

the Orff Echo

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Frances Grace Scott

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THE ORFF ECHO

TABLE OF CONTENTS

Vol. XIII Number 2 Winter, 1981

ARTICLES:

SHOW US THE MOTION, Avon E. Gillespie	3
CONFERENCE REPORT, Esther Gray	3
WEAVE IN GOOD SINGING, Miriam Bate	6
MUSIC FOR THE HANDICAPPED, Frances S. Ulrich	20
FILM REVIEW, Wilma Salzman	23
TO RUTH, Jacobeth Postl	24

GUEST EDITORIAL:

AN OUNCE OF PREVENTION, Anita Wolfson	4
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REGIONAL FEATURE:

REGION ONE, Kate Grieshaber	10
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CENTERFOLD:

OF THE PEOPLE — Folk Heritage: Myth, Legend, Tale Virginia Ebinger, with Illustrations by Barbara Eberhardt	13
---	----

NEWS

CHAPTER NEWS, Elizabeth Nichols	9
SUMMER COURSE IN GERMANY, Valerie Cooley	18
KEETMAN SCHOLARSHIP	18
JOSE POSADA, Mary Dinteman	20
NAMES IN THE NEWS, Elizabeth Nichols	21
NEW MATERIALS, Elizabeth Nichols	22
ELEMENTARY KALEIDOSCOPE, Edith Elliott	25

COLUMNS:

GUIDEPOSTS: DIGGING FOR SOURCES, Maureen Kennedy	12
FROM MY BOOKSHELF, Tossi Aaron	17
NEWS FROM NATIONAL, Sr. Eloise McCormick	19
REVIEWS	26

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Land of Enchantment



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

AOSA National Conference

CONFERENCE REPORT

Esther Gray,
Manhattan, Kansas

Whether they began the "Focus on Folklore" after a ten-hour drive from New Jersey, a cross-continental air flight, or long hours of local preparations, most 1980 AOSA conference delegates approached the registration desk in a daze of fatigue mingled with expectation. "I can't believe the smooth registration," commented one participant, "I've waited so much longer at smaller state meetings!"

In each registration packet the simple elegance of Tossi Asron's tulip motif beckoned over 900 individuals to page through their schedules and to forget the frantic dash of plane connections and the commitments they had left at home. Monday morning would come soon enough, and it was easy to give in to the magical world of meetings, exhibits, sessions, films and conversations. Perhaps most important were the encounters with "Orff" people who had both successes and disasters to share. Before we were swept away by the Duquesne University Tamburitzans, before we followed Heidi Weidlich's lead in and out of all the spaces in the Pittsburgh room, before our money was spent for treasures supplied by the vendors, before we had the privilege of sharing Jester Hairston's "Amen," before Phyllis Weikart's magical way with folkdance kept us alive until 2:30 in the morning—yes, even before we opened our registration packets we knew we were going to experience an unforgettable series of events.

In an ecumenical opening address, Dr. Robert Eagen, Dean of the Duquesne University School of Music characterized music as an active experience for composer, performer and listener alike. Eagen emphasized that music is an optimal activity for many valuable kinds of learning. He surveyed significant notions and approaches which music educators have gained from Orff, Dalcroze, Kodaly and Suzuki, warning his listeners that we, the "devotees" are more rigid about methodologies than those who originated them. Pointing out that all the foremost music educators have valued vocal work, rhythmic work and coordination, he deplored the unhappy reality that we put them in pigeonholes. Beyond the stultifying effect such pigeonholing can have on schools and organizations, Eagen sees it as problematic also for each professional: "We are all individual teachers. Not all things

Continued on page 22 col. 1

SHOW US THE MOTION

Play and Improvisation, Education's Greatest Tool, An Observation

by Avon E. Gillespie
Cayucos, CA

"Show us the motion, Johnny Brown"; "What can you do, Punchinello, little fellow"; "Show her the motion, tra la la la"; "Let me see you hustle, Miss Sue, Miss Sue"; "Show me another hustle, Miss Susieanna Sue!"; "This-a-way you walaby, walaby, walaby, this-a-way you walaby all night long"; "We are family, get up everybody and dance!"

Children's games and songs often appear spontaneous and free. In the performance of the game, children exhibit a feeling of total participation and commitment. Children demonstrate the best of honest and authentic behavior while playing. They sing and move with joy and abandon. There is nothing contrived or stiff about the movements or sound of their voices. The body and the voice seem to adjust to any need that will make the song or game vital. No energy is left unused. The song and dance are real.

The ability to play or improvise is part of being alive. It is the prerequisite to creativity. It is the playing around, the experimenting which precedes the final product. It is the indispensable dreaming which produces the deed. Searching for possibilities within a fixed form or structure has had its beginning with the very dawning of questioning. The experimenting with sound and inflection in order to convey ideas in some sequence became speech. The use of symbols to represent that speech was a logical and organic step. The extension of those sounds and symbols into cultural expressions beyond survival needs became the statement of music, dance, pantomime, storytelling and graphic illustrations.

Improvisation is the game of choices within limits. In the opening quotes from actual children's games, as well as the invitation from the recording group, "Sister Sledge," we are asked to respond in some way with our bodies—just move. No specific steps are required nor expected. Everyone has the freedom to use whatever part of the body he or she wishes which will demonstrate the mood or atmosphere of the song and/or game. What does the music suggest? Of course, imitation of what has been seen or encountered earlier in one's life will contribute to the way one will move. But choices are made

nonetheless. The earlier one can begin the process of choosing, creating, improvising—especially with the body—the earlier one will begin exercising the ability to see, hear, and feel the many possibilities inherent in all forms of art and life.

Because of this need to play around, total education, as we know it, demands a new definition. The values of education, at best, are "backward looking and obsolete," so says Alvin Toffler, author of the book, "Future Shock." He maintains that most of our educational energy is devoted to making sure that all of our children come out of the educational system looking and thinking the same.

Malsow, in his book "Further Reaches of Human Nature" gives us cause for making sure that we do not continue such a direction in our education. This is a changing world, where facts once taught as infallible can change in minutes, not years. We no longer need an education which emphasizes facts and figures, but rather an education which produces a "different kind of human being." He says we need a different kind of human being to be able to live in a world which changes perpetually. He strongly favors an educational philosophy which would try to create this new kind of person "who is comfortable with change, who enjoys change, and who is able to improvise."

The primary grades have the advantage of having children at the age when wonder and curiosity are at their peak. Stressing improvisation over set courses of study would be to follow the natural process toward creativity. Along with the improvisation, it is important to note the significance of form. (Interchange the word "basics" for "form"). There is a poignant need for form. Without form, there is no potential for play. The children's game is the form in which the first real creative expression can be observed. Form and freedom are inseparable allies. One has never existed without the other. Since the late '60s we have seen communities and school districts trying to play with form without freedom, and vice-versa. Neither alternative is acceptable, and one without the other is educational suicide. A healthy balance between fan-

Continued on page 5 col. 1

GUEST EDITORIAL

"AN OUNCE OF PREVENTION"

Anita H. Wolfson
Piscataway, NJ

Music is alive and well at the moment but it is threatened by a disease known as "The Tight Buck." Those of us who have been teaching for many years are well aware of the early symptoms of this disease. It usually starts with rumors that some of the fine art teachers will be eliminated and the remaining members of the department are to be reassigned to cover more classes in shorter blocks of time. In more extreme cases the disease threatens simply to wipe out the entire existing fine art program (except, of course, for the Marching Band). Too often these rumors become facts.

Those of us who are not directly affected tend to stay in our own bailiwicks and go on tending to business as usual. Perhaps many of us accept the fallacy that music is not as important as reading and writing and arithmetic. Perhaps we are "brainwashed" along with everyone else and believe if a choice must be made in terms of time and money, then it is only "right" that these subjects take precedence. In the frenzied effort to build a better test score we may be losing our perspective. Of course reading and writing and computation skills are important, and even essential . . . but so are we! The goal of education is literacy *and* (not "or") teaching the *total* child. We music teachers are concerned with teaching *all* children, and dedicated to raising each child to his highest potential as a human being. We must recognize the importance of our subject and never feel that we are second-rate citizens in the educational hierarchy. We are not just teaching musical pieces suitable for singing, playing and dancing, *period*. We are encompassing many learnings that are vital to full human development. We are balancing the learnings that are handled by the left hemisphere of the brain with skills that aid in the development of the right hemisphere. We are giving children more than musical skills when we develop both auditory and visual perception and discrimination. We go beyond music when we teach sequencing and memorization, and when we develop physical coordination of small and large muscles.

We in Orff-Schulwerk are particularly effective in these areas because we touch

all bases in a truly sequential and developmental way, with our consistent emphasis on improvisation, movement and playing. No, indeed, we are not a "frill" but a vital and essential part of the learning picture.

We must come out and reach the folk outside our discipline by doing what we were trained to do. We must educate. The following suggestions are just "for starters" I'm sure you will come up with others most suitable for you.

1. At every program take time to explain some of the learning that goes on in addition to the beautiful song material we present.
2. Invite parents to come in and observe what we are doing, and tell them some of these facts.
3. Explain at community or PTA meetings why it takes a specialist to teach a particular discipline. Classroom teachers who are asked to teach their own art and music are as much at a loss to do so as we would be if, with our training, we were responsible for teaching reading. How peculiar that it is often assumed that anyone who has sung a song or drawn a picture can teach the arts!

Continued to page 24 col. 2

A LETTER TO THE MEMBERSHIP

The conference this past November in Pittsburgh was a tremendous success. It is one I shall never forget. Kindnesses and considerations are the greatest rewards one can receive, and I feel a great warmth and glow because of the Membership's expression of appreciation to me. My years of service were filled with so many happy times, and I have become richer for the fast and true friendships developed through AOSA. I worked with highly competent and dedicated people, and enjoyed the good fortune of seeing AOSA evolve and expand. The future surely holds greater growth and glory! I trust I may have opportunities for further service to the organization. Again, thank you so much for honoring me. The beautiful crystal bowl and silver trivet will remind me daily of your gratitude and affection.

Sincerely,
Ruth Hamm

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Show Us the Motion *continued*

tasy and fact, dreams and deeds, arts and basics, constitutes the real educational core.

Jazz and its primal use of improvisation is a fine example of growing and developing, of dreaming and doing. Early improvisational techniques were crude, but fun. As musicians became more and more "educated," their music became more and more exciting. Their awareness of instrumental and vocal techniques and disciplines released more potential for experimentation. The very process of jazz is an affirmation of the times in which we live.

Throughout the school year, I have been amazed by the ability of some of my very awkward students to jump on a skateboard and execute moves and improvise routines that would have had me on the ground in seconds. Their steady practice and daily experimentation led them to do daring and seemingly impossible feats. I devised more challenging body exercises, based on what I had seen them do, and put them to music. It challenged us both, and it worked.

When Bessie Jones, co-author of "Step It Down," invited me down to her home at St. Simon's Island, Georgia, I was told in no uncertain terms that I was not just going to sit down and look at the games which I had come to research, but I had to join the children and her in the actual playing of them. "How else you gonna be able to teach your granchil'run?" she said. It was necessary for me to become child-like once again and do it. Playing was the primary step to learning. If I had not done it, had I not been forced to improvise steps and internalize the experience of the games, I would not even know what I was talking about. She repeated often that people would want to come down to see her and would stick a tape recorder in front of her and drain her dry of material, but never once really wanted to get down and try the games themselves. They wanted the facts, not the experience. (Sounds like so many people in workshops I have conducted!) I am convinced that teacher training must include a series of courses which are "doing," with books used only as references, and "after the fact." All materials, books, handouts, records, would be used as aids to remembering the experience.

If indeed it is a changed personality, a new kind of human being, we are looking for, then it is the necessary job of education to provide as many different

sensory opportunities for expression through the arts as possible. The fine art of exploration is the dynamic tool for the retention of the basics.

Meter is not too difficult as a musical concept, yet musicians are often intimidated by complex and mixed meters even after years of professional work. What is essential in the learning of meter is the groupings of pulsations in twos and threes and combinations of the same. So why not explore the possibilities?

... It is the necessary job of education to provide as many different opportunities for expression through the arts as possible.

Here is a sample session, playing with meter:

HEAVY-LIGHT

In the game "Heavy-Light," I begin with a question, What is heavy on the body? What would your body look like and feel like if it were 500 pounds? How would it move?"

"Do it!"

The movement is basically downward with much groaning and heaving. The floor is used, heads are weighted down; lifting is a chore. I add a low pitched timp with a steady pulse. The bodies respond in grotesque gestures. Some find themselves being transformed into the "Hulk." Monsters appear. Great creatures from the past and new ones break out of tiny bodies.

