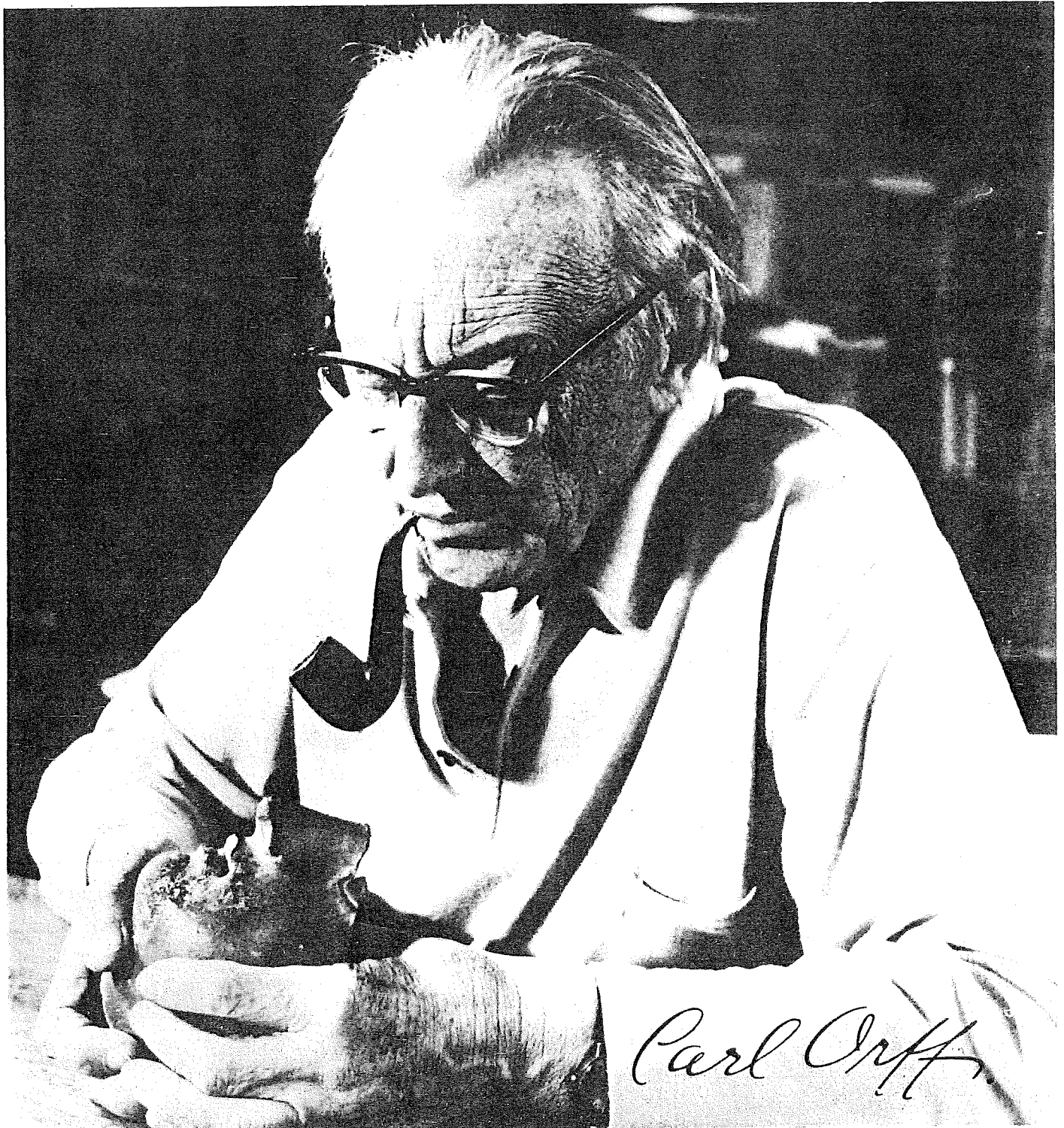


the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



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FALL 1982

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PORTLAND CONFERENCE

Swannie Dobaj
Publicity Chairman

The American Orff-Schulwerk Association will hold its 1982 national conference November 3-7 at the Jantzen Beach Red Lion Inn on the scenic Columbia River in Portland, Oregon. The theme of the conference is A CULTURAL KALEIDOSCOPE: INTEGRATING THE ARTS.

Richard Gill, of Sydney, Australia, will be the headliner. He is an internationally known teacher of the *Schulwerk* and has been a guest teacher at the Orff Institute in Salzburg, Austria. Joining Richard Gill are five specialists in other art fields. Susan Cambique, Artistic Director of the Free Flight Improvisational Dance Co., is a dance and movement specialist. She is also Associate Director of the Performing Tree, Inc., a company dedicated to the philosophy that education in the arts is a necessary and, indeed, a critical part of education in general. Wayne Cook, a drama specialist, is now an instructor at California State University, Long Beach, and is Artistic Director of the Performing Tree, Inc. He has worked extensively in play therapy and creative theatre with inner-city children. Scott McKay, a mime specialist and Portland resident, is a featured artist in school presentations for Young Audiences. Mara Stahl, also from Portland, will be dealing with puppetry, storytelling, and masks. She has a wide multi-cultural background working with original adaptations of ancient myths and folk tales. Lee Hanson, a visual arts specialist from Bonita, California, is the Curriculum Coordinator for Art and Gifted Education in Chula Vista, California. In addition, a wide variety of AOSA members has been invited to present sessions at the conference.

Continuing with our conference theme, a performance of Carl Orff's *CARMINA BURANA* will be presented. The arts of singing and dancing will be combined by the Portland Symphonic Choir and the Keith Martin Dance Company, accompanied by a piano and percussion ensemble.

In addition to all of the wonderful things mentioned so far to make a trip to the Northwest an eventful one, we
Continued to page 9, col. 1

RENAISSANCE PERCUSSION INSTRUMENTS AND THEIR PERFORMANCE PRACTICE

Carolee Stewart
Raynham, Massachusetts
Illustrations by Michael Smith

Literature and art of the fifteenth and sixteenth centuries indicate that a large assortment of percussion instruments was available to Renaissance musicians. There are many references to and representations of various types of drums, tambourines, triangles, cymbals, clappers, bones, rattles, castanets, bells, xylophones, and Jew's harps. Since there are no written percussion parts [music available] until the late sixteenth-century [manuscripts,] however, discussions of the use of Renaissance percussion are based on deductions made from studying writings and works of art from the period.

There are numerous references to the use of percussion instruments in poetry, chronicles, and histories of the fifteenth and sixteenth centuries, and there are some musical treatises written during the sixteenth and seventeenth centuries which contain detailed descriptions and sketches. Twentieth-century scholars of early percussion refer mainly to five treatises which were written between 1511 and 1636. The first is *Musica Getuscht* by Sebastian Virdung, published in Germany in 1511. Virdung's small book includes descriptions and sketches of instruments of his day, including some drums and folk percussion. In 1528 Martin Agricola published a vernacular version of Virdung's book, with a few additions, entitled *Musica Instrumentalis Deudsch*. In France, in 1589, Thoinot Arbeau notated drum rhythms for the first time, included sketches and descriptions of several drums, and described playing techniques in his dance treatise, *Orchesography*. In 1618, Michael Praetorius published a very detailed description of instruments, including sketches with measurements, entitled *Syntagma Musicum*. Last, Marin Mersenne's *Harmonie Universelle*, published 1636-1637 in France, includes explanations on the construction of instruments of that time. Other written sources are dictionaries and encyclopedias of that period, inventories of court instrument collections, and accounts of royal celebrations.

In addition to the illustrations and descriptions included in these treatises,



Pipe and Tabor

artists of the fifteenth and sixteenth centuries have left many examples of percussion instruments in sculpture, paintings, woodcuts, and stained glass windows. One needs only to browse through the Renaissance section of an art museum to view scenes of court and folk musicians. These examples are useful in reconstructing instruments, in determining playing positions and mallet grips, and in determining what types of instruments were grouped together.

Some scholars also suggest that early playing techniques might be learned from observing the use of similar instruments in modern folk music.

Even after considering the above sources, there is still little evidence of what was actually played on the instruments. Contemporary percussionists in early music must draw their own conclusions. Jeremy Montagu, a British author and percussionist in early music, concludes that percussion parts were simple because: 1) pre-twentieth-century Western-European music is rhythmically simple and 2) all pictures from the Renaissance show drummers
Continued on page 5, col. 1

EDITORIAL:

ON MODELS

Psychologists tell us that we human beings learn best by imitating models. Indeed, that's the way infants and toddlers learn so much in so short a time, by watching and imitating their parents, their siblings, their friends. It is an immediate, practical, informal, natural mode of learning which stands all of us in good stead all through childhood. As we mature, it is displaced by more and more abstract learning. Yet all of us know that the learning that we remember best, the learning that really makes a difference to us, involves far more than abstract relationships.

The Orff approach makes full use of this human impulse to imitation, and the younger the children are with whom we work, the more important this aspect of our teaching becomes, since they are quite incapable of abstract reasoning in their early years. Hence the emphasis on rote learning, of imitation in speech play and rhythm play and in early song repertoire. It is through imitation that the children develop their own musical vocabulary so that they can begin to form their own ideas and make their own music, no matter how simple.

