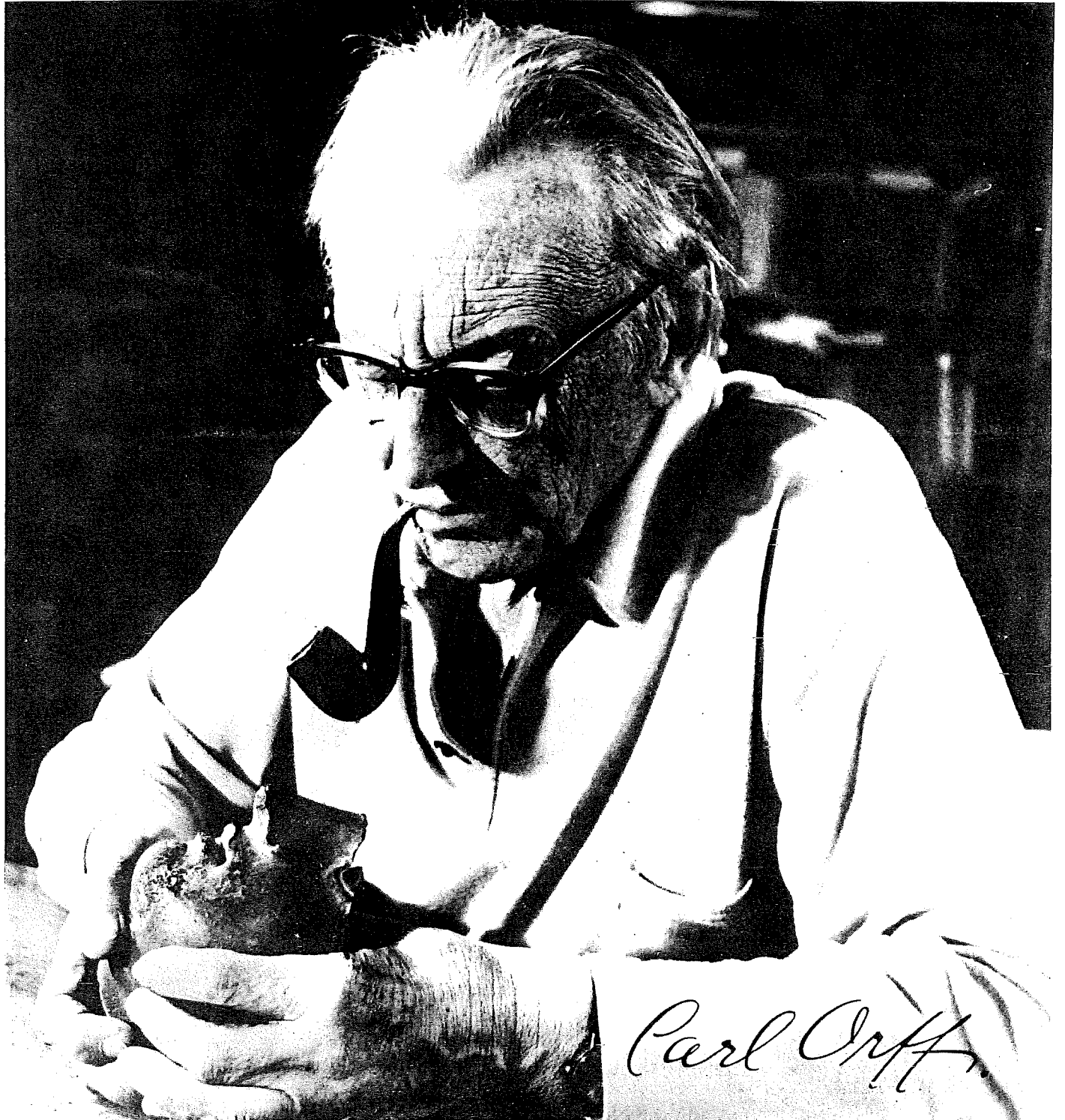


# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



VOLUME XIV NUMBER FOUR

SUMMER 1982

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## IN MEMORIAM

Norman Goldberg

*President of Magnamusic-Baton, Inc., St. Louis, Missouri*

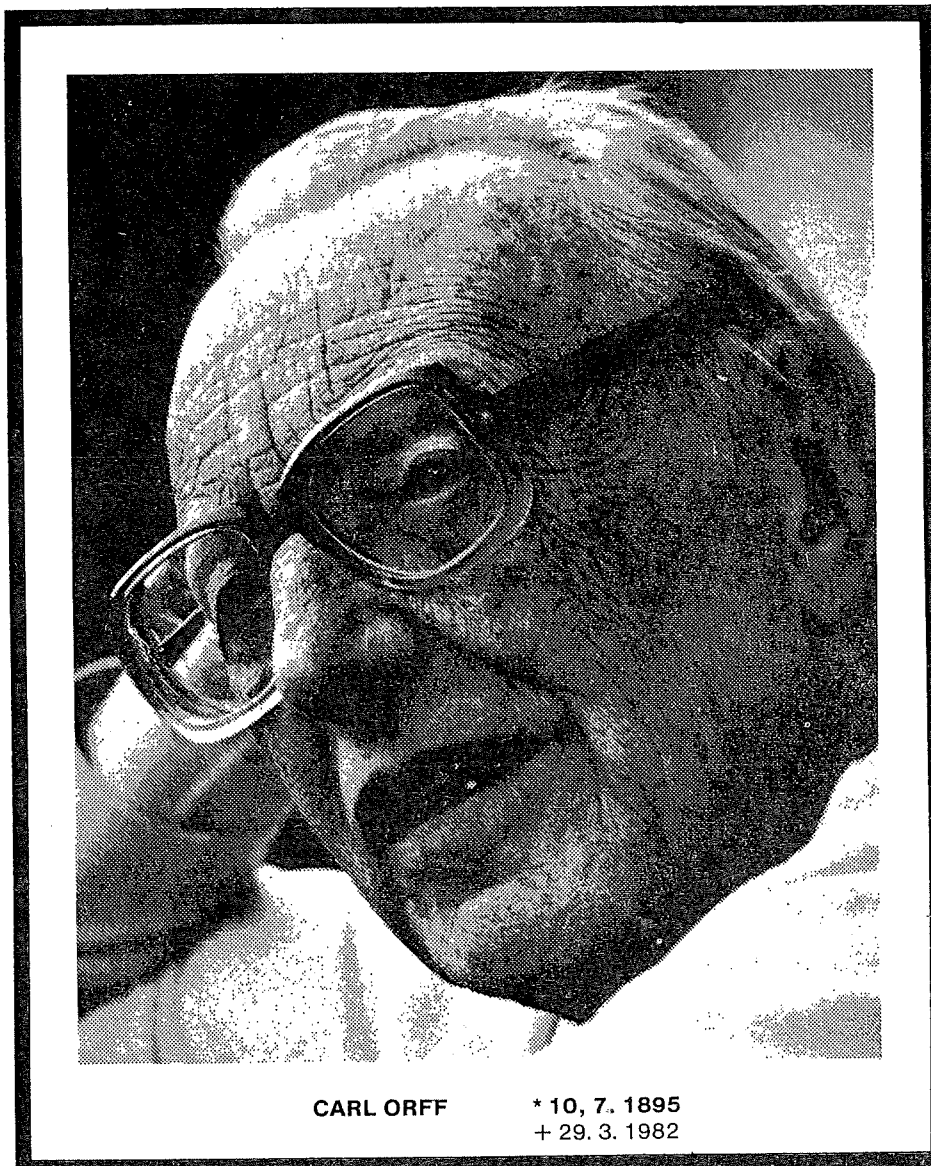
A legend in his own lifetime, Carl Orff died in his native Munich on March 29, 1982 at the age of 86. A Requiem Mass was celebrated in the Theatrin Kirche in Munich, April 2nd, with private interment in the Klosterkirche in Andechs. An official memorial ceremony will be held by the City of Munich and State of Bavaria on his birthday, July 10.

Born July 10, 1895, Carl Orff was the son of Heinrich and Paula (nee Koestler) Orff. Both grandfathers were also named Carl – paternal grandfather Carl von Orff and maternal grandfather Karl Koestler – all residing in Munich for many years, continuing a family tradition and love of Munich and Bavaria which was deeply rooted in Carl Orff.

Music was everywhere in the household. His parents played piano duets every day in the afternoon or evening and chamber music every Sunday, with string quartets and piano quintets, as Carl Orff states in his autobiography, "Uberall Musik". From the age of two when he sat under the piano at his mother's feet while she played, music had been a way of life, and the piano-playing an important part of every day until shortly before his death when he was no longer able to play. Thus was the foundation laid for a career as composer and music educator that began as a teenager with his Op. 1 "Songs of Spring" for soprano or tenor and piano and continued for almost the full biblical threescore years and ten. In 1921 in Berlin, Carl Orff, along with soprano Lotte Leonard and tenor Hans Depser, performed the first of many concerts devoted entirely to music by the 26-year-old Orff. In the following years many such performances have occurred all over the world.

