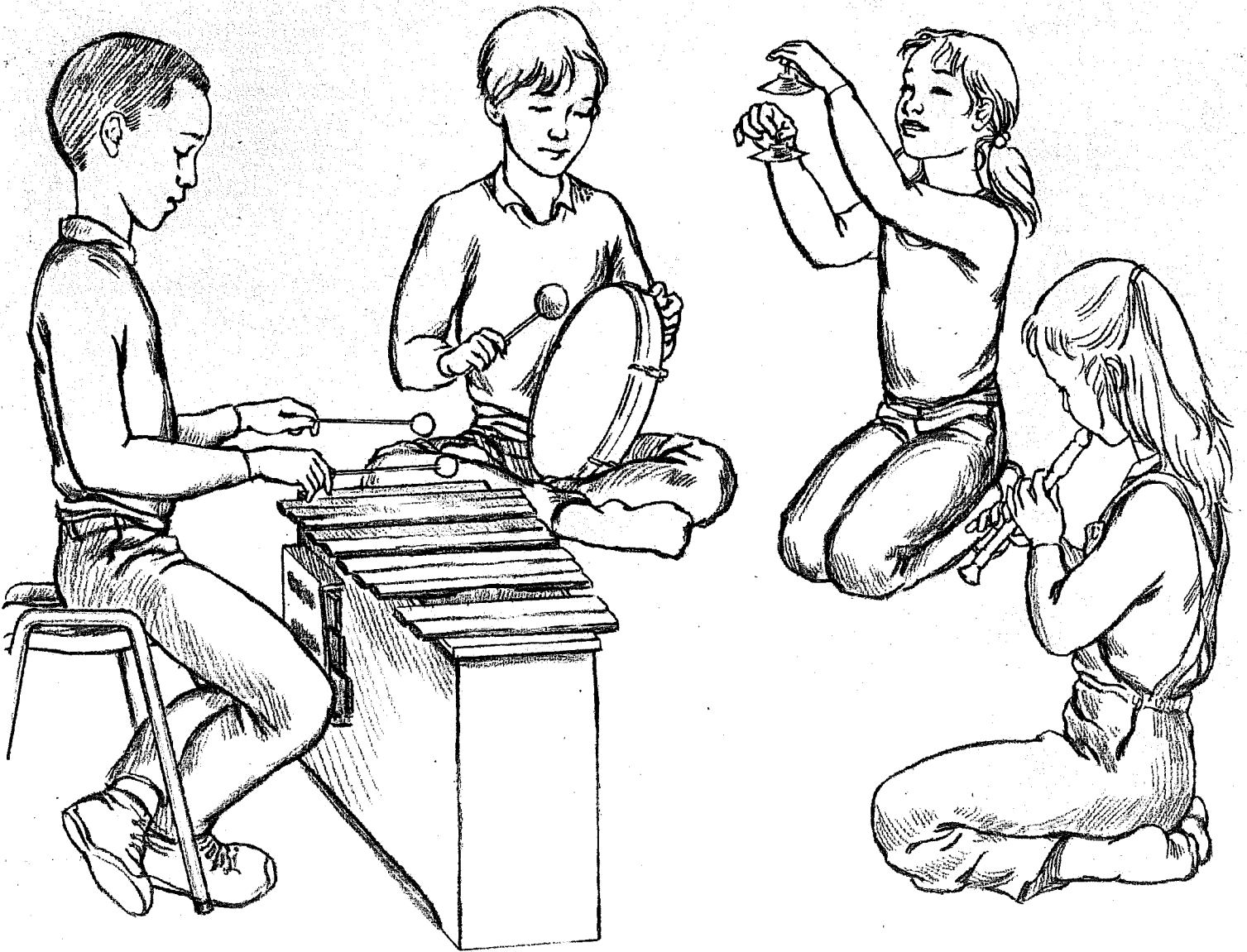


# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



*Aylira Evelyn Thomas*

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A.O.S.A. NATIONAL CONFERENCE  
NOVEMBER 3-7, 1982  
JANTZEN BEACH RED LION  
PORTLAND, OREGON



# THE FIFTEENTH NATIONAL CONFERENCE ALBUQUERQUE, NEW MEXICO

Pat Brown  
*Woods Hole, Massachusetts*

At the top of the ramp leading from our airplane (Beth Miller, Stan Rowland and I met in Dallas-Fort Worth) into the arrival area of the Albuquerque airport stood two eager, expectant women from the Chamber of Commerce. One of them, holding a large scroll, asked me if I knew Frau Orff. "Yes, indeed, but it has been a few years since I saw her last. She's on this plane? Then I'll wait with you and point her out — ah, here she comes now." Warm greetings were exchanged and the women presented her with the scroll. As we walked toward the baggage claim area we found Carolyn Tower, Gin Ebinger, Brigitte Warner, Karen Stapleton and other members of the New Mexico Chapter — a bubbling welcoming committee. From that very moment everything and everyone was in high gear.

The visual and aural beauty of the children's performance, "An Orff Schulwerk Odyssey," set the colorful scene Thursday morning, beginning with songs arranged by Joe Matthesius and Brigitte Warner, through some examples from the five Schulwerk volumes and from Mathey's Greek Songs and Dances, and ending with the theme song of the conference, De Colores. Singing, dancing, playing full of joy, Los Niños Cantantes and the Orff Kids cast their spell.

The Convention Center in Albuquerque was far superior to the ordinary convention hotel, with its large rooms and huge Rotunda with three floors providing a natural amphitheater, complete with up and down escalators. The exhibitors were pleased to find a large hall on the second floor of the Rotunda. The scheduling of sessions was done carefully so that excess noise was avoided. A successful innovation was longer sessions in some cases, enabling a more extensive exploration in content.

No conference is trouble-free but this one had more than its share of woes. A week before, Daniel Heildén suffered a severe foot injury requiring hospitalization, and the Monday before, Joe Matthesius was taken to the hospital with a heart attack. Carolyn found three heroes. She called upon Trude Hauff, a former colleague  
*Continued on page 12, col. 1*

# THE BRAIN'S TIMETABLE FOR DEVELOPING MUSICAL SKILLS

Dr. Dee Joy Coulter  
*Boulder, Colorado*

Music education, far from being a disposable frill, could become a model for other facets of education. Good music instruction, such as the Orff Program, tends to draw very appropriately on the neurological readiness levels of children. The academic teachers could learn a great deal from observing music instruction strategies in action.

However, the music teacher must become aware of the neurological information behind these strategies. An informed music teacher can become a vital resource for the entire elementary curriculum. In this article, we will take a detailed look at the key developmental changes that occur in children's brains as they progress from kindergarten through early adulthood.

Each of these stages of development must establish its own relationship to all of learning and carries with it unique assets and limitations. We will be discussing these stages as they relate to the learning of music. By appreciating these stages and the appropriateness of so much of the Orff approach, the Orff teacher can capitalize on the student's developing nature and make the program work even better.

We will be discussing each stage chronologically, referring to ages for each change. It is important to realize that these ages are approximate and can vary among children by as much as two years. This variance is in no way indicative of intelligence. Each child's brain has a personal genetic timetable and must wait for those changes to begin. The speed and richness of each change once it does begin, however, does seem to reflect the varied intellectual gifts of children. We may never be able to discern the ratio of genetic to environmental contributions to that richness, however, and as teachers we must work to provide the richest, most timely environmental stimulation possible for all children. This, alone, is a powerful argument for including Orff instruction in the educational experience.

## *Kindergarten — 2nd grade (ages 5 to 7)*

Many youngsters come to school equipped with a powerful rote memory and can seem to learn phonics, note reading, math facts and musical rhythm notation. However, the real logic of these concepts eludes them until they have

entered a new brain growth spurt. This spurt doesn't usually occur until at least age 6, and especially with boys, may not occur until nearly 8 years of age. Prior to this growth spurt, the code systems of phonics, math and music notation (rhythm and pitch), can only be approached through meaningless memorization. Even that is only possible for those children possessing good verbal memories. Clearly, these tasks should be delayed until second grade to avoid penalizing the slow developer or over-taxing the memory system, when soon logic will be able to handle the job so efficiently.

*the child is incapable of separating the information coming in from the motor activity going out. Until midway through the 6 to 8 year old brain growth spurt, learning remains inextricably linked to movement.*

If the children aren't ready to learn via code systems in Kindergarten and first grade, how can they learn? The Orff approach already draws on their primary skill. It is variously called sensorimotor, visceral and experiential learning skill. Neurologically, it means that the child is incapable of separating the information coming in from the motor activity going out. Until midway through the 6 to 8 year old brain growth spurt, learning remains inextricably linked to movement. Their bodies must participate in any real learning. They can experiment with ideas by direct manipulation of objects. Early exposure to various musical instruments is an ideal way to introduce the world of music, for example. They can learn number patterns by fusing numbers to rhythm, marching and learning to feel the variations in beat, and finally chanting out the *count* of each rhythm pattern.

Geometry can first be introduced at this visceral or body level through marching configurations and dance patterns. Even phonics could be introduced viscerally. It is being done very effectively in the Waldorf schools through a dance form called Eurhythmy, which fuses speech sounds to movement.

Even auditory memory seems enhanced when information is fused to rhythm. Children clearly recall longer  
*Continued on page 6, col. 1*

## Letters to the Editor

Mrs. Isabel Carley  
Editor of The Orff Echo  
Brasstown, NC 28902

Dear Mrs. Carley:

I was glad to see the article on brain research and education in the fall issue of The Orff Echo. This knowledge is indeed pertinent and should be reflected in our teaching methods. Part of the information however, was in error.

Some of the characteristics listed as indicating *left* hemispheric damage should be listed under *right* hemispheric damage. These include,

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

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

He cannot visualize a whole from scattered fragments.

He cannot recognize faces, even his own.

Dr. Robert Ornstein, to whom the writer of the article refers, writes that the right hemisphere:

"is primarily responsible for our orientation in space, artistic endeavor, crafts, body language, recognition of faces. It processes information more diffusely than does the left hemisphere, and its responsibilities demand a ready integration of many inputs at once. If the left hemisphere can be termed predominantly analytic and sequential in its operation, the right hemisphere is more holistic and relational, and more simultaneous in its mode of operation."

— Robert E. Ornstein,  
*The Psychology of Consciousness* pp. 52-53 (N.Y.: Viking Press, 1972)

Dr. David Galin, of the Langley Porter Neuropsychiatric Institute in San Francisco, writes in collaboration with Ornstein:

"The right hemisphere is very good at dealing with novel complex spatial and musical patterns. A person with a large right-hemisphere injury might have trouble copying a geometric figure, or matching a design with wooden blocks, or recognizing faces (even his own), or recognizing melodies. These tasks all require that you keep in mind an *overall pattern of relations*, not just the separate parts."

David Galin, *The Two Modes of Consciousness and the Two*

*Halves of the Brain* in Symposium on Consciousness. Philip R. Lee Robert E. Ornstein, David Galin, Arthur Deikman, and Charles T. Tart (N.Y. Viking Press), p. 28.

Those characteristics listed correctly by the writer as indicating left hemispheric damage remain:

Loss of detail

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

He loses the ability to speak clearly.

In addition to these three, one may add:

He has difficulty taking things apart.

He has difficulty with sequential linear mathematical and verbal functions.

He is inept at stringing a series of thoughts together.

Sincerely,  
Ruth Ann Smith,  
Instructor of Elementary  
Music Education

Joachim Matthesius January 1982  
647 Hanna  
Birmingham, Michigan

Dearest Friends,

This is the only way I can think of to thank you one and all from the bottom of my heart — which didn't behave the way it was supposed to for a brief interval in those November days but now is keeping its rhythm again the way an Orff-heart should — the only way, as I said, to thank you for your very kind thoughts and lovely lines; they truly contributed to my speedy recovery. I had to spend only one week in the hospital, and after another two weeks my doctor gave me the green light and I went back into "full circulation." The children had sent me stacks of letters and drawings to the hospital and the one I will always remember came from little Tania, age 7: "If we have no more Orff I will die. Tell the doctor maybe something is wrong in your system." Indeed there was.

From all I heard it has been a great convention again and that made me very happy. I had worked hard on my opening address and felt bad about not being able to make my contribution but I am saving it for another time. Fortuna owes me — at least — one more convention and I want to see all of you in Portland, Oregon come November!

Thank you again for your kindness, have a great and successful year in our common and noble endeavor, love to you all and

Viva la Musica!

Fondly, Joe

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## GUIDEPOSTS:

### THE LEARNING DISABLED CHILD IN THE ORFF CLASSROOM

#### Jumping Head First into the Mainstream

Donna Poppe Baird  
Franklin-Pierce District  
Tacoma, Washington

*Donna Poppe Baird serves as the regular music teacher at one school in Franklin-Pierce District, Tacoma, Wash., AND as the district-wide specialist for all its retarded, blind, deaf, autistic and other special education children. Donna has had all four levels of Orff-Schulwerk training, and is in the unique position of sharing her skills and considerable experience with an exceptionally diversified group of children. Her focus in this article is, however, on the mainstreaming of learning disabled children into the normal classroom. It is an increasingly common situation in which music teachers are finding themselves today, and we welcome Donna's many special suggestions.*

Jacobeth Postl

You know the child — the one who frequently mispronounces your last name with slight variations; or calls you the name of another teacher in the building with the same hairdo. Or, the one who during the middle of a piece the class is performing will raise his hand, interrupt and tell you that your necklace pendant is backwards or that one of the fluorescent ceiling lights is burned out. A learning disabled child is one who has found through testing, to have normal ability, but who is at least one year behind in one or more academic areas due to a perceptual or communicative breakdown.