Once we pass this initial stage, however, and the children are able to hear what's going on around them, to keep together, to be aware of their part in the whole, and begin to be able to decipher their own parts or to write their own ideas down so that others can reproduce them, the models we use change. Now we teachers must confront the question of repertoire. What are we actually going to teach in our classes? We can no longer continue in our own spontaneous ways, inventing little exercises and songs and games to make the Orff approach accessible to children far too young to do anything in the Schulwerk books, adjusting the Orff techniques to the preschool and primary level. We do have the new American edition, with a great variety of materials in both available volumes, some first-rate, some mediocre; some easy, some overly demanding; some strangely misplaced in the sequence. Fine source books, but no solution to the daily problem of "What do I do next?" The same can be said of the Schulwerk volumes, since each volume contains repertoire at very different levels of difficulty, and even the sequence of the volumes themselves is questioned by many teachers who see the logical continuity from Book II, Major, with drones and shifting chords to Book IV, Modal, with drones and shifting chords, and choose to teach them in succession rather than interrupt this crucial and characteristic stage by introducing functional harmony with Book III, Major with dominants, in between.

The sequence is still our own problem, both in our children's classes and in our teacher-training courses, so it seems to me our responsibility to study, to analyze, to know, the materials in the Schulwerk and the supplementary volumes, both those originally published in the thirties for the students of the Guntherschule, and the more recent ones available on both sides of the Atlantic. We have a wealth of fine models in these books, to teach, to study, to imitate in our own work, and when we content ourselves with doing the easy thing, choosing repertoire from inferior popular publications, or substituting our own questionable arrangements for those of Orff and Keetman, we are dangerously short-changing our students, and cheating ourselves of deep acquaintance with a remarkable repertoire designed for children, our children as well as the Bavarian ones for whom the original volumes were compiled [as a record of the radio programs beamed into their schools in the late forties]. Of course some texts have to be changed to suit our children's interests, to make use of our own folk heritage. That, in my opinion, is a poor excuse for neglecting such a rich and imaginative repertoire. How can we pretend to teach Orff if in fact we never teach anything from the Schulwerk? How dare we call our summer workshops ORFF courses or, indeed, ORFF CERTIFICATION COURSES if we never teach any Orff at all?

It is, of course, possible to exaggerate the use of even the best models and leave no room for student initiative or for American adaptation of the original techniques Orff and Keetman invented. There seems little danger of that in this country, - although there is a surprising tendency to complete authoritarianism in some quarters. We are much more likely, it seems to me, to dilute the whole approach and miss the musical and aesthetic delights the repertoire can afford.

Let us resolve to give our students a balanced diet, a good solid nourishing first course of Orff and Keetman, and a small helping of dessert, for which they are insatiable. Without a nourishing first course, they will suffer from aesthetic and musical malnutrition all the days of their lives. Thorough study of the Orff-Keetman repertoire by serious students of the Orff approach, and, even more important, by those who presume to teach them, should lead to a much higher level of published materials in our field. Most of the publishers know very little about the style and will publish whatever they think will sell widely, so it's up to us to know the difference. When we know the heritage of the Schulwerk which Carl Orff and Gunold Keetman have left us, then we will know the difference ourselves and quality will have a chance to flourish.

Isabel Carley

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Renaissance Percussion Instruments *continued*

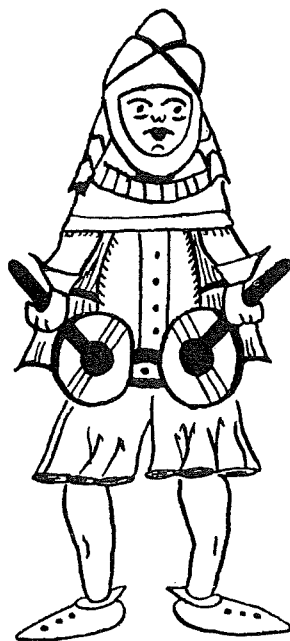
using “clumsy” sticks, not their fingers, which indicates to him that rhythms were not complex.¹ On the other hand, the late David Munrow says that one should not underestimate the skills of the Renaissance players, because literary references indicate percussion playing might have been rather complex. He quotes a fourteenth-century poem, “Les Echecs amoureux,” describing dance music in which the instruments are chosen “pour le grant noise qu’il faisoient.” The instruments mentioned in the poem include trumpets, tabors, tambourines, nakers, and cymbals, “such as you never heard.”² Both Arbeau and Mersenne describe patterns for military drummers which are not simple. Mersenne says, “some beat the drum so fast that the mind or the imagination cannot comprehend the multitude of blows that fall on the skin like a very violent hailstorm.”³

The uses of percussion instruments during the Renaissance are threefold: in military music, dance music, and religious music.

The uses of percussion instruments during the Renaissance are threefold: in military music, dance music, and religious music. Most of the references to the four types of drums are found in descriptions of military music. The drum was used to frighten the enemy since it could sound like a cannon, and it served “as signal and warning to the soldiers, to break camp, to advance, to retreat, and gives them heart, daring and courage, both to attack the enemy and to defend themselves with manful vigour.”⁴ Drums, triangles, and tambourines are pictured and described in connection with dance music. Bells of all types, triangles and cymbals are often pictured in religious settings.

Following is a description of percussion instruments which were used during the Renaissance, including a few suggestions on how and when they might be played.

Nakers were brought to Western Europe from the Near East during the Crusades. Originally carried on camel or horseback and used in combination with trumpets in military music, they became a symbol of aristocracy during



Nakers

the fourteenth century and appear in art works and literature until the end of the fifteenth century. They were used in musical entertainment, as encouragement in tournaments, and to increase the sound and confusion of battle. Pictured in the hands of women and angels, nakers appear more delicate and are associated with softer instruments and chamber music. Nakers were also used as accompaniment for dance music, songs in dance rhythms, and church processional music.⁵

Representations show two drums of equal size between six and ten inches in diameter, with shells made of wood, clay, brass, copper, or other metals, and heads ordinarily of sheepskin. Very often they are shown with snares across the heads. Beaten with two heavy sticks, the players strapped them to their waists, their shoulders, the back of another person, or, in some cases, placed them on the ground. The heads were nailed on or tightened by ropes. There is no evidence as to what the difference in sound between the two drums was. Jeremy Montagu cites a pair of Egyptian “naggara,” probably nineteenth-century, one of which has a hole in the bottom of its shell, causing it to ring more than the other.⁶ But, his suggestion is merely a possibility of what might have been, since there are no existing examples from the Middle Ages or Early Renaissance, and one can only imagine what the actual sounds were like. The use

of two drums and two beaters indicates that complicated rhythms could have been played, especially in military music, but again, exact techniques are unknown.

From the late fifteenth century on, nakers disappeared in favor of larger kettledrums.

From the late fifteenth century on, nakers disappeared in favor of larger kettledrums. These also have a strong association with military music and are represented in pairs, played by men on horseback, accompanying trumpets and other brass instruments. Kettledrums, like nakers, traveled to Western Europe from the Near East, and were known to be used in Hungary before being brought to Germany around 1500. Virdung shows a picture and refers to them as “rumbling tubs” and says of them:

“These are to the taste of such as cause much unrest to pious old people of the earth, to the sick and weakly, the devout in the cloisters, those who have to read, study and pray. And I verily believe that the Devil must have had the devising and making of them, for there is no pleasure or anything good about them.”⁷

Arbeau writes about a Persian drum, used by some Germans, consisting of “a half sphere of leather closed with strong parchment about two and a half feet in diameter, and it makes a noise like thunder when the skin is struck with sticks.”⁸

Like nakers, kettledrums were a symbol of royalty and were used at occasions of state. They were usually made of copper or brass, with sheepskin heads and were played with hard wooden beaters. Many drum heads in the sixteenth-century representations are fitted with hoops and equipped with tensioning screws, which were turned by keys. Mersenne’s pair of drums, which he also says imitate the sound of thunder, are rope-tensioned.⁹ What was played is, again, not known, but contemporary scholars, like Montagu, say that a “flamboyant version of our normal orchestral technique,” such as is used in cavalry regiments today, *Continued on page 6, col. 1*

Renaissance Percussion Instruments *continued*

was used until the end of the eighteenth century.¹⁰ Tuning was associated with the tuning of brass instruments, most sources saying that the tonic and dominant were used.

As nakers and kettledrums are linked with brass instruments, so tabors and side drums are associated with pipes and flutes of different types.

The tabor, most common drum of the Middle Ages, exists in combination with the three-hole pipe throughout the Renaissance. The pipe is usually shown held by the left hand, while the right hand strikes the tabor with a stick, or sometimes the fingers. Arbeau gives a picture and a detailed description of a tabor along with the tabor rhythms for the pavane (♩ ♩) and basse dance (♩ ♩).¹¹ Throughout history, the pipe and tabor are usually associated with dancing, and are still used today to accompany the English Morris dance.

A variety of shapes and sizes of tabors are represented. Many of the drums were tuned by rope tensioning and were usually equipped with a snare on the struck head. Sometimes small bells or pieces of metal were attached to the drum shell or to the snare. Tabors are shown strapped to the waist of the player, or hung from the wrist or little finger.

We learn from Arbeau that "the tabor with its regular rhythm is an immense help in bringing the feet into the correct positions required by the movements of the dance."¹² Large tabors were also used for military purposes, and when struck with two sticks they became side drums.

