rhythmically "irregular" names? But even if they listened to us, there are still carnations and Columbus.

Should we distort the language and make it fit? Maybe augmentation is the answer.  But that's troubling too because our basic patterns are in sets of two beats, not four. Not to speak of the sin of distorted speech.

Perhaps we should use first and middle names or first and last names when first names alone don't fit? But beware! In most cases this would mean (even if no complications presented themselves) combining of some of the building blocks again, and while such combination is a necessary and desirable step when you're ready for it, it is not the first step. And you can get into real trouble that way. Tracy's middle name, for instance, is Elizabeth. Her little brother is Timothy Andrew. And, as if that weren't enough, their last name is McGee. Now notate *those* rhythms in elemental terms. There can even be complications of the first name changing its rhythm when the last name is added:



We *could* try to omit, or divert interest from Columbus, DeSoto, carnation, but NEVER could we omit or divert interest from Samantha or Melissa, or even Virginia!

We could approach it as  which is perfectly easy and natural aurally but which is quite a lot of other things visually, the way notation must finally be approached.

There is, though, a straightforward solution: another rhythmic building block



I believe this is the preferred notation to this commonly-occurring pattern when one thinks in terms of the very basic skills to which we are referring. Most of all we should be consistent, clear, and correct (in any order).

Is there a better solution? Has anybody else been troubled by the problem?

Oh!—And what do I do with Marianne Jo?

Editor's Note: I prefer to use stick notes, with a heavier stick indicating the accent, the strong syllable, like this:  And, while we're at it, we Americans need to add  since our speech and song use syncopations continually and naturally, even at the elemental stage.

ERSATZ ORFF *continued*

smarty or "cutie-pop" texts in current use, which betray a lack of respect for the children for whom they are intended. With the wealth of folk rhymes and poems, of folk tales and well-written stories, there is no excuse for short-changing the children we teach—particularly in an approach based on the sensitive use of speech.

9. Does the melody bear up under close scrutiny? Is it clear formally? Are the phrases related in a pleasing way? Is there a climax? Is the range appropriate to the age and stage of the children for whom it's intended? Is it rhythmically interesting, no matter how limited the range?
10. Is it musically satisfying? Is it worth the effort? Will it provide a permanent enrichment for the children you teach? Will they remember it with joy?

Isabel McNeill Carley

ORFF SPECIALISTS' SEMINAR

LEVEL IV

August 2-8

Campbell Folk School
Brasstown, NC
28902

with Isabel Carley, Director
David Holt, and
Participants

Brochures on request from Mrs. Carley

Fill the Space with Dance

ANOTHER DIMENSION

BODY SHAPES have THREE DIMENSIONS -WIDTH, WEIGHT, and DEPTH like a piece of Sculpture, Pottery, or Architecture. Your body can be

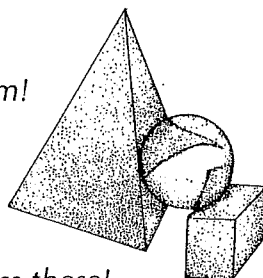
Tall and Thin
Short and Fat
Round and Angular
Straight or Crooked
Tilted, Vertical or Horizontal
Symmetrical or Asymmetrical
Or any combination

Try them!

Think of the difference between

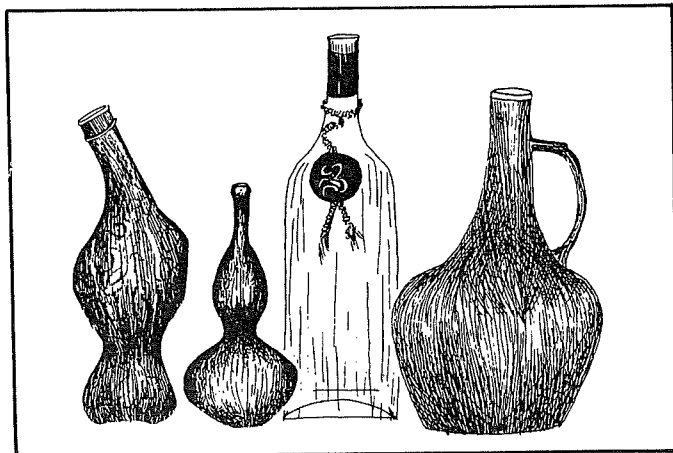
A Square and a Box
A Triangle and a Pyramid
A Circle and a Sphere

Discuss these!



Warm up Experiences

1. Assume the Shape of a Sphere, a Box, a Pyramid Alone and with a partner.
2. Draw the SHAPE with different BODY PARTS. Lead with the palm or the back of the hand, one finger, thumb. With your nose or your chin as a pencil, draw the shape.
3. Move around the BASE of your box and pyramid. With different LOCOMOTION - steps, jumps, leaps. Make the base with your tummy, back, sides.
4. High, Medium and Low LEVELS show Height
5. Express VOLUME in the space behind, in front, and to the sides. Shift the TORSO away from the base of support in any DIRECTION. Your LIMBS may move AWAY FROM and IN TOWARD the center. A shape can be full at one level and slender at another.



Give time to this project - perhaps one class for initial exploration, a second for the bottles, and a third to find sequence and accompaniment.

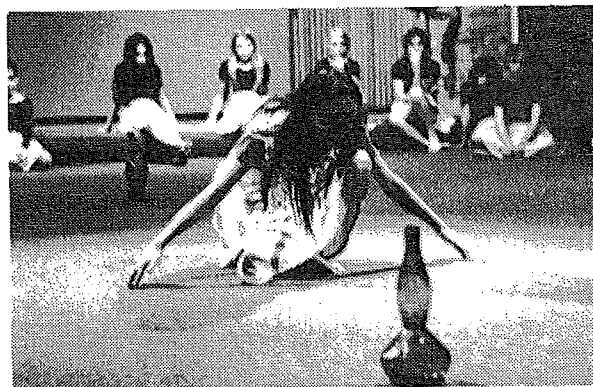
Using Bottles of Contrasting Shapes

1. Collect a variety of bottles from wine, whiskey, vinegar, shampoo, beer. They should be at least 10 inches high and of unusual and interesting forms and shapes.
2. Start the project by showing *one* bottle to your class. Discuss its characteristics. Is it the same shape from top to bottom? Guide your students with the warm-up outline above.
3. Lead the *entire* class to experiment with a contrasting bottle.
4. Then give out several examples to individuals or pairs. Many possible movement ideas should be tried and *shared*. Constantly recall initial experiences and associate VERBAL and MOVEMENT VOCABULARY.

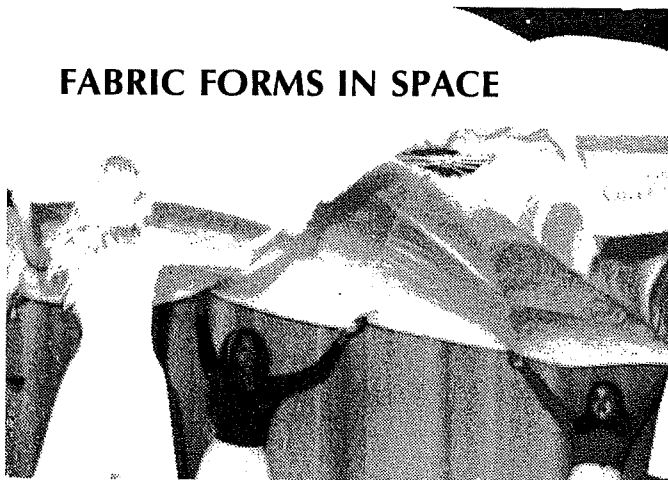
Awareness of TIME and Attention to Accompaniment

1. Where does your movement sequence begin and end? Count its length with an even pulse. Meter is not important here.
2. Carefully select sounds on a triangle or finger cymbal.
3. Improvise on a recorder, metallophone or glockenspiel.
4. Select music from the Orff Volumes to learn and coordinate with the movement; for example, Orff Bk. IV, Murray ed.; #22.
5. Or from the "Musica Poetica" recordings; for example, HMS 30653, Vol. IV, Side B, bands 2 and 6.