By making sure the learning disabled specialist in your building gives you a list of who is being classified as LD, you can then attend to the LD child in your music classroom. Work together with the specialist and the classroom teacher to make sure the child attends music classes. With all the scheduling problems inherent in schools today, it is often too easy to "pull" them out of music for more classroom instruction or special help. Gently persuade the teachers that a child may be having a bad day at a "desk" job and needs to come to music to be in a non-academic situation with some feeling of success. We as music teachers are not allowed to keep students out of math or reading because they didn't quite get the metallophone

part learned, so they should not miss music due to an unfinished assignment in reading or spelling.

When children are mainstreamed into the regular classroom it is often necessary to modify the classroom environment to ensure the success of mainstreaming. But it is important not to "gear down" or cater only to the level of the LD child at the expense of the "normal" children; activities need to be chosen to involve and challenge all of our students. A music classroom using the Orff approach naturally provides a positive environment for mainstreaming by:

- maintaining a positive, non-threatening atmosphere
- involving success-oriented activities
- providing a wide variety of learning activities which change frequently to accommodate short attention spans
- emphasizing a clear step by step sequence of skills
- encouraging participation, not perfection.

Your goals might be as simple as telling the difference between speaking and singing voices. A good one-word response song is the familiar "Who has the penny?" It has the children actually hold the article they are singing about, making it real instead of abstract; and has the added advantage of letting the teacher check for pitch-matching or speech problems.



T- Who has the pen-ny?  
C- I have the pen-ny



Who has the key?  
I have the key

Continued on page 9, col. 1

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## The Brain's Timetable *continued*

passages as song lyrics than as prose. Experiments with "rap talk," a synco-pated chantlike music, are showing that many ghetto children are demonstrating remarkable ability to memorize 15 minute-long lyrics, no matter what the content happens to be. The possible applications to academic learning are just beginning to be explored. Math facts and foreign language training are made easier with an approach variously named Suggestopedia, super learning, and accelerated learning, which synchronizes factual information with selected classical music in a very specific way.

All of these approaches are drawing upon learning strategies that children probably possess by age 2, and certainly can handle from Kindergarten forward. The only limitation lies in the complexity of rhythm used. Only simple, regular patterns can be mastered at a young age. The processing of complex rhythm combinations must await the 6 to 8 year old brain growth spurt. It draws upon an area of the brain (the right temporal lobe) that is not fully connected to the child's thought processes until then.

### *2nd — 3rd grade (ages 7 to 9)*

Sometime between the ages of 6 and 8, each child normally enters a period of dramatic growth. It is triggered by the brain's pacemaker system (the reticular formation) finally extending itself into the top layer of the brain. Suddenly, connections can be made between auditory, visual, speech and other motor regions. Until now, the linkages were much simpler — visual to body, auditory to body, speech and motor instructions to body. Always the connections had to link the brain directly to the body, to actual physical experience. Now thanks in part to the completion of a more sophisticated set of spinal pathways, the child can make direct brain to brain connections.

*Now . . . the child can make direct brain to brain connections . . . Children must discover that math symbols, phonics and musical notation are all really reversible code systems.*

Math, phonics and music notation involve skill in linking visual to auditory centers within the brain. Children must discover that math symbols, phonics and musical notations are all really reversible code systems. They must learn to play with these codes easily, translating from

visible marks on paper to a grasp of the sounds those marks represent and from the musical and spoken sounds back to their visual code forms. At the very heart of this code manipulation process is the sense of equivalence or exchangeability. Piaget called this the ability to conserve and suggested a wide array of conservation tasks for testing a child's readiness level. Once a child can perform these tasks, the child can be said to have entered the Piagetian stage of concrete reasoning. This behavioral change occurs between 6 and 8 years of age, coinciding with the neurological evidence of a brain growth spurt at that same time.

The music educator is faced with a curricular dilemma in addressing 6 and 7 year olds. When should this "code work" be introduced? By postponing this task as long as possible, ideally until age 8, and substituting active performance experiences based on imitation, rhythm and movement strategies, the joy of music is kept alive. As the Orff approach has so ably demonstrated, enjoyment and success in early music experiences is much more likely to stimulate a long term commitment to music education than early exposure to music theory and the mechanics of reading musical notation. The success of this music curriculum decision could serve to support those many reading specialists and early grade classroom teachers who are questioning the advisability of pressuring all 6 and 7 year olds to learn phonetic reading.

*Ideally, the first such code should be music rhythm notation, followed by math, then note reading and finally phonics.*

Once a child is able to begin tackling this code work, music instruction can play a leading role in its introduction. Ideally, the first such code should be music rhythm notation, followed by math, then note reading and finally phonics. This natural progression goes from the more concrete (number based) to the more abstract (letter based) and from the simpler system (music) to the more elaborate one (math and phonics). In each case, skill in handling the music task can serve as an indicator of readiness to tackle the basic skills task.

The ideal that "earlier is better" has been spurred on by a faulty interpretation of neurological principles. It is true that most of the brain growth, if measured in volume, occurs before age 5. However,

the more subtle changes that occur during the school years create powerful changes in learning strategies and skills. They alter the linkage patterns between cells and regions of the brain. These alterations are equivalent to installing more complex computer systems. Each school age brain growth spurt and its corresponding Piagetian learning stage transformation represent a transformation in the brain power a child can bring to bear on a learning task. When we introduce learning tasks that exceed the range of the child's present brain capacities, we force the child to concoct inefficient, awkward techniques for compensating. Rote memory becomes the substitute for true comprehension many times. Skills learned without understanding rarely become natural, easy or automatic later since they weren't employing the proper neural mechanisms in the first place.

*When we introduce learning tasks that exceed the range of the child's present brain capacities, we force the child to concoct inefficient, awkward techniques for compensating.*

*Continued on page 7, col. 1*

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## The Brain's Timetable *continued*

### 3rd — 5th grade (ages 9 to 11)

The two years from 9 to 11 are golden years for the arts. The children are no longer simply imitating the lessons. They can now combine parts, apply technical skills appropriately and stick with practice long enough to experience real improvements in skill. In music education terms, this means they are now beginning to blend their instrument in with the band or orchestra, to improve with rehearsals, to gain some command over their singing voices, to sing in harmony and even to develop the beginning of a stage presence and a polish to their performances.

For many adults, these years represent the "state of their arts." They rarely advance much farther in art, music, athletics, grace of movement or creative writing flair than they were by age 11. Only the relatively few we later refer to as talented continue to grow in the arts beyond this point.

The brain growth changes that take place by 11 or 12 seem to cloud the child's access to those learning strategies that make the arts come alive. We will be discussing this problem later in this article. It certainly needs to be solved. Right now, let's examine the neurological readiness of the 9 and 10 year olds to learn and grow.

*The auditory pathways are undergoing a growth spurt, which enhances the child's ability to make refined discriminations in hearing and producing sounds.*

Two key neurological events contribute to the child's remarkable skills at this age. The first one applies especially to music. The auditory pathways are undergoing a growth spurt, which enhances the child's ability to make refined discriminations in hearing and producing sounds. Subtle nuances of tone and inflection can finally be recognized and copied.

The second event is the gradual completion of a sort of neurological bridge, called the corpus callosum, linking the left and right hemispheres. Actually this band of connective fibers has been in place since before birth, but it has taken the first ten years of life for the insulation to be laid down coating those fibers and making them fully func-

tional. Until the job is completed, the brain seems to compensate for its faulty inter-hemispheric communication system by being redundant. That is, both hemispheres get involved in every task.

*... reaching the student's right hemisphere requires no special effort at all as long as the student is under 11 years of age.*

To the music educator, this means that reaching the student's right hemisphere requires no special effort at all as long as the student is under 11 years of age. These last two years of redundant learning are wonderful for learning music, for massively enriching one's vocabulary and for learning to speak foreign languages without an accent. Children emigrating to a new country by age 10 can almost invariably learn the new language without an accent. After age 10, the chances diminish rapidly. This suggests that experiments with various singing voices should also be carried out early in life. Quite possibly, the study of dramatic voices — dialects, choral reading, Shakespearean and Chaucerian pronunciation systems — also ought to be explored by 9 or 10 years of age. None of these "languages" needs to be mastered at this age, merely introduced and practiced until the imitative skills have been perfected. They can then lie dormant for many years and still be available for further development whenever the student finds the need or interest to revive them.

Piaget also identifies this age as one which heralds the beginning of a true grasp of rules. It is the ideal time to introduce grammar and punctuation lessons, rule-based games, or the protocol involved in musical performances — from stage manners to basic rules of conduct during practice and performances.

### 5th — 6th grade (ages 11 to 13)

*The completion of the corpus callosum ends the easy access to right hemispheric skills for most children.*

The brain growth spurt of this period is both an ending and a beginning. The completion of the corpus callosum ends the easy access to right hemispheric skills for most children. The talented and and the so-called right brain learner are still actively processing some information in the uniquely spatial, global, intuitive and

experiential manner so characteristic of the right hemisphere. The great majority of children, however, are learning to rely heavily upon and strengthen their skills in left hemispheric thinking.

Both the brain and skull are growing during this period, indicating that the brain is in a state of dramatic change. Piagetian research indicates that this period ushers in the possibility for formal reasoning, the ability to handle abstract concepts. Serious study of music theory work is finally possible at this age. However, it would be a mistake to focus entirely on music theory. Granted, students are beginning to grow self-conscious by 6th grade, the right hemisphere is harder to access and it can be tempting to forego the task of teaching performance skills. However, persevering with the development of talent through the awkward middle school years will increase the chances of the student's having a useful, enjoyable relationship to music in adulthood. As Betty Edwards notes regarding art in *Drawing on the Right Side of the Brain*, "All of the students were drawing at about the ten-to twelve-year-old level, which is typical of adults in our culture who have not studied drawing." (p. 55) This also seems to be true for music.

### 7th — 8th grades (ages 13 to 15)

Because the brain is usually in a plateau period during these two years, no bursts of cognitive skill can be expected. *Continued on page 8, col 1*

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## The Brain's Timetable *continued*

It is a poor time for introducing new music theory concepts, but remains an important time for pursuit of talent development. Techniques need to be devised for assisting these middle school students in accessing the right hemispheric focus for music.

*Any strategy that helps shift the student's focus from one of self-consciousness to one of involvement is valuable.*

Any strategy that helps shift the student's focus from one of self-consciousness to one of involvement in the performance is valuable. Masks, costumes, hats, simple instruments and lighting effects can all serve as devices for shifting their consciousness. Guided fantasy warm-up activities also are useful and can do wonders when used to "decontaminate" a room. Often the gymnasium doubles as the setting for music programs. This means rehearsals need to occur in a space that has heavy associations with active, physical behaviors. Even the best-behaved group can lose their composure when moved to such a room. By taking a few minutes first to set the scene through fantasy, a teacher can give students a sense of imagined audiences, costumes and mood, transforming the gym into a temporary theater in their minds.

Since the major growth focus for 13 and 14 year olds is physical and emotional, this should be the focus for music instruction as well. Dramatic, emotionally powerful music can be explored, personal reactions to various types and styles of music can be evaluated, and the calming or stimulating influences of music on the body can be discovered and experienced.

### 9th grade (age 15 to 16)

*Finally music students are able to analyze and critique their own performances and strive for subtle improvements in performance levels.*

Once again, the brain enters a growth period, this time permitting the student to become more fully abstract in thinking skills. Finally music students are able to analyze and critique their own performances and strive for subtle improvements in performance levels. They can grasp their contributions to a musical group, work to integrate their parts more carefully into the whole and attend to the group's performance instead of simply their own.

### 10th — 12th grades (ages 16 to 19)

Sometime after age 15, and usually by age 19, the student may develop skill in problem finding. This goes beyond the problem solving abilities of the earlier levels and calls upon the student to identify issues and ideas independently. Musically, the student is now able to cultivate a personal style or make a unique imprint on a composer's work through a personal interpretation of the work.

### Age 22 to 40

Beginning at age 22 and proceeding until about 40, the frontal lobes often undergo additional growth. This seems to trigger a burst of empathic and altruistic sensitivity, a sense of oneness with the world. Pablo Casals once said, "Only great souls can make great music." This growth spurt reveals the presence of such soul properties in some students, of an ability to view the musical statement as a universal message, becoming one with the spirit of the composer. Casals, when asked how he approached studying a relatively unfamiliar piece of Beethoven, replied, "Oh, Beethoven is an old friend of mine." He was clearly linking with the spirit of the composer.

*The very finest nerve connections to the fingers, toes and facial muscles come into full operation at last.*

Around age 30, the final new growth occurs, also in the frontal lobes. The very finest nerve connections to the fingers, toes and facial muscles come into full operation at last. It is said that there are no great character actors under the age of 30. This may be because they lacked full control of the finest facial muscles until then. Likewise, the subtlest nuances of voice control or finger movement await this period of development as well.

This event brings to an end the neurological changes nature has programmed into us. All further development of musical ability is strictly the result of concentrated effort and practice, with growth and improvement very likely occurring in more gradual ways. The importance of knowing the stages of neurological growth and their properties is largely to guide us in providing the proper instruction along the way, and in encouraging the best kinds of practice for the developing learner.

### NOTE:

*Dr. Dee Joy Coulter holds her B.A. and M.A. from the University of Michigan, her Master's was in Special Education for the emotionally disturbed. She taught Special Ed for nine years, and for two years ran a school for drop-outs. She completed her Ed. D. in Neurological Studies and Holistic Education at the University of Northern Colorado in 1981 and has just finished Patterns of the Mind: Neuroscience for Educators. She is currently teaching courses in The Neurology of Learning and Right Brain/Left Brain in the Psychology Department of the university of Northern Colorado, and conducts workshops, seminars and presentations in and out of Colorado.*

### Suggested References:

Piaget, J. & Inhelder, B. *The Psychology of The Child*. New York: Basic Books, 1969.

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Epstein, H.T. Growth spurts during brain development: implications for educational policy and practice. In J.S. Chall & A.F. Mirsky (Eds.), *Education and the Brain* (77th Yearbook). Chicago: National Society for the Study of Education, 1978.