Both Arbeau and Mersenne refer to the side drum as an instrument of military music. Arbeau gives the basic French beating as ♩ ♩ ♩ and gives seventy-six variations which soldiers played for marching.¹³ Side drums were also used to give signals in battle and in peace time were used in processional music.

Mersenne describes side drums as being made of metal or wood, ordinarily fir, with heads usually of sheepskin.¹⁴ The head is tightened by ropes and the snare is on the lower head, instead of on the struck head, as on the tabor.

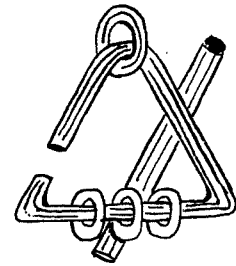
These four types of drums seem to be the most widely used and most important of the percussion instruments in the court and military field. Other percussion are not regarded as highly by Renaissance writers. Virdung gives a picture of what he calls "ridiculous instruments."¹⁵ Among them are a pellet bell, cowbell, clapper, and a Jew's harp. Praetorius uses the same pictures of some of these instruments for his book and adds to them the triangle, xylophone, cymbals, and tambourine, calling them "vulgar and crude instruments . . . since they are known to all and do not actually have anything to do with music."¹⁶ These instruments were not a regular part of the music of the courts, but were used by the lower-class people and appear in many art works.

Since the tambourine is basically a one-handed instrument, tabor rhythms are probably most authentic.

Tambourines are single-skinned frame drums with heavy metal jingles and/or pellet bells attached to the frame. Sometimes a snare is shown, and a few representations show either no jingles, no bells, or no head. Used as a dancer's instrument, tambourines are also shown in the hands of angels, wandering minstrels, showmen, and jugglers. They are usually held vertically in one hand, from the bottom, and played with the fingers of the other hand. The holding hand sometimes has the fingers pressed against the skin side of the frame and could possibly have been used to play along with the other hand. There is no evidence for the use of the knuckles, or the thumb roll. Since the tambourine is basically a one-handed instrument, tabor rhythms are probably most authentic. Karl Geiringer says that in the hands of showmen and jugglers it was also "thrown up into the air and caught again."¹⁷

The triangle, a descendent of the Egyptian sistrum, is pictured occasionally in place of the tabor, accompanying the three-hole pipe. Stirrup-shaped, trapezoidal, or triangular in shape, it usually is shown with rings hanging along the bottom, which vibrate when the instrument is struck with a metal beater. The corners can be rounded or pointed, with or without a gap at

one side. Mersenne says that triangles were sometimes made of silver or brass, but usually steel, and that they were often played by beggars to accompany the hurdy-gurdy.¹⁸ In religious paintings, the triangle is shown in the hands of singing angels. As accompaniment for dance music, it might best be used when struck once to the bar, or once to the phrase.



Triangle with Rings

Cymbals are associated with military music, dance music, and religious music. They are often depicted in the hands of women and angels, held horizontally and struck together vertically. Two shapes appear in art works and treatises: flat and hemispherical. Made of copper or brass, they come in a variety of sizes, some with handles of rigid metal. Pictorial evidence shows that cymbals of this period were probably cast, producing instruments of definite pitch.

Cymbals are associated with military music, dance music, and religious music.

Montagu suggests that a percussionist of Renaissance music own several pairs of different sizes and play them like the triangle, with one gentle stroke per bar or phrase.¹⁹ Curt Sachs says that "though they were never regular implements of European art music, neither were they entirely absent."²⁰ Finger cymbals are an instrument of the Near East and were never used in a Renaissance ensemble.

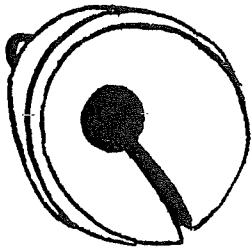
Geiringer claims that the tambourine, triangle, and cymbals were rarely used during the Late Renaissance.²¹

Several sizes, shapes, and types of bells were used throughout the Renaissance.

Continued on page 7, col. 1

Renaissance Instruments *continued*

Several sizes, shapes, and types of bells were used throughout the Renaissance. Mersenne gives an entire chapter on the construction and playing of chime bells. Rows of chimes are usually shown, clapperless and struck with one or two hammers. Probably used melodically to accompany singers in church during the Middle Ages, they became less common during the fifteenth century and were not used after 1500. The carillon took the place of manually played chimes, with the bells struck mechanically by hammers, or by means of a keyboard.



Pellet Bell

Pellet bells were attached to the shoes and clothing of dancers, just as modern Morris dancers wear them. They were also often attached to other instruments which were struck, or to the striking arm of a tabor player.

The xylophone is pictured by Agricola, Praetorius, and Mersenne with no resonators. It is first mentioned in 1511 by organist Arnold Schlick as "hultz glechter" (wooden percussion). About its use, Mersenne tells that, when played to its full capacity, it gives as much pleasure as any other instrument.²² Holbein's woodcut, *Dance of Death*, (sixteenth century), shows a skeleton with a xylophone strapped around its neck, and the end with the longest bar against its body. An instrument of the wandering musician, the wooden bars were often laid across twisted straw. It was sometimes classified as a stringed instrument, as by Mersenne, and played like the hammered dulcimer. David Corkhill plays a sixteenth-century dance tune on a xylophone of unknown origin on the Early Music Consort of London's recording *Instruments of the Middle Ages and Renaissance*. However, the authenticity of such a performance is not justified by any known source.

Various clappers and rattles made of wood, metal or bone were used as alarms and noise makers and have no place in a Renaissance consort. Castanets were almost exclusively associated with Spanish dance music, particularly the Sarabande.

The Jew's harp, illustrated by Virdung, Praetorius, and Mersenne, is described by Mersenne as an instrument of "lackeys and people of low position."²³ Even though the early shape of the instrument is exactly as we know it today, nothing is known about how it was used during the fifteenth and sixteenth centuries.

In conclusion, when deciding what to play on which instruments in accompanying Renaissance music, a percussionist should consider a number of points:

- 1) The types of instruments which were represented and written about during that period
- 2) Representations which show the playing positions of the instruments
- 3) How percussion instruments are grouped with other wind and stringed instruments in representations or accounts from the period
- 4) The types of instruments which were considered aristocratic as opposed to folk
- 5) What one reads in Virdung, Agricola, Arbeau, Praetorius, and Mersenne
- 6) The type of music: dance, military, religious, etc.
- 7) The text, if there is one
- 8) The tempo of the music
- 9) The dynamics of the other instruments or voices

Continued on page 8, col. 1

On behalf of **AOSA**, ~~Aircorp~~ **Aircorp** has established special convention airfares to **PORTLAND** for **AOSA** 1982 convention attendees. As the official convention travel coordinator ~~Aircorp~~ **Aircorp** has established special convention airfares which are **LOWER THAN supersaver, LOWER THAN group rates and LOWER THAN charter fares**. These airfares are not available to the general public and will be offered only to those participants booking reservations through ~~Aircorp~~ **Aircorp**. To reserve your flight to **PORTLAND** at the special **AOSA** convention fare, call ~~Aircorp~~ **Aircorp** toll-free at 800-526-0110. ~~Aircorp~~ **Aircorp** will instantly confirm you on available flights and class of service.

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GIVE YOUR SHARPSHOOTERS A SHOT!

Cak Marshall
Pittsburgh, Pennsylvania

If your sixth graders are like my sixth graders, there's not a whole lot of excitement over any new ideas in music class. That air of pseudo-sophistication prevails (much to the chagrin of the entire teaching staff) and quite frankly, you'd like to shake a few of what used to be your best students in the fifth grade! Having been to the point of total exasperation with some of my most talented students, I offered a challenge to them, and much to my surprise, they accepted with eagerness! Traditionally in my school, the primary classes have a program of some type at the Christmas/Hanukah season, and the intermediates have the Spring program. I had an unusually hectic schedule, and I just didn't see how I could fit a program into my teaching schedule, let alone write it, so . . . I asked my sixth grade sharpies to create a play for me, and . . . they accepted the challenge eagerly!

They were told that the third graders would have the most speaking lines, and they would somehow have to

incorporate the use of recorder with the third grade. They would also have to intermix second, first, and kindergarten in the play in a block unit, that is, all second graders entering at the same time and leaving the stage at the same time. They would have to create songs with good Orff instrument settings (I offered help here, but was rejected!) and finally, they would have to make it an original story, not an adaptation. Also, they would have to meet my approval both with the story and the setting or it could not be used.

These kids, ten in all, worked in school, at home, over the weekends, and even at recess! I was almost sorry at one point that I had suggested it, as they were constantly "under my feet," so to speak. Any help from me was nicely but firmly rejected, and finally, after about three weeks, they came zipping into my office with their finished result entitled, "The Magic Snow Whirl." I'm not going to bore you with the complete story and details, but all the requirements were met, and we used

the play, as written, for the holiday program in December. At the end of the show, the writers were introduced together and took a bow to thunderous applause from the appreciative audience, who were also thrilled that sixth graders could write such a successful little show.

NOTABLE QUOTES

"How often one can hear small children struggling with melodies of too big a range, too difficult intervals and rhythm. And as a result, the beauty of the song is lost, and only the memory of confusion and the feeling of strain remains with the children."

Preface, *Collection of Songs for Schools*,
Zoltan Kodaly

Einstein: "Imagination is more important than knowledge."