"Freeze!"

All around the room are marvelous examples of ideas of what the feeling of "heavy" is to these children.

"Relax."

New question. "What is light on your body? What would your body feel like or look like if it were 3 pounds?"

"Go!"

Immediately hands go up in the air; bodies are supported on toes. The room is transformed into a twink farm.

"Explore the possibilities of taking lightness in different levels and directions."

At once the floor is used, lifts are tried, the whole atmosphere is alive with

airy, open, free movements. I add a high-pitched timp to accompany the movement. The movement takes a rhythmic sway, not as a unit, but rather like leaves on a tree being moved by the wind.

"Freeze!"

It is a beautiful sight of young people finding the feeling of light.

"Everything in the world is heavy, right?"

Answers.

"Everything in the world is light, right?"

The answers are "No," in both cases.

"Everything is a combination of these things. So let's play with them. Listen to the sound of the timpani. Show me what you hear."

The thump of the low timp begins. Bodies are heavy. After eight pulsations, I switch to the higher pitched timp. Bodies fly. The switching continues until there is nothing left except the play between the heavy sound and the light sound. The feeling is heavy-light, heavy-light, heavy-light. The bodies are bobbing and weaving, upping and downing to the sounds of the timpani. The drumming stops.

"What did you hear and feel?"

"Down and up." "Heavy-light."

"Strong and weak." "Out-ins." "Push and pull." "1-2"

They heard and felt the contrasts and a definite grouping of sounds.

"Let's give this grouping of twos a name, 'Duple Meter.' Let's try it again, the duple meter."

Off we go again; however this time within a sixteen bar phrase. We now have the possibility of a dance. We look for the movements which best say "duple," combine a few, rehearse them for a while; then perform the latest dance, the "Duple Meter Stomp." A suggestion of music is added, mouth music is enough. In the next lesson, perhaps we can listen to a series of compositions which would best fit our new dance. But now it is time for part two of our game. Back to the tims.

This time the sound is heavy-light-light; heavy-light-light, etc. Of course, the groupings of threes, or the Triple Meter. This time a different instrument is used. The recorder, in contrast to the timp, is by nature lighter, but it can also produce a feeling of heavy-light-light. The children strain to listen for the metric grouping. It is there, and they feel it. There is tremendous energy in the room.

Continued to page 8 col. 1

Weave In Good Singing

Miriam Bate
Davisburg, Michigan

I have come to regard teaching in the Orff Schulwerk manner as a task of weaving. The final result is shaped by the weaver, who chooses materials and concepts and blends them together. As a weaver of musical materials, I find my hardest job is not that of shaping a particular unit for my children, but rather of having foresight for their total musical education. My materials, songs, games, and activities are the daily strands of yarn added to the total work. But how do I set up my loom in the first place? With so many elements to add, such as listening skills, percussion techniques, ensemble awareness, recorder, and more, how can I be sure I've not forgotten an important facet?

An element that we are often accused of neglecting is the area of vocal skills. Do we really produce good singers? I'd like to address myself to this particular aspect of our work with children, with the idea that it should be a *major* emphasis of study and not merely a vehicle for teaching rhythms, improvisation, or pitch-matching. Good singing should be an important part of setting up our loom for weaving a total music education for children.

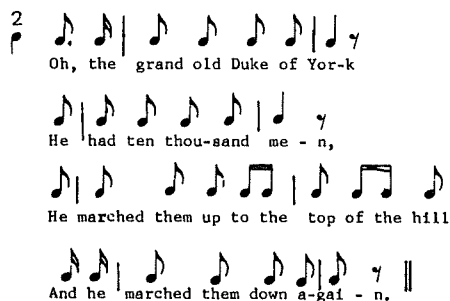
First of all (as in anything we present to children), what is our personal skill? A child mimics the sounds around him, so it helps if the teacher has full control of his or her voice. Private study is advisable if you feel unconfident, or wish to improve. Even six months of study with a good teacher can give a good foundation for breathing, diction, and production which will benefit your children and yourselves.

Assuming then, that we have decent vocal habits ourselves, the next step is translating them to children, which includes consciously adding it to our "weaving." Some important vocal skills to give children are:

- good diction
- breathing habits, including diaphragm breathing
- tone quality and resonance
- intonation
- choral ensemble experience
- the ability to sing in harmony

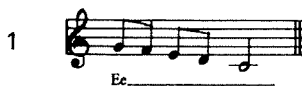
To teach these skills, speech, movement, drama, and other areas inherent in the Schulwerk, can be easily utilized.

A good Schulwerk vehicle for improving singing is speech. Diction is an especially good skill to work on in this area. When speaking poems, demand good frontal articulation and ensemble consonant and vowel agreement. During notation in upper grade classes, discuss cut-offs on the correct beat:



Vocal resonance can also be improved concurrently in speaking and in singing. When dramatizing, "nasal" characters such as a nagging lady or a whining child, encourage children to eliminate breathiness from their vocal production. The single most needed improvement in a child's voice (especially girls') is to eliminate breathiness. It isn't even a difficult problem to correct, especially when using speech as a natural tool to help accomplish the task.

Other tools to improve tone quality are perhaps more familiar to singers than to Orff teachers. But with awareness and imagination they can be applied to our speech exercises, melodic exploration, and dramatic situations. If the children are reminded, through your demonstration, of the difference between an airy sound and a resonant sound, they'll begin to aim for a more resonant tone quality. I often use this analogy with my students: Compare a laser beam to one of the large search lights. The search light covers a huge area but is not too powerful. If all the light is condensed into a tiny beam, it is strong enough to cut things — as the laser does. Similarly, if you "spread" the sound of your voice to all parts of your face (an airy sound) rather than directing and focusing it into one "Beam" in the mask area, it will not be very powerful. Back up this analogy with some vocalises for the children to experience.



"Ee" is a good vowel to use to increase resonance. Let them wrinkle their noses as they sing with a "nasty" sound. (Don't worry if they look as if they smell something foul!) Gradually relax the nose and erase the edge off the tone, but still feel the sound in the same place. They can even put their finger on their noses and check for a buzz. A resonant sound will cause the bridge of the nose to buzz. Use "ee" as a lead-in to other vowels. "Ah" and "oh" are the hardest vowels for children to sing without airiness, so practice them with an "ee" first.

Continued to page 7 col. 1

LAMONT SCHOOL OF MUSIC



UNIVERSITY OF DENVER

The Orff Schulwerk Certification Program

Barbara Grenoble, Director
June 15-July 10, 1981

Faculty

Isabel McNeill Carley
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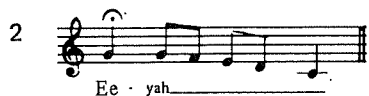
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Weave In Good Singing *continued*



You may hold the "y" that naturally occurs between those two vowels to underscore the buzz and to help make the transition to the more open vowels. Also, preceeding vowels with buzzy consonants like "m," "n," and "z" helps singers transfer the resonance to the more difficult vowels.



When you design lesson plans look for spots to weave in some of these techniques. For example, in order for a magic door to open on Mars, number four, above, must be performed correctly. Elves "talking" use sounds like number three for their melodic improvisations. Look for places to improve tone quality in all aspects of your teaching.

One important aspect of the Schulwerk that we automatically set up as a strand on our loom is movement. We know that movement is very useful for teaching rhythms, meter, and many other things. I believe it is a beautiful way to teach good posture, relaxed muscles, and breathing for singing. If students are breathing shallowly or hiking their shoulders we need to let them do large locomotor movements to revitalize them and deepen their breathing. If they are breathing high, try breathing from a waist-bent position or a lying down position. Create movement activities which allow them to hold the bottom of the rib cage with their hands to feel the breath expand their lower torso. Movement seems also to be a perfect place to help feel phrasing for singing. The use of balls or hula hoops can be helpful for this because children can visualize a phrase with these props. Mouth position and relaxation could also be worked into movement experiences. High notes need space in the back of the mouth with the soft palate raised as it is during a yawn. Suggest a yawn while singing upward lines. I've also suggested the image of a lemon shape turned into a grapefruit space inside the back of the mouth. You will hear an immediate and pleasant change in tone quality. Of course you may have to deal, as I did, with the child in the lunch line who pulled her neck to show me her "banana" space! I just told her to keep a whole fruit salad in there!

We are consistently working on ensemble feeling and performance practices in all aspects of the Schulwerk. I find that a good choir is super sensitive to the conductor. We need to give children opportunities for

watching good conducting and following, as well as working on their own. Conduct in the classroom. Vowel sounds can be shown with a good conductor's hands. "Bright," "square," "smiley," and "horizontal" are words that I try to convey with my hands for low sounds. "Vertical," "round," and "open" explain good mouth shapes for high sounds. As well as the usual cutoffs and entrances, singers get a feel for a piece if they breathe in the rhythm of the piece — especially when the conductor conveys it. Breathe with your children and show the breath as a preparatory beat. A quick, valiant breath is good for a march, while a slow "belly-fill-up" works well for a lullaby.

An area of constant concern and consternation in our weaving is pitch-matching and later, singing in harmony. I've developed a system as a combination of speech and singing training which seems to work well with children. Often, children limit their singing range but they do not limit the range of their speaking voices. They can imitate a high train whistle or a siren with a large range, but when singing they use only a limited range. Try transmitting some of these "noises" or speech habits to singing. Sirens are very useful because they can be "stopped" visually and aurally. Start sirens high and go down or start low and go up. Conduct sirens and let children conduct them. (Remember: high sounds should be open inside and outside the mouth.) Then make the game harder and closer to singing by stopping the siren and holding a specific pitch.



Eventually these activities lead to better pitch-matching. When a child is asked to match a pitch and is too low, give him the "thumbs-up" sign to take his siren up.



Reverse this if the child is higher than the desired pitch.

Closer to singing — find songs or vocalises with descending patterns. Singing these on "loo" is helpful because "loo" is a forward vowel and it causes the palate to go up. Working from the top down erases the pushed chest voice sound and the feeling of "stretching" up to the impossible note. "Yoo-hoo" echoes done all over the vocal range with an open mouth position are also good for developing pitch-matching and open mouth and throat positions.

Our last bug-a-boo, singing in harmony, is something that the Schulwerk helps overcome. The children hear harmony in

instrumental ostinati all the time. We ask them to speak, clap, and play in parts quite often. Make sure you translate these activities to singing. Use sung ostinati, parallel 4ths, 5ths, octaves and 3rds to encourage part singing. Two-part speech patterns can be designed to use with high and low speaking voices. Utilize the "soprano, alto, tenor, bass" claps. All of these things can help, but I'm convinced that children do better with part singing when they start to recognize the sounds visually. Look to contemporary approaches to music literacy and continue efforts to help children in this area. The beautiful sounds of vocal harmony will be your reward.

The skillful weaver could take any aspect of the Schulwerk and relate it to good singing. The ideas mentioned here are only a part of what could be done. But before we really produce good singers, we need to decide to set up our looms to include vocal skills. As weavers, we have to commit ourselves consciously to the promotion of good singing habits as part of our special task of teaching children.

A SUGGESTION

Kate Grieshaber contributes a suggestion which might be useful for teachers giving demonstrations on a small scale in their local school districts. In preparing the notes for the sessions, she has a class draw designs for a cover, selects the one she wants, duplicates it and has each class member color it to suit the workshop. Thus each participant gets a cover which is colorful, unique, and done by a child. The notes are valued and probably saved for their artistic merits. There are no problems with copyright, and the cover designer gets credit on the inside page.

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"As you move this time, try to feel the energy coming from your friends around you. You may join their energy, but do not touch. Like mirrors, reflect what you see and feel. Listen for the beginning."

Individuals begin. Soon couples happen, then trios. Partners change and new reflections are made. There is much use of stretching and reaching, as well as levels and directions. Two boys are pretending to attack each other. But they are having to do it in complete slow motion because of the tempo. They may not touch, so their actions appear to be pure dance. Their faces as well as their bodies are fully engaged. They are totally involved in play and fantasy in the triple meter.

"Freeze!"

The shapes, the faces of totally self-aware and contributing young people send a chill up my spine.

The game continues through mixed meters and at times during the game individual children come to the timpani and create their own combinations of threes and twos as long as it becomes a pattern so that we can follow it. Later it may make no difference.

"Use any combinations you would like. We will dance any combinations that we like. The only thing we need is a beginning and an end. Can we agree on that?"

The result is "chance music," exciting happenings with very complex yet musical results.

The outcome of our game is that metric awareness as a musical concept is theirs. It has been felt and played with. It is now implanted within each child, so that it can be called upon later to be used at will.