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## The Learning Disabled Child *continued*



Who has the thimble?  
I have the thimble



Don't let us see.  
Don't let us see.

The children hold their hands open in their laps and close their eyes while the teacher puts the items in three different hands. When singing begins, eyes are opened and the three who have the items echo the teacher's singing as above. At the end, all close eyes and those who have the objects give them to three others. My student teacher brought in the February verse below when first graders were studying money, which led to the others for different months. Since we live in such transient times, new students are always upon us and this is a quick way of testing all through the year. Cards with note values or symbols may also be used.

For Christmas:

Who has the Santa?  
Who has the tree?  
Who has the angel?  
Don't let us see.

For February:

Who has Mr. Lincoln? (penny)  
Who has Washington? (quarter)  
Who has the Valentine?  
Now we are done.

For March:

Who has the Shamrock?  
Who has the kite?  
Who has the Easter Egg?  
Wish I could have a bite.

Learning disabled children and adults along with many others have trouble telling their right from their left. I have found it helpful to have a drawing of a foot *and* a hand somewhere in the room for reference that everyone can see. You can have examples of both right and left feet and hands; or just a left side or right side. Anything to give a clue to the player/mover is helpful, and the larger the better.

As Barbara Grenoble taught me, the lowest sounds emanate from the largest of any two instruments of the same nature; and are usually on the left side. Bared instruments, temple blocks, timpani, hand drums, stringed instruments, and small percussion all fit this rule of thumb. Pianos play lower on the left side, but the larger strings are not visible unless you peek inside. As a class activity, have each child find something in the room that follows the rule. If children are having trouble finding the lowest "C" or "G" on the bared instruments, have them look for the largest one instead of telling them. It should be more successful for you.

Because many learning disabled children have experienced a lot of failure in their lives, they often have a poor self concept. They are too often hesitant and frightened when mainstreamed with peers who appear to be "smarter" than they. Because we work with group activities rather than individualized study in the elementary music classroom, we have the opportunity to help the learning disabled become a part of their peer group. *Hands Down 85* has everyone seated in a circle on an equal level.

4				
			HANDS	DOWN
	eighty-five	(clap-clap)		
	gonna list	cl. cl.		
	names of	cl. cl.		
	colors *	cl. cl.		
	one a-piece	cl. cl.		
	no repeats	cl. cl. no		
	hes-i-ta-tions	cl. cl. so		
	let's GO	cl. cl.		

*Continued on page 10, col. 1*

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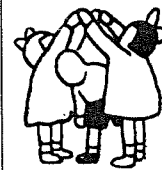
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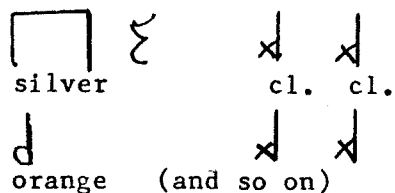
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## The Learning Disabled Child *continued*



\* instruments, composers

For the hand activity, have the class:

1. hide their right hand behind their backs
2. sit cross-legged in a circle on floor with knees almost touching neighbor's knees
3. place left hand palm up towards ceiling; then bring it down and rest it palm up on the knee of your neighbor on your left
4. bring out your right hand and place palm down on top of the hand resting on *your own* knee
5. check around circle for right hands palm down, touching left hands which are palm up
6. "float" them apart and bring in towards center of body to clap your own hands twice
7. return to neighbor's hands as before
8. clap twice after every line of the speech exercise; rest on neighbors hands during speech

For the speech activity, have the children take their minds back inside their crayola boxes and think of at least 2 colors (in case one is taken before their turn). No one may repeat an answer around the circle. The one-word simple responses can again be the objective, such as colors, instruments of the orchestra/band, plants and getting increasingly difficult, such as composers. Third to fifth graders can enjoy this, depending on subjects chosen. If a child suddenly goes blank and can't think of an answer, you may give hints or come back after having been around the circle. Teachers can purposely place themselves between or next to the children (they usually sit together anyway). Because of their retrieval problems — forgetting what they wanted to say shortly after raising their hands — they can benefit if you choose them to go first, before any answers are taken: almost guaranteeing them success. Don't feel guilty about "playing favorites" — they are usually the last to be chosen on the playground or in the classroom.

Learning disabled children are sometimes distracted by all the things going on around them, but you can involve what you choose to make the rest fade out. Example: echo clapping with eyes closed so they are only hearing the sounds of body percussion. This is again good for all students, especially those who have been depending on visual clues from the teacher for snap, clap, patschen and stamp.

Suzanne Stevens, author of "The Learning Disabled Child — Ways that Parents Can Help," believes that learning disabled people are spatially gifted. If you watch closely, you will discover that the LD kids almost never have to have help finding their own places or getting into a circle. It further helps them to stand or move; so they need to be out of their desks, away from papers and moving at some time each day. If they stand up to play the Orff instruments, then the whole body is being used, including weak parts that have been at rest at their desks all day long. If they are sitting or crouching over a soprano glockenspiel, the whole body is not involved. A standing

position also makes it easier to cross their midline — by use of the cross-over mallet technique. It may help to have the mallet instruments on the specially made stands or place them on desks. For the bass instruments, two small kindergarten chairs can be used. Now the players are at eye-level with the teacher/conductor/movers and can play in a more natural fashion than when sitting or kneeling. The results made a believer out of me!

The LD child has an easier time playing the larger barred instruments. By placing them or choosing them for a part on the basses or alto xylophone or metallophone, there is simply more bar area to strike than on the tiny glockenspiels — hence more successful playing.

Remember that a child with poor large muscle coordination will not necessarily have problems with fine motor movement, and vice versa. Children might be able to grasp the tiny glockenspiel mallets and play a part but have trouble with the dancing or movement. Another LD child may really battle with  
*Continued on page 11, col. 1*

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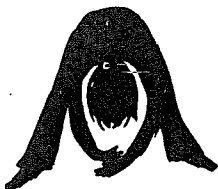
## ELECTION RESULTS

The following people have been elected as officers of the American Orff Schulwerk Association for next year: Carolyn Tower, President; Jan Rapley, Vice-President; Vice-President Elect. Judy Thomas; Secretary, Marion O'Connell. Stan Rowland will remain as Treasurer for another year, and Millie Burnett will continue on the board as Past President.

Regional Representatives, elected for a term of two years, are: Region I, Nedra Schnoor; Region II, Del Bohlmeier; Region III, Judy Bond; Region IV, Richard Spalding; and Region V, Pat Brown.

Isabel Carley will continue as Editor for one more year. She has agreed to resign at the end of her term. Those interested in the Editorship should write to Headquarters for a job description and an application as soon as possible, since the Editorial Search Committee is already beginning to consider applications for the position.

Edith Elliott, Chairman of the Nominating Committee, reports a disappointing response in the recent election, with only 1/3 of AOSA members returning their ballots. There were 40 ballots invalidated by the members' voting for more than one Regional Representative.



### LD Child *continued*

alternating even the larger bass xylophone mallets but can dance and move well, as long as nothing has to be held in their hands. Don't give up on them. Change their situation, and insure success with these children in any way you can.

Because of their spatial giftedness, LD children can create solutions to situations in ways we may never think of. So if an LD child recommends a different approach — listen and learn. With an imagination that most of us do not even possess, they can use their constant creativity and open-endedness to astonish and delight a teacher continually — and the rest of the class as well.

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## Albuquerque Conference *continued*

of Helldén's in Sweden, and Doreen Hall, who made the first English translation of the Schulwerk, to come and take the sessions, a very large order and very short notice. Both of them graciously consented. Trude taking Thursday and Sunday, and Doreen, Friday and Saturday. The third hero was Norman Goldberg who gave the Keynote Address, "From 10 to 3000; The Story of a Movement," in place of Joe Matthesius. Now THAT'S improvisation.

This conference emphasized the tracing of the roots of Orff Schulwerk, both in philosophy and in musical examples, as noted most particularly in the sessions given by Athan Karras and Brigitte Warner.

Carl Orff has always been fascinated by the classical Greek tragedies and comedies, and has found much inspiration in this drama and theater. According to Athan Karras, when the Greeks were under oppression and striving to maintain their forms of expression, dance, the unspoken language, became a vital source of communication. Drama and theater are contained within the dances, and Athan, in teaching some of the traditional dance forms, traced their history, giving us a sense of how strongly the present is linked to the past. Brigitte Warner's sessions showed how the child's musical development parallels musical history by taking examples of two- and three-voice parallel line pieces from the 13th, 14th and 15th centuries and comparing them to examples of the same kind of composition in the elemental style in the Schulwerk volumes.

Exploring Hispanic roots were Joe Hayes with his Spanish Cuentos and Rolstad and Wier's interpretation of Las Posadas. American Indian Music and the Orff Curriculum was Donna Monticello's topic, herself an American Indian. Jean Cochrane reports on her visit to the JEMEZ PUEBLO: "The aura of Indian history and culture was present throughout the conference but never more so than during the Thursday afternoon trip to the Jemez Pueblo. We departed the Convention Center as observers of their Feast of the Corn Harvest and returned with a sense that we had experienced an exciting oneness with the earth; the day-long zigzag line dance (symbolizing the corn growing), the chanting of the older men, the jingling of the bells, the rattling of the necklaces and large gourds and the persistent drum beat all combined to create a stirring of the soul of all who were present."

Not to be forgotten is Isabel Carley's session, For Hand Drum and Recorder, where she raised the playing of a hand drum to a fine art. Peggy McCreary dealt with the historical development of the Orff Instrumentarium, from its inception in 1924 to the present day, with musical examples of the various instrumentations possible during this chronology. Recorder workshops were given by Pat Hamill, The Upper Octave for the Upper Grades: Intermediate Recorder, and by Jann Muck, Implementing the Soprano and Alto Recorder in Grades 3-6. Sr. Marcia Lunz took "Stone Soup" as a symbolic narrative to illuminate the Life Values Inherent in Orff Schulwerk, and Sr. Eloise McCormick showed us how to be Alive and Alert on Joyful Sunday (and all other days). Mary Shamrock always carries us beyond the original five volumes of the Schulwerk, opening new horizons to us. Her session took examples from Paralipomena, Japanese Children's Songs and African Songs and Rhythms for Children. B.J. Lahman gave courage and new insights to those without an Orff instrumentarium to work with, and Jake Postl suggested many different ways to use the Schulwerk volumes,

adapting the materials to one's own situation. Working in the American scene were Shelley Pixton, Teaching Rhythmic Concepts; Arvida Steen doing an important session on Sequential Teaching; Nancy Ferguson with Begin, Develop, Assimilate and Margaret Dugard with Pull Out . . . Pursue . . . Produce. Three Panel Discussions took place on Saturday: Orff Schulwerk and Instrumental Music with Valda Kemp, Mary Helen Klare, Jann Muck and Jim Bonnell, moderator; Recent Research Results Related to Orff Schulwerk, moderated by Millie Burnett, with presentations by Phyllis Weikart and Lorna Dee Mistele, who also gave a session on Using Orff Schulwerk in an Integrated Arts Grant. (Incidentally, Lorna Dee's beautiful calligraphy can be found in the Conference Book on the daily covers illustrating quotations from the American Indian, Greek and Hispanic cultures.) The third Panel, Implementation of the AOSA Guidelines I-III, put many Past Presidents to work: Arvida Steen, Lillian Yaross, Nancy Ferguson, Jake Postl, Mary Shamrock who moderated the discussion (and who was responsible for producing the Guidelines); also included were Millie Burnett, our

*Continued on page 13, col. 1*

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## Albuquerque Conference *continued*

current President, Barbara Grenoble, Shelley Pixton and Dick Stromberg. Yeoman service was done by Mary Shamrock who masterminded the films each day.

Judy Thompson-James gave a fine session on Kinder-Movement for Kindergarten and Early Elementary Grades, drawing upon her background as a dancer. The Kolomeyka Dancers, a women's folk dance group from Los Alamos, demonstrated A History of Women in Dance. Open folk dancing on Friday evening was led by Athan Karras, and on Saturday evening by Rudi Ulibarri and the Trio de Taos.

Phyllis Weikart's opening sessions were based on her research on Rhythmic Movement Progression, soon to be published; her second session was on Using Movement and Dance with the Musica Poetica recordings of pieces from the Schulwerk; her third session was on Intermediate Folk Dance the field for which she is best known. It's great to find another fine teacher becoming interested in Orff Schulwerk. Phyllis led the open folk dancing on Thursday evening, with the Greater Detroit Chapter directed by Carolyn Tower providing the music; on Sunday mornng, with Trude Hauff, she led the closing Festival — De Colores, assisted by the New Mexico Chapter.

In addition to working with "Los Niños Cantantes" in a demonstration of vocal techniques for 4th, 5th and 6th Graders, Helen Kemp gave two extremely helpful sessions on The Young Elementary Singer (Grades 1, 2 and 3) and The Upper Elementary Singer (Grades 4, 5 and 6). Marion O'Connell's Focus on Form enabled her 2nd and 3rd Graders to come to a thorough understanding of A B A form. Enhancing Primary ESL was Wilma Salzman's subject with her youngsters, and Rosalie Heller's children worked on the Diary of a Chinese Puppet Show. Barbara Grenoble did two demonstrations with children: "The Bells" with a group of 5th Graders, and "A Folk Tale" (Tikki Tikki Tembo) with 6th Graders. Her integrated arts approach is fascinating to both children and observers.

Following the Annual Business Meeting on Friday morning, Sylvia Marrs presented her Naats iLid Nizhone (Rainbow Singers) from Chinle, Arizona in a program of Indian songs and dances, complete with

costumes and native instruments. The performance ended with the performers leading the audience (using the Indian dance step) in a procession through the aisles of the Kiva Auditorium.