For young children, movement is the most natural form of expression. Their bodies are a never ending source of pleasure as they run, skip, stretch, climb and explore space. Teachers can help students release this love and expand their expressive capacities. Movement thus becomes the MEDIUM to reveal ideas and feelings and the body becomes the INSTRUMENT of expression.



FABRIC FORMS IN SPACE



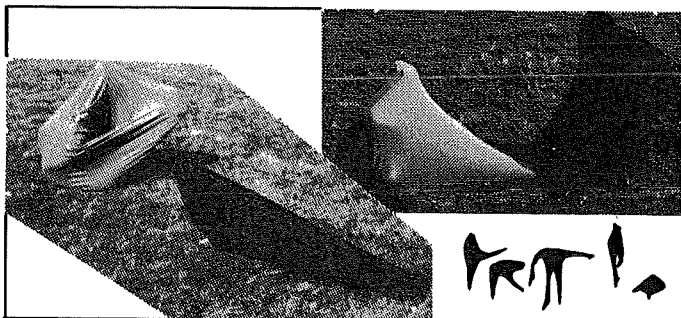
How do you use your body to Move

1. *Large sheer rectangles* - Marvelous for children to lift, toss, move under, gaze at. Air is caught in them as they soar in changing shapes. The cloth and the body suspend in time much like Jos. Wuytack's *Cloches de joie*¹ or Erik Satie's *Gymnopédies* which provide beautiful accompaniment.
2. *Long lengths of flowing polyester* "become" a river or sky. In our dance drama, *The Magic Tree*², blue cloth was undulated by two dancers travelling forward and backward high and low, stretching and bending to the strains of a flowing melodic line of music.
3. *A Parachute*, the ultimate fabric. Ten or more dancers must cooperate to move it. A great breath heaves it up. It fills with air and comes down on its own or is forced down with strong muscular effort. Make a "mushroom" or circle with it. All are exhilarating and energetic activities. Selections from *Listen, Move and Dance*, Vol. II³ furnish wonderful aural cues.

Stretch Bags made of tubular jersey - two yards long

These are unsurpassed source of creative fun. One or two children get into the bag, hide their feet and heads inside. The bag can be stretched into a continuous array of "oogly," weird shapes by pushing out with hands, elbows, heels or head.

1. Partners on the outside assume the position of those on the inside.
2. Accompaniment - childrens' laughter or electronic music from *Listen, Move and Dance*, Vol. I⁴.



Children pictured from *The Academy of the Sacred Heart*



Students who do not move with rhythmic accuracy or precision can achieve great success and artistry by manipulating fabrics.

Fabrics help students take on a character and assume a Quality

1. A scarf may belong to an old woman. Carefully, she lifts it, slowly placing it around her shoulders and clasping it tightly under her chin. She feels its warmth and lifts her head with pride.
2. A Cape slung over the shoulder belongs to a matador in *Ferdinand*.⁵ Dancers swiftly shift their red capes to the front of their fiercely extended bodies, with slashing opposition movements to lively punctuated rhythms.
3. Katie was unable to step out the 3/4 meter of *Spanish Dance*.⁶ A colorful long fringed shawl that had been buried in the attic, was all she needed to become a proud, defiant Spanish lady, alternately flinging and swirling the shawl with tension and confidence on each accent. Ole!



The beauty of the Schulwerk is that it lends itself to so many kinesthetic or visual interpretations.

*Street Song*⁷ has been choreographed many ways - with concrete images of games, with simple locomotor forms of walking, skipping and sliding, and with lovely spatial designs.

"*Rapt*" was a dance to this music done by Amy when she was 12. She wrapped four yards of wide red celanese jersey around her body, and left a short length free in one hand which she moved with the opening strains of the piece. With each new phrase, she loosened a little more of the fabric. Her movement developed in range and tension as instruments were added, and eventually, the whole jersey was released from her body into huge waving forms. Tremendous energy and great quantities of fabric, color and musical intensity coalesced to create a rapturous whole.

1. *Colores*, Editions A. LEDUC, Paris
2. Performed in Rochester, Michigan, April 1980 under auspices of Michigan Council for the Arts.
3. *Listen, Move and Dance*, Vol. II, LB 7646, available from Lyons Band, Elkart, Ind.
4. *Listen, Move and Dance*, Vol. I, LB 7645.
5. Performed at The Academy of the Sacred Heart, Bloomfield Hills, Mi., May, 1980.
6. *Spanish Dance*, *Keeping up with Orff Schulwerk*, Vol. 76-7.
7. *Orff Schulwerk*, Vol. 3, Murray ed., p. 48.

Given half a chance, children will leap, twist, freeze in shapes, test their balance and respond in ways that tax the full range of their anatomy. This is how they gain control and confidence. We have to lead them to their own resources and challenge them to create something new.

There is more to dance than teaching dances.

LINEAR DESIGNS

Warm up with Swinging Movements

1. Forward and backwards, side to side; Involve the whole body.
2. Reinforce kinesthetic impressions with visual and verbal identification.

Experience GRAVITY, WEIGHT, and SUSPENSION.
Build AWARENESS of muscular and physical forces.
Promote RELAXATION.

Explore Circular Movements

1. A huge circle using arms, torso, and legs.
 2. Tiny ones with your finger, nose, shoulders.
- Notice the differences in the RANGE of movements
3. Make FIGURE EIGHTS in front, at your sides - horizontal and vertical.

Feel your torso shift off center as you increase the range

Try Angular Movements at each joint

1. On each drum signal - change from one angular position to another. Face new ways. Enjoy them, they're funny!
2. Choose one and move within it. Feel the muscular tension needed to hold the position.

Add Rods or Ribbons

1. Your bones are a system of levers moved by muscles. Rods add length to bones, emphasize angular lines and require more energy to move. The movements feel strong and solid.

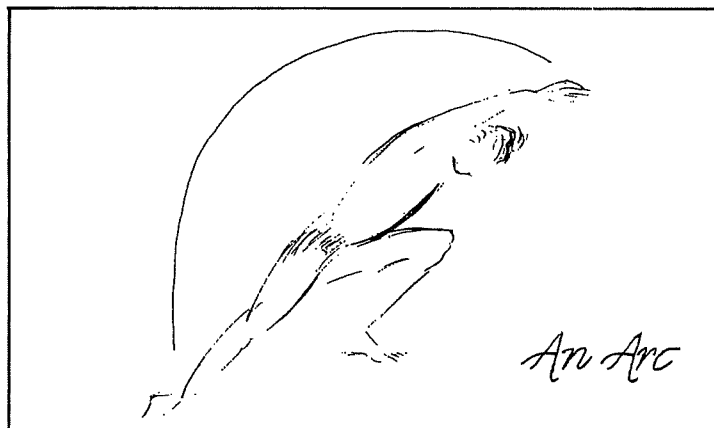
Rods convey many ideas - swords, rifles, spears, paddles.

They can be purely linear or be used as mallets.