Renaissance Percussion continued

David Munrow says to use drums sparingly,²⁴ and Jeremy Montagu emphasizes that cross rhythms and syncopations are out of place in early music.²⁵

There must have been opportunities for improvisation, since all other instrumentalists of the Renaissance displayed that skill. Perhaps the percussionist improvised at cadences and between pieces or sections of pieces. However, the function of the percussionist was to keep the other musicians, dancers, or soldiers from going astray. It seems that, in most cases, any percussion accompaniment should be kept simple and fairly repetitive in order to do so. Ultimately, the percussionist merely beats the pulse of the music.

The works listed in the footnotes are all excellent sources for further information. For a selected bibliography, send 20¢ (preferably in stamps) to cover photocopying costs, and a self-addressed, stamped envelope to:

Carolee Steward
160 North Main Street, Apt. #4
Raynham, Massachusetts 02767

NOTES

1. James Blades and Jeremy Montagu, *Early Percussion Instruments from the Middle Ages to the Baroque* (London: Oxford University Press, 1976), 69-71.
2. David Munrow, *Instruments of the Middle Ages and Renaissance* (London: Oxford University Press, 1976), 31.
3. Marin Mersenne, *Harmonie Universelle*, 3 vols. (1636), trans. Roger E. Chapman (The Hague: Martinus Mijhoff, 1957), 555.
4. Thoinot Arbeau, *Orchesography* (1589), trans. Mary Stewart Evans (1948), ed. Julia Sutton (New York: Dover, 1967), 20.
5. James Blades, *Percussion Instruments and their History* (London: Faber and Faber, 1970), 224-225.
6. Blades and Montagu, *Early Percussion Instruments*, 40.
7. Virdung, cited in Blades, *Percussion Instruments and their History*, 189.
8. Arbeau, 18.
9. Mersene, 551-552.
10. Blades and Montagu, *Early Percussion Instruments*, 60.
11. Arbeau, 58, 67.
12. Arbeau, 67.
13. Arbeau, 22-34.
14. Mersene, 550.
15. Sebastian Virdung, *Musica Getutscht* (Basel, 1511), facsimile edition ed. Klaus Wolfgang Meimöller (Kassel: Bärenreiter, 1970), D.
16. Michael Praetorius, *The Syntagma Musicum, Volume Two, De Organographia* (1619), 3rd ed., trans. Harold Blumenfeld (New York: DeCapo Press, 1980), 79.
17. Karl Geiringer, *Instruments in the History of Western Music*, 3rd ed. (New York: Oxford University Press, 1978), 88.
18. Mersene, 548.
19. Blades and Montagu, *Early Percussion Instruments*, 47.
20. Curt Sachs, *The History of Musical Instruments* (New York: W.W. Norton, 1940), 439.
21. Geiringer, 118.
22. Mersene, 227.
23. Mersene, 548.
24. David Munrow, "The Art of Courtly Love," *Early Music* 1 (1973), 199.
25. Blades and Montagu, *Early Percussion Instruments*, 69-71.

Portland Conference, *continued*



The Jefferson Dancers

have arranged the following concerts:

1. A junior and senior high school recorder ensemble from Spokane, Washington.
2. Vashimba, an eight piece marimba ensemble specializing in the music of Africa.
3. The Jefferson Dancers, an outstanding group of young dancers from the Jefferson Performing Arts Center, Portland, Oregon.
4. Phil and Gail Neumann, internationally known authorities in handmade renaissance instruments which they will play and explain.
5. The Memorial Ringers Handbell Choir from McMinnville, Oregon will play the opening fanfare on Thursday morning.

There will be many fine exhibits at the conference and we urge you to bring your checkbooks and purchase orders as there will be some good shopping. You might also bring a raincoat or an umbrella. There is always sunshine in Oregon, but it sometimes comes in liquid form!

Two excursions offer the opportunity to view the many and varied scenic facets of the Northwest. Thursday evening there will be a bus trip to the Chief Lelooska Longhouse in Washington State. This Chief of the Cherokee Nation is an authority on American Indian history and culture and a masterful narrator of legends as they were told in the early days. Chief Lelooska and his family will present a program of

Northwest Indian Culture incorporating dance, music, legends, traditional ceremonial costumes, and the fascinating wooden masks of the Northwest Coastal Indians. On Saturday afternoon, a beautiful scenic drive will be offered along one of the mightiest rivers in the country. It will be a four-hour bus trip up the impressive Columbia River Gorge past many cascading waterfalls including the impressive Multnomah Falls. Many people have said that the Columbia Gorge rivals the gorge carved by the Rhine River in Germany.

We are looking forward to our CULTURAL KALEIDOSCOPE and to seeing many of you in November, 1982!

IN MEMORIAM: Carl Orff Sister Christine Weber Portland, Oregon

Few of us had spoken with him. Few of us had even seen him in person. But for all of us associated with the Orff-Schulwerk, our lives are different because he lived and shared his wealth.

Our teaching is happier and stronger. We see more clearly the creativity and uniqueness of each person.

For some of us, Our entire approach to life is changed, bringing with it an inner freedom and vitality.

What is a fitting tribute to such a man? Perhaps there is only one. May the gift each of us has received be given in turn as a gift to others.

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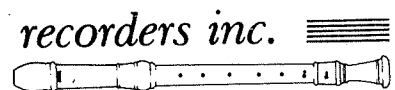
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Safari: THE HALF-DAY CAMPOUT

Lori Goldschmidt
Tinton Falls, N.J.

As the music and movement specialist at the Harbor School, a day school for learning disabled children, I am always on the lookout for material that is appealing, concrete, and appropriate to dramatization. My lessons, in accordance with the innovative ideas of Carl Orff, include songs, poems, instrument playing, dancing, games, and creative dramatics. This past few weeks' "hit" song has been Konnie Saliba's "Safari," with its very simple melody, and provision for imitations for the sounds and movements of jungle animals. The music area became transformed into little jungle habitats, as "animals," "photographers," and "native drummers" brought this safari to life. Props from my own camping equipment, such as mosquito netting, heightened the mood. Books on jungle beasts were obtained from the library.

One day I asked the group if they had ever gone camping. Not one said, "Yes"! My mind started racing. How could I bring a camping experience to a group of children who were both hyperactive, and afflicted with a vast array of motor and communication handicaps?

Taking this group of thirty 9-14 year olds on an overnight trip seemed formidable. And the the answer came in a flash: HALF-DAY CAMPOUT. A lovely town park was a mere ten minute walk from the school. I sent a note home asking the parents to comb their garages and cellars for any items related to camping, and send them in. Over a week's time, knapsacks, pads, flashlights, rope, sleeping bags, canteens, and even road maps accumulated. I supplemented all this with my own large cabin tent, and several more knapsacks and pads.

A week before our camp-out, we held a mock setting-up in the gym. We went through the motions of putting up the big tents, digging latrines, blowing up air mattresses, rolling and unrolling sleeping bags. Because real staking and digging were out of the question, the partially assembled unstaked tent swayed and bobbed to near collapse! Important learning was going on. Time was also spent planning safari strategy, and developing task cards. It was a huge job, and I was glad I'd decided to limit it to the older class.

The appointed day arrived: a magnificent balmy day in the 70's, a rarity for

mid-November. With growing excitement, each child received at least one item to lug, and by 10:30 the safari was under way. What must the folks living along the route have thought as this straggly group of children and teachers hiked into the woods of a very populated suburban town, loaded down with such a miscellaneous collection of camping gear!

Upon arrival each class set about doing its preassigned tasks: One group worked with me to set up the cabin tent. Another dug a latrine. Still another gathered wood and brambles which were set in place for a "pretend" fire. Ground cloths and pads were arranged around the fireplace. A pile of musical instruments was placed nearby. Once the main work was done, there was free time for games, "going to sleep" in the big tent, eating, exploring the terrain which included a lovely brook, and watching me operate a tiny backpacker's stove upon which I boiled water for bouillon. Many of the children had

never seen bouillon cubes before, and enjoyed drinking this new hot drink.

Finally we enacted our "Safari." Selected children were jungle animals stalking through the low brush. Others played instruments. Still others were photographers. An unexpected thrill came when a real live rabbit scurried across the scene. At 12:45 we broke camp, again with pre-assigned tasks, and the children hiked back to the school. One of the children who had helped take the tent down exclaimed, "It's the next day, isn't it, Mrs. Goldschmidt?" There was talk about this adventure for days afterwards. It was experiential learning at its best, and, incidentally, it didn't cost a cent.

You're On Our List

Don't forget to forward address changes promptly to AOSA, Department of Music, Cleveland State University, Cleveland, Ohio 44115, and **STAY ON OUR LIST!!**

Cinderella
WORDS AND MUSIC BY
PETER MAXWELL DAVIES

One of a cluster of children's operas that have recently come to Washington (D.C.) Davies' is the only one done entirely by children . . . that difference must be counted a big plus.
(Joanne Sheehy Hoover—The Washington Post)

Davies' belief that children can readily accept the contemporary idiom has enabled him to write music that is ideally suited to children—music that is appropriate but never cute.
(Carol Erion—The Orff Echo)

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Drama: A Creative Process

"'theatre' is largely concerned with communication between actors and an audience; 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience."