We owe special thanks to the eighteen exhibitors who brought instruments, books, music, and records and sponsored the special groups who gave concerts throughout the conference.

Wednesday and Thursday the Sandia High School Trumpeters performed Carl Orff's Fanfare for Munich Oktoberfest, Luis Campos entertained us with his classical guitar every afternoon; the University of New Mexico Brass Quintet, the Orchestra of Santa Fe's Chamber Ensemble and Jenny Vincent, Folksinger from New Mexico gave noon concerts.

The opening concert Thursday evening by the Conference Festival Chamber Orchestra was a program of music from the Baroque period. Carl Orff once said his teachers were Monteverdi and Byrd, so, back to basics: Monteverdi's Scherzi Musicali shared the program with a Sonata by Albricci, a Serenade by Biber, and J.S. Bach's Concerto in D minor for

Harpsichord, with Brigitte Warner, soloist. Following this concert, the Rocky Mountain Chapter directed by Peggy McCreary presented four pieces by Gunild Keetman; two of these were in manuscript, Dance to the Sun, a five part piece, and the dance suite, Night of Suspended Thoughts. Included in their wonderful performance was Xochipille, An Imagined Aztec Music, by Carlos Chavez. A tape of the Gunild Keetman pieces has been sent to her, along with highlights from the conference recorded by Gin Ebinger's daughter for that purpose. The Greater Detroit Chapter played a program of Folk Dance Music for Audience Participation, with several fine arrangements by Carolyn Tower who also directed the ensemble; dance leader was Phyllis Weikart.

On Friday evening the Albuquerque Youth Symphony and the Sangre de Cristo Chorale gave a concert, at which the audience was invited to sing choruses from Carmina Burana — a great hit. The Mariachi Tenampa and the Lydia Torea Flamenco Dance Troupe provided lively entertainment during the Saturday evening Fiesta Banquet.

*Continued on page 22, col. 1*

## SUMMER SCHOOL

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# THE BANNERS THAT WAVED

Beth Miller  
Atlanta, Georgia

Opening sessions at AOSA Conferences are always exciting times, as hundreds of people gather, each year in a different room in yet another city, to celebrate, enjoy, and learn about Orff-Schulwerk. In 1981, at Albuquerque's Convention Center, it began with a fanfare, followed by the welcoming speeches. Then came a new feature: The Chapter Roll Call and Parade of Banners. As the chapters' names were called, in order of their chartering, a representative from each chapter walked to the stage, holding high the group's banner. Designs of many sizes and colors were carried across the stage and then out to the Rotunda where they were hung for all to enjoy. What an impressive display! Once, as we were admiring the banners, Stanley Rowland mentioned that he had heard some stories that were just as interesting as the banners themselves. I, too, had heard a few tales, and so Stanley and I decided to do some serious collecting of Banner Stories.

First, we heard the Almost-Didn't-Make-It Tales. Foremost in Stanley's mind was the problem of the Cincinnati Chapter's banner which he had left at home on his bed. After much fretting on Stanley's part, the banner arrived at the Conference by way of a loyal member who had managed to find someone with the key to Stan's house. The Rocky Mountain Chapter's banner came, with its members, on a bus. After wearily unloading at the hotel, one RMC member was heard to ask, "Where's the banner?" Someone replied that it was on the bus. "But where is the bus?" she asked. The bus had gone! Fortunately, someone was able to contact the bus driver, who brought the bus all the way back to the hotel, just for the banner. The Pittsburgh Chapter's banner was shipped ahead to the Convention Center in a UPS package, but alas, this carefully packed box did not arrive on schedule. It did come later, and the banner was eventually seen hanging with the rest. One banner, from the Heart of America Chapter, was held suspiciously by TWA security officials who did not believe at first that the long object in the garment bag was only a banner.

Some banners were truly last-minute affairs. It was rumored that someone carried a sewing machine on the plane in order to finish the banner en route, and that an artist from New York arrived in Albuquerque carrying a roll of felt, some scissors, and glue.

Another common story was that of the Difficult Dowel: Several brave souls whose dowels were too long to pack, carried them on to the plane in spite of disapproving flight attendants. The Cleveland Chapter solved this problem cleverly by commissioning a member's husband to construct the stick so that the ends could be screwed on and off. The Northern Louisiana Chapter's dowel story was by far the most involved. It seems that when members gathered in Edith Elliott's bedroom to cut and paste pelicans, no one could find the dowel. An absent member agreed by telephone to get a new one and bring it to New Mexico. When both banner and dowel arrived, they did not fit each other, and in spite of desperate attempts to loosen stitches with a pocket can opener, the banner was hung without a stick.

Our growing collection of stories even included a few mysteries: First, there was the Case of the Cords (How many and How long?) which became the subject of letters and even a late night, long distance phone call. One package which arrived in New Mexico before the Conference, contained three long cords, but no banner! The banner arrived several weeks later. Then we heard the Case of the Missing Banner. Someone in Southern Louisiana received an anonymous phone message which said, "Please call me about the banner." Since the caller's identity was never discovered, the call was not made, and the banner has never been seen. The mysterious events continued, even until the night before the conference, when a member of the New England Chapter was seen lurking in the hotel lobby, looking for the right person to be trusted to carry a set of miniature drum sticks to someone in another hotel who was finishing the banner.

No collection of tales would be complete without a few human interest stories. For instance, did you know that the Los Angeles Chapter made two banners? The first one was made with glue, but the glue seeped through, so they stitched a second one. Can you guess which two chapters chose a design with whales spouting music? From the Atlantic to the Pacific, it was the Connecticut and San Diego Chapters. Imagine waiting for an elevator at midnight. Now picture the doors opening, revealing an elevator full of smiling people who announce they are going to steam a banner. But of all the

tales we heard, the one that gave us the longest laugh was the Saga of the Delaware Valley Chapter's Banner. The group's artist-in-residence, Tossi Aaron, worked late on the night before her departure, but at 10 a.m. the next morning, she was lying on the living room floor, frantically sewing with a bent needle. The banner finally finished she ran upstairs to get her suitcases. Then, racing for the door, she leaned over to pick up the banner, only to find that it was sewed to the rug! Needless to say, this particular banner came to Albuquerque with a few missing stitches.

So ends our collection of banner stories. But why, you may ask, is this the subject for an article in the *Orff Echo*? Originally, it was for fun, but the longer I worked on the story, the more I realized a deeper significance! These banners and their accompanying stories seem to symbolize the spirit of Orff-Schulwerk and the dedication of its teachers, a group of hard-working, creative people who use the materials at hand to improvise art works which both involve and enrich the people around them. Long wave the banners!



## MORE GRORFFITI

What is Carl Orff's dog called?  
Fa-do. How does he bark? Orff, Orff.

What mode is the opposite of exit?  
The Dorian.

What mode is the coolest? Re-phrygian.

In what mode do Harpies sing? Aeolian.

What happened to the teacher when the student played in Locrian instead of Dorian? It put him in a bad mode.

Schubert had a horse named Sarah.  
He took her to a big parade.  
And all the time that Schubert listened  
Schubert's Sarah neighed.

From Mary Goetze

# Albuquerque Album 1981

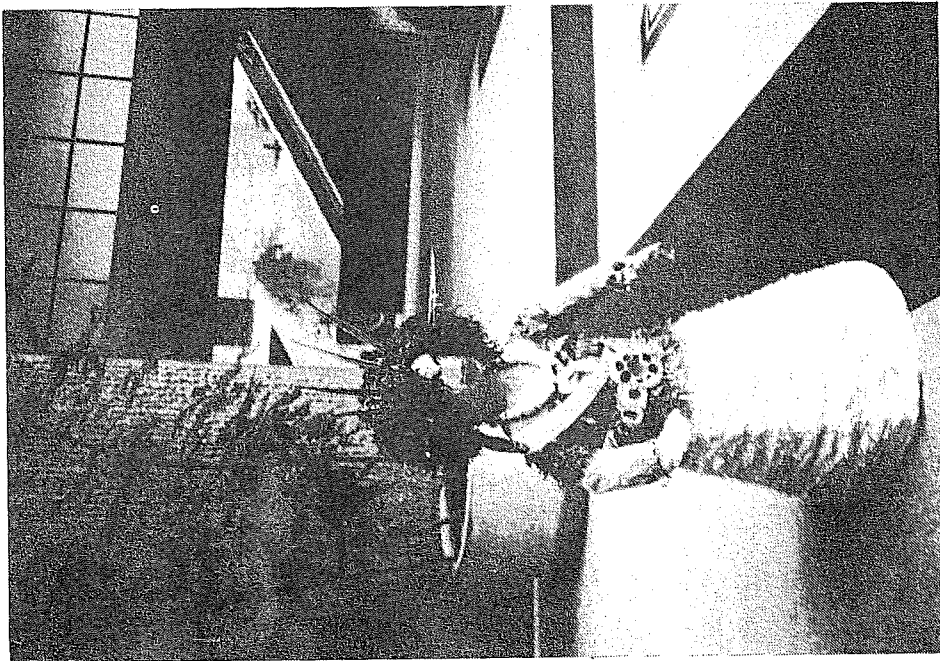
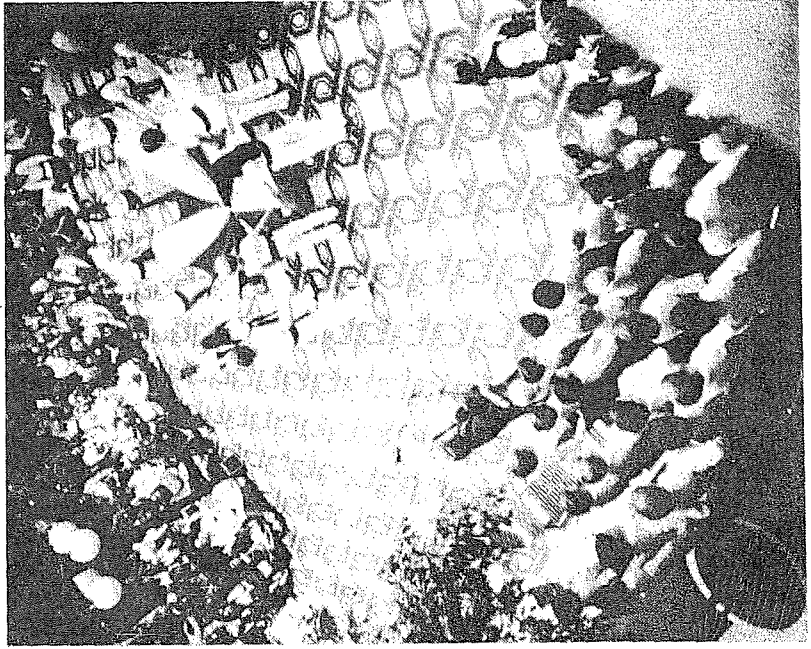
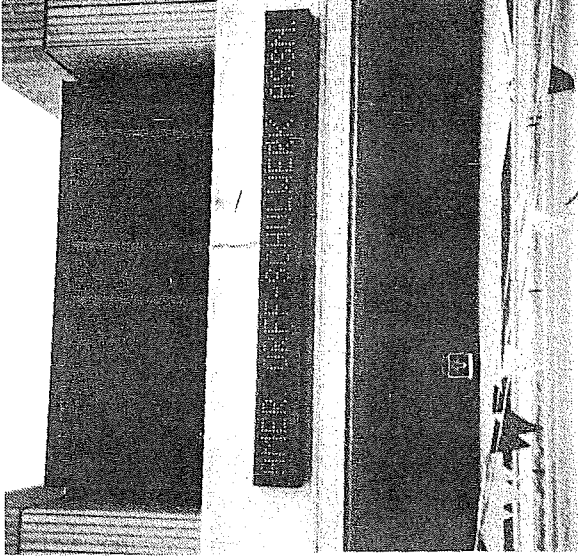
Can you think of anything worse than being stuck on a bus for 14 hours with people that you barely know? Who can sleep well on a bus? Not I; no way!

However, since it was the only possible route for my budget and a chance to go to the Conference at Albuquerque, I decided to do it anyway. We all piled on the bus Wednesday evening, November 4, at our separate meeting points across Kansas and found excited "Orffers" ready to turn strangers into friendly companions. Some slept well, others so-so. Yes we were tired the first day — not bad — but tired. The momentum of the beautiful conference swept us into many exciting, unforgettable activities.