Play and improvisation can be used throughout the entire educational experience

I contend that play is an integral part of the very marrow of education, even through adulthood. We can either use it and be successful, or ignore it and satisfy the mediocre expectations of the present educational system which allows authentic play only at recess. Play and improvisation can be used throughout the entire educational experience, kindergarten through graduate school. I would take

it a step further, and say it must remain intact from womb to tomb.

The energy on the playground is the same which must be used in the classroom. The best singing is done by children when they feel that they can identify with the song and with each other. They know they will not be criticized or rejected. Outdoors, when they are with their peers, there is no finer spirit for singing. Once this spirit can be captured and used in the classroom, the inspiration of how to make this energy respond to musical ideas can transform a rough, boisterous mob into a well-trained choir. The energy level must remain the same, if the music is to be honest. There is no need to have a dichotomy between the playground and the classroom.

If education has any responsibility, it is to aid the young in feeling, seeing, touching, coming alive to all the marvelous possibilities around them.

Improvisation cannot begin too early. Once it begins and has a firm footing, it will continue throughout a lifetime. When Sister Sledge sings out, "Get up everybody and dance," there is no demand for "correct steps," but rather the demand to feel the pulse, the drive, the meter, the tempo, and let your body move and join the spirit of the music. They invite you to join them and become part of the experience and enjoy yourself.

I celebrate honesty and authenticity in professional dancers and singers. I

search for and demand vitality in all artists. The disciplined musician or dancer who keeps the heart of a child maintains the spirit of the arts which brings him or her into the circle of those immortalized through the ages.

In this changing world, the most repeated outcry is the urgent need for communication. The arts, music, demand that there be a response—communication, in some form or another. Living demands a response. If education has any responsibility, it is to aid the young in feeling, seeing, smelling, touching, coming alive to all the marvelous possibilities around them, and thereby become communicating people.

Music with its improvisation, as well as its structural devices, can become the greatest aid in allowing for the total, spontaneous person to be released at any stage or age of his or her development—indeed, a "different kind of human being."

AVON E. GILLESPIE

Newly appointed consultant in music, culture, and worship for the National Office for Black Catholics, Washington, D.C.

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MUSIC PRODUCT GUIDE

CHAPTER NEWS

Atlanta Area Chapter sponsored Tossi Aaron in October in a workshop entitled "Beginning in the Middle" (How to Start an Orff Program at Various Levels). Their "feature of the month" for Halloween in their workshop bulletin offered suggestions for a musical-dramatic improvisation on the theme of Dr. Jekyll and Mr. Hyde by Randy Taylor. To launch their fall program Randy Taylor and Barbara Hammond guided participants through a series of puppet characterizations and TV commercials and Beth Miller led a session on movement, speech, and story-telling.

The Rocky Mountain Chapter opened the year with a workshop by Avon Gillespie with over 200 attending. His theme was "To Everything There is a Season," provoking ideas of relationship to changing seasons, time and meter in regard to personal feelings.

Joy Browne, Supervisor of Music, North Kansas City School District, reports 80 members in the first year of the Kansas City Chapter's existence. She has a complete instrumentarium in every school's music room in her district. This year she is in charge of starting Orff programs in middle schools.

Middle Atlantic Chapter has launched their workshop program with sessions by Trude Hauff and Phyllis Weikart this fall. It will be recalled that this was the first group to organize as a chapter following the initial Conference in Muncie in 1969, under the direction of Brigitte Warner and Peggy Peach. Current president is Marilyn Du Brul.

The Central New Jersey Chapter opened their year's activities with a report from Elizabeth Van Mater on her participation in the Orff Symposium held at the Orff Institute, Salzburg in July and a viewing of the AOSA film, "American Odyssey." Steven Calantropio followed with a holiday orientation through Dalcroze movement. Anita Wolfson is president.

Cleveland Chapter announces that they have invited AOSA to hold their national conference in Cleveland for 1983! They are already organizing committees toward that event.

This fall's program was launched with a workshop by Jane Frazee. A unique



Norman Goldberg receiving his award from Elizabeth Hutcherson

event on April 4 will feature Dr. Komla Amoaku, former director of the Center for Ethnic music at Howard University and writer of AFRICAN SONGS AND RHYTHMS FOR CHILDREN. Orff Schulwerk in the African Tradition, with Arvida Steen. Cleveland Chapter has doubled its membership with its combined Chapter-National registration policy.

Indiana Chapter also offers this combination, and packages workshop fees as well to allow considerable savings for members.

Three Orff sessions are planned for the Northwest Division Conference, MENC, to be held at Jantzen Beach in Portland, Oregon, February 25-28, 1981. Clinicians are Karen Yeskin, University of Wyoming, and Ann Palmason and Kathleen Poole of Evergreen Chapter. AOSA members in the Northwest states should find registration details and forms in their state music educator magazines.

Ann Palmason gave a workshop October 10 for the new provisional Inland Empire Chapter in Spokane. The sessions were jointly sponsored by Eastern Washington Music Educators, and the local chapter.

Shelley Pixton, past president of Evergreen Chapter, was the featured clinician at the Fall Fiesta Workshop presented September 27 by the British Columbia Chapter of Carl Orff Canada.

Norman Goldberg, President of Magnamusic-Baton, Inc, was given special recognition by the St. Louis Chapter of AOSA. Elizabeth Hutcherson, president, presented him with a plaque and a lifetime membership in appreciation of his generous support of the chapter since its beginning.

Mr. Goldberg, a charter member, has regularly provided instruments for workshops. He prints newsletters, houses guest clinicians and contributes to the financial needs of the chapter. So it was with unanimous approval that he was given this recognition.

The Northern New Jersey Chapter offers two in-service credits through Bergen County Education Association for participation in their workshop series. A BCEA certificate of completion will be awarded to those who attend the entire series. Clinicians include Judy Thomas, Lillian Yaross, Joy Yelin (Dalcroze Eurhythmics), Marilyn Davidson, and Margaret Dugard. The latter two will present "Orff Accompaniments" and "Movement and Street Games." The Chapter also circulates a questionnaire asking members to mark specific suggestions for future workshops to suit their needs.

Please put me on your Chapter's mailing list! For the next issue of the ECHO, SEND CHAPTER NEWS BEFORE JANUARY 1 to Elizabeth Nichols, Ball State University, Muncie, IN 47306.

REGIONAL FEATURE:

REGION ONE

Kate Grieshaber
Regional Representative

Although Region One is usually thought of as the "West Coast" region, its area extends from Alaska to California and from Hawaii to Nevada. This region contains four states without chapters (Alaska, Hawaii, Montana, and Wyoming), one state with four chapters (California), one with two (Washington) and Oregon, Idaho and Nevada with one chapter each. Region One has grown to account for a substantial percentage of the total national membership, with most chapters less than six years old, and with the national conference in Portland in 1982, growth is expected to continue. Many chapters in Region I claim many non-music specialist members, with classroom and student teachers, due to chapter association and support from nearby institutions. Some neighboring chapters continue to work together cosponsoring clinicians or workshops; many also work with MEA and other educational groups for broader spread of the Orff-Schulwerk process.

Moving from north to south in Region One, Alaska is featured first. These music educators recently had two sessions of Orff at their second annual AMEA conference in Anchorage. "Bush" teachers were especially eager for the Orff process since many had received recent funding for music rooms, supplies, and instruments. The music teachers see each other so rarely that the attitude "I can sleep next week" prevails. With vast distances between them and unpredictable weather, the mail and phone are their only link to one another once the planes drop them off at home. There are enough AOSA members to start a chapter, so we look forward to Alaska's being a new area for development.

Our Inland Empire Chapter (IEOC) covers a broad area including Eastern Washington, Northern Idaho, Western Montana, Southeastern British Columbia, and Northeastern Oregon, with the "Heart" of the membership in Spokane, Washington. Although this newly chartered chapter is small, it is vibrant. Four members attended certification courses last summer, and many attended sharing and conference sessions in both eastern and western Washington (five hours' drive over the mountains in good weather). The Inland Empire Orff Chap-



Seattle Pacific University Workshop, '80.
ter has co-sponsored sessions with Eastern WMEA featuring Ann Palmason for Inservice day, Sonja Yeager with a "Mid-winter-pick-me-up" in February, and a family "fun evening" in May.

The Evergreen Orff Chapter has grown to become one of the largest chapters in the Region. Following a September Sharing workshop, Carol King was sponsored in October. Two Evergreen members, Kathleen Poole and Ann Palmason will give sessions at the Northwest Division MENC in Portland this February. Highlighting the year will be an Orff Mini-Conference and retreat on Vashon Island in Puget Sound, with Jane Frazee, Millie Burnett, Donna Otto, Nedra Schnoor, Kathleen Poole, Shelley Pixton, and Nancy Clark. This chapter works closely with IEOC, as well as the Portland and British Columbia chapters; their mailing list covers the Pacific Northwest and B.C., and includes all elementary and middle schools in Washington state. This chapter has also established recommendations for Orff courses and workshops in the state, and is supporting the establishment of an Orff certification course in Seattle beginning next summer.

The Portland chapter is busy assigning committee chairpersons for the 1982 Portland national conference, with Nedra Schnoor and Sr. Chris Weber as co-chairpersons. In addition to gearing up for this

major effort, POSA sponsored a Sharing Session, a Pot-Pourri, and enjoyed Lillian Yaross in October. The "new faces" at Lillian Yaross' session were a joy to the hard-working POSA board members. This spring clinicians will be Brigitte Warner and Peggy McDonnell.

The Idaho chapter boasts a membership of 50 strong, comprised of music, classroom, and private instructors of piano and other instruments. Donna Otto was a November clinician offered through the combined efforts of the Idaho Orff Chapter, and Idaho State Board of Education, and Boise State University. Donna Otto focused on developing skills for 4th through 7th graders.

Nevada's Desert Valley Chapter grew from district funding of 71 schools' instrumentarium and funding for out-of-district Orff clinicians. The chapter's 1980-81 program has featured a composite of individual sharing, conference highlights, feedback from members attending certification programs, as well as a program of authentic Renaissance instruments to be given by Dr. Richard Soule, University of Nevada. In the past, the district has provided area teachers with Grace Nash, Barbara Andress, Dr. James Standifer, Janice Rapley, Jane Frazee, and Konnie Saliba. The Nevada Chapter was chartered at the Pittsburgh Conference.



Board Members of the newly chartered Nevada Chapter, 1980.

Northern California is another large chapter in Region One which serves a very large geographic area. It provides a newsletter and a library of tapes for

Continued to page 11 col. 1

REGION ONE *continued*

members—as well as nonprofit status, and new T-shirts with the new chapter logo. The diverse membership is composed of specialists, students, industry, Physical Education teachers, administrators, dance and music therapists, church musicians, and classroom teachers. Clinicians featured this year are Grace Nash, Judy Thomas, and Kate Grieshaber.



Jean Wilder (ethnic dance teacher) demonstrating a fine dance for Greek children at "Kaleidoscope" Feb. '80, Los Angeles Chapter at Cal. State University, Dominguez Hills.

Los Angeles' first workshop this year featuring Grace Nash and coordinated with CSULA by Patti (Schliett) Wiggins, attracted about 200 people. Other chapters' Orffans were able to attend without charge, while others paid only a small door fee for an entire day's presentation. Judy Thomas, Joyce Barkman, Sr. Eloise McCormick, Marlene Herald, Sarah Erman, Giselle Whitwell, Carol Bitcon, Lang Harrison, Karen MacDonald, Fran Ulrich, Sam Hinton, Patti Wiggins, and Deborah Brown will be featured in later workshops this year.

The Los Angeles chapter has noticed a large increase in activity in the past two years, perhaps due to the effect of joining with extension departments of nearby institutions, where all-day, optional credit programs are offered. Through the present board, LACOSA members are affiliated with eight institutions, nine private and many public schools in Los Angeles. A special edition of "The Orff Beat" was prepared especially for the fall and spring workshops. This "special edition" alerts new participants to the benefits of joining

the chapter, and the variety of workshops available to them throughout the year.

The Orange County Chapter has reciprocity with Los Angeles and San Diego chapters. Since many board members teach within the same school district, communications are inexpensive and rapid. This strong board is encouraging more expansion and outreach, and is working on obtaining credit for workshops. Buzz Glass is scheduled for October, co-sponsored with movement and PE groups. Jean Wilmoth is expected early in 1981.

San Diego reports a new board expansion which now includes representatives from different geographical areas of the region. The San Diego chapter has grown to about 50 members who are trying a new idea this year: a recorder get-together group. The chance to make music together will make it possible to begin each Orff session with everybody participating. The San Diego chapter is one of the few chapters in Region One with a Package Plan. The number of national members is indeed very high, with a large number of classroom teachers attending.