2. Ribbons and Streamers enhance the enjoyment of circular movements with their flowing, lyrical quality.



Amv in "Rapt"

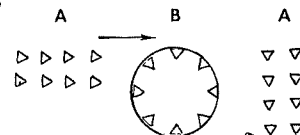


Chinese Ribbons Sticks* combine the qualities of rods and ribbons.

1. Have students explore possible movement with them. Recall the warm up work with circles and eights. Feel the added force of a longer appendage.
2. Make a pleasing sequence. Change from one hand to the other.
3. Run along a path while ribbon trails behind - high and low.
4. Ripple, fling and swirl the ribbon with forceful movements of the sticks.

Creating a Form with the Ribbon Sticks A B A

1. Space - Choose a FLOOR PATTERN of Lines and Circles - Eight dancers



2. Accompaniment ideas

- a. "Fast Dance" p. 166, *Music for Children*, American edition. (Great!)
- b. The recorded music with the ribbon stick kit.
- c. An arrangement of the music on the record jacket can be made for Orff instruments.

*Kit can be purchased from Educational Activities, Freeport, N. Y. 11520

POETRY IN SPACE

POETRY for MOVEMENT and DANCE begins with familiar speech exercises. As the work progresses, you will want ways to suggest SYMBOLIC treatment of the content.

CHAIRS stimulate the IMAGINATION and help students advance from "acting out" a poem to more ARTISTIC interpretation.

1. Bring several chairs into the dance space. Explore ways of moving with them.
2. On drum signal - assume different positions with the chair. Sit, stand, lie, crouch on it, under it, along side it. Use the rung as a window, a ladder, etc.
3. Sound a gong to signal moving in a slow, sustained motion to a new position.
4. Pick up the chair and place it on a side, its back, upside down.
5. Two dancers with one chair may spontaneously create amusing drama. Both sit on it simultaneously. One sits on top of the other. One insists that the other sit first. One politely pulls it out for the other.

POETRY SUGGESTIONS TO INCORPORATE THE USE OF CHAIRS

Young Children

THE GRAND OLD DUKE OF YORK₁

*He marched them up to the top of the hill
And he marched them down again.*

Children chant poem and invent their "happening" up, down, over, on and around the chairs.

HALFWAY DOWN₂ by A.A. Milne

Halfway down the stairs

Is a stair

Where I sit

Children dramatize the poem with the chairs and associate spatial perception and movement vocabulary. Improvisation follows the form of the poem.

Older Children

THE FOG₃ by Carl Sandburg

*The fog comes
on little cat feet.*

Project the characteristics of the fog or cat. Use the chair in a symbolic manner, perhaps as the harbor or city. Let students make the decisions.

Mature Students

WAR₄ by Dan Roth

*Dawn came slowly
almost not at all*

The chair could be the horizon, the hill, the sound of mortar fire. Trios work together, a dancer, a reader, and an accompanist, sensitive to each others' timing.

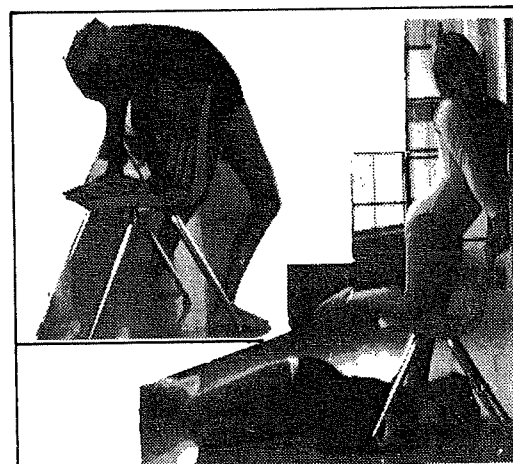
OLIVER CROMWELL₅

1. Project the score on a screen and perform as choral speech.
2. Arrange chairs in two rows with space around each one.
3. Create simple movement ostinato with the chairs for "HeeHaw" example: *Stand - Sit.*
4. One row speaks the top line, the other the bottom line.
5. The text and rhythm are the stimuli for movement ideas.
"buried and dead" - under chairs
"over his head" - above chairs
"hippity hop" - away from chairs, etc.
6. Chair choreography - to include chair sounds, body sounds, and movements all around the chairs.

In each of these lessons, a device is presented to help students abstract movement while they are absorbed in a concrete object.

How many times have you struggled with directions to a dance? How often have you become "disillusioned" at a child's frustration in learning steps? How many times have your kids asked "Can we make up our own?" Have you squelched this creative impulse or nourished it? Are you ready for creative movement? Your students are!

It is always difficult to notate dance or to record the dynamics of movement. And yet this is what transforms movement from the realm of motion into dance. As students discover themselves through movement, we participate with them in the creative process and grow ourselves.



by

CLARE

LEVINE

Artwork - Laurence Levine, Geri Laytner
Photography - Hallie Levine

1. Old English rhyme, found in Orff Schulwerk, Bk. 1, Murray ed., p. 26
2. "Halfway Down", *The House at Pooh Corner*, A.A. Milne, E.P. Dutton and Co.
3. "The Fog" by Carl Sandburg, *Piper Pipe that Song Again*, selected by Nancy Larrick, Random House
4. "War" by Dan Roth, *Reflections on a Watermelon Pickle*, Scott, Foreman and Co.
5. "Oliver Cromwell", Orff Schulwerk, Vol. 1, Murray ed., p. 26

HIGHER EDUCATION

Janice Rapley
Chico, California

Many AOSA members indicate an interest in Orff programs that lead to a Master's degree. As new programs become available, they will be brought to your attention through this column.

Memphis State University, Memphis, Tennessee, offers a Master of Music with a concentration in Orff-Schulwerk. This program offers a student the possibility of 27 hours of Orff courses. Some courses are offered during the summer months, others fall and spring semesters. An internship is included in this program. This consists of a project usually developed during Survey and Research in the Fall term and is then field tested with children in a Memphis school.

The staff during the summer months includes five highly qualified people: Nancy Ferguson, Area Specialist with the Memphis City Schools; Lynn Johnson, Music/movement teacher at a private elementary school in San Antonio, Texas; Carol King, Orff teacher with the Memphis City Schools; Shirley McRae, faculty member at Memphis State University; Konnie Saliba, Assistant Professor of Music Education at Memphis State University; Jos Wuytack, Professor of Pedagogy at the Lemmon-Institute, University of Leuven, Belgium.

For information, write to:
Summer Workshop Coordinator
Department of Music
Memphis State University
Memphis, Tennessee 38152

The New England Conservatory of Music offers a Master of Music degree in Orff-Schulwerk through its graduate department in Music Education. This program is offered as part of a cooperative agreement with the Orff Institute in Salzburg, Austria. It may be completed in two summer sessions plus one academic year, in two academic years, or in four summer sessions. The courses during the academic year are held in the early evening to accommodate teachers. Levels I, II, and III are also offered for those students who wish Orff certification instead of a degree program.

In addition to basic courses in Orff ensemble, recorder and movement, the program includes opportunities for independent study, curriculum development and practice teaching. Many additional courses are offered, including those in

research, Renaissance music and dance, and ethnomusicology.

This program is under the direction of Maureen Kennedy; Cynthia Campbell is in charge of movement studies. Miriam Samuelson, director of the Special Course in English at the Orff Institute, Salzburg, will join the staff for the 1981 summer session.

New England Conservatory offers financial aid, work-study programs, and a limited number of graduate assistantships.