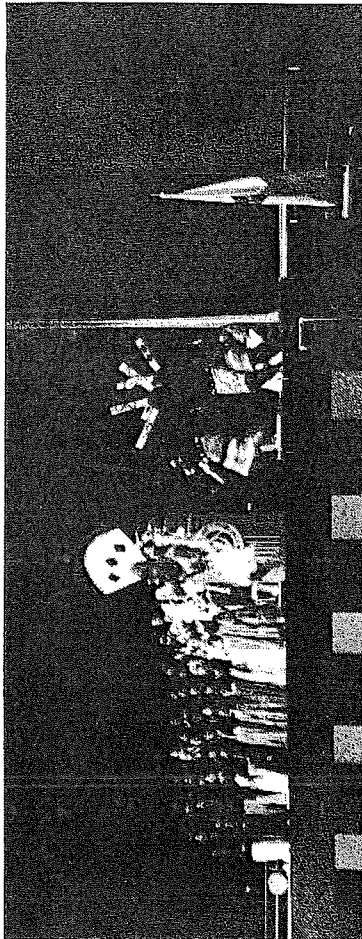
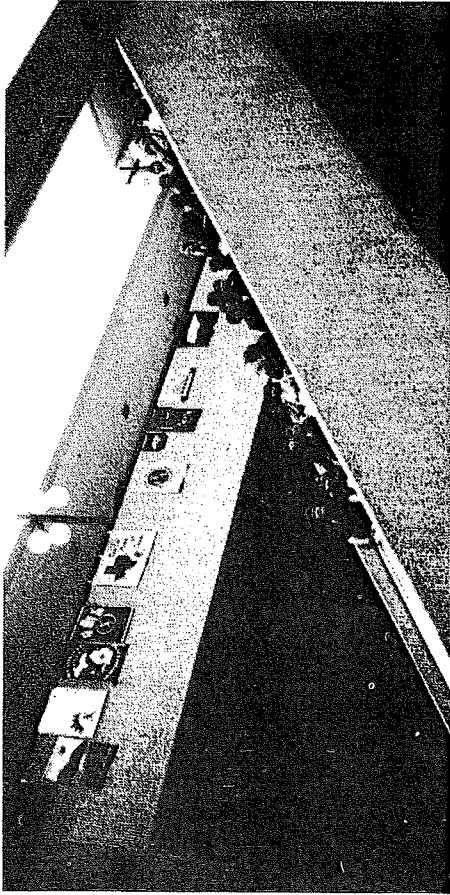
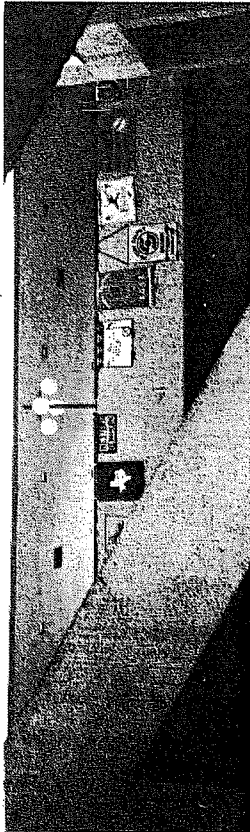
At 11:00 p.m. Saturday night, completely exhilarated by the banquet, the comradeship, the mariachi band and the Flamenco dancing, we were swept back into the small confines of our seats once again: the roar of the bus and the 14 hours. Somehow we slept. Then on that quiet Sunday morning while our drivers filled the tanks with gas, close to Front Street in Dodge City in a vacant truckers' gas station we were out dancing the Virginia Reel.

As the bus wound its way past miles of fields of green shoots promising of wheat yields next summer, the occupants of the bus were no longer just riders. The spirit of Orff-Schulwerk so prevalent in Albuquerque was tying us together in a magical ensemble. We played, laughed, sang and celebrated and as each stop came along we joyfully exclaimed over our new friendships. The trip was an extension of the spirit of love that people immersed in the Orff philosophy can experience. No longer bus riders, we were part of a fellowship, and I was with some of my closest friends.

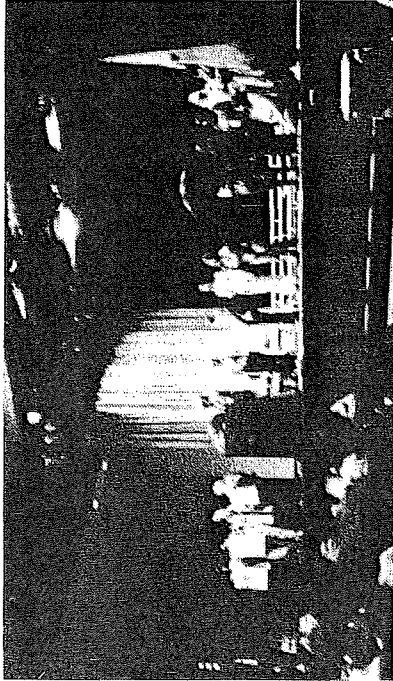
Kathy Baumgartner  
Soldier, Kansas



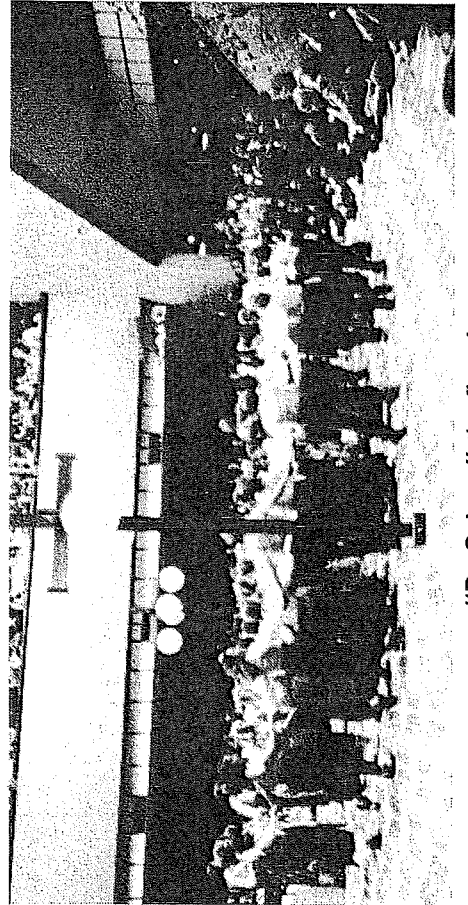
*So it began ...*



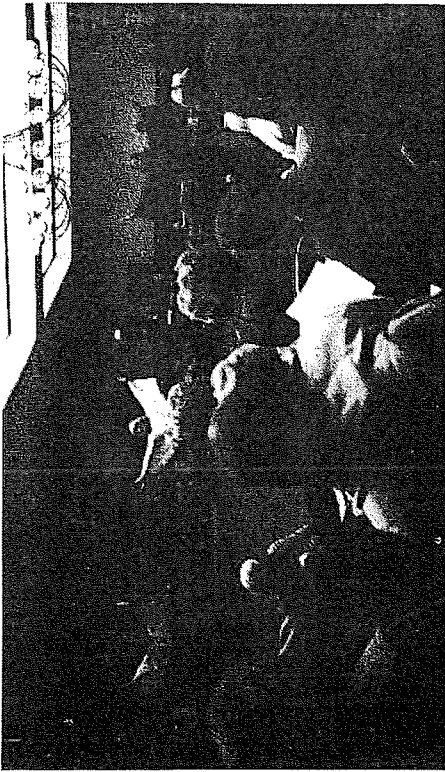
Rainbow Singers — Navaho Spirit Dancers



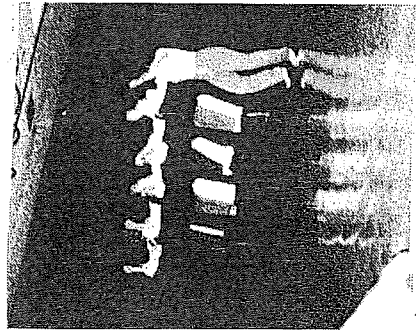
the invitation from / to Portland in '83



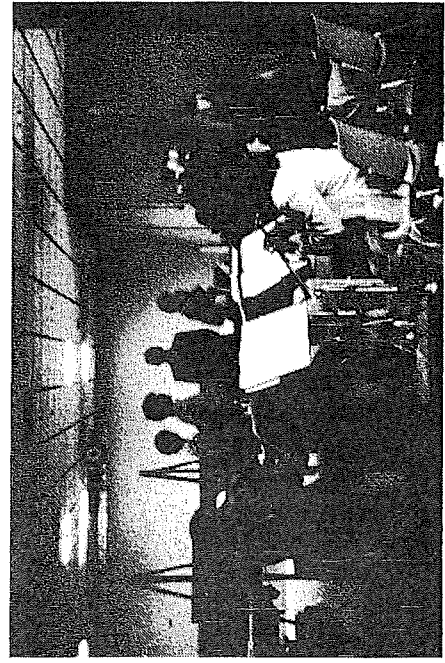
"De Colores" the first time



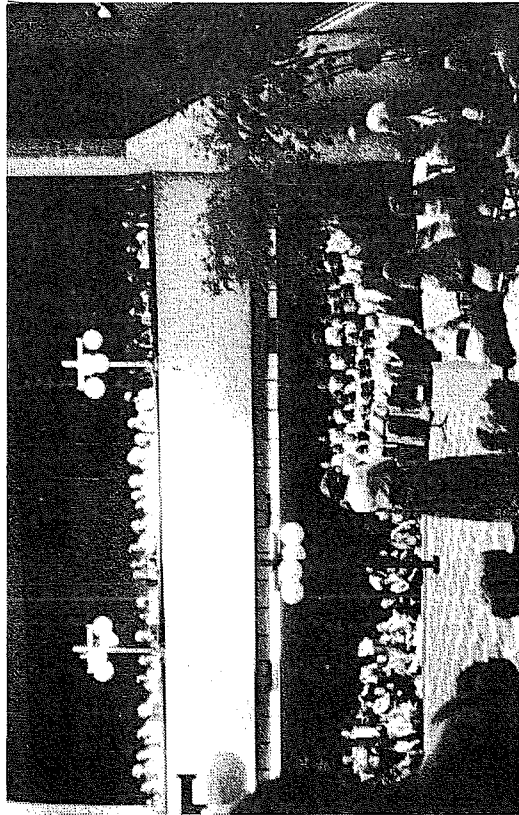
Rocky Mountain Chapter "Sun Dance"



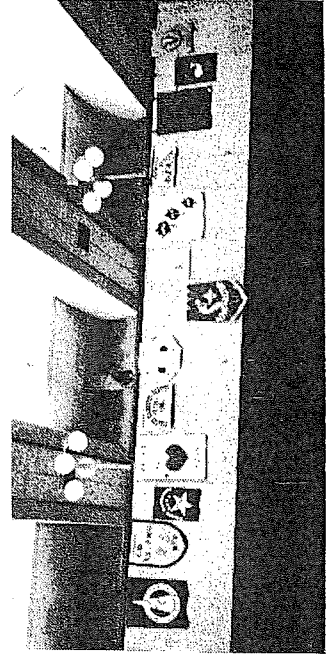
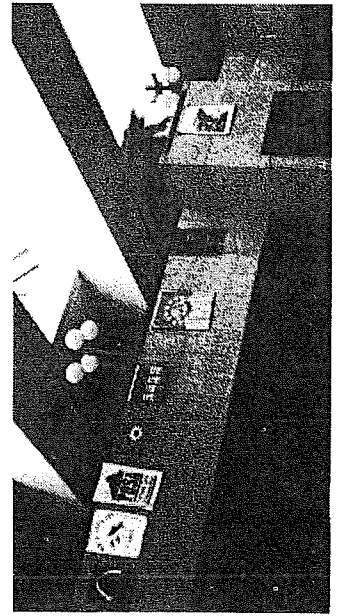
Kolomeyka  
Dancers plus one!