The "pioneering spirit" characterizes many of the region's chapters, both large and small. Most members travel great distances to attend meetings. Board members are described as "faithful," "hardworking," "strong," and "friendly." Their efforts seem well worth it, with all the quality activities going on throughout Region I.



Seattle Pacific University Workshop, '80.

EVERGREEN'S WEEKEND ORFF RETREAT

Combining recreation and camp living with Orff music-making and learning, Evergreen Chapter will hold "Orff Soundings: A Mini-Conference" on March 20-22, 1981.

While Millie Burnette and Jane Frazee will be featured in this weekend Orff retreat, five clinicians from the Pacific Northwest will also give sessions: Nedra Schnoor, Portland; Donna Otto, British Columbia; and Shelley Pixton, Kathleen Poole, and Nancy Clark from Evergreen Chapter.

Camp Burton on Vashon Island in Puget Sound (a short ferry crossing from either Tacoma or Seattle) will be the background for this weekend of Orff. College credit will be available.

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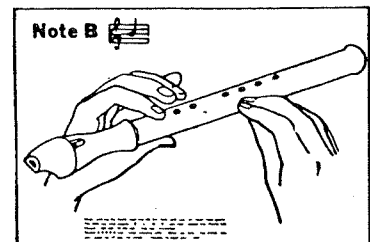
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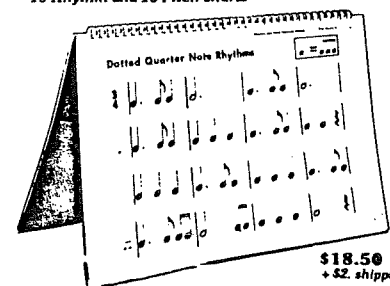
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GUIDEPOSTS:

DIGGING FOR SOURCES

Maureen Kennedy
Belmont, MA

Is there anyone who does not know that wonderful and captivating resource book "Circle Round the Zero" by Maureen Kennedy? It is such a joy to use and so full of materials really loved by children of all ages. The article below, by its author, discusses further resources needed by all of us, and should prove a valuable guide.

Jacobeth Postl

The teacher as scholar is an intimidating idea for most music specialists who barely have time to glance at their lesson plans before the next troop of kids comes bounding into the room. The good news is that it is not necessary, because the basic task of collecting and organizing primary source material has been done magnificently well in this country by Cecil Sharp, Alan Lomax and many others. This research is being continued by people such as Doug Lipman, who recently completed a project on South Carolina songs and games; Maggi Pierce has collected games and chants which are reminiscences of her childhood in Belfast; Mary Jo Barron is a musicologist who has worked closely with Bessie Jones in the preparation of her new record, *Step It Down*.

In addition to those folklorists and musicologists who are involved in researching new materials, there are those equally important people who collect and publish the work of others. Among such collections, the classic is Ruth Crawford Seeger's *American Folk Songs for Children*. Seeger's choice of materials is first-rate, and ideas for their use are musical and creative. Beyond this collection, it is difficult to choose which to mention: my favorites include John Langstaff's *Hil Ho! the Rattlin' Bog* and John and Nancy Langstaff's *Jim Along Josie*; Tony Saletan's two manuals which were written to accompany his TV series—*The Song Bag* and *Let's All Sing*; Tossi Aaron's adaptation of Danish children's songs and games, *Musicbook O*, which includes many good ideas for follow up activities; Eleanor Fulton and Pat Smith's *Let's Slice the Ice*, the newest collection of contemporary black games and chants; Douglas Lipman's *Folksongs for Teachers & Parents*, contains not only beautiful material with extensive background information on each song, but in addition gives many good suggestions for extension and development of related activities.

Now for the "bad news": it is necessary for all teachers to share in the basic work of research, collecting, and organizing traditional materials. Rather than being an impossible burden, my guess is that most of us participate in this process naturally, but perhaps not quite consciously. Anyone who listens to the chants and ring games in the school yard or neighborhood and makes a mental note to remember a new counting-out rhyme is already a collector. Beyond this beginning, it is important that we share our resources with one another. What a wonderful and unexpected gift it is to have a colleague share his/her enthusiasm about a new book!

Another important source for inspiration, ideas and new materials is contact with traditional, "folk," musicians. Such people (often musicians by avocation) have stored in their heads an enormous wealth of material, and it is my experience that they are extraordinarily generous in sharing it with others. Often, songs and dances originally enjoyed by adults (e.g. play-parties) are childlike in quality or are ageless (e.g. "Bright Morning Stars" and "Wild Mountain Thyme"). Contact with folk musicians will surely make us aware of variants of songs and games we already know—a familiar game with a new turn of melody or some new words is always exciting to discover. Getting to know more about traditional music sources reminds us of the importance of the oral/aural tradition. Those of us involved in Orff-Schulwerk know the value of starting out with elemental music and of returning to it again and again to renew us and keep us thinking simply.

In Boston, there are three groups which bring people together with interests in traditional music and dance: The Greater Boston Folk Song Society, The New England Folk Festival Association, and the Folk Arts Center. Look for similar groups in your area.

What are the criteria for selecting songs, chants, games and dances to use with children? My list includes such qualities as: simplicity, agelessness (has this song stood the test of time?), integrity, beauty, appropriateness of content and melodic range, repetition, and sometimes humor and nonsense. Lastly, how does one go about adapting such basic material for classroom use? Find places

in the rhymes or songs where a word can be substituted in either a rhyming or non-rhyming place; invent ways in which the sequence of a song can be more readily learned by including sound gestures, untuned percussion, questions and answers, the addition of a story; add improvised movement and dramatization.

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Of the People---- folk heritage: Myth, legend, tale

Gin Ebinger

Illustrations by Barbara Eberhardt

La Llorona A Native Spanish-American Witch

by Jo Wier
Santa Fe, New Mexico

History has told of many fascinating pilgrims journeying El Camino Real, the royal road leading from Vera Cruz, where Cortez set foot in the new world, up to Santa Fe, the farthest reach of the Spanish conquest. One of these was (and is) La Llorona, of the fearful wail. Up and down the arroyos of old and New Mexico, just at dusk, the owl (also said to possess strange, dark powers) turns his great eyes at the sound of awful sobbing which is surely not just the wind whistling through the pinônes and twisted cedar boughs. Why does she come out, thus, in the evening, wild eyes gleaming, her hair in dreadful disarray, crying desolately?

It is the feared and fearful La Llorona (She who weeps.) Every region appears to have its own version of her strange story. Truly, as the song goes, "Ay, de mi, Llorona! Llorona de ayer y hoy." — Llorona, of today and yesterday.

Joan Baez gives an account of her as an Aztec woman who walks the night to scream the infidelity of her faithless lover. Later, in Mexico, she appears as La Malinche, the beautiful daughter of the great Montezuma, given to Cortez as a gift. When a child was born of this union, it was destroyed by Spanish soldiers because of the shameful mixing of blood. Since this murder, the Aztec princess disappeared only to come out again on dark, rainy nights, frantically seeking Spaniards to kill.

She painfully traversed her slow, tortuous path upward into New Mexico, ever-changing but never departing.

In some areas, she roams with a bloody axe, having murdered her children in desperate agony after having been abandoned by their father. Now she must search endlessly for the lost ones and woe betide those who cross her

path! Good little children are in no danger, but those who stay out after mother has called them in from the dark

She traveled to Las Vegas as the mother of the villainous Gilberto de Silva, head of the notorious gang of cattle thieves which terrorized Northern New Mexico in the early days. When finally caught and lynched, his body was left to hang from the bridge across the Gallinas river. La Llorona then began to wander the river bed in search of her beloved son, always signaling her approach with her eerie, mournful cry.

Perhaps the most intriguing of her appearances occurs in Taos where she rides on the back of a small burro who has, somehow, caught one foot in a brass spittoon. His characteristic step with the small crash of brass is even more deliciously frightening than otherwise.

My favorite story, however, is of a closer and more personal nature. Rosina Garcia tells about the evening when she and her small brother, closely shepherded by their grandmother, traditionally clothed in black with her head wrapped in a black rebozo, quickly walked to the capilla of the Rosario on the bank of the Santa Fe River to perform a novena on a Holy Day. As they made haste across the deserted patch of bare ground, the grandmother urged, "Ândeale, niños, tenemos cuidado por la Llorona!" (Hurry, children, beware of the Llorona!) At that moment, a spine-chilling scream echoed through the evening air. You may be sure the children did not require more urging. According to Rosina, her feet fairly flew across the arroyo and she remained forever convinced she had, indeed, heard the real voice of the terrible Llorona!



Juan Rey: Mountain Bird

(a fable from the Tewa Indian pueblo of San Juan. Rey is the Spanish word for king, and as the eagle is king of the birds, so are tribal leaders "kings" of the people they serve.)

Many years ago an Indian named Mountain Bird left his pueblo and went into the mountains to live the lonely life of a hermit, hoping to achieve great holiness so that he could better help his people.

His friends at home thought often of Mountain Bird as the years passed, and one day, a day in early January, they decided to visit him.

Fearing he would send them away if he recognized them, his friends changed themselves into birds—two eagles, two magpies (who had power to command the eagles), quails, turkeys, and all manner of other birds. When the birds got to Mountain Bird's cave, he was out gathering food. So they entered his lonely home and began a joyous party, the magpies singing, the eagles dancing, and all the other birds flapping their wings and making as much bird noise as possible.

"What does this mean?" Mountain Bird asked when he came upon this festive scene in his cave.

The birds told him it was a party in his honor and an invitation for him to return to the pueblo with them.

No one knows if Mountain Bird returned to his home in the pueblo.

But even to this time the Eagle Dance, Juan Rey, is celebrated as a tribute to all Kings—and to Mountain Bird—in the Pueblo of San Juan.

LA LLORONA

(Probable origin:
Oaxaca, Mexico)

Ay de mi, llo - ro - na, llo - ro - na, llo - ro - na

Lle - va me al ri - o Ta - pa me con tu re -

bo - zo, llo - ro - na, por - que me mue - ro de fri - o.

OREJA DE BURRO Y CUERNA VERDE

(Although this is an old Spanish *cuenta*, told today by *cuentistas* and *abuelitos* of New Mexican small villages, it is really a timeless and universal story even when known by other titles and with characters of other names.)

Arcia was a lovely young girl whose wicked stepmother did not like her. The stepmother had two daughters of her own—mean, spiteful, ugly daughters. These three made Arcia's life one of hard work and misery.

One day Arcia was washing *tripitas* (sheep intestines) at the stream when a crow came down and asked her to give the *tripitas* to him.

"Oh gladly," she said to the crow, "if you need them more than I. I can always get more *tripitas*."

As she gazed upward, watching the crow fly away with the *tripitas*, a bright, shining star suddenly appeared in the middle of her forehead.

She ran home, somewhat frightened by this unusual event. As you might guess, her stepmother and stepsisters were enraged—and jealous—that such a thing had befallen Arcia. They scrubbed and scrubbed to remove the star, but the more they scrubbed the brighter it shone!

"Well girls," their mother said, "the only thing I can think to do is send YOU down to wash *tripitas* so that this wondrous thing will happen to you".

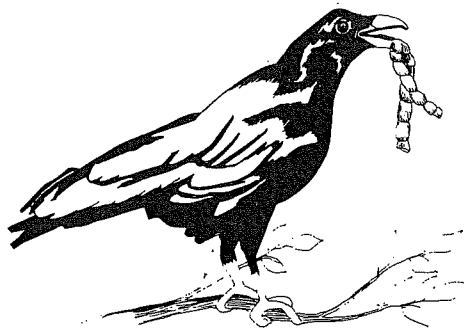
So down to the stream they went, fussing all the time because it should not be THEIR job to wash *tripitas*. After all, that was the sort of work Arcia was good for....

Sure enough, as they washed the *tripitas* and fussed about their job, a crow appeared, swooped down, and stole the *tripitas* from their hands.

"You miserable thief," they cried. "Bring them back here right now!"

The crow flew on, and as they watched him go, one of the girls suddenly had on her head the large ear of a donkey, and the other had grown an enormous green horn right in the middle of her forehead!

They rushed home for their mother's help in removing these new growths. But all effort was futile—the *oreja de burro* and the *cuerna verde* were on their heads for good!



Horrors! They suddenly realized this was the night of the Prince's ball! What to do! They worked hard, and somewhat successfully, to disguise their new and unwanted features, and at last they were ready to leave for the ball.

"May I go?" Arcia asked timidly.

"Certainly not, you foolish girl. NO one wants YOU there."

But after the others had left, Arcia slipped away to watch the ball from a window outside the Prince's castle.