For information write to:

Lawrence Murphy, Director of Admissions
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts 02115
Phone: (617) 262-1120

Northern Arizona State University, Flagstaff, Arizona, also offers a Master of Music degree with an emphasis in Orff, Kodaly and Laban. This program is in 3 levels, 3 summers, and 3 weeks each summer. A student is offered the possibility of 12-14 hours in the emphasis area including percussion and recorder techniques. Field work experience is required instead of a thesis.

Directed by Grace Nash, this program brings together music, language and movement in a trilingual approach according to the child's way of learning. Marj Holmgren, percussionist and author of a new Orff related text, gives teachers new techniques for producing exciting sounds in body percussion, hand drums and other Orff instruments with Level III teachers doing extensive work in jazz improvisation. Dr. Joyce Boorman, Canadian author of three texts based on a creative application of Laban's Science of Movement, works with all three levels. Liz Gilpatrick, in recorder, employs unique techniques that combine performance and improvisation with aural skills. Carol Irwin, Orff specialist and resource teacher of the gifted, teaches with Mrs. Nash.

This unique program includes the AOSA Guidelines. For information, write to:

Dr. Marilyn Brandom
Music Education
Northern Arizona University
Box 6040
Flagstaff, Arizona 86011

The University of Denver, School of Music offers a Master of Arts degree program in Music Education with an emphasis in Orff-Schulwerk. A total of 45 quarter

hours of academic credit are required for a degree which can be earned by attending Summer Sessions only. Approximately one-third of the total hours will be in the Orff-Schulwerk Certification Program which includes three levels: early childhood and the primary ages; upper elementary grades; middle, junior and senior high school ages. Ten quarter hours of transfer credit may be applied toward the degree.

In addition to the basic courses in Orff-Schulwerk available in the summer program, two correspondence courses in Arranging and Composition in the Orff Style are now available. Series I is designed to supplement the Level I course; Series II, to supplement Level II. Either course may be taken for credit or on a non-credit basis, and may be used to satisfy the Theory requirements for the MA.

For information write to:

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NEWS FROM NATIONAL

Sr. Eloise McCormick

Chicago weather cooperated with the national board this winter when its members met at their accustomed modest motel near the airport the first weekend in March. But a certain DC-10 plane bearing two members from farthest away did *not* cooperate; instead, it turned back midway with two dead engines and a hushed crew. When the two from Los Angeles on board finally showed up hours late, they were cheered like lost members of a concerned family.

Much business had to be covered as usual. The resumé on the Pittsburgh Conference showed it an outstanding success. The planners of the 1981 Conference in Albuquerque reported that sessions and presentors were shaping up nicely. Daniel Heildén from Sweden is the confirmed headliner. He will be available to chapters before and after the conference. Portland, Oregon, the City of Roses, is gearing itself for 1982.

The Keetman Fund is assisting two candidates this year, one for course tuition and the other to carry out a writing project that will be of special interest to all Orff teachers, a curriculum based on the five Orff-Keetman *Music for Children* volumes.

In a first attempt to open dialogue with the 65,000-member MENC, the board responded to the offer of Mary Hoffman, national president, to come to the Travelodge for an informal hour of discussion on mutual concerns. Members learned first-hand about the General Music Council, the most recent design to help meet the many problems of general music education. Mary Hoffman aptly described the task as trying to turn an elephant around in a small room.

Regional representatives spent considerable time, first in committee, on ways to make better contact with their chapters. They feel greater use of the telephone is one way to go, and also reconsideration of present area boundaries in terms of better communication.

Concerning films, the board previewed the compact final edition of the Film Guide Supplement which viewers of *American Odyssey* will now have available. The next project will be looking into the feasibility of video cassette tapes in different parts of the country.

The new directory from Executive Headquarters met with acclaim for its attractive format and easy interpretation. All 3147 AOSA members will soon be receiving their personal copy in the mail.

The customary Saturday night get-together for dinner at a nearby restaurant was happily different this time. Members crowded into cars for a short trip to the attractive home of Pat Hamill and Marion O'Connell where they enjoyed not only a feast but a greater chance to know one another and discuss ideas informally.

As retiring president, Arvida Steen, turned over to Millie Burnett the symbolic bell of command (the one that summons committees to break up sessions in their rooms down the corridor!), she thanked especially those serving their last term in dedicated service to the cause of Schulwerk. They were Carol King, Memphis, Kate Greishaber, Seattle, Sister Eloise McCormick, Los Angeles, and Lillian Yaross, Chicago.

Isabel Carley was reappointed to a two-year term as Editor of the *Echo*.

ALBUQUERQUE BRIEFING

Virginia Ebinger
Local Conference Chairperson

With the realization that times are tough and the financial road rough, New Mexico Chapter has put together some practical data which they hope will make it easier for you to experience Orff-Schulwerk in the Land of Enchantment.

1. *Transportation.* Members from Colorado, Arizona, parts of Texas, Oklahoma, Kansas can drive to Albuquerque easily in one day. Free parking at The Regent.

Seven major airlines serve Albuquerque: TWA, Eastern, American, Continental, Texas International, Frontier, and Southwest. Look into "peanuts" flights on TI and TWA. Buy your ticket early. (Now?) Investigate fares and times from your city to Dallas. SW has a roundtrip Albuquerque-Dallas flight for under fifty dollars. There is free limousine service to and from the airport and both hotels.

2. *Hotels.* The Regent is a new hotel, attached by underground passage-way to the Convention Center. Its rooms and service are superior. Its prices are reasonable by today's standards.

The Plaza is an old Hilton Hotel, one well-lighted, short block from the Convention Center. Its rooms and service are comfortable and more than adequate. Its prices are well below those of comparable hotels in other cities.

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3. *Food.* There are approximately ten restaurants within or between the two hotels, ranging from superior to above average—with price ranges well below comparable restaurants in many other cities. Fast food bars will be available at the Convention Center.

A pull-no-punches description of nearby restaurants (including prices, specialties, and subjective "ratings") is being prepared for your convenience.

4. *Weather.* New Mexicans have an old saying: "If you don't like the weather, wait a minute." But the following figure is based on long-range statistics:

Albuquerque's average temperature in mid-November is in the mid-forties. The altitude is 5200 feet.

5. *Clothing.* We'd suggest light outer wraps—a windbreaker if you're going to Jemez or taking the walking tour, a heavier jacket or all-weather coat if you're taking the tram ride. *Probably* no heavy coat will be needed. Don't bring a bathing suit. Albuquerque is not a Phoenix.

6. *Surprises.* Well, if we divulged information, then they'd not be surprises. But there may be some lovely ones that will even save you money!

TOSSI'S CORNER

Staccato — Cat caught in the closet
 ABACADA — California salad vegetable
 Pizzicato — kitten
 portato — eaten baked, mashed or fried
 portamento — suitcase
 portamento — apartment in Rome
 ostinato — a small English car
 bordun — heavy package
 dorian — Hall
 phrygian — cold place
 aeolian — shortening
 lydian — pot cover
 mixolydian — confusion
 Schlagwerk — whipped cream
 rondo — small carousel
 canon — big bad gun
 glockenspiel — Big Ben
 tympani — a dime
 gamba — creole soup
 blockflaute — water wings
 spielstucke — bowling pin
 patschen — Band-aids
 patschen — made into quilts
 percussion — cough medicine
 eine kleine schlagwerk — a little whipped cream
 Schott editions — torn books
 © Mimi Samuelson and Tossi Aaron, 1968
 Used with permission

CALENDAR

Gin Ebinger

ORFF-SCHULWERK: LAND OF ENCHANTMENT, 15th National Conference, Albuquerque, New Mexico, November 11-15, 1981.