—Brian Way

DRAMA GAMES

to stimulate imagination, to build group cohesion, to awaken the mind/body connection, to encourage interaction with others, to develop empathy, concentration, and self esteem.

The following games, while serving as an introduction to drama, are also valuable in a variety of educational situations. They can be adapted to accomplish a wide range of teaching goals.

"THROW AWAY"

an exercise to wake the body and to increase group energy

Stand in a circle. Shake out your right hand and, at the count of three, throw it into the center of the circle, shouting "HEY." Throw as if your arm can come off and will land in the middle. (The throws are similar to Karate jabs and kicks.) Repeat with left hand, arms, legs, head (gently), tongue, whole body. Instruct and encourage students to loosen up, shaking arms to the shoulder, legs to the hip, saying "HEY" with tongue out.

Extension: Go through whole exercise as a final test at a Karate class. Give images as to what is being kicked or hit, such as a people-eating cat, a mugger, a soccer ball, a swarm of giant flies.

"WALK AROUND"

a warmup to build awareness of different body stances and movements.

Walk as you ordinarily walk. Now walk on your toes, your heels, on the outside of your feet; walk fast, slow, with big steps; walk as if you were a small child, a person who is 100 years old; walk as though you were happy, sad, lonely, mad, etc.

Extensions: Everyone copy one person's walk.

Exaggerate a particular movement such as arms swinging, foot dragging, etc.

Build a scenario. Use as preparation for character development in a story.

"PASS THE OBJECT"

a preparation for pantomime, this exercise expands the imagination while building concentration.

Present an object such as a frisbee, a wooden cone, a scarf, or rhythm stick. Ask the obvious, "What is this?". Then ask the less obvious, "What could it become?". Demonstrate use of frisbee as plate by eating out of it, or as a steering wheel by driving and making a turn signal. Students will have ideas and can demonstrate them. Encourage clarity. If a student does the exercise well, the others will have no problem figuring out what the object has become. After demonstrating, student may name transformed object, or ask others to guess. In naming or guessing, people should identify the object, not the activity. The demonstrator can say "Curtain" to establish beginning and end of presentation.

Extensions: Suggest a setting in which these objects would be found, such as on a camping trip.

Use imaginary clay and form your own objects.

"DRILL TEAM"

a game to develop group imagination and cooperation

The teacher is the director of a Drill Team which is to perform at a half-time show. A director calls out a formation which the team is to make. There is to be *no talking* while planning and making the formation. Forms could be an O, a T, a Q, a question mark, a wall with a hole in it, a bowl of spaghetti with three meatballs, a VW with two flat tires, a carpet with several roaches crawling in it.

Extensions: Try this as a marching game with music:

Game can be used to prepare human props for a story, such as a garden, an ocean, a forest, a straw house, a castle. Props can be transformed from one to another, as a straw house to a castle.

"CHARACTER BY OBJECTS"

an improvisation which uses objects to define characters

Various objects are laid out — fan, duster, boa, basket, umbrella, cane, shawl, doctor's bag, lampshade, hats of different kinds. Student picks an object and lets that object help to define a character. A cane could suggest a lame person or a tap dancer. The student then presents the character to the class. The lame person might stumble in and give a short lecture on the pitfalls of being lame; the tap dancer might dance.

Extensions: Define the setting, based on the objects you have.

Use the exercise to develop characters for a story, or weave the improvised characters into a story.

"BUS STOP"

a continuation of character development with objects, this time involving a number of characters. This game works well with as many as 10 students participating.

Have a variety of objects available, more than enough for all involved. Each student chooses an object or two in order to define a character. The teacher explains the scenario: "There is a bus stop, and one by one, people will come to the stop and wait for the bus. As each character comes, he/she will interact verbally or nonverbally with one or more of the people already waiting." The location of the action is identified by noting the marker and the street. The teacher chooses one student at a time to go to the bus stop, allowing time for each interaction to develop. (Don't be surprised if there are more things happening than can be followed.) The scene might end with a bus driver pulling up and hauling the crowd away.

Extensions: This game can be played in other locations, such as a stuck elevator, a boat, a grocery store.

THE FAT CAT



The Fat Cat based on *The Fat Cat, a Danish Folktale*, translated and illustrated by Jack Kent. Scholastic Book Services, New York: 1971.

There was once a woman who owned a cat. One day she was cooking a big pot of oatmeal when a neighbor called and asked her to bring some salt next door. The woman asked her cat to watch the oatmeal while she was gone, but the cat ate the oatmeal and the pot. When the woman returned she asked the cat, "Cat, why are you so fat?" The cat responded, "I ate the oatmeal and I ate the pot and now I am going to eat you", which he did. The cat went for a walk and on the way he met various characters who asked him why he was so fat. The cat responded by listing all that he had eaten, and added ". . . and now I am going to eat you", which he did. The cat grew fatter and fatter, and each person he met became his next victim. The last person he met was a woodcutter who responded by saying, "No, you are not going to eat me", whereupon he took out his axe and cut the cat open, freeing all who were inside. The cat was bandaged and promised never to overeat again.

Teacher as Character and Narrator: a Presentation with Young Children

Warmup Game

"Throw Away"

Concentration

"Walk Around", including characters from the story, such as cat, old woman, birds, lady with parasol, woodcutter, etc.

Story

Tell the story, emphasizing that everyone escapes in the end. Students choose parts, cat is played by teacher. Characters are placed in locations around the room.

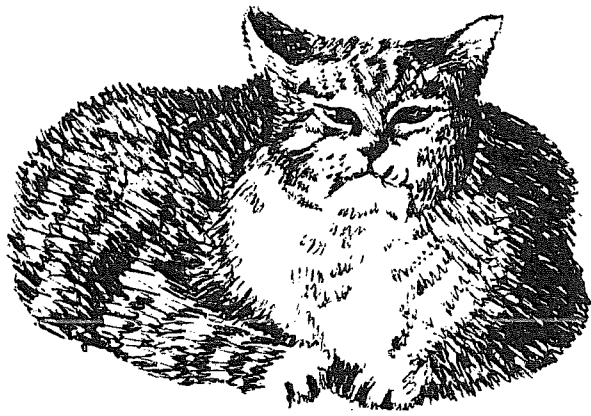
Enactment

The teacher as Fat Cat attaches a long piece of cloth around waist, and proceeds, narrating the story and acting the part of Fat Cat. As the cat eats people, they go into the stomach (under the cloth).

Variations

Students may then take on the role of cat as teacher narrates. Or, class may initially solve the problem of how to make the cat look fatter, and what to do with those who have been eaten. A student may then take the role of cat without the teacher's model.





Teacher as Director/Narrator with Improvised Characters and Dialogue: A Presentation with Middle and Upper Grades.

Warm up Games

1. "Throw Away"
2. "Drill Team"
3. "Character by Objects"

Concentration

"Bus Stop", including objects which relate to the story (cat ears, parasol, hunting hat, cane, etc.). At end of game, students keep their props.

Story

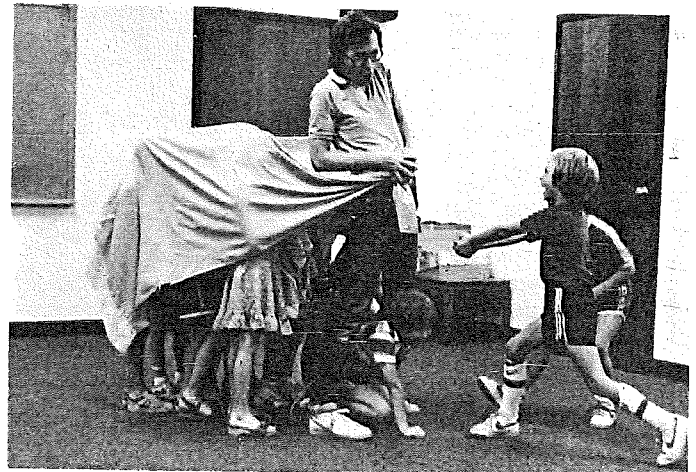
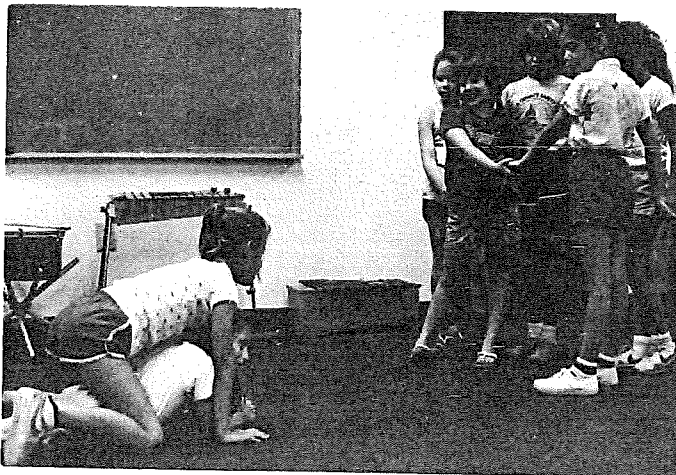
Tell the story. Substitute characters from the Bus Stop improvisation into the story, and decide who will play the cat. Develop a way for the cat to appear fatter, and position students around the room.

Enactment

Narrate the story, giving the characters space to interact verbally. "The Fat Cat met a gospel singer who sang and then said, The Cat responded,"

Variations and Extensions

- Develop a musical sound setting, possibly doing Theme Music for each character, a rondo form.
- Act entirely in pantomime with sound effects and music. Elaborate on costumes.
- Make a Radio Drama with student narration, sound effects and music.
- Expand into a Musical Play, adding songs and developing characters further.