As the Prince was dancing, he suddenly became aware of a face in the window, illuminated by the brightest, most beautiful star he'd ever seen.

Aware that she'd been discovered, Arcia ran home as fast as she could.

The Prince lost all interest in the ball and in all the ladies who wanted to dance with him. He could think only of the face in the window....and that star!

And so he began a massive search in all the land. You might already have guessed: he found her even though her stepsisters and her stepmother tried to prevent it.

And they lived happily forever afterward, Arcia and the Prince.

As far as we know, *Oreja de burro* and *Cuerna verde* are still fussing at each other and trying, vainly, to remove their ear and horn.

SONGS IN THE GARDEN OF THE HOUSE GOD

(corn-planting rituals from the Navajo, invoking rain and rich harvests by the use of ceremonial magic. Translated by Washington Matthews, 1887.)

Truly in the east
The white bean
And the great corn-plant
Are tied with white lightning.
Listen! rain approaches!
The voice of the bluebird is heard,
Truly in the east
The white bean
And the great squash
Are tied with the rainbow.
Listen! rain approaches!
The voice of the bluebird is heard.

From the top of the great corn-plant the water gurgles, I hear it:
Around the roots the water foams, I hear it;
Around the roots of the plants it foams, I hear it;
From their tops the water foams, I hear it.

The corn grows up. The waters of the dark clouds drop, drop.
The rain descends. The waters from the corn leaves drop, drop.
The rain descends. The waters from the plants drop, drop.
The corn grows up. The waters of the dark mists drop, drop.

Shall I cull this fruit of the great corn-plant?
Shall you break it? Shall I break it?
Shall I break it? Shall you break it?
Shall I? Shall you?
Shall I cull this fruit of the great squash vine?
Shall you pick it up? Shall I pick it up?
Shall I pick it up? Shall you pick it up?
Shall I? Shall you?

EL RANCHO DE LAS BRUJAS

Ranch of the witches, more commonly known today as Ghost Ranch, is a place of great beauty and peace in northern New Mexico.

But it has not always been so, the old ones say. There is the Ghost House where a stolen treasure was buried and never found, guarded by the ghost of a murdered man. There is the Hanging Tree outside which, it is said, often provided a way to silence arguments—permanently.

And the Earth Babies, creatures about six feet long, covered with red hair, who come out at night to howl mournfully. They are dangerous, and *pastores* moved their sheep when they heard the Earth Babies' cries—or when they found strands of long red hair on the rocks.....

And there was the cow who occasionally flew over a canyon. Anyone who saw this happen died soon afterward.

Vivarón was a creature about thirty feet long, looking much like a rattlesnake. His huge mouth opened wide enough to swallow a sheep—or a man—at one gulp.

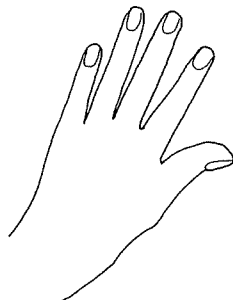
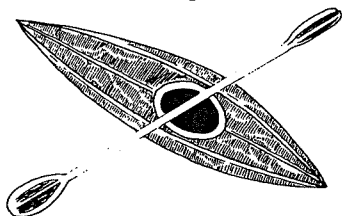
Fireballs sometimes still dance over the river bed at night. Some are good witches, some bad. A blue fireball brings good luck or money; a red one means a death in the immediate family.



ESKIMO FINGER PLAY

(Translated by William Thalbitzer, 1923)

You thumb there, wake up!
The kayak-rowers are about to leave you!
Forefinger there, wake up!
The umiak-rowers are about to leave you!
Middle finger there, wake up!
The wood-gatherers are about to leave you!
Ring-finger there, wake up!
The berry-gatherers are about to leave you!
Little finger there, wake up!
The crane-heather-gatherers are about to leave you!



SNOW WHITE AND THE SEVEN DWARFS

GIN EBINGER

(Use a familiar tale to reinforce your teaching of the basic rhythmic building blocks suggested by Keetman in Elementaria. Patterns should first be clapped. Instruments could be added later. This is also an avenue through which the very earliest rhythmic notation can be introduced.)

Once upon a time there lived a beautiful Princess whose name was ♪. In fact at first she was too beautiful for her own good.

As was so often the case with beautiful Princesses, our ♪ had a wicked ♪ who was jealous of the beauty of ♪.

When she looked into her magic mirror and asked,

"Mirror, mirror on the wall, who's the fairest one of all?"

The mirror always said ♪. Sometimes, to make the wicked ♪ very angry, the magic mirror would say ♪ ♪ ♪ !

This was too much! So the wicked ♪ worked out a plan. ♪ must die! To make a long story short, the wicked ♪ sent ♪ out into the woods with a servant who had orders to kill her.

The servant, though, could not bring himself to take the life of ♪, so he left her alone in the woods, telling her not to return home for fear of the wrath of her wicked ♪.

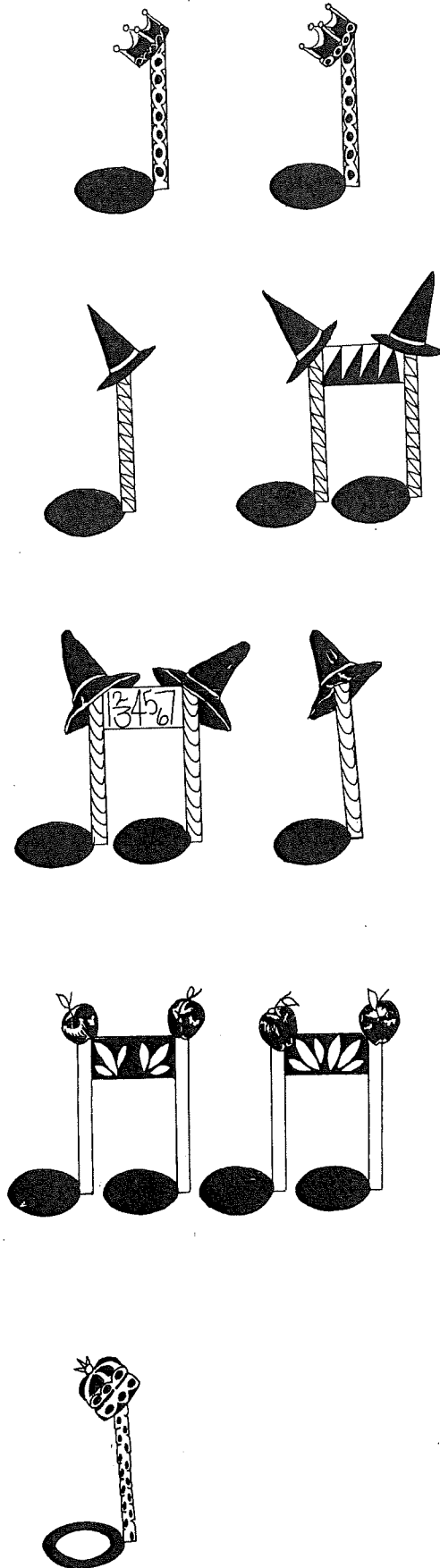
Poor ♪. After wandering alone for awhile, she grew tired, so she lay down on the soft pine needles and fell fast asleep.

And there she was when, on their way home from work, the ♪ came upon her! How excited they were! "OH," said one of the ♪, "let's take her home with us! She can do woman's work!" And that's how it came to be that ♪ and the ♪ made their home together in a little house deep in the forest. As a matter of fact, ♪ and the ♪ thought they'd be living happily ever after.

Meanwhile, back at the castle, the wicked ♪ decided to consult her magic mirror again. "Mirror, mirror on the wall, who's the fairest one of all?" Just imagine her rage and consternation when the mirror said ♪.

"What?!" stormed the wicked ♪. ♪ ♪ ♪ ♪ ♪, the magic mirror repeated gleefully.

"Then I shall do this deed myself," shouted the wicked ♪. First of all she dressed herself as an old hag; then she went to the apple tree and picked the largest, reddest apple she could find. Next she took that fruit and made it into a ♪ ! And the wicked ♪ set off to find ♪ who, as you remember, was living happily with the ♪ in a little house deep in the forest.



The wicked ♪ was soon successful: she found the little house! After knocking at the door she gave the ♪ one final polish before ♪ answered.

"Hello there, my pretty thing," the old hag said. (Remember: she was REALLY the wicked ♪.) "Will you have a bit of this shiny, beautiful, red ♪?"

"Oh yes!" ♪ answered. "I've never tasted a ♪!" (She had not, you see, had much experience in the world.) And so she took one fateful bite. And then the beautiful ♪ fell to the floor!

"Heh heh heh heh heh heh heh! My deed is done!" cackled the old hag. "♪ is DEAD! Now I shall be fairest of all!"

And so the old hag, happy, returned to her castle.

When the ♪ came in from work that night, they made the awful discovery: ♪ lay, dying, on the floor.

"Alas," said ♪, "one bite of the ♪ and I am dying. I fear the old hag was truly my wicked ♪." And poor ♪ died.

The ♪ were very sad. They took their beautiful Princess to the place beneath the pine trees where they'd first seen her. There they stood, looking at her, crying because of their sadness.

"Oh what to do? What to do?" cried one of the ♪. And they all held their heads in their hands and cried and cried.

"Is there anyway I might help you?"

The ♪ looked up, startled at the strange voice. And there, to their complete surprise, stood a great white horse carrying a handsome ♪! (It was the handsome ♪ who had spoken and not the horse.)

"Oh," one of the ♪ said, "if only you could! But we fear that our beautiful ♪ is dead. She ate, you see, one bite of the ♪ brought to her by her wicked ♪."

"She is indeed uncommonly beautiful," said the handsome ♪. "I believe I must plant one kiss on her lovely red lips."

So the handsome ♪ got down from his great white horse, knelt beside the beautiful ♪, and kissed her lovely red lips.

And when he did----- ♪ suddenly opened her eyes, smiled at her friends the ♪, then at the handsome ♪ and sat up!

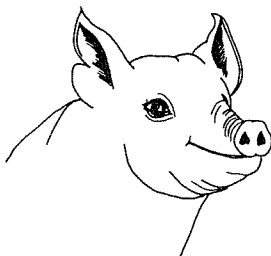
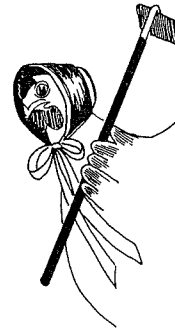
"Ah," said she, "even a bit of the ♪ brought to me by my wicked ♪ is no match for the kiss of this handsome ♪!"

"Lovely ♪," said the handsome ♪, "will you be my bride and live happily forever after?"

"Oh yes!" ♪ said. And she did. And they did.

THE LITTLE RED HEN

Try an improvised opera with any well-known story. Solo arias, or ensembles with solo voices, may be created on the spot by the children. Choruses may be easily composed by the students, and the teacher can provide the narrative recitative. Possibilities for drama, movement, accompaniment will suggest themselves. There follows an example in simplest terms, but more difficult concepts can be introduced or reinforced via this medium. For instance, are you working in the Dorian mode? Then let your melodic improvisation reflect this. Are you ready to start paraphony? Your chorus can arrive at this. For youngest students use folk tales such as the one that follows. Older students enjoy fables--American Indian, African, Aesop's etc.



There once was a little red hen who needed food for her babies. And so she devised a plan:

"I will get my friends to help me," (she decided) "my lov- - - ing, lov- - - ing friends."

(Interlude: chorus of cow, horse, pig, and dog sounds.) "Who," (said she) "will help me make bread for my babies?" (Interlude: As above) "Aha!" (she said) "even though they're not exactly committed themselves, I know they mean yes, ye- - - s!" (Interlude)

"First things first," (she said) "now who will help me plant the grain?" (and to her surprise she heard:) "Not I, not I, not I," (said the cow) "Not I, not I, not I," (said the horse) "Not I, not I, not I," (said the pig) "Not I, not I, not I," (said the dog).

"Very well," (said the little red hen when she had recovered from hearing such unexpected answers) "then I shall do it myself." (Continue the story in this manner.)

From My Bookshelf

Tossi Aaron

Three collections of Nursery rhymes stand side by side on my shelf: one is an unceasing well, one a spring of refreshment and delight, one a still deep pool.

The first is the large hardcover *The Annotated Mother Goose*, annotated by William S. and Ceil Baring-Gould, World Publishing Co. Over 8 hundred nursery rhymes are arranged more or less chronologically, according to the dates of their first publication, some well before 1750. The illustrations are reproductions of early woodcuts found in the original volumes of children's "Songs For the Nursery," primers for schools, and penny broadsides sold on the streets. Of themselves, they are valuable glimpses of customs and costumes of the time. But it is the richly detailed marginal notes on every page that are astounding in their revelations of what these simple rhymes and flippant jingles mean, or did mean once.