Contact: Cindi Wobig, Executive Secretary, AOSA, Cleveland State University, Cleveland, Ohio

International Symposium of Music Education for the Handicapped, Provo, Utah, August 17-20, 1981.

Contact: 242 HRCB
 Brigham Young University
 Provo, Utah 84602

MENC National In-Service Conference, San Antonio, Texas, March 10-13, 1982.

Contact: MENC
 1902 Association Drive
 Reston, Virginia 22091

ISME International Conference, Bristol, England, July 21-28, 1982.

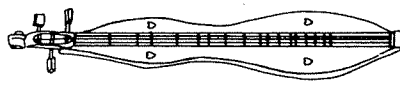
Contact: Ronald Smith, Conference Chairman
 35 Pembroke Road
 Bristol B58, 3BE England

ISME Seminars: Helsinki, July, 1982;
 Granada, July-August, 1982.

AOSA 16th National Conference, Portland, Oregon, November, 1982..

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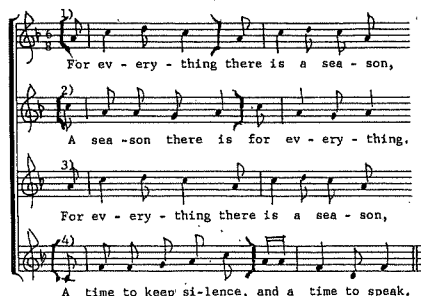
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MUSIC OF WORDS *continued*

6. Repeat 5 in a 2-part canon.
7. Extend to 4 phrases in ABAC form, returning to patsch-clap.
 - A) For ev'rything there is a season
 - B) A season there is for every-thing (retrograde)
 - A) For ev'rything there is a season
 - C) A time to keep silence and a time to speak.
8. Repeat 7 in 2-part canon.
9. Repeat 7 in 4-part canon.
10. Echo-sing intervals in a pentatonic scale.
11. Create your own melody. (This was ours!)



For ev - ery - thing there is a sea - son,
 A sea - son there is for ev - ery - thing.
 For ev - ery - thing there is a sea - son,
 A time to keep si - lence, and a time to speak.

12. Take melodic ostinati from song (in brackets) and sing on "duh."
13. Transfer ostinati to Orff instruments.

14. Sing and play in 2-part canon.
15. Add a Coda, using "For ev'rything" in augmentation.
16. Let the feet "keep silence" and "speak" as skipping dancers swirl crepe paper streamers.
 What learning can result from this kind of tuning in to the music of words!

I once heard Aaron Copland say these words in an informal address to a university audience: "Creativity implies an affirmative attitude toward life—the belief in being alive and carrying out something to live." Words *do* live, and what we do with them may make them live longer in the hearts of our boys and girls. We may not always know how much will be accepted by them, or even be a part of their learning. Somehow, we do need to impart to them the fact that we all need these inner resources. They can be a security that we can take with us through life.

"Let the words of my mouth
 And the meditation of my heart
 Be acceptable in your sight,
 O Lord, my strength and my redeemer."

(Ps. 19-14)

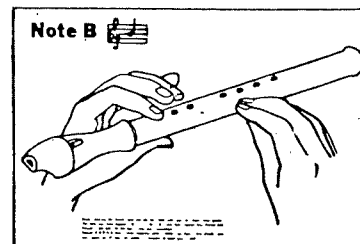
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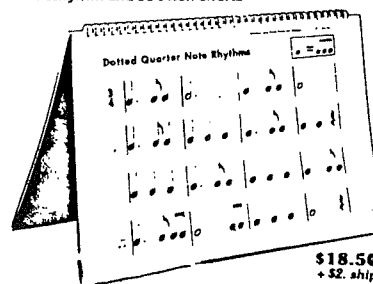
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DOWN THE DUSTY TRAIL *continued*

playful extension of "As I Went Up the Apple Tree" (Volume II, *Music for Children*, American edition):

"As I went up the bubblegum tree,
All the bubblegum stuck to me . . .
Yuk, yuk, poor me.
Yuk, yuk, poor me!"

Another time, we played our **ΠΠΣ** rhythm on lummi sticks in various combinations using the floor, levels and space, to foster both eye-hand coordination and individual inventiveness in finding new combinations.

Words, beautiful words, can also stimulate movement sequences. Example with grade one, upon seeing their multi-colored paper kites on display: "How would you feel if you were holding onto the end of your kite in the sky?" From a collection of movement adjectives offered, children then became each suggestion on cue, sending their kite either abruptly or floating slowly to the ground. Whistling sounds were added. It is brief, yet vigorous; we are satisfied.

Winter, harsh, windy and snowy, a season often six months long in their terrain, served as the stimulus for a third-fourth grade group composition. First, sound-words about winter were gleaned, then arranged in random order on the blackboard. Led by a teacher, then student conductor, the words came to life with vocal, mouth and body percussion sounds, later adding appropriate environmental sounds, such as paper rattling and selected small percussion; A tape recorder captured the day's interpretation of "sparkling," "chattering," "cracking," "melting," "freezing," and others for playback and evaluation. At another time during the long winter, pairs or trios of children chose any two words from the original list, then created a movement phrase corresponding to those words. It was a challenge for the audience to decipher which words each performing group had selected! As a finale, those voted the most interesting were repeated with sparse small percussion accompaniment played by attentive instrumentalists.

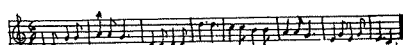
There is more, but let us move on to initial recorder improvisation with a fifth-sixth grade group playing this instrument for the first time. As with all recorder classes, it was necessary to move patiently through initial fingerings, much echo-playing, and question-answer techniques in both rhythms and limited melodic ranges. Good tone and reasonable technique gradually evolved through mas-

tery of easy teaching pieces and selected folk materials.

Then the showdown . . . getting past the initial "freeze" of "You want me to do WHAT? Two measures using these tones? Now? (Grand pause) I can't think of anything." (Class nods in agreement). But, then, some stayed in at recess to try out ideas individually; others wrote down letter-names on paper, which we transferred to the staff with correct rhythms. By springtime, good creative work had evolved, far beyond my expectations for a novice group of older children. These two examples are unrelated, having occurred weeks apart. (Both are centered in the "sol" tone of a G-pentatonic/hexatonic scale, influenced, perhaps, by their learning the American pentatonic "Riddle Song"/"I Gave My Love a Cherry").

Example No. 1:

"A" of a rondo section, created in class by the contributions of four students . . . Try it in canon!*



Example No. 2:

a sixth-grade girl's improvisation,
composed outside of class . . . nota-
tion assisted by teacher . . .

Play at a leisurely tempo, almost
rubato



And movement, movement, movement . . . so much to do and explore after the quick direction to take space or make a circle. Stretches and floppy releases energize and dissipate tension; a run, a skip, a freeze, and they are ready to listen.

Rhythmic motives extracted from known songs can be explored with clapping-patting combinations, then with different hops and jumps in space, as was done with a ♪:♪♪♪♪:♪ ("shine-shine-shine") motive from "Mister Rabbit," an American folk song. Young ears can also be challenged to hear, then move to one or two percussion pitches; individual discoveries in space to the rhythmic motive can be shared in a quick "copy-cat" game.

Continued to page 22, col. 1

Christmas 1981

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In an effort to initiate wider representation of AOSA members throughout the U.S., the AOSA National Board, with recommendation from the Advisory Board, established a system of Regional Representatives, two from each of the five geographical regions.