STORY ENACTMENT

Story Enactment is the process whereby students will act out a narrated story. The product of this process occurs in the class. The product is not as important as the process and therefore there is no need or intention for there to be an audience. Without this audience, the process allows for the creative, imaginative self of the child to be expressed.

The basic attitudinal rules that I go by are as follows:

1. Whatever the child says or suggests is important and O.K. what they say usually pertains in some way to the story and what the child conceives of the story.
2. All roles will be played by volunteers. If a child does not show interest in playing a character then that child is not ready to go through those actions. There will come a day when that child will bloom.
3. However the children perform their part is O.K. and important. By performing the way they do they express themselves and work out ideas and concepts important to them.
4. There is no praise or blame given to the students. With praise or blame the students will begin working for or against the praise or blame, and not for themselves.
5. The narration is a device.
 - a. As a device it can control the students' behavior (when matching closely their energy levels).
 - b. The narration can help give more specific direction to some children while giving greater freedom to others.
 - c. The narration can follow the actions initiated by the students. If students start diverging from the story, the narration can follow this divergence.
6. Any of the above attitudes can change according to the situation. Teachers' values cannot help but be involved in what their students are doing.



Randy Taylor is a member of Open City Theatre and is the drama Specialist at Georgia Retardation Center. Some of the material was excerpted from "An Introduction to Creative Arts Activities: A Resource Guide" compiled by Open City Theatre. Coordination by Beth Miller. Photography by John Miller.



NAMES IN THE NEWS

Elizabeth Nichols

Jan Hall of Evergreen Chapter will be a headliner for the B.C. Fall Fiesta, September 25 in Vancouver. **Kathleen Poole** will do a workshop for Inland Empire Chapter on October 8. **Shelley Pixton** has been invited to present a workshop for the Mid-Atlantic Chapter on March 19, '83.

Debi Craig presented her thesis/grant project entitled, "Project DREAM" (Drama, Reading, Expression, Action and Music) before the Council on Recent Research in Music Education at the New York SSMA Conference during the winter and will be guest consultant for the Catskill reading Conference in August. Her talented 4th grade students, known as "Pistachio Puppets" prepared "The Little Rabbit Who Wanted Red Wings," complete with recorder ensemble and Orff instrumentarium.

Peggy Breese presented two sessions on Orff — Kodaly — Dalcroze on April 1 at a Humanities Conference sponsored by the NY State Education Department.

Madelyn Young, Glenclyff, NY, assisted by **Don Giaquinto**, presented 60 fifth graders in a musical "Wheels," which traces the evolution of the wheel from prehistoric time to the present, in May.

AOSA member **Cappy Kennedy Cory** has written 11 innovative piano primers for Heritage Music Press, Dayton Ohio entitled "The Mainstreams Primer Method." Mrs. Cory is head of Texas Christian University's Piano Preparatory Program in Forth Worth, Texas.

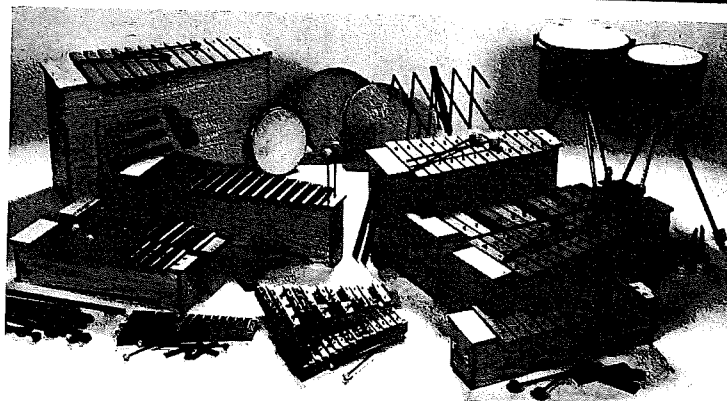
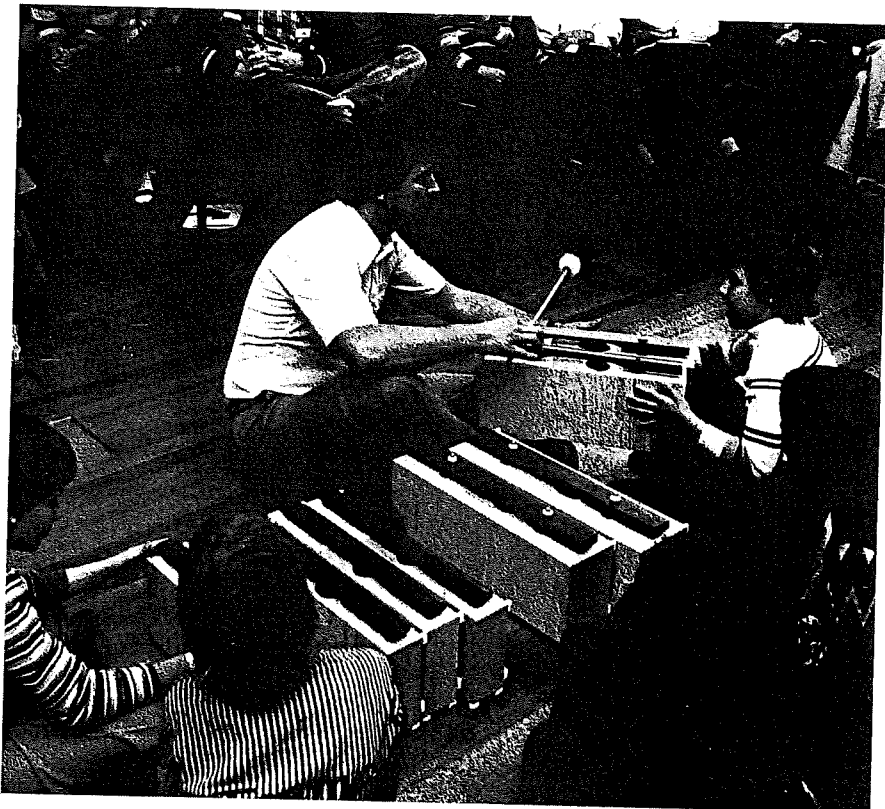
It is not possible to mention all workshops for which brochures have been received, but a few unusual ones are listed:

Eastern Kentucky University (Richmond): Music and the Brain, June 9, 10, 11.

University of South Dakota (Vermillion): Music for the Handicapped and the Least Restrictive Environment, July 26-31.

Lincoln University (Jefferson City, MO.): Music Education: A Lifetime Pursuit, July 12-16.

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FROM MY BOOKSHELF

Judith Freund
Santa Fe, New Mexico

Folk music is created by "folks" — people who set the story of their lives to music. This also includes the events of the moment that we later come to regard as historically significant. Most folk music that deals with historical material relives a short segment of some event and reflects both the action and the feeling from a very personal viewpoint. Such songs and ballads "make a movie" in the imagination and can bring to life a study of history for children in the upper elementary grades. They can also be dramatized or simulate the writing of original ballads about events affecting a student's own life.

THE BALLAD OF AMERICA: THE HISTORY OF THE UNITED STATES IN SONG AND STORY by John Anthony Scott (Grosset and Dunlap, New York, 1967. \$5.99).

This is a marvelous book that could almost double as a history text. The chapters begin with the British influence on Colonial music and continue through the songs of social consciousness of the early 60's. All songs are pitched in keys easy for guitar or autoharp players, and chords are usually given. Both the historical and musical commentary are excellent. An example is "The Death of General Wolfe" (p. 36). The notes describe the importance of the French and Indian Wars and explain the heroism of the British General, James Wolfe, who died in the hour of victory. The sources for this version and the use of the Dorian mode are noted. The ballad then describes both the battle in its gore and glory, some of Wolfe's disappointment in love, and finally his death.

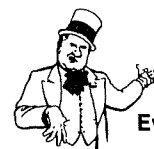
THE FOLK SONGS OF NORTH AMERICA (Doubleday, Garden City, New York 1960).

The Alan Lomax classic, discussed in the Winter 1980 *Echo* by Marge Agnew, is now available in paperback. Although not a primarily historical presentation, its "Colonial Times" to "Last West" to "Work Songs" and "Blues" format lends itself to this type of study. Again the keys are kept simple. Chords are given as well as some simple piano arrangements. Lomax is noted

for his scholarship regarding American folk music, and the notes give wonderful background on the origins and geographical ranges of each song, as well as the historical events surrounding it. "Brave Wolfe" also appears in this volume (p. 42) in a shorter version, but with the events and feelings intact.

CANADA'S STORY IN SONG by Edith Fowke, Alan Mills and Helmut Blume (W.J. Gage, Ltd., Toronto \$4.95) is available both as a book and as a 2-record set (Folkways FW 3000).

Appropriate songs are given in native Indian languages, French, and English, and each song has piano accompaniment, but no guitar chords are given. A particularly useful song is the Jesuit missionaries' "Huron Carol" with verses in English, French, and Huron. There is no pronunciation guide, but the song can be heard on the record. Again, the historical and musical commentaries are excellent. This book has "Brave Wolfe" in it as well (p. 48), in yet
Continued on page 19, col. 1



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Of the world forever, it seems."