Many nursery rhymes have political connections; they were the satirical comments on the times, a sly way of criticizing government and social mores, really the "Doonesbury" of their day! The hardcover "Annotated Mother Goose" has been printed in a small paperback version, but is very difficult to read without a magnifying glass, as it is a photo-reduction of the original. Discount book catalogs often list the hardcover version. Do look for it.

Grandfa Grig Had a Pig, (Little, Brown & Co.) compiled and illustrated by Wallace Tripp, is a feast for the eye and a feather-tickler for the mind. The rhymes, many of them less familiar, or presented here with all their verses, are accompanied by Tripp's inimitable line and color-wash drawings. These are full of puns, visual jokes, caricatures and side comments spoken by the creatures in the drawings. Examples: "An apple a day keeps the doctor away" shows a rabbit throwing an apple after the fleeing doctor (a duck) with the statement "Scram, you quack, you Hippocratic Oaf!" Old King Cole romps through four pages with all the verses, and includes Bruin Walter, Fritz Rhino and Clawed Depussy, while Toscanini conducts in Italian, and a smart Charles Ives Leads a Yankee Doodle parade.

By all means use the rhymes as speech exercises and bases for melodies and dramatizations, but be sure to get the book for your own delight. You will find something new every time you open this beautiful paperback book.

One of the richest and most compact sources of rhymes and spoken folk material is a collection by Duncan Emrich called *"The Nonsense Book"* published by Four Winds Press, N.Y. It won several awards when it was first published in 1970. It contains tongue twisters, ball bouncing and rope jumping rhymes,

taunts and teases, autograph sayings (!) and street and nonsense sayings. Among the riddles are the most famous of them all as well as new ones. The earliest, from 1629, is "Two legs sat upon three legs . . ." etc., new to every generation.

Modest but suitable illustrations brighten the clear, well-printed pages, page numbers and categories are easy to discern, and a fine, thorough appendix gives enlightening folklore information. *"The Nonsense Book"* even offers a bibliography, making this my single most valuable resource. No nonsense at all, just good sense.

As it has been for centuries, adult beliefs and customs eventually filter down and become the stuff of children's folklore, often within the same generation. "Salute to the Kaiser" in the '20s and '30s became "Salute to the captain" in the '50s. Magical words used as part of secret rituals continue to appear centuries later, stripped of their religious or grisly connections, as counting out rhymes for the choice of first batter in a sandlot game.

To open the door to a study of folklore, however casual, intermittent, or specialized, is to discover for ourselves, and to pass on to the children we teach, a rich legacy, one that deserves to be kept alive and breathing.

ANNOUNCEMENT

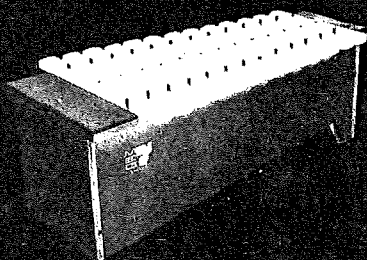
A Special Course for English speaking students will be offered by the Orff-Institute, Salzburg/ Austria. The course will begin on October 5th, 1981 and end on January 30th, 1982. The number of participants is limited to a maximum of twelve. Teachers of music, physical education and dance are invited to apply for admission. All applications must be received by March 15th, 1981 at the latest. Applicants will be notified of acceptance by April 1st, 1981. The decision for the selection of students is final and confidential.

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SUMMER COURSE IN GERMANY

Valerie Cooley
Buffalo, N. Y.

Trossingen, Germany is hard to find on all but the most detailed maps of Germany, but it holds a big place in my book . . . Trossingen was the setting of a five-day International Conference on "The Orff-Instrumentarium: Its Potentials in Music Education and Music Therapy." The course was sponsored by IGMF International Association for Promoting Music Pedagogical Education and ran from June 24 through June 28, 1980. Clinicians and participants at the workshop came from eleven different countries. It was a joy to find that the Orff philosophy and spirit crosses as many international borders as does music itself!

Instructors and participants were housed in the Bundesakademie für Musikalische Jugendbildung. All of our classes took place in this building as well. The school was comfortable, attractive and well-suited for the varied activities of an Orff course. In addition, the classrooms were equipped with an abundance of new and varied Sonor instruments—



Class at Fredeburg, Summer, 1980.

Photo Credit: Martin Kreutter

what a delight for those of us who have only minimal equipment and dream of having a complete instrumentarium! There was no need to "scramble" for a place at an instrument.

rain!

When I think back on my five days in Trossingen, I think of the people, the shared experiences, and the joy of creating music with friends.



Students at Fredeburg, Summer, 1980
Photo Credit: Martin Kreutter

Our classes ran from 9:00 a.m. until 9:00 p.m. with ample time in between for meals and "tea." We worked in both large and small groups with instructors from five countries: Claus Bang from Denmark; Carol Bauer from Switzerland; Arnold Burkart from the United States; Ulla Ellerman and Arnold Reusch from Germany; Gordon Williamson from England. The materials and activities presented were applicable to a wide range of student abilities and ages. One entire day was spent working with Claus Bang and observing him with a group of profoundly deaf children.

Although the schedule looks rather strenuous, we found ample time to socialize . . . The food at the Bundesakademie was delicious. Meal times were relaxed and we had time to share thoughts and ideas with clinicians as well as with our fellow students. Even after our last class at night, most of us found the energy to hold impromptu parties and "jam sessions" in the main lounge. Out of one of these sessions came such classics as "The Trossingen Blues," written to the tune of "St. Louis Woman," to commemorate the IGMF course and the 5 days of

KEETMAN SCHOLARSHIP

The Gunild Keetman Scholarship Committee is happy to announce the availability of funds to qualifying AOSA members. Members who are interested in furthering the growth of Orff Schulerwerk, wish to pursue their Orff education, or wish to develop a creative Orff project, and have a financial need, are eligible to apply for a scholarship grant. Applications can be obtained from Cindi Wobig at Executive Headquarters, Cleveland State University, Cleveland, Ohio 44118.

Do you need a special gift for that special Orff friend or relative? The Gunild Keetman Scholarship Fund now has donation cards available for birthdays, for thank you's, for memorials, or for any other occasions. After the donation is received, an announcement card will be sent in your name to the individual, indicating the occasion.

Cards are available by telephone at 312-299-1270, or by mail, GKS Fund, 1812 Algonquin, Des Plaines, Illinois 60016.

NEWS FROM NATIONAL

Nineteen executive board members assembled in Chicago, September 5, for their first meeting of the year. On hand to welcome them was Arvida Steen who has "come up the experienced service-ladder" to be national president this year. New members quickly got their initiation into the marathon non-stop style of business-around-the-clock, whether in full board discussions or on one of the eight committees that keep churning up ideas for board action. For the record these committees are: Editorial, Film Promotion, Higher Education, Keetman Fund, Membership Promotion, Nominations, and Publicity.

The board was particularly anxious to meet in person the new Executive Secretary, Cindi Wobig, who took office in June. She wears a second hat as President of the Cleveland Chapter. After seeing Cindi in action, receiving her many professional reports and noting her gracious concern and obvious expertise, we soon came to feel that the Orff cause is in the best of hands at the central office.

Regional representatives met forthright their expanded responsibilities in handling the important work of tending Orff at the grass roots. Work once belonging to the disbanded Chapter Coordinator's Office is now shared by Regional Reps and the Executive Secretary. You will be hearing more this year from the two people you chose to represent your region and they, in turn, will be counting on your cooperation.

Efforts of the Reciprocity Committee are seeing results. The national president of MENC will be our Conference guest and likewise address the executive board on common goals. Presidents of Kodaly, Dalcroze and Orff Canada have also been sent invitations to the Pittsburgh Conference.

Isabel Carley, Editor, received the go-ahead to expand the *Orff Echo* to 28 pages whenever feasible, and chapters can now obtain copies of RE-ECHOES at a 20% discount (ten minimum).

The board was happy to learn that four new groups have met the growing requirements for becoming a chapter, two "out where the west begins" and two in the southwest—proof that the next two conference sites, Albuquerque and Portland, Oregon, reflect the increasing growth of membership in these areas.

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Our teaching staff includes Maureen Kennedy—Director, Cynthia Campbell—Movement Studies, and a distinguished summer faculty. This outstanding Orff faculty, fine library and classroom facilities, and the dynamic cultural environment of Boston make New England Conservatory the ideal place for you to pursue your advanced degree.

For information and application contact:

Director of Admissions
New England Conservatory
290 Huntington Ave.
Boston, MA 02115

Phone: (617) 262-1120

MUSIC FOR THE HANDICAPPED

A Report in Retrospect on the First International Symposium on Music Education for the Handicapped at the University of Montpellier, France

Frances S. Ulrich

Professor of Music, California State University, Northridge, CA

In August, 1980, I was among some 160 delegates gathering at a university established in the 13th century near the French riviera to attend a symposium of music educators and music therapists on music for the handicapped.

That music plays a significant role in improving the quality of life of the handicapped moved two music educators from the United States, Dr. Rosalie Pratt of Brigham Young University and Meg Petersen, Executive Director of MEH, Inc. to organize the Symposium with the Faculty of Medicine of the Université Paul Valeury of the University of Montpellier, convening an international group of delegates who are professionally involved in working through music with mentally, physically, emotionally, or multiply handicapped populations.

Keynote presenter of the Symposium was Claus Bang of the Aalborg School for the Deaf in Denmark. His work with deaf and multi-handicapped children is well-documented in videotape and recordings, and in publications, and is unfailingly inspiring. It is clear that Bang's central objective, communication skills, is uniquely achieved through music. One recalls vividly

- * The choral singing and dance of his teenage deaf students
- * Establishing communication with deaf-blind children through drum talk
- * Inducing normally modulated speech in deaf children through tone-bar work
- * The deep satisfaction and joy of children playing single bell tones in an ensemble with Bang at the piano

Among musicians presenting papers and workshops were Orff-Schulwerk specialists Carol Bitcon, Avon Gillespie, and Lois Birkenshaw. Frances Aronoff and Christina Coghlan Jayne's stimulating sessions were laced with field-tested activity among a variety of handicapped populations in clinical, special education, and multi-lingual situations.

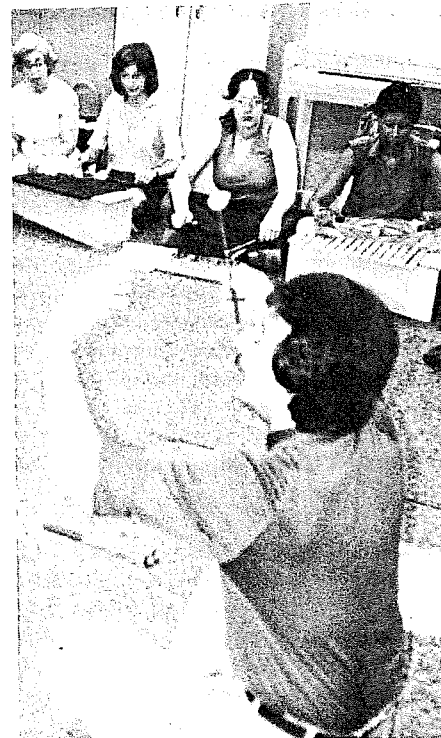
The Kodaly system was enthusias-

tically received as demonstrated by Klara Kokas from the Music-Pedagogic Institute in Hungary and by Denise Bacon, Director of the Kodaly Center of America. Madame Kokas' emphasis was upon creative dance as a response to music listening and was documented by videotapes of her work in Budapest with children.

Under the sponsorship of the French members of the planning committee, Professeur Pierre Rabischong, Dean of the Faculty of Medicine, and Professeur Regis Pouget, symposium delegates were housed in the university dormitories, took their *café au lait* and meals with students in the cafeteria, and were formally received by the Mayor of Montpellier and the President of the Chamber of Commerce. Dr. Ravischong organized a special day trip to the Carcassonne to the provincial city and vineyards of Limoux, where delegates were entertained by the guild of the mental facility in Limoux. The evening festivity was a highlight of the symposium. A buffet dinner was set in the center plaza of Limoux with a gourmet spread of hors d'oeuvres, cold lobster, roast suckling pig, salads, fruits, cheeses, wines, and pastries. In a Mardi-gras atmosphere, a parade of masqueraders and a brass band appeared late in the evening, leading the visiting participants in the symposium to the train station on the crest of a wave of sparkling Limoux wine, music, and street dancing.