Nominees are selected from the names submitted by local chapters and leaders in the field. These representatives serve a two year term as liaisons between chapters and the National Board, assist with chapter problems and formation of new chapters, provide information to all chapter members in the region, prepare summaries for the Orff *Echo*, and serve on National Board committees such as Guidelines, Film, Public Relations, and Higher Education. The position of Regional Representative has been successful in providing help with workshop planning, organizational matters, chapter assistance, etc.

Chapters whose nominees do not appear on the official slate are encouraged to resubmit their choices the following year.

EXECUTIVE BOARD

VPE: The demands of planning conferences two and three years in advance requires this officer to "learn the ropes" and assume a gradual increase in responsibilities progressing to Vice President (chairperson of national conference), President, and finally Past President. To insure continuity and experienced leadership in dealing with typical problems, the senior executive position of VPE advances each year; that is, a person may be elected as VPE and serve subsequently as Vice-President, President and Past President.

The RECORDING SECRETARY takes and distributes minutes of all national board meetings.

Other positions which are presently appointed by the board include the TREASURER and the STAFF (the EDITOR of the *Echo* and the EXECUTIVE SECRETARY).

The INDUSTRY REPRESENTATIVE is elected independently by the

music industry membership of AOSA and represents industry's concerns on the executive board.

NATIONAL BOARD: The AOSA National Board consists of the ten Regional Representatives, the Staff, the Industry Representative, and the executive Board members, the officers of the AOSA.

Since new regional representatives are elected from all areas of the county

on the national board, this "grassroots" input from the local chapters results in a good balance with the leadership at the national level. Policy changes and amendments must ultimately be approved by all AOSA members, so guidance of the organization rests on those who discuss and propose the issues as well as on those who vote on them, usually at our annual business meetings.



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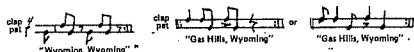
DOWN THE DUSTY TRAIL

continued

*Third grade cast
for the Indian
legend, "How
There Came
to be Sun
and Moon."*



Everyday word-rhythms, as in "Wyoming" and "Gas Hills, Wyoming," can be adapted into body percussion motives, including different levels, dynamics, and accents. Here are examples to challenge third-fourth graders to master individually, perhaps play on hand drums for technique, and then to work out in a floor pattern with a partner:



Traditional singing games can easily lend themselves to small group discoveries, as finding a different "B" flow pattern within the ABA form of "Shoo, Fly" or any other melody in this form. Proceeding from a known sequence to a newly-found one builds awareness of phrase and of space, while at the same time fostering a high degree of group cooperation!

An excellent resource: the ensemble pieces for barred instruments, recorder selections, and dances from Volumes II and IV of the *Schulwerk*, each of which has a unique character adaptable into a movement setting. They can be sung, played in the original settings if resources are available, or played on the recorder by the teacher. Movement settings can be modified to include small percussion accompaniments within the children's abilities, rhythmic or melodic extensions, and codas. A second grade class delighted in moving in concentric circles, adding bongos in section "A" and finger cymbals in "B," the latter when one circle did a chosen movement taken from improvisation earlier, to the Aeolian soprano-alto xylophone piece (No. 4, p. 5, Volume IV, Murray edition) quoted below:



aware of how much skill, genuine caring, and strategic planning it takes on our parts to help all children find and use their singing voices well. It is work, but one with heady rewards for the interaction and effort.

Our own Orff literature, complemented by all Kodaly research and publications, points the way for selection of materials through the grades. Limited-range songs, e.g. Sol-Mi-La/Do-Re-Mi, extending to pentatonic combinations, are naturally followed by hexatonic/septatonic vocal resources. These, in turn, predate using minor pentatonic, modal, and, finally, major-minor scale materials. It is into this blueprint that we infuse art and joy, a model for many individual lessons which stretch into years, I've concluded. When they leave us, they should sing WELL. Period.

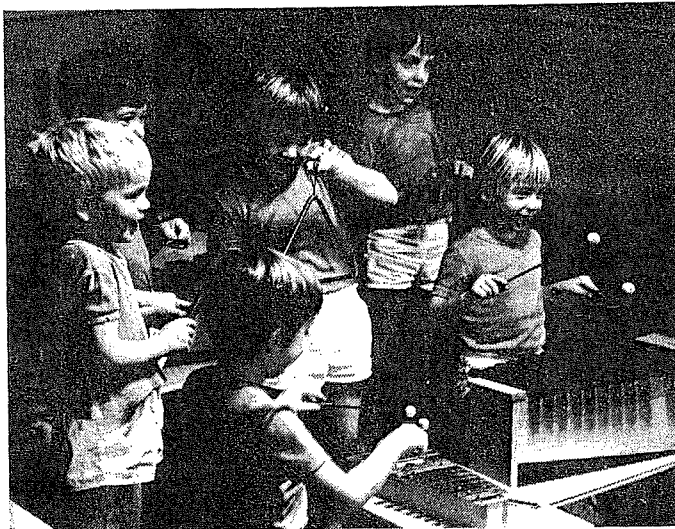
In my rural school, with no barred instruments available, having to postpone accompanying voices became a blessing. In fact, it became obvious that nothing — whether it be hand-clapping, body persuasion patterns, hand drums, guitar, or dulcimer—should be added until the young voices are strong and secure in pitch. Round one in these sagebrush hills became the "Year of the Voice," the singing voice, a very auspicious start.



One conclusion: so natural is it for children to move with joy that it must be part of each lesson.

Not to mention the singing voice, the gift we should cultivate to excellence in our students: Faced with fewer students per class at Gas Hills, I became acutely

THEY DESERVE THE BEST



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PHILOSOPHICAL IMPLICATIONS *continued*

the experience; perhaps psychometricians cannot quantify it; perhaps teachers cannot explain the minute details of what is transpiring. The inability to translate the meaning of the experience into verbal or mathematical terms does not indicate a weakness in the Orff-Schulwerk approach. Rather, it reveals the inadequacies of educational assessment in the arts. Researchers are realizing that these limitations are a call or a challenge to create or discover better tools for assessing aesthetic behavior.

The Orff-Schulwerk model is immediately meaningful from another perspective. At the very heart of it is a respect for personal experience. Carl Orff did not arbitrarily design the instrumentarium. He observed people within cultural frameworks expressing themselves in their own individual ways.

Verbalizing follows experience. Musical experience is the ground for communication.

Lastly, the Orff-Schulwerk approach is phenomenological in that the unconscious is respected as the ground for understanding and as the basis for articulation and translation into other symbol systems. Students and teachers engage in extensive music making before discussion. Verbalizing follows experience. Musical experience is the ground for communication. Music exploration is followed by reflection, description, and criticism.