Arthur O'Shaughnessy

It is both an honor and a pleasure to welcome you to AOSA's 1982-83 membership year. By the time this message reaches you, you will be well embarked upon a new year of Orff music-making with your students and colleagues. In a few short weeks, many Echo readers will be preparing to attend our 16th National Conference in Portland, Oregon (November 3-7), where we will be represented by 60 local chapters. Each AOSA conference makes history in its own way, each has its own character, its own highlights, and its own accomplishments. Certainly one of the most prized advantages of AOSA membership is the privilege of attending such a high quality conference for enrichment, inspiration and refueling.

Your National Board approaches this new school year with renewed dedication and enthusiasm for furthering the aims and goals of our vital and growing organization. All of us share a tremendous sense of loss in the recent death of our mentor and spiritual leader, Carl Orff. It will be your board's first priority at our fall meeting to consider the most fitting and appropriate memorial in honor of this beloved creative genius. If you have thoughts or ideas on this subject (or on any project or endeavor you feel AOSA should pursue), please communicate with your Chapter President and/or Regional Representative.

This past year 1981-82 has seen the beginning of a Committee on Research which has been provided with a working budget for the purpose of finding and disseminating relevant research material in music education. During the 1982-83 year we hope to establish a media library from which video tapes, slide presentations, recordings and films relating to our work may be circulated.

In this time of economic uncertainty it becomes more important than ever before for our Association to take immediate steps to articulate for the lay person the value of music and music education according to the Orff philosophy, so that the general public will better understand and support our Orff programs. Your Board is committed to defining such a statement: What is Orff-Schulwerk? in the form of a pamphlet to be made available as soon as possible for promotional use by our members.

Membership development will be a vital thrust this coming year, since only through a large and strong national membership at the local chapter and state level can we speak as a national voice in behalf of music education and Orff-Schulwerk.

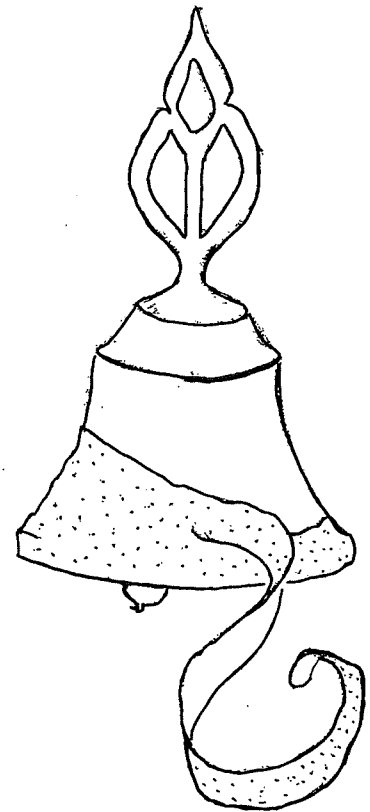
There will be two significant changes affecting both organization and personnel of the National Board this year. We urge you to study the "Change in Executive Committee" proposed by the Board as explained in the article by Arvida Steen, Past President and Chairman of the Ad Hoc Reorganization Committee, appearing on page 9, Orff Echo (Summer Issue, 1982) very thoroughly. Please discuss this proposal with other members of AOSA and be prepared to vote in person or to instruct your representative in voting at the Annual Business meeting on Friday, November 5 in Portland.

Finally, let me call to your attention that this issue of the Orff Echo marks the beginning of the last volume of the Echo to receive the infinite skill and knowledge, the superlative scholarship and unending dedication of Isabel Carley, our devoted Editor and creator of "The Orff Echo" since its inception 15 years ago. Isabel will be sorely missed but certainly deserves all of our wishes for a very happy and productive retirement from the editorship of the Echo at the conclusion of this year.

Thank you for joining us! May you enjoy a rich and rewarding year as an Orff "music maker" and "dreamer of dreams."

Carolyn Tower

TOSSI'S CORNER



HIGHER EDUCATION

Shelley Pixton, Chairperson of the Higher Education Committee states: It has come to our attention that there is some confusion about AOSA's list of courses meeting the criteria set up in the *Guidelines for Orff Schulerk Training Courses, Levels I, II, III*.

AOSA developed the list because they wanted to recognize those courses which had been in existence for some time. The information submitted to the Higher Education Committee should be based on information from the summer of 1981. If a course is being developed, it must wait for evaluation until it has been completed and had enough participants enrolled to qualify. Those planning to include higher levels in the summer of 1982 will be listed next year. Information should be sent as soon as possible so that prospective students can consider the new courses as well as those already established.

If your Echo fails to reach you or you are planning to move, contact AOSA Headquarters, Cleveland State University, Cleveland, OH 44115, not the Editor. Thanks.

A FEW THOUGHTS

Lynn Johnson
San Antonio, Texas

Having been stimulated by the many wonderful experiences at the Albuquerque conference, I need to reorganize my ideas and feelings to encompass what I have learned. Here are some serendipitous thoughts which occurred to me.

The focal point of my related ideas was the lovely NAATS' ILLID NIZHONI* concert, which seemed much more closely related to ritual than to the usual "formal" performance — although some elements of the latter were present. The choir's style of singing and deportment were unlike any I'd ever observed before. The young Indian singers avoided some of the more stylized characteristics of traditional performance. The choir sang with the intimacy of natural conversation, using beautifully simple and repeated vocal expressions and ritualized communications. The dancers, too, seemed to be carrying out their own rituals. The performance aspect, the provisions of an "audience-pleasing package," became almost secondary to the display of each separate ritual. The dances seemed to begin and end at will, as though each one would continue as long as its specific ritual required. If the dancers had performed in any other manner, their authenticity and spontaneity would have been sacrificed, and their special cultural essence and impact would have been destroyed.

When I noticed these simple differences between their concert and those in which I have participated, I recalled the observations of scholars that, in the very early developmental stages of cultures, the need to perform ritual does not include the creation of a performance for an audience. In fact, the performer-audience concept doesn't appear until later. I am led, then, to consider whether or not the qualities of the performance are a direct outgrowth of their culture's stage of development. I wonder, too, whether the domination of their heritage by our totally different culture influences the manner in which they share their music and dance, resulting in a hybrid kind of performance which includes recognizable elements of both cultures.

perhaps so are the following: I notice also that my 3- and 4-year old students often have difficulties focusing their attention on proper beginnings and endings of the songs or rhymes we're using. As soon as a song ends, the children begin talking without any pause for silence. Considering their age, this is not surprising. Nonetheless, it makes me wonder, once again, whether the growth of children is like a microcosm of the development of culture through history. These children appear to be in a "ritualistic" stage. Their own playing, singing, and movement patterns, which organize their personal experiences and help them learn, are repeated again and again without any real beginning or end. Imposed order seems to mean little. Of course, the children do not live in a cultural void; they are constantly bombarded by a dominant, cultural presence and influenced by the adults who perpetuate it. As a teacher, then, I need to decide whether my style of music and movement delivery, influenced by my cultural heri-

tage as well as my age, is suitable for them. Do they need so much formalization? If I feel that it *is* important, how can I make it "organic" to their lives? For me, these are new and exciting questions.

Thanks, Albuquerque, for making me stop to think.

*Rainbow Singers," from Chinle, Arizona, directed by Sylvia Marrs; a children's performance of Indian songs and dances.

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CHAPTER NEWS

Elizabeth Nichols

Berkshire Hudson Valley Chapter solicits responses from members in the form of a questionnaire to determine their interests in planning the Chapter's workshops for the year.

The Rocky Mountain Chapter presented a program/demonstration to music teachers at the Colorado Music Educators Association Convention. The diversity of the Schulwerk was shown through speech, body percussion, sound settings, folk singing and pieces from the Orff Schulwerk books. The Chapter offered one semester hour of credit for attendance at their three sessions this past year. Clinicians were **Paul Kerlee** in movement; **Mary Goetze** with children's choirs, and **Dr. John**, teaching ethnic percussion, assisted by **Barbara Grenoble** in a Schulwerk reading session.

Indiana Chapter, sporting a new "Hoosier Heartland" banner on their news publication, has set a workshop schedule including **Grace Nash** (September 11) in "Music Moves Ahead," **Laura Neumeyer** (March 19) for "Primary and Pre-Primary Music and Movement." **Pat Hamill** (April 23) will present "Orff and the Related Arts." Meetings will be held at Lilly Hall, Butler University, which offers credit for the year's workshops.

Evergreen Orff Chapter (Puget Sound area) will sponsor three major weekend workshops this year: September 18 — **Avon Gillespie**, February 26 — **Richard Gill**, and March 26 — **Phyllis Weikart**. The chapter voted to require AOSA membership of all their local members. Their new president is **Kathleen Poole**.

Bookshelf, *continued*

another version. Here is an interesting lesson on different versions — I find my sixth-graders enjoy making the comparisons. Not only are there variations in the words and story, but the Lomax presentation of the melody is substantially different from the others. It is also interesting to Americans to learn about these events from a Canadian point of view.