Modes of presentation swung widely from the pragmatic to the academic: Europeans tended to remain aloof in the typical participative American workshop mode, while Americans became impatient with lengthy, theoretical, professional research papers.

The roster of presenters was long and impressive. Like all such conferences, there is never enough time to hear everything. Growing interest in meeting the needs of the handicapped through the arts may ensure the success of the 2nd International Symposium on Music for the Handicapped, projected for the summer of 1981, at Brigham Young University, in Provo, Utah.



JOSE POSADA

"We welcome you, Jose" rang out in Trenton, New Jersey on July 21, 1980, as Professor Jose Posada began his first workshop in the United States at Trenton State College. It was an event which will be remembered with enthusiasm by all who attended the four day workshop at Trenton State College.

Professor Posada was born in Uruguay and became interested in Orff-Schulwerk when he attended workshops presented by Barbara Haselbach. It was at Ms. Haselbach's urging that he decided to attend the Institute in Salzburg. Since that time, he has taught music education in Essen, Germany, and given workshops in Portugal, Spain, The Netherlands, France, South America, and Germany. His books and records are a popular source for music educators in Germany.

The workshop at Trenton State College was well attended by a wide range of participants—those with no Orff experience, as well as those with third level certificates and years of teaching experience. Everyone found much to treasure in the quodlibets, *baiao* and *guapino* rhythms, carnival and folk songs from South America, which he presented in Orff style.

Here's hoping we will see Professor Posada again here in the United States soon!

Mary Dinteman, President, DVOSA

NAMES IN THE NEWS

Congratulations to Richard Spalding on his recent certification as a Music Therapist by the American Association of Artist-Therapists of New York. He will have plenty of opportunity to use his expertise as he continues his teaching at the Binet School in Louisville in addition to his regular duties as Professor of Music Education at the University of Louisville.

Dr. Lawrence Wheeler, music consultant and clinician, has accepted a position with Belwin Mills, Melville, N.Y. He will continue teaching at Manhattan School of Music and Post and Brentwood campuses of Long Island University as well as presenting independent demonstrations in combining Orff and Kodaly.

Trude Hauff visited Sweden and Frankfurt, Germany this summer between workshop presentations at Ball State University and Oakland University. She is involved in writing a text for classroom teachers in music methods employing American materials.

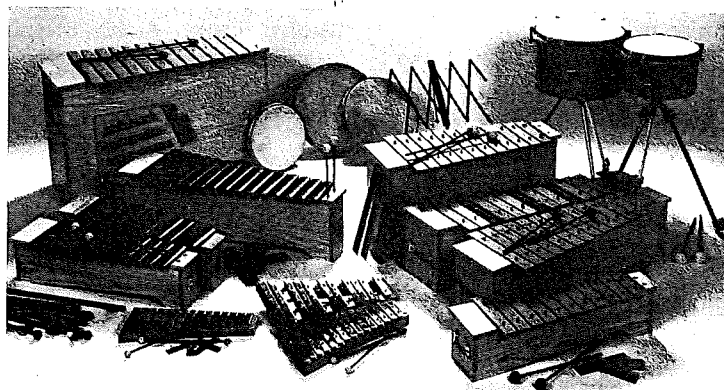
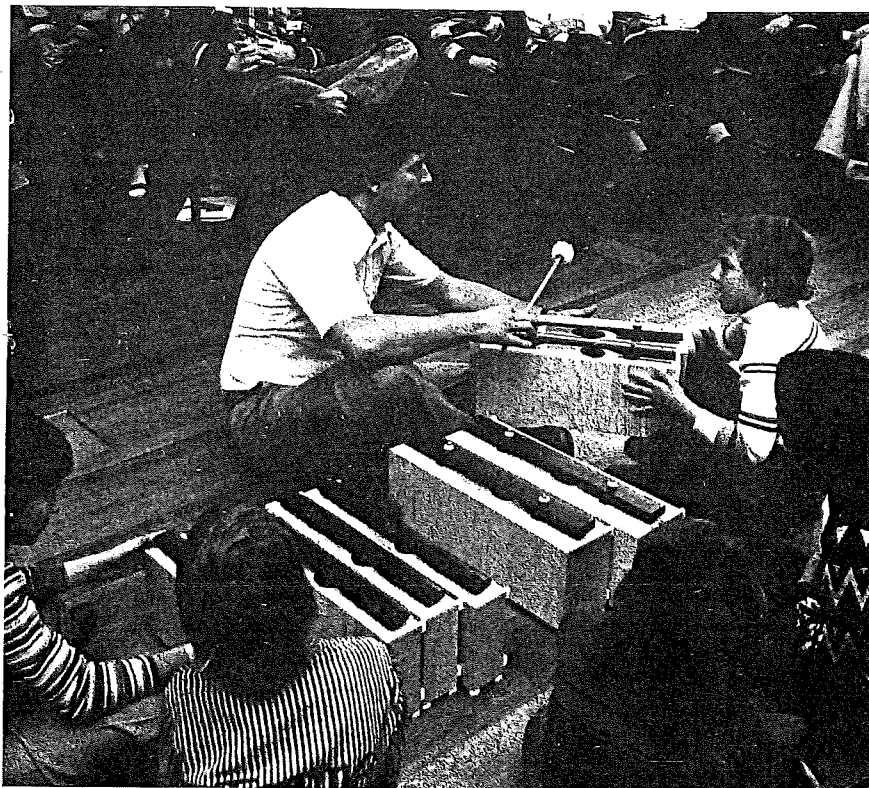
Janet Vanden Bosch, Denver member, has received a state grant to work with special education classes in Orff Schulwerk. It includes funding for additional specialist time and for evaluation.

Our sympathy is extended to Jacobeth Postl on the death of her husband Bill on September 7. He was a great supporter of Orff Schulwerk through the years, particularly during the formative years of AOSA, of which Jacobeth was one of the founders.

As part of a comprehensive music framework project, students in Ames, Iowa and Reykjavik, Iceland, had an opportunity to learn about music from each other's countries. The project, funded by a \$205,000 Ford Foundation grant, is directed by David Woods, associate professor of music at Iowa State University and Stefan Edelstein, of the Reykjavik Children's Music School.

Dr. Arthur Harvey, Associate Professor of Music Education at Eastern Kentucky University, offered a children's workshop in Music at the First United Methodist Church, Richmond, KY. Last summer's sessions included Musical Games (Orff Time), Learn to Play the Guitar, Creative Listening Time (Musical Stories), and Recorder Time and Puppetry (Composing for Plays).

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CONFERENCE REPORT

work for us. We will only be strong if we [each] find out what will work for us."

After Eagen's address we were turned loose to 45 hours of well-planned multimedia events and experiences to find things that worked. I was among the multitude whose first session was David Holt's introduction to folk rhythms produced with bones, bags, spoons and hands. As Holt positioned four carefully-selected bags in an ascending pitch sequence ("The Gibson mastertone of the bag world comes from a liquor store.") he smiled wryly and commented, "This is your economy session" with the afterthought that music educators may need economical teaching materials in the United States during the next four years. Along with his artistry on banjo, dulcimer, harmonica, bones and a pair of spoons dented from long hours of music-making, Holt demonstrated experienced finesse with hand-slapping and paper bags. As he played the bags and slapped out patterns I rediscovered the truth that exciting rhythms can be captivating when performed on household items—and I reminded myself that the remarkable bags I was enjoying, like the attractive instrumentarium on a glossy catalogue page need a person to draw music out of them. Musical ideas and improvisatory skills are the key: it is possible to make music for hours with bags, hands and voice—and it is possible to stand before any attractive instrument on a bad day and produce nothing rewarding.

Several themes threaded through the Pittsburgh experience to form a sturdy fabric. (1) There are still living folk music

continued

traditions that have been handed down over our two U.S. centuries, traditions that are fascinating to work with and useful to teach with. (2) Research in music education and music therapy can contribute to insightful teaching and savvy public relations. (3) Music is a medium that can be used to foster desirable human development in diverse settings: with adult and adolescent psychiatric clients, with brain-damaged 11-13 year olds, with healthy older adults who seek improved fitness, with elementary children learning to read and write. (4) We haven't begun to make use of the take-off points provided in the *Schulwerk* volumes; we all have challenges and delightful fun ahead of us as we mine that ore, making it ours and sharing it with others. (5) There is much to gain and nothing to fear from collaborations with colleagues who have developed their understandings of "Dalcroze," "Kodaly" or "Suzuki" approaches. (6) We must not forget aesthetics and become so preoccupied with teaching concepts or producing extravaganzas that we cease to hear and truly listen to beautiful sounds. There was a sense of wonder expressed by many who listened to the music that they made in Jane Frazee's and Sean Deibler's sessions. Yes, beautiful music is possible. And beautiful music is awesome. That is one reason why we became musicians. It is why we traveled to Pittsburgh. And it is why Millie Burnett, Jean Wilmouth, Carolyn Tower, Arvida Steen and their countless assistants spent the long days and nights necessary for planning the fourteenth annual AOSA conference.

NEW MATERIALS — PRESS RELEASE

Louise Eddington, Muncie, IN., has announced that her collection of songs for children's choirs, PRAISE YE THE LORD, has been accepted for publication by the Choristers' Guild.

RECORDER PRIMER and RECORDER READER 3 by Isabel Carley are now in print with Brasstown Press, N.C. Her setting of "The Night Before Christmas" from European-American Publishers should be ready in time for the Yuletide season, and her new book, "For Hand Drums and Recorders" should also be out in early 1981, in Jean Wilmouth's new catalog.

Mostly Movement Ltd. offers a newsletter free of charge entitled "Play Ball"

as their Autumn 1980 issue. It contains model activities for Pre-K-3 teachers to use as guidelines in adapting traditional folk materials for music-movement programs. Their address is P.O. Box 391, Roslyn Heights, N.W. 11577. New books include their MOVE WITH A SONG and FIRST STEPS, BOOK I, designed for the same age group.

Suzuki, Inc. has added a new alto recorder to their line of sopranos and a new portable organ as well. Brochures are available upon request.



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- * The total fee of \$350 includes the application fee, registration and class fees for five hours of graduate credit. On campus housing and cafeteria meals are available at very reasonable rates.
- * For information, write: Louise Scott, Coordinator - Orff • Kodaly • Laban / Box 6041 / Northern Arizona University / Flagstaff, AZ 86011.

FILM REVIEW

The film committee should be duly proud of "American Odyssey" for it demonstrates an outstanding sampling of Orff Schulwerk in American schools. It is a marvelous collage of students of various ages totally involved in the business of making music. The emphasis on movement, so natural and necessary in children, is an inspiration to educators who might fear the outcome when children are allowed the freedom to leave their rows of seats and participate actively.

There can be no question about the artistry and technical competence of the filmmakers. Visually, it leaves the viewer absolutely breathless. It is important to note that while this was not a sound-synched production, the images and the sound were correlated beautifully! The shot of the Tennessee boy moving in slow motion coupled with the gorgeous sounds of "Yahweh" gave me shivers, as did the travel sequence accompanied with "O Fortuna."

Orff said in Toronto in 1962, when Schulwerk was yet in its infancy on this continent, "Just as wild flowers grow wherever they find suitable conditions, so the Schulwerk grew and developed." The film demonstrates that his garden of wild flowers is flourishing in this country also. The nature shots, so beautifully done, reinforce the feeling of the parallels to be drawn. The close relationship of classroom activities to natural and spontaneous childhood games and chants is also demonstrated.

The use of Sky Dwellers gave a nice sense of unity and for me, projected the future. Certainly when classrooms are operating in Outer Space, it's not unreasonable to expect that the Schulwerk will still be growing and spreading. Orff began the Odyssey in 1924 with the founding of the Guthershule and we have many miles to go but the journey, as glimpsed in the film, is exciting, engrossing, and challenging.

In my showings of the film to several workshop groups this summer, I have been careful to set the stage for their viewing. I've told them that this is not a didactic "how-to" film but rather a broad sampling. The result in every case was most enthusiastic. Each group has asked for an opportunity to view it a second time and indicated that they saw much more in the second viewing. One participant at a one day workshop, however, said that while she loved the film, she didn't want to take the time to see it again; time that she could be learning about these exciting techniques. I feel that the committee's desire to stimulate the interest of a novice viewer has certainly been accomplished. The "how-to" questions could not be answered adequately, even in a 2 hour film. We all realize that the "how-to" questions can be answered only after years of working with the Schulwerk. (Perhaps there is some footage not used in the

film that shows developmental process that could be used in subsequent film?) "Odyssey" should be most useful for viewing by teachers who are new to the approach or to Administrators and PTA groups when a Music Teacher is lobbying for support of or expansion of a program. It is also an inspiration to this viewer who has been involved with the Schulwerk for more than 17 years.