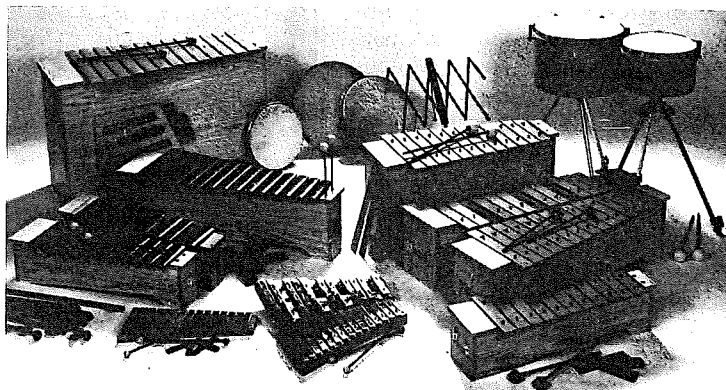
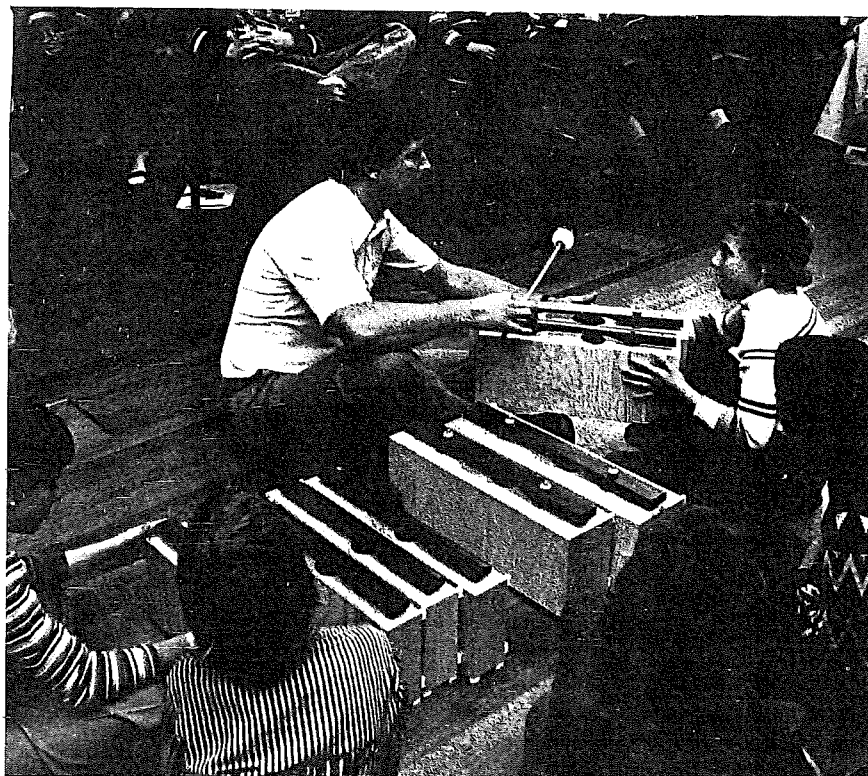
In other words, Merleau-Ponty's dictum: "I am, therefore, I can" becomes the very essence of the Orff-Schulwerk approach. If the integrity of this approach is valued, then researchers may well look to existential phenomenology as a system of philosophy that will preserve this integrity. It is difficult to define and specify all that transpires within the Orff-Schulwerk experience. It behooves us to question the questions before we ask them. It may well be that existential phenomenology offers a perspective that will respect what is unique and, indeed, wonderful, in Carl Orff and Gunild Keetman's original vision of music education.

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FOCUS ON REGION III

Pat Hamill

Des Plaines, IL

Greater Detroit begins its newsletter with an Erskine quote, "Nature is everything that man is born to, and art is the difference he makes in it."

The Cleveland "difference" began with Dr. Komla Amoaku's session on the Orff-Schulwerk in the African tradition. Dr. Amoaku is the former director of the Center for Ethnic Music at Howard University.

The Cleveland chapter is already preparing to host the 1983 National Conference by involving chapter members more actively. Each member is asked to join a committee NOW, in order to practice for the big event. Choices are: mailing, hospitality, equipment, telephone, and handout. Jobs are written up so attractively in the Chapter One Newsletter, that people from neighboring states may want to volunteer.

Cleveland was the first AOSA chapter to be formed. One of our more recent chapters is Des Moines. Patty Trump reports, "We have money in the bank and our membership is up to twenty-four!" Congratulations, Des Moines!

Greater Detroit, one of the largest and most active chapters in our region, has several hundred members. They have continued the Pittsburgh Conference theme by hand-jiving, accompanying folk songs with spoons, and clogging their way through the school year. Did you know that some Detroit members are representing Orff teachers on the Michigan Alliance for Arts in Education Council, and others are revising the Music Performance Objectives for the Michigan State Department?

Western Michigan had an interesting dinner meeting; American entrée, a film entitled, "Bolero" for the second course, and for dessert, Japanese folk songs and games.

In May, Greater Chicago had an opportunity to hear Carl Orff's "Carmina Burana," performed by the Northeastern University Symphony and Chorus. Jim Lucas directed, and Pat Hamill's children's chorus sang the "ragazzi" selections from the "Cour d'amours."

This regional report will end with a few questions about chapter members. Do you know Cleveland's, Tom Pollock? He is a classroom teacher of fourth and fifth grade students who uses Orff in his daily teaching. Do you know Chicago's Barb Ziliak? She was a high school Eng-

lish teacher who became so interested in the Orff philosophy that she has finished Levels I and II training, and this summer is doing her Level III training. Do you know Milwaukee's, Mary Lou Lindquist? She's a computer specialist with the Bucyrus-Erie Company, a large manufacturing firm. Mary Lou served as Milwaukee's chapter president for two years.

These, plus so many more Region III people, ARE making a difference in the nature to which we are born.

—Pat Hamill
Regional Representative

OLYMPIC PROGRAM

Evelyn Losack of Corrales, New Mexico, reports enthusiastic support for her interdisciplinary Olympic Program from both the school and the community. The Olympic motto of "swifter, higher, stronger" (citius, altius, fortius) was expanded into movement, rhythmic reading, song and instrumental play, culminating in a pageant involving all grades. The program was reviewed by a member of the American Olympic Committee and commended for its positive educational value.

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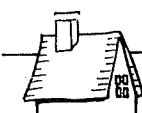
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NAMES IN THE NEWS

Nancy Thorne, co-founder of the Central New Jersey Chapter, presented "Creativity Consciousness, A Doing Workshop" on May 2 on the Douglass College campus in New Brunswick, NJ. She focussed on evoking participant awareness of creative thinking, problem solving and expression, utilizing speech, music, movement and drama. Nancy was also invited by NJEA to present a session April 4 at their GOOD IDEAS conference on "Basic Skills — an Arts Approach."

Lola M. Black, music specialist at Holy Family School in Louisville, KY, led her Orff Ensemble in accompanying young dancers from the Louisville Ballet's apprentice and civic companies in a premiere of "Masks and Music" last winter. The performance was triggered by a mask exhibition at Liberty Gallery. Black's group also was selected to demonstrate for the Kentucky Music Educators Association In-Service Conference in March. In order to participate in the Ensemble, the students must have proficiency on recorder, which they learn in regular music class, and must audition for the group. Lola teaches all grades, 1st through 8th, at Holy Family School.

From February 27 to March 19 Clara Fidler and Karen Lion conducted half or full-day regional workshops for various groups in Indiana at Warsaw, Terre Haute, Portage, Jasper, Plainfield and Connersville with emphasis on "Music for Special Kids" material for special education.

Arnold and Becky Burkart organized a Midwestern Orff Weekend, a mini-conference, for February 13-15 in Muncie, IN, featuring a "live-in" at their large old Victorian house. Dr. Harold Caldwell and Ms. Louise Arnold contributed sessions on "Musicality through folk materials" and a demonstration with children, respectively. Arnold arranged for participants to earn 1.5 continuing education units from Ball State University.

Elfleda Seelbach, Associate Professor of Music at Hiram College, Hiram, Ohio, was recently honored at the annual conference of the Ohio Music Education Association for her 37 years of service to music education, all but one of them spent in Ohio.

Elizabeth Nichols has been teaching two classes at the Montessori House for Children in Muncie, IN in addition to her Ball State classes.