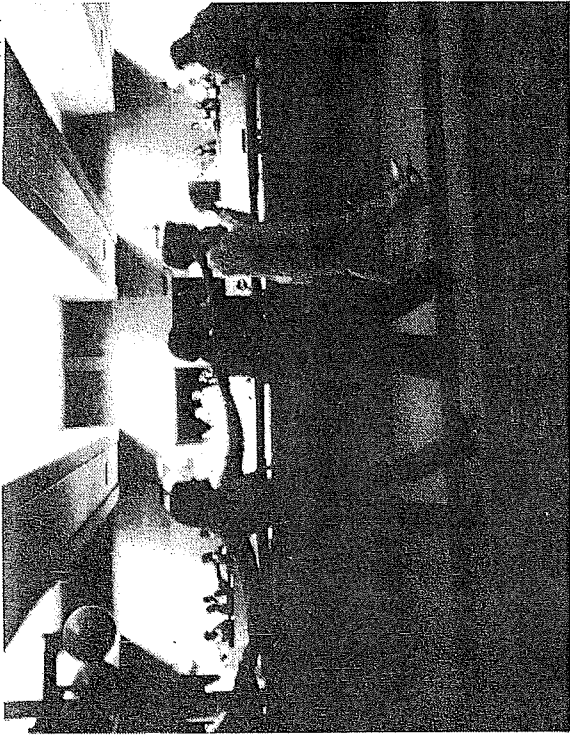


Brass group/lunch

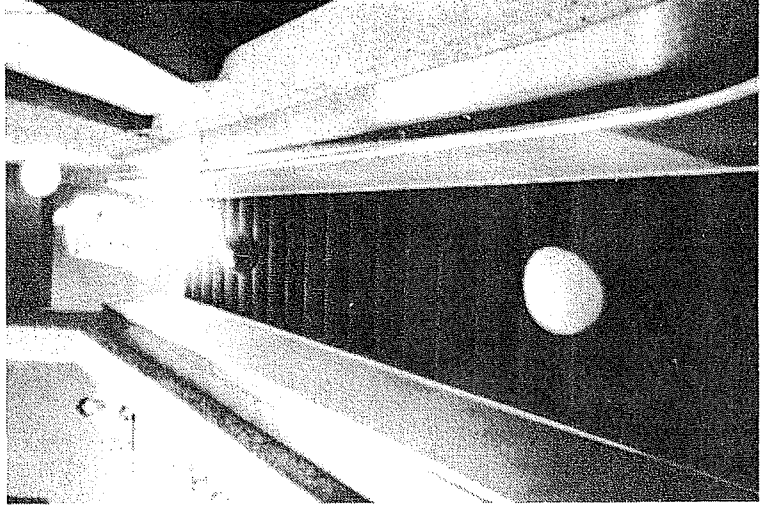


Folk dancing — Fr. Orff, Athan Karras

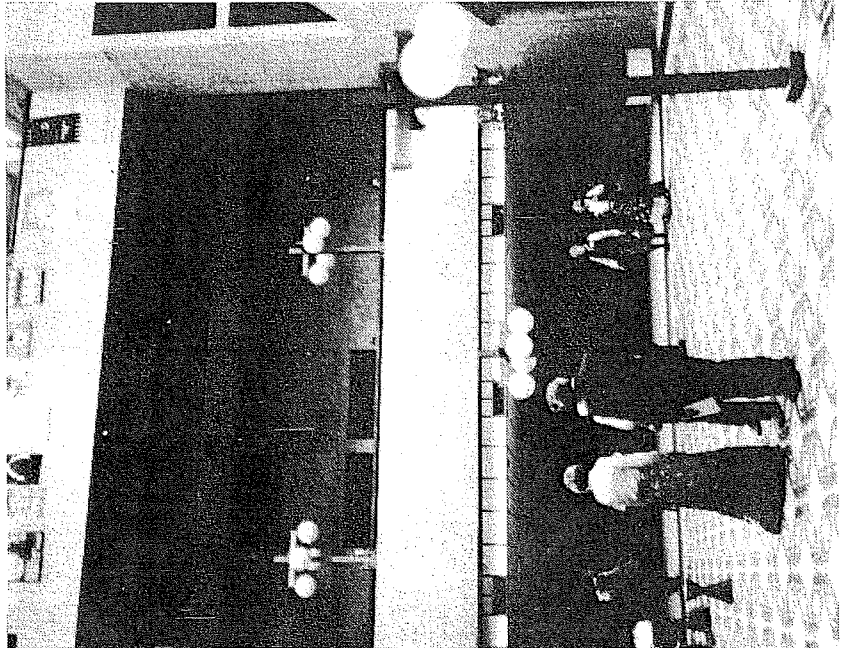




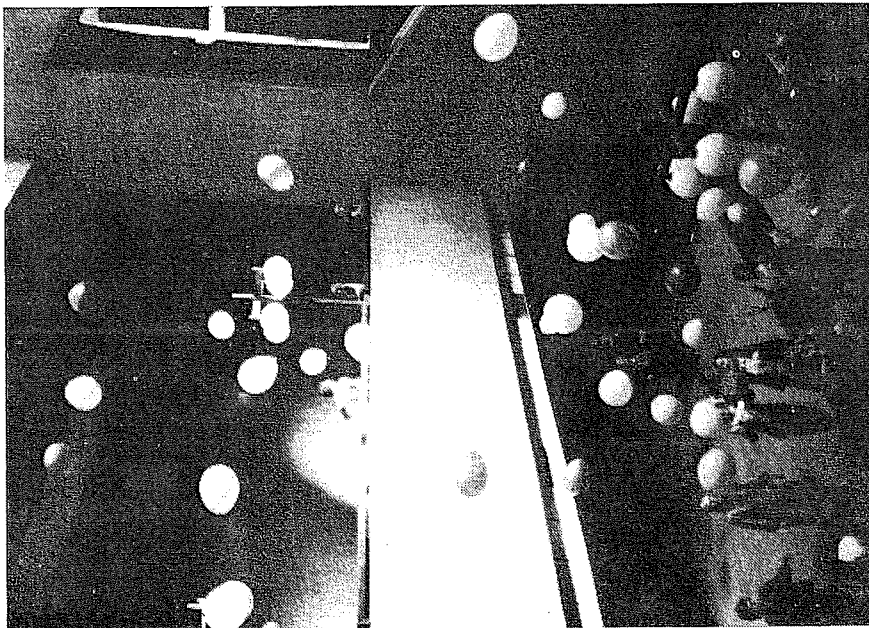
Phyllis Wiekart leads the last long line dance



- but 3 balloons kept dancing



*- So it ended*



And the balloons came down!

## Special Workshops

Music Education for the Handicapped, Inc. (MEH) is continuing the work begun at the two international symposia it sponsored in Montpellier, France and Provo, Utah in 1980 and 1981 by presenting two summer workshops in 1982.

An outstanding faculty has been selected to cover all areas of Music in Special Education and Music Education and Music Therapy for Special Children. Music educators, music therapists and special educators are invited to attend.

Brian McHugh, Betty Welsbacher, Elizabeth Polk, Christina Jaynes and Kay Hardesty Logan will focus on specific handicapping conditions each day at Mercyhurst College, Erie, PA. from July 5-9.

Carol and Clive Robbins will present a comprehensive program for the hearing impaired and Patricia Rickard will teach movement and dance for the exceptional child at Texas Woman's University, Denton, TX from August 2-6.

A document containing the research papers and summaries of the workshops presented at last summer's Second International Symposium is being edited by Dr. Rosalie R. Pratt of Brigham Young University and will soon be released in both French and English by Frangipani Press of Bloomington, Indiana.

Plans are already in progress for the Third International Symposium on Music Education for the Handicapped to be hosted by Dr. Ole Bentzen in Arhus, Denmark.

For information about the symposium document and the summer workshops write: Meg Peterson, Executive Director, MEH, Box 454, Summit, NJ 07901.

### Dalcroze National Conference *Natalie L. Ozeas*

The Dalcroze Society of America has scheduled its 1982 Annual National Conference at the Oberlin College Conservatory of Music in Oberlin, Ohio, August 8-13. In this lovely setting classes, demonstrations, recitals and folk dancing will be conducted by an outstanding international faculty. The conference leadership includes John Stevenson, Director of the Dalcroze Studies Institute, Ithaca College; Dominic Porte, Institute Jacques-Dalcroze Geneva,

Switzerland; Hettie Van Mannen, past President of F.I.E.R. (Organization of International Eurhythmics Teachers), Den Haag, Holland; Dr. Marta Sanchez, Carnegie-Mellon University, Pittsburgh, Pa.; Lisa Parker, Director Longy College Dalcroze Program, Lowell, Mass.; Brunhilde Dorsch, Professor Emeritus of Duquesne University, Pittsburgh, Pa.; Annabelle Joseph, Duquesne University, Pittsburgh, Pa.; Inge Witt, Meredith College, Raleigh, N.C.; and Herbert Henke, Oberlin Conservatory.

A highlight of the 1982 Conference will be the presence, once again, of Selma Odom, dance historian from Toronto, Canada, who will present original Slide/Film/Demonstration Lectures from her extensive research into the life and work of Emile Jacques-Dalcroze.

The conference should be of special interest to all involved in music and to students preparing for teaching careers. Additional information and registration forms can be obtained from:

John Stevenson, President Dalcroze Society of America, Ithaca College, School of Music, Ithaca, N.Y. 14850.

### INTERNATIONAL COURSE

At the AOSA Conference, Frau Elisabeth Link announced the latest Annual International Music Course to be presented June 21-26 in Vienna. Housing is to be at the Anter-Hueler Haus in the Vienna Woods with international clinicians. AOSA's Jean Wilmouth will lead percussion sessions. Others include Claus Bang, Denmark, Carol Bauer, Switzerland, and Ulla Ellermann, Siegfried Fink and Joachim Sponsel from Germany. This International Gesellschaft fur Musikpädagogische Fortbildung, of which Frau Link is the director, has offered teacher training courses for 25 years. Address for enrollment: IGMF, Postfach 1443, D-5920 Bad Berleburg, Germany. Enrollment is limited to 80 and will draw from more than a dozen different countries. (A tour in conjunction with this course is being offered by Arnold Burkart.)

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.

## Orff Schulwerk Institute

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Trude Hauff (313) 652-8143

Carolyn Tower (313) 645-3540

## CHAPTER NEWS

Elizabeth Nichols

Two different approaches to story-telling were experienced by the Delaware Valley Chapter when American "griot" professional story-teller, Linda Goss, produced magic with bright lengths of cloth. Carol Erion of Mid-Atlantic Chapter led the group through a folk tale in an Orff-Schulwerk style.

A guest clinician, Betty Smith, offered Atlanta Chapter a day of songs, singing games and dances from the cultural heritage of the Appalachian Mountains in October. She also included elementary instruction in dulcimer playing for classroom teachers.

The Long Island Chapter is sponsoring a music festival, "Celebration '82 on May 1 with 120 students participating. (A detailed report, please!)

The Prairie Winds Orff-Schulwerk group of Bismarck, N. Dakota, has begun work to become a chartered chapter. Members are former participants of the Orff course offered at Mary College under the coordination of Sister Millicent Hinds.

Two new chapters were chartered at the Conference: Idaho and Florida Suncoast. Charters were presented to their presidents, Velma Allen and Carolyn Reynolds, respectively. Congratulations! Brief reports from both follow:

### *Idaho Chapter*

November 13th was a "red letter day" for

Idaho Orff Chapter members when a charter was presented to me as their president by Cindi Wobig at the AOSA National Conference.

Idaho Chapter has thirty active members from Boise and surrounding communities and includes public school music and classroom teachers, private piano and string teachers, church musicians and interested parents.

The Chapter has planned a year of monthly events and workshops to enrich members and stimulate growth. Included were a Fall Music Clinic with Adrienne Harris on "Voices and Choices: Musical Noises," sponsored jointly by the Idaho State Department of Education and Boise Public Schools, and another on "Training the Young Singing Voice" with Evelyn Harris of Weaver State College.

Other officers are: Noreen Hawley, Secretary, Adrienne Fisher, Treasurer, Marion Reed, Historian, and Board members: Billy Jo Premo, Cheryl Marshall, Gayle McKee, Linda Hill and Anne Hay.

Velma Allen

### *Florida Suncoast Chapter*

The Florida Suncoast Orff Chapter, located on the west coast of Florida in the Sarasota-Bradenton area, held its first organizational meeting in May of 1980. Officers elected were: president, Carolyn Reynolds; vice-president, Beverly Boardman; secretary-treasurer, Judy Gross.

As a provisional chapter, we sponsored the showing of "American Odyssey" at the 1981 FMEA Convention. One of our members, David Luther, also presented his students' Orff Ensemble at one of the sessions. It was well received and generated much interest.

One of the most exciting things about being a part of our chapter has been in watching our members grow professionally. Four of our members took Level I Orff training course this past summer and are planning to continue.

We are small but growing. Last fall we met in Tampa with teachers who wanted to join our chapter, but because of distance they will soon be organizing their own branch.

We are all determined that Florida music educators will know that Orff is here to stay.

Carolyn Reynolds



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## NAMES IN THE NEWS

**Kathy Baumgartner** presented a session for the Kansas Council of Social Sciences this year at Wichita State University entitled, "How to Teach Kansas History through Musical Activities without being a Musician." Kathy is the recipient of a Keetman Scholarship this year.

The **Paideia Recorder Consort** from Paideia School, Atlanta, was invited to perform at the Georgia Music Educators Conference in January. Trained in recorder through Orff, they also served as a demonstration group for a session in Recorder Pedagogy led by **Beth Miller**, director of the Orff program at the School.

In her spare time **Pat Brown** is building a copy of the 2-manual, 18th century French harpsichord in Boston's Museum of Fine Arts.

When the PLEASE TOUCH MUSEUM, an experiential museum for children aged 3-7, moves into its new quarters in Philadelphia, **Tossi Aaron** will be the advisor for their enlarged music space. Orff instruments are part of the plan.

**Edith Elliott** has been appointed Supervisor of Music, K-12, for Caddo Parish School System, Shreveport LA.

Three AOSA members were invited to be on the program at the "Music for Children — Carl Orff Canada Conference" January 21-23 in Edmonton, Alberta. Sessions were presented by **David Asplund** of Tacoma, **Judy Bond** of Minneapolis on "Recorder Skills for Upper Grades," and **Tossi Aaron**, whose workshops were on movement and improvisation.

**Greta Rizzuti**, President of Inland Empire Chapter, will be the instructor at the new Introductory Orff Course recently added to the MAT Curriculum at Whitworth College, Spokane.

Selected as Master Teacher by New Jersey MEA for 1981, Region V, is **Nancy Thorne**. Congratulations, Nancy!

The Seattle Post-Intelligencer featured **Verbeck Smith** of Mercer Island's Lake-ridge Elementary School in an informative article about his Orff classes there. Reported with admirable clarity were sequences of mirroring, echoing, spontaneous canon, ostinato, notation, instrumental playing and folk dance.

Youngest participant at the AOSA Conference, 4½ month-old Duncan, sitting on the lap of his mother, **Peggy Duncan**, emitted timely examples in infant language at Helen Kemp's session, reinforcing her direction for teachers to listen for changing pitches in the very young child's voice.

Students of the American Home Economic Association at Northwest Missouri State University invited **Esther Gray** to present a lecture demonstration this winter on "Synchronized Exercises for Men and Women over Sixty" as part of their adult-development/lifespan studies.

**Konnie K. Saliba**, Director of Orff Studies at Memphis State University, has been commissioned by Radford City Elementary Schools, Radford, Virginia under a Federal Arts Grant to compose an original musical play, "A Magical Journey Through The Night," to be performed by Radford students on April 30, 1982, under the direction of the composer. The play is notable for its exclusive use of the musical concepts integral to the Orff pedagogy.

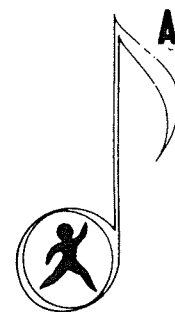
Ms. Saliba will conduct an Orff workshop for teachers on Saturday, May 1, 1982 at Radford University, Radford, Virginia. The workshop will be sponsored by the Virginia Highlands Chapter of the Orff-Schulwerk Association.

Anyone interested in attending either the performance or the workshop should call Susan Altomari at 703-951-8222.

### ANNOUNCEMENT

The Higher Education Committee of A.O.S.A. is pleased to announce the availability of a list of Certification Courses which have submitted information and met the criteria set up in the *Guidelines for Orff-Schulwerk Training Courses Levels I, II, III*. Please note that an institution need not offer all three levels to be listed. Further information is available upon request regarding Course Content, Faculty Vitae, Contact Hours and Evaluation Procedures. Information requests should be sent to:

Executive Headquarters  
American Orff-Schulwerk Ass'n.  
Dept. of Music  
Cleveland State University  
Cleveland, Ohio 44115



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## Albuquerque Conference *continued*

Two birthdays (that we know of) were celebrated during the Conference. Friday, November 13, some of us found Marcia Lunz sitting quietly by herself in the lower floor of the Rotunda. When she told us it was HER day we made the rafters ring. And on Sunday we sang the same song to Jan Rapley.