As a clinician, I am most grateful that this long-awaited tool is now at our disposal. Every teacher who devoted time and effort to this venture should derive lasting satisfaction from the result.

Wilma Salzman

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TO RUTH



Ruth Hamm, Photo by Michael Ebinger

How glad I was to see that familiar American face as I raced across the dandelions dotting the cow pasture in front of the newly built Orff Institute! It was Ruth Hamm, come to attend the first (?) English Speaking Summer Session in 1965. (We had already shared several courses with Doreen Hall, Mme. Mathey and the Orff Institute Staff in Winnetka and Toronto, but this was different.). So there we were, two Americans in a murmuring sea of British accents.

The cow pasture is now gone, and Ruth is leaving the post of executive secretary of our 12 year old AOSA which she has held since the Summer of '75. How grateful we were when Ruth agreed to take over from Arnold, who resigned after five invaluable years as its first executive secretary. Ruth had been part of the association since its inception in 1968, serving as conference chairperson for Memphis and Chicago in '71 and '72 and president and past-president between '72 and '75. What growth during that period, from little over 800 to over 3,000 members today! And what a load of work—with full-time teaching at Mercer Elementary in Shaker Heights, Cleveland, active participation in MENC at state and local levels, workshop requests from everywhere, and research in language and music which has resulted in several publications.

AOSA owes a real debt not only to Ruth, but to her family and especially her husband, Art, who pitched in again and again when the load could have knocked her over . . . which is further proof that behind every good woman . . .

An Ounce of Prevention *continued*

4. Contribute articles throughout your community—Letters to the Editor, the PTA, or school newsletter, etc.
5. Enlist the aid of concerned parents who are knowledgeable and aware. They are powerful allies when they work on behalf of their children.

Music and art go beyond the disciplines of the core curriculum and are vehicles through which imagination, intuition, and humane instincts are nurtured. A world without the arts would be unthinkable to most of us, and they are not about to go. However, we must be alert to the realities with which we are living. Take all opportunities to let people know what is involved in your discipline. We must not defend, but explain, and keep communication open. We must let the joy and love the children feel and the enthusiasm with which they participate speak for us.

This does indeed mean that there is no room for mediocrity in our ranks. Each of us must do his/her best to reach youngsters with material that has quality, with activities and skills that are varied and meaningful. Children's intuition and instincts must also be respected. Inherent in the process of Orff-Schulwerk is the concept that each child start from where he is and experience success. We are developing a child's confidence along with his skills. At our best, we are making music a vital part of his/her life.

Last and of great importance, we must keep learning and improving so we do not lose our own enthusiasm. We also need to participate in adult musical groups, and to support live performances. And we must never lose sight of the goals toward which we work with our youngsters.

Cleveland State University has been headquarters for the past several years and will remain so as we begin our thirteenth year. And Ruth and Art are off to see the world, as far as planes and politics may allow them to go. But when home, I know Ruth will continue to contribute and enrich our organization. Thank you, Ruth dear, from all all of us, and many a Bon Voyage.

With love,
Jacobeth Postl

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ELEMENTARY KALEIDOSCOPE PROGRAM IN SHREVEPORT

by Edith Elliott

Each year the music teachers in Caddo Parish (Shreveport, Louisiana) work together to present 10 per cent of the top grade of their elementary schools in a combined parishwide (county) program. The group is made up of the following groups: Orff ensemble, recorder ensemble, guitar ensemble, choir, and dancers. The students are selected on their ability and other characteristics which contribute to an honor group. Usually there are from 350 to 400 children involved.

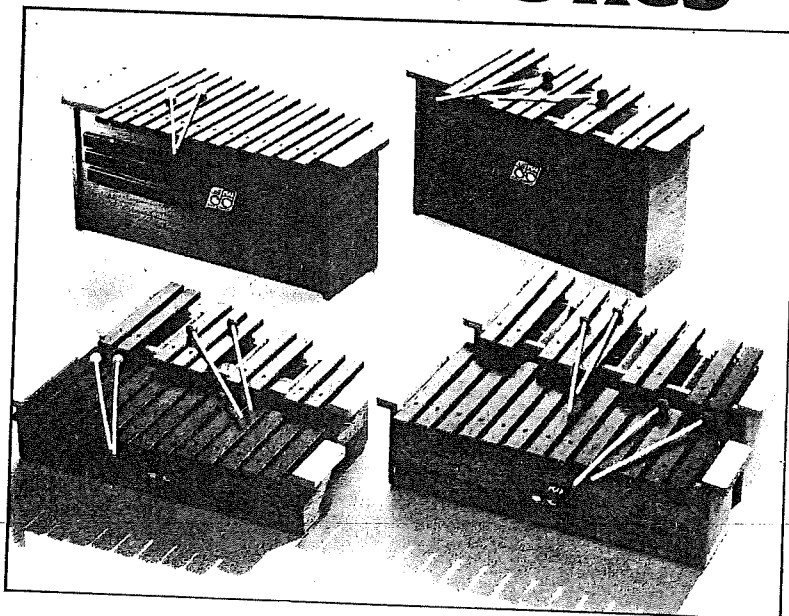
For the first time this year, a parish-wide Orff ensemble (with one or two students per school) was organized. From September on, it met after school on a regular basis throughout the year. The same ensemble performed on the combined program in combination with the choir, dancers, recorders and guitars.

All the directors worked with their groups in order to teach the music for the spring program in a special teaching session in March. The leaders or directors did their initial teaching during that time (it is just as easy to teach the kids *and* the teachers at the same time as to have 26 different versions to deal with when the teachers have *done* pre-rehearsal teaching). Students then attended several more after-school rehearsals, and the entire group rehearsed together on the day of the program.

The theme of the program was "The World of the Child" and included songs, dances, instrumental pieces and dramatizations from the child's world and from Orff-Schulwerk. Selections from Volumes I, II, III, and IV of Music for Children were on the program. Two of the children's favorites were "A Farmer Went Trotting" and "The Old Woman and the Pig." The choir sang the words; the recorders, guitars, and Orff ensemble played the music; and dancers provided the dramatization.

The Festive Procession from Volume III opened the program as banners from each school were carried in and placed on each side of the choir so that the names of the schools which were represented could be seen by the audience.

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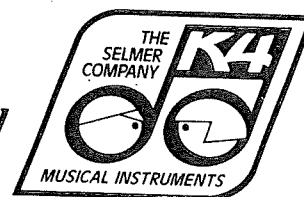
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REVIEWS

KEEPING UP WITH EXPERIMENTAL MUSIC IN THE SCHOOLS, by Arnold E. Burkart, \$10.00, Volume 1, 1974-75 (The 1975-76 series are bound into Volume 2.).

The first volume is crammed with stimuli for "inquiry, exploration, discovery, improvisation and experimentation" for all levels, stressing practical classroom projects utilizing non-conventional sounds and procedures. Creative and contemporary symbolization, instrumentation and choral arranging are sampled in the book. New sound sources are suggested, including found sounds and homemade instruments, gratefully, with more sophisticated timbres than the oatmeal drums and pop-lid tambourines of our childhood. The co-communicators of expressive ideas, visual arts, poetry, drama and dance, are also involved in what the author calls "synaesthetic education."

Arnold is particularly qualified to create these volumes as he completed a dissertation in 1973 based on an experimental study exploring Strategies for Fostering Divergent-thinking Abilities in Prospective Teachers. Many of the ideas in the published series are based on this study. In addition, articles have been solicited from leaders in experimental composition or their previous works quoted: Ron Thomas, Wm. Wollman, Robert Sherman, Sydney Hodkinson, George Self, John Paynter and Peter Aston. Reviews of current books in the field are written by guest educators. The graphics are clear and inviting.

Whether you'd like to experience the acoustical activity of "ear chimes," "take a synthesizer to lunch," present visual analogues to musical concepts of form, melody, rhythm and texture, or get acquainted with the "New Choral Notation" now being published in scores, you will find something intriguing in this vignette of 100 pages.

At the Orff Institute in Salzburg the Schulwerk, under direction of composer Hermann Regner, has encompassed the experimental, the avant-garde in music education. *Keeping Up with Experimental Music in the Schools* is truly a TODAY book for teachers of TODAY'S children. Available from the author, Arnold Burkart, School of Music, Ball State University, Muncie, IN 47306.

E. Nichols

MOSTLY MOVEMENT, Book 1, First Steps, Edith Wax and Sydel Roth, \$7.95. Mostly Movement Press, Box 391, Roslyn Heights, NY 11577

This is a delightful book, carefully planned, clearly put together, to help us make a successful and reasonable start in movement education with young children from 3-8. The format is very clear, with its arrangement of WHAT, WHY, and HOW columns on facing pages, which permits the inclusion of lots of supplementary suggestions for every activity. There are stories, of clocks going too fast, too slow, breaking and being taken to a clock repair shop to be fixed and brought back, etc., which incorporate all sorts of suggestions for movement, introduction of notation, phrase awareness, echo-play, etc. Then a development of "That's What Friends are For" by Heide and Van Clief to teach body awareness, slow tempo, pp, minor tonality, high, middle and low ranges both of speech, singing, and pitched instruments, and movement to represent a variety of animals. There follows a whole section of short songs designed for warm-up techniques, which encourage variations in words, dynamics, and movement and can be changed to lead into whatever activity the teacher has planned for the day, or be dissected into useful teaching motives for echo-play, voice-building, phrase-play, etc. Highly recommended.

I.M.C.

LET'S SING AND PLAY for Recorder, Book 1, Peg Hoenack, Music For Young Children, 8409 Seven Locks Rd., Washington, DC 20034, \$1.95

Peg Hoenack, a member of the Mid-Atlantic Orff Chapter, has worked out a new simplified letter notation to make simple folk songs accessible to children with a minimum of adult help. The spacing of the letters indicates duration, and the letters themselves indicate pitch, so the symbols are self-explanatory. The book is well-designed so that it can stand up on its own stiff covers, and no music rack is needed. The songs are well chosen, and words are included so that the children can either sing or play, as the title suggests. I have reservations about the length of time the children spend on only left-hand notes and the order in which the notes are introduced, since there is no correlation with the Orff approach, and little concern for the most effective singing range for young children. It might

prove most useful as a supplementary reader for children to take home and play through on their own, with a minimum of class time reserved for it.

RECORDER FINGERING CHARTS

The parallel set of fingering charts, large enough for the whole class to see, is available from the same address, in the order in which the notes are introduced, for \$7.95 plus postage. Again, it is designed to provide its own rack, and a set of notebook rings is provided.

I.M.C.

CIRCLE CHANTS by Steven Kenney. A collection of chants designed for grades K-2 sung in a circle formation.

The aim of this booklet is two-fold: A — To introduce fundamental elements of music such as rhythm, melody, phrasing, force and form.

B — To help children relate to each other in a positive way, perceive what they can do, expand their vocabulary and develop the ability to improvise. An attractive feature of this material is that it relates to the children's daily activities in school and at home. There is also an element of humor which creates a pleasant tone in the class. This delightful booklet is well organized with clear instructions to the teacher.

STRUCTURING CREATIVE SOUND ACTIVITIES by Steven Kenney. For Ages K-3.

This booklet shows how verbal commands that children use in their games such as: "Your turn . . .," "Time in-time out" and simple music vocabulary such as "Sound — Silence" or "Everyone — One," can serve as departure points for structuring sound activities in the classroom. The agents to produce sound can be pencils, stones, paper, cups, etc. Orff instruments are not necessary. The activity outlines are very clearly spelled out for the teacher.

Danai Apostolidou Gagné

CORRECTION

The centerfold was inadvertently assembled backwards in the fall issue. If you will tear it out gently and turn it around, it will be as its editor, Peg Van Haaren planned it.

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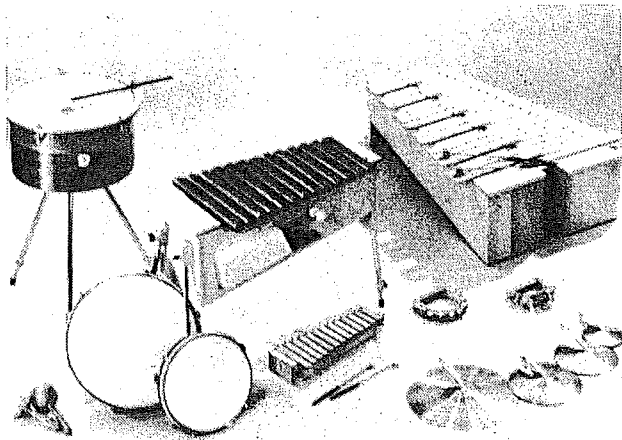
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