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THE SUZUKI-ORFF PROGRAM AT THE MUSIC CENTER OF THE NORTH SHORE

Peggy Wise
Winnetka, Illinois

Several years ago at the Suzuki Institute at Stevens Point, there was a lecture about combining the Suzuki method with the methods of Orff and Kodaly. Having been a Suzuki mother for ten years and an Orff teacher for four, the combination of these curricula seemed natural and productive. Working with Barbara Rubinstein, my daughter's Suzuki piano teacher, our main goal was to utilize Suzuki's premise of providing an enriching music environment for young children and to coordinate Suzuki material with Orff teaching techniques. The objectives of the Orff portion of our program are:

- 1) to utilize body movement to strengthen rhythmic sense,
- 2) to provide children with experiences in improvisation,
- 3) to teach solfeggio to develop intonation and to aid in music reading,
- 4) to introduce note reading skills early using the Orff instruments,
- 5) to provide experiences in orchestration with the Orff instruments.

The Orff and Suzuki teachers work together to coordinate the program carefully. Children begin at age three in a class of three children in either violin, cello, or piano. The half-hour Suzuki class is followed by a half-hour Orff class. As children progress and their attention spans increase, they change to a semi-private Suzuki lesson and later have a private lesson in conjunction with their Orff class. The children remain in this program until third grade, at which time they are encouraged to enroll in a musicianship class to complement their private lesson. There are weekly student solo workshops at the Music Center in which students are encouraged to perform polished pieces. The Suzuki-Orff program is now in its fourth year and is encouraging string and piano students to perform together at these workshops. A variety of workshops for strings and piano parties are held throughout the year.

The Suzuki-Orff program began years ago with twelve children and now has an enrollment of over one hundred, with a constant waiting list. What is most exciting is seeing that through the Orff class, children are immediately introduced to

Continued on page 21, col. 1

Photography Contest

Members are invited to submit their best pertinent photographs for publication in the Orff Echo.

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Suzuki-Orff, continued

note reading skills, the creativity of improvisation, and orchestration in age-appropriate, enjoyable activities. Orff activities done with Suzuki materials solve stumbling blocks such as understanding the differences in the rhythmic patterns in the first and second parts of "Lightly Row." Almost all children can match tones singing, and solfeggio is fun and easy for young children. The rhythmic reading skills acquired are very sophisticated by the end of first grade, and the children are comfortable reading a variety of time signatures. All children are taught to read both the G and F clefs. Our experience has been that reading is learned in enjoyable, age-appropriate activities in the same way that Suzuki teaches instrument technique. Children have a rather advanced level of reading skills before reading is introduced on their instrument, and transfer to their instrument is more physical than intellectual. The body movement and large-muscle experiences of feeling and responding to rhythm makes reading rhythms a natural response. So, too, the singing of Orff songs and the familiarity with solfeggio enable intervals to be easily heard so that the children can read music in the same way they read a book.

The Suzuki-Orff program is trying to bring the best of both worlds to children. We respect and cherish the gifts Dr. Suzuki has given us and combine his approach with the rich and varied curriculum developed by Carl Orff so that children can play music beautifully and read music without fear and resistance.

FOREIGN EXCHANGE

Jann Muck
Toledo, Ohio

During the summer of 1980 I was fortunate enough to be able to spend a month in Germany and Austria. In July I studied at the Orff Institute in Salzburg, an experience that continues to reward me in every teaching day.


However, an equally rewarding experience was the pleasure of working with fourth grade German students in the northern village of Wasbuttel, West Germany. Having been a high school exchange student in Germany, I still have a family to visit, and my German sister is an elementary classroom teacher. Ilse-marie gave me the opportunity in 1978 to teach music to her second grade class and was happy to allow me to continue with these same students in 1980. During this visit I used concepts and materials

I have learned from Phyllis Weikart, movement and folk dance specialist from the University of Michigan. The children were delighted with the dances and rhythmic sequences, and it was amazing how much they were able to progress in two short weeks.

I hope that other music teachers can at some point in teaching give themselves an opportunity to work with non-English speaking children. The rewards are beyond comparison!



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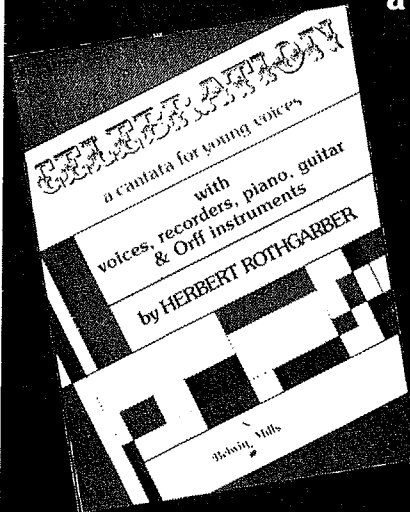
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REVIEWS

HANDY PLAY PARTY BOOK Original Edition by Lynn Rohrbough 1940; Revised by Cecilia Riddell 1982. Published by World Around Songs, Inc. Burnsville, NC 28714. \$6.00.

How delightful it was to receive a new copy of a favorite, well-worn book, and even better to find that the recent edition contains new features which are especially useful to teachers. In this collection, there are songs and movement directions for nearly 100 traditional singing games which have been gathered from various parts of the American frontier. With roots in Scottish, English, and German cultures, the play party, or "country dance with singing accompaniment," provides a sure-fire way for students to enjoy traditional American tunes and dance figures.

The current edition is particularly helpful in its organization. The play parties are grouped in two sections, first the line dances, then the circle dances. In each part, dances are presented in order of difficulty and in a logical teaching sequence. The directions are usually clear, and are somewhat more consistent than in earlier printings. In the introduction there is a discussion of the teaching of play parties, as well as the editor's notes regarding the analysis of the tunes found in this book. The pentatonic melodies and those based on a particular tonic-dominant structure are listed in an index at the beginning of each section, a time saver for teachers who wish to make vocal and instrumental arrangements. However, there is also an editorial remark urging teachers to present the games in their original form, with accompaniment only by the dancers' own singing. Some tunes have been transposed to more singable or to more easily readable keys than in earlier editions. Sources are given for the games, and in several cases, different versions are listed along with their original locations.

This small book is highly recommended as a source book for teachers, with its wealth of traditional material to be enjoyed by students of all ages.

Beth Miller

THIS IS THE DAY, Songs for Special Occasions, Jane Frazee and Arvida Steen, Schmitt Music Centers Publication #9059, \$4.50.

This is a fine collection of folk songs and original tunes to celebrate special days in the school year: Halloween, Thanksgiving, Christmas, Valentine's Day, Birthdays, and Springtime. The songs are arranged simply with carefully worked out teaching guides for each one which should make the teaching process clear and effective. Each song is labeled for grade level, and there is a good mixture from primary to upper grades. Attention is called to various musical concepts — color, form, melody, rhythm, and texture — and to different activities, — improvisation, literacy, and movement — through the use of marginal symbols. A practical and useful set of simple and skilled arrangements which should add to the holiday feeling of the special days.

The only thing I question is the labeling of gapped scales Aeolian or Dorian when there is no sixth in the tune to prove the point, or the classification of tetratonic tunes as Aeolian or Dorian when they are not even pentatonic! (Old Black Witch and Skin and Bones.)

I.M.C.

PENTA-LINKS AND THE ORFF APPROACH, by Anita Wolfson, Belwin Mills Publishing Corp. \$3.50

In her introductory pages, the author does an effective job of summarizing the Schulwerk. (She also recommends joining AOSA, along with a generous bibliography.) Rhythm syllables and hand signals are introduced to give visual support to the pentatonic scale. Her sequence for "Creating a Pentatonic Song" from a poem is quite detailed and practical, and I found many favorites in her list of sources for children's poetry.

Of particular value to music and classroom teachers is the chapter entitled "Priming the Creative Pump." Here Anita introduces the Haiku in its total process, beginning with directions for writing the verse; list of nouns, verbs, adjectives and adverbs related to a

third grade language arts program. Following the Japanese form closely in syllabification, she offers examples of using rhythm instruments to add color and atmosphere to the three-line Haiku. Many suggestions are included to vary the performance of the poems, encouraging sensitivity to durations, timbres and dynamics.

After this experience with poetry, seven pentatonic songs are presented in score: "Grasshopper and the Elephant," "Night's Blessing," "Witch, Witch," "The Huntsmen," "Jonathan Bing," "Umbrella Brigade," and "Luna Lunera." The melodies were all created by children of the third and fourth grades at Lincoln School, New Brunswick, N.J. Mrs. Wolfson arranged them for Orff instrumentarium with their participation. The accompaniments are open and simple with the melody often doubled by a glockenspiel or xylophone. They would be equally effective on recorder. The tunes have a feeling of being "often-sung" and settle quite logically into their distinctive rhythmic and melodic patterns in accordance with the mood of the poem being projected.

A note of caution: in the section, "Additional Accompaniments," you will need to add supplementary chords to the tonic if the autoharp is used in lieu of the Orff instrumentarium. Be aware that a harmonic accompaniment is really inferior to the elemental quality of bordun and ostinato and may prove distracting to these charming pentatonic melodies:

In this little book of 35 pages, the Orff teacher will find valuable tools and sequences for composition within the classroom. Ideas for adding visual interest to the performance of PENTA-LINKS lead to further involvement in drama, movement and art. The author is to be congratulated on these collected works by her young composers.

Elizabeth Nichols

NOTICE

The AOSA'S book *Re-Echoes* is available directly to chapters at a 20% discount, on consignment. Make a little money, and spread the word! Still only \$4.50 apiece, as long as this edition lasts.



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