Canadian AOSA members Donna Otto and Birthe Kulick will be joined by Jane Frazee and David Asplund in a new Orff Certification Course at the University of British Columbia this summer. Level I will be offered from July 13-24, and Level II, July 20-31. Information is available from the Faculty of Education, 2125 Main Hall, UBC, Vancouver, BC V6T 1Z5, Canada.

Duane Baylor of Omaha reported a formal evening meeting of the Nebraska Underground Orff Nutrition Society, NUONS, where the group adjourned to a local grocery for the ceremonial "passing of the bologna," from Secretary Friis to Duane Baylor, the new recording secretary.

NUONS operates without benefit of dues or officers but hope to interest more Nebraskans in forming an Orff chapter. In the past three years they have sponsored workshops with Avon Gillespie and with Phyllis Weikart and organized trips to workshops sponsored by the Kansas Chapter of AOSA. Fellow Nebraskans may contact Duane Baylor at Karen-Western Elementary School, 6224 H. Street, Omaha, NB 68117.

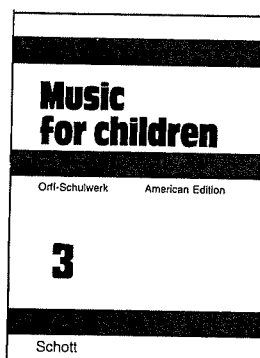
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REVIEWS

THE TUNING OF THE WORLD: TOWARD A THEORY OF SOUNDSCAPE DESIGN. R. Murray Schafer, University of Pennsylvania Press, Philadelphia PA, 1980, \$11.50.

I was profoundly influenced by *Ear Cleaning* and *Creative Music Education*, earlier books by Canadian composer and music educator Murray Schafer. After allowing *The Tuning of the World* to touch my thinking, I know once again that I have read a book that has changed me. My world does not sound the same as it did, nor does music. The messages I convey to children I work with are affected by my consciousness of my soundscape.

It has become a popular thing to denounce noise pollution. Schafer reveals a step beyond the notion of noise pollution. The individual who takes that step and seeks to participate in conscious efforts to foster beautiful sounds and quietness—as Schafer puts it, “to orchestrate the sounds of the world”—is very rare.

I was insensitive to the sounds about me before encountering Schafer, and the notion of intentional soundscaping was so foreign to my thinking that at first I could hardly grasp what he was talking about. Schafer does not settle for ridding environments of disagreeable noises. He and his colleagues around the world are archivists of beautiful or interesting sounds — bird symphonies, church bells, clocks, horses’ hooves, the blacksmith’s hammer. These environmentalists are advocates for the preservation of a wealth of sounds we could lose. They are innovative designers who envision a world where environmental sounds are therapeutic rather than stressful.

Schafer’s efforts are so innovative that he and his colleagues have had to coin words for their concepts: the *keynote* sounds we hear as background in our daily lives which set the “key” of our *soundscapes*. We hear the *signal*, a foreground sound, consciously: factory whistles, ambulance sirens. The *soundmark* (derived from the term landmark) we savor: any particularly colorful sound which is specially noticed by the persons of a given community. (I grew up in Madison, Wisconsin where I particularly enjoyed two soundmarks as a child, the music of the carillon in the University Carillon Tower and the mysterious-sounding foghorn which warned small boats off the City’s lakes at 10:00 p.m.)

Schafer wrote this book as a guide for soundscape research and acoustic design. He draws on fascinating historical accounts, literature, physics, and schemes of classification and analysis. After convincingly presenting the notion that there have always been soundscapes and that soundscapes are vastly different for many reasons, he presents data about noise pollution problems and about current soundscapes around the world. The excitement and humor he brings to this enormous area of study make *The Tuning of the World* an enjoyable journey. His messages can aid the music teacher in gaining a clearer sense of soundscape—a concept that can provide valuable insights for teaching.

Esther Gray

THE WAY TO START A DAY, Byrd Baylor, Scribner / \$8.95 H.B.

If you’re always alert to children’s literature that might lend itself to Orff-Schulwerk expansions, you will delight in “The Way to Start a Day”. This distinctively illustrated book brings exultant and universal wonder to the reader through the suppliant act of greeting the morning sun and honoring the new day. It further suggests how the reader might go about perpetuating the tradition. Lots of room within the pages for development: melodic and dance improvisation, researching specific cultures for mask-making etc. Staying in touch with what is fundamental has been beautifully brought to both children and adults through this short but powerful book.

— Judith Thomas

MUSIC THEORY FOR CHILDREN, by Michiko Yuiko, Alfred, 1979. (\$16.95)

This is a book of games—dozens of games — designed to teach concepts of music theory to students studying in Suzuki programs. Most are created for very young children at the pre-reading level of their development. All aim at teaching through student discovery, and all are planned so that very small steps are taken and thoroughly understood before going on. Many of the games are quite good and could be used in a variety of situations with a variety of age groups—small groups in classrooms, private classes, one-to-ones, a few with a full-sized class. The ideas are quite compatible with the Orff philosophy and could provide a new twist for short segments in our classes.

Gin Ebinger

FUN, FOOD AND FESTIVALS, by Kathryn Obenshain, Alice Walker, and Joyce Merman. Shawnee Press, 1978. (Piano-vocal score, \$3.95; duplicator masters, \$9.00)

Twenty-one songs, some composed but most traditional, and many facts concerning worldwide festival customs are the core of this 48-page paperbound book. It is a celebration of holidays, both obvious and less well-known ones: Guy Fawkes Day, Mardi Gras (and other pre-Lenten days), Seder, “Spring,” even “February and March.” Various instrumental arrangements are added—with various degrees of quality—and one notable feature is the inclusion of many “partner songs,” some of which appear to be composed tunes added to traditional ones.

The authors suggest, in a nicely-developed appendix, that the entire set can be performed as an All-School Celebration.

Gin Ebinger

THIS IS ME and GOING TO THE MOON by Steven Kenney. Two integrated arts mini plays designed to be performed by children ages 6-9;

Both plays are written in 7 episodes in a dialogue form with stage and music directions and suggestions for visual and audio media. In *This is Me*, Steven Kenney emphasises the concepts of self-image and sharing our experiences with others. *Going to the Moon* is a fantasy voyage into space that poses the questions “Where am I?” and “Why am I here?” Working through it with my class was a wonderful experience because it gave the children the opportunity to explore their ideas and suggestions. Each episode can be presented as a separate lesson unit and invites the students to experiment in the areas of drama, instrumental playing and singing.

Last but not least, these plays would be a find for the music teacher looking for fresh, original material for music assemblies.

— Danaí Apostolidou Gagné

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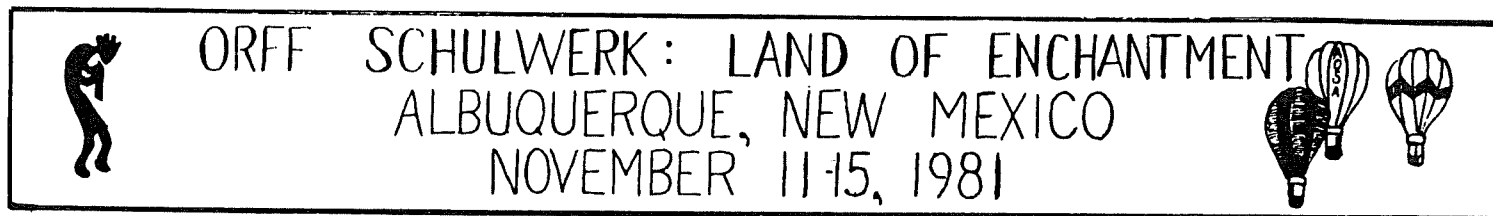
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