Who can forget the stage parade of Chapter banners from all over the United States? One by one they crossed the platform for all to admire the variety and invention of their several creators. Later, the upper balcony of the Rotunda was festooned with these banners.

... And Trude, who can make beginning notation absorbing and fun, complete with apples flying all over the room, advising us to make music — art — right from the beginning.

... And the two huge greeting cards with hundreds of messages; one to Dr. Orff and the other to Joe Matthesius. That wonderful medicine effected Joe's recovery — he was back on the job in December. Viva la musica! Viva Joe Matthesius! Viva Carl Orff!

Eight hundred participants came to Albuquerque from all over the United States, Canada, Mexico, and one special guest from Germany. As a result of this conference the New Mexico Chapter's membership has more than doubled, with roughly half made up of classroom teachers. Much appreciation is due to all those hard workers in the chapter. Their Boutique, by the way, netted for the Gunild Keetman Fund the unbelievable sum of \$1,450!

The New Mexico Chapter made Frau Orff an honorary member and presented her with one of their blue vests with the two ancient Indian symbols of Cocopelli and the Zia, on the back. She promptly bought a pair of jeans and this became her costume for much of the time. At one point someone said to her, "Quick! Get an alto xylophone for the Navajo Room." Of course, she did it.

For the closing session Daniel Helledén had mailed to New Mexico one thousand copies of his arrangement of the Spanish folk song, De Colores. After the initial dancing on Sunday morning, Trude led everyone in working out this piece. Continuing with a promenade dance, Phyllis started out into the upper floor of the Rotunda. Looking down to the ground floor, there was the New Mexico Chapter

dancing. People began to fill the second floor of the Rotunda, and some continued on the escalator down to the ground floor while some in the New Mexico group started up on the escalator. At the very end a cascade of colored balloons filled the space above the many circles of dancers.

Kudos to Carolyn Tower and Gin Ebinger who thought, dreamed, talked about and planned for a year and a half to produce this fifteenth annual conference. BRAVISSIMO!

Pat Brown



## CLASSIFIED ADS

Ads may be placed for 20\* per word, including name and address. \$3.00 minimum

Would like to buy used Orff Instruments for Evanston Branch, Music Center of the North Shore, 300 Green Bay Rd., Winnetka, IL 60093, 312-446-3822.

### WEATHER COMMITTEE

Sisters Marcia Lunz, Eloise McCormick and Christine Weber, co-chairpersons of the Portland National Conference's Weather Committee request additional help. No previous experience required. Please contact Sister Christine Weber, 7320 North Smith, Portland, Oregon 97203. 503-285-8299.

Please send news items and Chapter Newsletters to Elizabeth Nichols, School of Music, Ball State University, Muncie, IN 47306.

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John R. Stevenson, Director, Dalcroze Studies Institute, Ithaca College.

For complete information and registration forms, please write to:

Summer Sessions  
Ithaca College,  
Ithaca, New York 14850

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Level II - **KONNIE SALIBA**, Professor of Music Education and Director of Orff Studies, Memphis State University.

Recorder, Levels I & II - **KAREN MEDLEY**, graduate of Eastman School of Music, University of Rochester, Orff Master's Certificate, clinician at many Orff workshops, an accomplished flautist.

For information on credits, tuition and housing, please contact:

Kathy Kovins, Program Coordinator  
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## Regional Feature:

### FOCUS ON REGION I

Shelley Pixton, *Regional Representative*

The 1982 National Conference brings a focus to Region I, a growing and vitally alive area for the Orff-Schulwerk movement in the United States. Orffans throughout the Region have excitedly marked Nov. 3-7, 1982 on their calendars. The opportunity to attend a National Conference as close as Portland, Oregon creates enthusiasm among the "veteran" members as well as our newest ones.

Region I, often known as the West Coast Region, includes the states of Alaska, Hawaii, California, Nevada, Oregon, Idaho, Wyoming, Montana, and Washington. California boasts four chapters, while Alaska, Hawaii, Montana and Wyoming remain without any at this time. Both Washington and Oregon have two chapters, and Nevada and Idaho's chapters continue to grow in enthusiasm and number. Total chapter membership within the Region will probably reach 800 this year. Region I reports the greatest diversity in membership of all the regions, having more classroom teacher and university personnel than any other region. More reciprocity is reported between chapters within the region than before, an exciting development.

Portland Chapter encompasses Northwestern Oregon and Southwestern Washington. Since their mammoth undertaking of hosting the AOSA Conference, they have busily formed committees and begun their work. They have an enormously high standard to uphold, as AOSA Conferences are known for their excellence in organization and quality. However, national co-chairpersons Nedra Schnoor and Jan Rapley, as well as local chairperson Sister Christine Weber, have made amazing progress in planning the conference. Although they would be the last to admit it, they're ahead of their own time lines, a fact which is the result of lots of hard work. This truly promises to be one of the best conferences yet!

Judy Winczewski, Chapter President, has agreeably allowed her Board to do two jobs (and in some cases more): Board members' jobs, as well as committee work for the Conference. She has taken on more work herself, in order to promote the Conference. She has had several changes in their original calendar of events to cope with, but has been flexible and made changes where necessary. Their present calendar includes such featured clinicians as Donna Otto of British



#### Orange County Workshop

Columbia, Canada, renowned Orff clinician Avon Gillespie, a Potpourri featuring Judy West and Judy Winczewski, and a March workshop featuring Shelley Pixton.

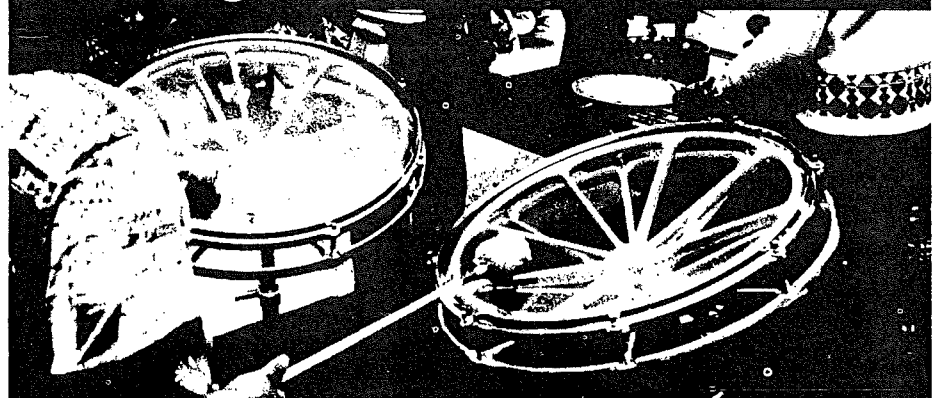
Portland and Lane Chapters also had the opportunity to enjoy an all-day workshop featuring expert Konnie Saliba, sponsored by owner Mary Lott of *ABA Music for Children* in Salem, Oregon.

Lane Chapter draws its membership from the Eugene, Oregon area. This small group of dedicated "Orffans" has been in existence for a few years. They received Provisional status at the Albuquerque Conference, and plan to receive their charter at the Portland Conference in November. Their calendar has included sharings by members such as Judy West, Chapter President, and will

*Continued on page 24, col. 1*

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## Region I continued

feature Sonja Yeager, of the Evergreen Chapter in March.

Nevada's Desert Valley Chapter, in its second year, continues to grow. Sharing sessions have been interesting vehicles for personal growth. This year, due to the development of a newsletter edited by Virginia Wells, those unable to attend meetings still receive the benefit of shared materials. Many members had an opportunity to attend the Albuquerque Conference. Nancy Schkurman, President, as well as officers Debra Jefferson, Barbara Wilson, and Eldine Stevens have encouraged much growth in the chapter. They will be welcoming Millie Burnett, AOSA President, as their first guest clinician. The University of Nevada will sponsor a week-long workshop featuring Margaret Dugard this summer. Enthusiasm and hard work are really beginning to pay off for this dedicated group of "Orffians."

Inland Empire Chapter covers Eastern Washington, as well as the Idaho panhandle, Western Montana, and Northeastern Oregon, with the heart of its membership in Spokane. Chartered in Pittsburgh, 1980, and in spite of budget and program cuts, their chapter has grown to 54 members. Donna Otto, of B.C. was the featured clinician at the Fall Inservice Day Workshop in October. A recorder workshop was given by President Greta Rizzuti in January. IEOC was very fortunate in receiving the New Chapter Workshop Grant through AOSA, and will feature Nedra Schnoor as their clinician. This workshop will be free to all AOSA members within the chapter.

Evergreen Orff Chapter has continued to support regional unity and sharing through a Fall Newsletter including calendars and membership information for surrounding chapters. A reciprocal membership agreement for workshop fees has been made between IEOC, Portland, Lane, and the B.C. Carl Orff Canada Chapter. Their calendar has included a Fall Sharing workshop featuring Margaret Dugard, a local clinicians' workshop featuring Nancy (Clark) Poole, Verbeck Smith, Lisa Ann Parker, Jan Hall and David Asplund, and will bring Peggy McCreary of Denver in March. Both Introductory and Level I (Certification) Courses will be taught by teams of local teachers. Plans for the 1982-1983 calendar are already in the making by President-Elect Kathleen Poole for workshops featuring Avon Gillespie and Phyllis Weikart.

The Orange County Chapter of California has a fantastic workshop schedule for the year, including such clinicians as: Cecilia Riddell, Avon Gillespie, Charlotte Harrison, Jacobeth Postl, Gloria Hamm, Peggy McCreary and Bev Leyman. The workshops have been well attended, due in part to their newsletter, which is a new benefit to members. The Chapter is working with Cal. State Univ., offering credit for a series of workshops. Donna Hyde, President, has been assisted by Mary Van-Cott Hand, Barbara Cunningham, Cathy Crawford, Jody Brown, Ardis Freeman, Diana Landis, Bev Leyman, Marge Osborn, Michelle Willis and many others in meeting these goals.

*Continued on page 25, col. 1*

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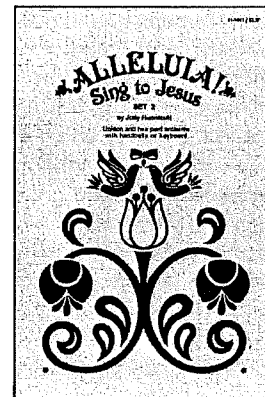
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## Region I continued

Los Angeles Chapter (ALCAOSA) was fortunate to have Millie Burnett as its first clinician of the year. Millie presented a wealth of ideas which were extremely well-received by chapter members. The annual Holiday Workshop was expanded to include many different celebrations throughout the year. Clinicians for this workshop included Diane Landis, Penelope Greeven, Helgo Medd and Alberta Sharp. Patti Wiggins and Ann Thomas will present sessions in Winter at CMEA. Margaret Dugard will share *Afro-American Street Games and Songs* in February. Stacey McEnnan will lead a movement and folk dance session, and the year will be completed with Paul Tracey's *African Music and Storytelling*. Adaptations of his material will be presented by Cecilia Riddell and Ruth Belonsky. Also featured will be Mary Shamrock, Eugene Ward, Eloise McCormick and Lloyd McCausland. LACAOSA has expanded its newsletter, the ORFF BEAT this year. A new endeavor, a Chapter Directory, is an added benefit to members. Three scholarships were awarded to members attending the U.S.C. Certification Program this past summer.

The Northern California Chapter includes the coastal, central valley and mountain areas of Northern California. In all, a range of several hundred miles is covered within the membership of this chapter. In spite of a lack of support for music education from either public schools or colleges and universities, the chapter continues to offer quality workshops at low cost to members. This year's calendar has included Dalcroze specialist Lisa Parker, a workshop with Margaret Dugard, and a workshop featuring Donna Otto, of B.C. Their hard working team of Board members include President Carolyn Pugh, Dorothy Lyons, Sara VanDette, Bob Hardin, Merlyn Katechis, Barbara Smith, Rosalyn Pollycove, Elizabeth Stone, Laurel Lisez, Steve Kenney and Deborah Thomson. Past Presidents still providing guidance are Jan Rapley, Marshia Beck and Fran Goldberg.

The Orff Chapter of San Diego covers all of San Diego county and has a membership of over 60. It is supported through mail distribution by the local Dept. of Education. Though still a fledgling chapter, they have a consistent core of hard working members, many of whom are classroom teachers.

*Continued on page 26, col. 1*

# Cinderella

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*(London) Times Educational Supplement*

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## Region I continued



Portland Chapter Workshop with Avon Gillespie

Their calendar for this year includes clinicians Patti Wiggins, Jacobeth Postl, and Peggy McCreary. They had a holiday sharing workshop in November and plan a meeting in May. Cooperation among neighboring chapters within California is helping to promote Orff-Schulwerk throughout the state. Sharing clinicians has promoted a warmth and caring feeling between the four chapters.

The Idaho Orff Chapter, recently chartered in Albuquerque has grown to over 25 members, including an enthusiastic Board, made up of: Velma Allen, President and Noreen Hawley, Adrienne Fisher, Dr. Michael Cleveland, Billie Jo Premoe, Cheryl Marshall, Gayle McKee and Anne Hay. Evelyn Harris, voice teacher from Weber State University presented a workshop entitled, "Training the Young Singing Voice." The Chapter is looking forward to January and March workshops on recorder and percussion techniques with Boise Philharmonic musicians Jim Hopper and John Baldwin. Peggy McDonnell, of Portland will be a clinician for Idaho's membership, too, focusing on materials and concepts taught in the Primary grades. In the Spring, music specialist Cheryl Marshall and P.E. teacher Ginny Hordeman will team music and movement in a workshop.

Executive Headquarters has received inquiries about chapter formation from Northern Nevada, Hawaii, Fresno and Pueblo in Colorado. It's obvious as one studies these facts that Region I is growing by leaps and bounds. It is also apparent that the growth is occurring from the grass roots: the teachers, both classroom and music specialists alike. Most importantly, the growth still has its focus set on QUALITY rather than quantity. So, mark your calendars on November 3-7, 1982 for Portland, Oregon. Come and experience the beauty of the Pacific Northwest, the enthusiasm of its "Orffans," and the BEST Conference you've had the opportunity to attend!

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## A Cultural Kaleidoscope

The 1982 National Conference of the American Orff-Schulwerk Association will be held November 3-7 in Portland, Oregon, on the scenic Columbia River. The theme of the conference is "A CULTURAL KALEIDOSCOPE. . . Integrating the Arts."

The exciting and demanding Richard Gill from Australia will be the headliner clinician, along with many other outstanding clinicians representing the various fine arts. Multi-sessions for the benefit of beginning, middle, and advanced skill levels will be available.

More Rose City temptations coming in future issues!

Swannie Dobaj

## CROSS CURRENTS

This column is designed to give readers an opportunity to *share* viewpoints on various topics and issues pertaining to Orff-Schulwerk.

Beth Miller

### *Orff and Kodaly*

Are we seeing a fusion of the Orff and Kodaly approaches to music education? Will there soon be one large movement? Should elements of both philosophies be combined in the music curriculum? Why, or why not?

The topic we have chosen for this first Cross Currents Column is one that is being widely discussed among music teachers. As we talked informally with Orff teachers from different parts of the country, we heard a variety of responses: one Orff Specialist said, "Orff is enough; I can teach everything I want through the Orff approach." Several teachers commented that educators who claim to be knowledgeable about both Orff and Kodaly often seem to lack experience with either of the approaches. Some felt, however, that a good teacher must combine various systems and strategies; a few said that to espouse any particular philosophy limits one's options.

What do you think? Is this subject important to you? We would like to hear about your experiences and views. In our next issue, we hope to include responses from our readers.

Since this column is intended to be a readers' forum, we would like to know your suggestions for subjects and questions to be discussed in forthcoming issues of the *Echo*.



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## Letter to the Editor

What a super conference in Albuquerque, November 11-15, 1981. It was my first AOSA conference, and the best and most complete meeting I have ever attended. However, the only thing about the conference that I did not like was the way the Amendments were railroaded through the business meeting.

Our organization should have had all the proposals of Resolutions to Amend the Articles of Incorporation and the Code of regulations as well as the financial statement sent to the membership at least thirty days before the meeting. This would mean that all resolutions and business matters could be studied. If these suggestions were followed, all members would be able to discuss and vote intelligently on such measures. It would avoid railroading through resolutions without adequate discussion as was done at our last business meeting when the president did not recognize a "No" vote on Article VI.

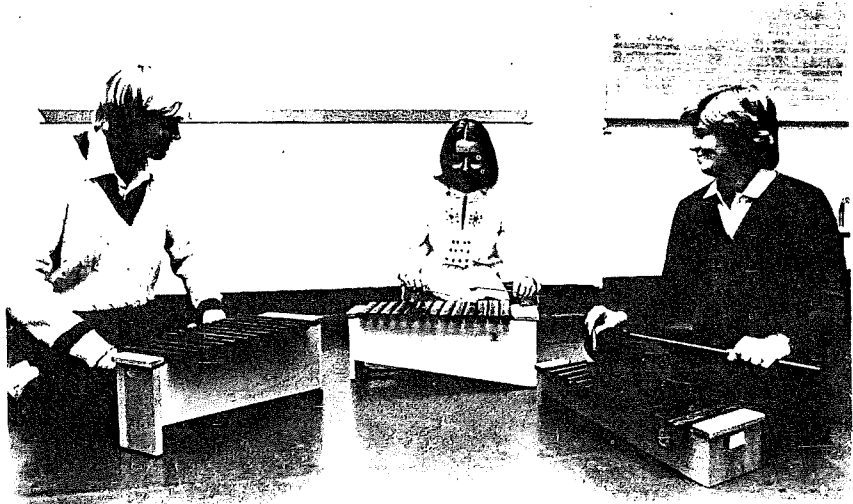
I definitely would have liked some discussion on Resolution Thirteen of Article VI — voting privileges. Why is it necessary for the editor and the treasurer to be deprived of their vote? It seems to me that these two important members would be a valuable asset in adding an element of perspective and stability to the National Board because of their continuing presence on the board beyond the usual term of the elected representatives. Without their vote the board is likely to suffer from rapid changes of leadership and direction. In fact, the editor represents the whole movement to the entire membership and to the outside world as no one else can.

As editor I would feel hurt for myself and concerned for my successor that this vote has been taken away. I also feel that the editor and the treasurer are not simply hirelings as neither position receives a stipend remotely commensurate with the amount of work required. How demeaning and indeed insulting to deprive these two positions of a vote on the National Board of Trustees, for who, if anyone, could be more of a "trustee"? I can see no reason for the change.

However, I can never thank the New Mexico Chapter enough, and all those concerned, for the wonderful conference.

Very truly yours,  
Victoria P. Jones

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## INSTRUMENT CARE

John Brophy from Magna-Music Baton, St. Louis, gave a session at the May meeting of the Indiana Orff Chapter. Mary Fenske prepared the following summary of his techniques for the maintenance and repair of Orff instruments.

### Storing Instruments:

- Store in a dry room.
- Oil screws before storing.
- Felt is ideal for wrapping bars, NOT newspaper.
- Direct sunlight is bad for instruments.
- Store in a cabinet if possible.
- Loosen hand drums after each use.

### Drums

- Can soak drum heads in luke-warm water.
- Mild soap solution (Ivory) can be used to clean plastic heads.
- Vaseline or WD 40 can be used to clean screws and collars.

### Tympani

- Oil rotary mechanism (WD 40).
- Always leave loose.

### Cymbals

- Never use metal polish on cymbals.
- Use Zildjian Cymbal Polish or Drummer Cymbal Polish.

### Xylophones

- Use Liquid Gold to clean wooden bars.
- Tubing can be repaired temporarily with a small piece of felt (cut and work in)
- If there is a rattle in the body itself — use white glue (Elmer's) inside the seam on the wooden divider.
- If one bar need tuning — send only that bar, not the whole instrument.

### Glockenspiels

- Preverves chrome if you put on a light polish such as Turtle Wax. Liquid polish is better.

### Mallets

- Can repair tympani mallets with lamb's wool, found in any fabric shop.
- S-2 Glockenspiel mallets can have plastic head replaced.

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Jane Frazee — Level III  
Faculty of Hamline University and St. Paul Academy-Summit School, St. Paul, Minnesota; author of *Strawberry Fair*, a collection of Orff materials for children. Ms. Frazee has taught at the Orff Institute in Salzburg, Austria; past president of the American Orff Schulwerk Association.

Arvida Steen — Level II  
Faculty of Blake School, Minneapolis, Minnesota; Board of Directors, American Orff Schulwerk Association; Co-author with Ms. Frazee of *Baker's Dozen* and *This is the Way*; past president of the American Orff Schulwerk Association.

Mary Goetze — Recorder and Choral Orff  
Faculty of Indiana University and Elm Heights Elementary School, Bloomington, Indiana. She holds both Orff and Kodaly certification.

Judy Bond — Level I  
Music Coordinator, Northfield, Minnesota Public Schools; Master certificate in Orff Schulwerk; studied at Orff Institute, Salzburg.

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2:00	Ensemble I	Movement	Recorder
3:00	Ensemble I	Ensemble II	Movement
4:00	Choral Experiences for I, II, and III		

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## REVIEWS

**CHANSONS DE QUÉBEC**, Fowke and Johnston, Waterloo Music Co. Box 250, Waterloo, Ont. N2J 4A5, Canada.

This collection of French-Canadian Songs was new to me, but many of the songs are old favorites from earlier collections. There are many wonderful songs in this tradition, and a great variety of them is included in this book. There are ballads from 17th century France like "Nanette" and "A La Claire Fontaine," love songs like "C'est la Belle Françoise" or "Gai Lon La, Gai le Rosier"; dance songs like "J'ai Tant Dansé, J'ai Tant Sauté" or "Ah, Si Mon Moine Voulait Danser!"; work songs such as "En Roulant, Ma Boule" and "C'est L'Aviron"; children's songs like "Savez-Vous Planter les Choux?" and "J'entends Le Moulin"; and favorite silly songs like "Alouette" and "Bonhomme, Bonhomme."

The melody edition includes a singable English translation and useful chord symbols for guitar or autoharp. It even includes a valuable little essay on singing in French for those of us who need to be reminded. Many of the songs would lend themselves to Orff arrangements and provide welcome new repertoire.

In short, a rich and rewarding collection. I.M.C.

**MY RECORDER PRIMER, Book a**, by Isabel Carley. Brasstown Press, Brasstown, NC 28902, \$2.50

There are many things to recommend this Primer, written for young beginners: rhythm play introduced immediately in triple as well as duple meter; opportunities for improvisation; wonderful rhymes; hand signals (Curwen); the use of only four notes, giving the right hand equal time with the left: G, E, A and low D. The note and rest values are introduced very gradually in this order: quarter, half, eighth, dotted half, whole, and a brief reference to sixteenth.

All the student's pieces are on staves of one, two, or three lines, except for the last two which are on the conventional five-line staff. Where ostinato accompaniments for barred instruments are included, they are on the complete staff; in addition, there are non-pitched percussion accompaniments.

Breathing and articulation are clearly explained, sometimes with graphics. Repeat signs, first and second endings, and breath marks are everywhere; there are a few tempo and dynamic markings.

Plenty of practice material guarantees the child will thoroughly understand all the things presented here. This book will ensure the student's success. I recommend it highly.

Patricia Brown

**BUILD IMAGINATION NOW G O** by Grace C. Nash (1981), Nash Publications, Box 1753, Scottsdale, Arizona 85282 (\$7.95)

In her latest publication, Grace Nash has developed a series of team games in which the students are highly motivated and challenged as well. It seems to be particularly appropriate for the intermediate and middle school level. The book is organized into four basic areas: *Rhythmic Bingo*s with Speech, Body Percussion and Instruments; *Singing Bingo*s with Hand Signs, Syllables, Body Percussion and Instruments; *Movement Compositions* with Speech, Sound Cues and Laban Efforts; and *Collages* in Mixed Media. Some of the team games involve extending a small unit or pattern, such as a proverb or rhyme into an ensemble of several parts. Others involve the development of pitch and rhythmic accuracy. Inherent in all of these activities is the Orff Process of imitation, exploration and improvisation. A rich collection of verses, rhymes, proverbs and heritage material is provided for the students' use as well as a complete glossary of terms and instructions for class procedure.

Jeanne Loudon

**Octavos: MAKE US TO BE**. Augsburg, 1980 (60 cents), and **BE MY GUIDE**, Augsburg, 1979. (50 cents), by Betty Ann Ramseth.

*Make Us To Be* is a music/speech setting of a prayer in the Lutheran liturgy, usable in any church's worship. It is scored for AM, Ah (substitute guitar?), Wb, Fc, and Flute or AR). The vocal range is good, E to E<sup>1</sup>, and the natural word rhythm is accommodated in the melody. One might want to change the orchestration in the B section where AM plays several over-busy "ring-y" measures of 8th notes.

*Be My Guide* is that rare song which can be used with many ages in church or in school. The text will appeal particularly to upper elementary students; the range is excellent, falling mostly in that ideal D to B area. Its scoring for cello, keyboard, violin (or substitute AR), and a "dialogue" between SG and AG is effective.

Gin Ebinger

**THE GOAT WITH THE BRIGHT RED SOCKS**, David E. Walden and Lois Birkensaw, Bérendol Music Limited, distributed in the U.S. through Musik Innovations, Box 1, Allison Park, PA 15101. Record: \$9.95, Book: \$6.50.

Originally developed for use in special education classes for the Toronto Board of Education, the song texts in *The Goat with the Bright Red Socks* emphasize language development. The composers report that the songs have also been useful with children for whom English is a new language.

Values are emphasized in the music: love of city and family, respect for neighbors, the value of a healthy diet, etc. The singing range lies for the most part between C & A. The book has readable layout and type, accompanied by cartoon illustrations. The quality of the music is reminiscent of "summer camp" singing; energetic children's voices bring the music to life on many of the bands of the record.

The melodies range from simple ditties within easy grasp of preschoolers to pieces which have borrowed their styles from hillbilly music à la "He Haw," rock and roll, Israeli musical tradition, and sentimental, "easy listening" mood music. I have observed children enjoying the songs. Yet the music is not going to stretch them aesthetically. Few of the songs in this collection offer enough depth of expression for the children's feelings. Once in a while, children are encouraged to contribute a word or a phrase of text, and as the elaborate arrangements on the record illustrate, the songs can be developed beyond the simple form provided in the book, a process in which the children could take an active part. (The book does not include the arrangements which use orchestral or piano accompaniments.) There is little encouragement to richly creative participation. The songs could foster language drill, and offer supplementary repertoire in a current musical idiom. There are 30 selections in the book, of which 20 appear on the record.

Esther Gray



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*Phyllis S. Weikart, one of this country's leading authorities on rhythmic movement and beginning recreational dance, has been teaching and lecturing for 30 years. The approach described in **Teaching Movement and Dance** is the direct result of her work with young chil-*

*dren, adolescents, adults and senior citizens. The teaching/learning sequences presented in the book stress the concept of active learning and are designed to help teachers provide successful rhythmic movement experiences for their students.*

*Professor Weikart, Coordinator of the Adult Activity Program in the Department of Physical Education at the University of Michigan, has demonstrated her approach to movement and dance at conferences and workshops for music teachers, preschool and elementary classroom teachers, physical education teachers, and persons who work with older adults and special populations.*

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