Theatre was important to Orff from the time that he saw his first opera, Wagner's "Flying Dutchman" which made such an impression on him that he said, "I did not wish to speak or eat for the entire day." Just as Wagner took new paths in music drama in the nineteenth century, so did Carl Orff in the twentieth century, combining music, dance and text in unique ways which made works such as "Carmina Burana" perennial international favorites. Many of his other stage works are regularly performed: "Cattullii Carmina," "Der Mond," "Die Kluge," "Astutuli," "Die Bernauerin," "Trionfo di Afrodite," "Prometheus" and "De Temporum Fine Comoedia." Orff's daughter Godela often performed the leading role in "Die Bernauerin."

Carl Orff is as well known as a music educator as he is in his role as a composer.



The Orff-Schulwerk is now used in much of the world, but the greatest development has been here in the United States. The original five volumes, written in collaboration with Gunild Keetman, have been translated into many languages. They have been added to in many directions, and have been expanded by editions indigenous to various areas, like the American Edition so widely used here in the States. The universality of elemental music as perceived by Carl Orff is demonstrated by the use of the various editions all over the world.

It is through the Schulwerk that our lives have been so intimately touched by Carl Orff. This has been a major force in changing the way of life for many of us. Orff spoke of "music humana," and surely the Schulwerk is one of the most vital humanizing forces within the entire realm of Music.

In addition to immediate family surviving Carl Orff, his wife Liselotte and his daughter Godela, there is a world family who will carry on the legend of his lifetime for many generations to come.

### MAILGRAM TO FRAU ORFF

WE SHARE WITH YOU A DEEP SENSE OF LOSS IN THE DEATH OF DOCTOR ORFF, THE CREATIVE GENIUS OF THIS GREAT MAN IS AN INSPIRATION TO ALL WHO HAVE LOVED HIM AND HAVE BEEN INSPIRED BY HIS WORK. MAY THE JOYFUL SPIRIT THAT IS ALIVE IN HIS MUSIC FOR CHILDREN BE A COMFORT TO YOU AND HIS FRIENDS IN THE DAYS AHEAD.

MILLIE BURNETT, PRESIDENT, ON BEHALF OF THE AMERICAN ORFF-SCHULWERK ASSN.

## EDITORIAL:

# ON TEACHING STYLES

In the last few months I've come across several articles on Learning Styles, in which children's visual, auditory, or kinesthetic learning styles are clearly differentiated, along with their natural preferences for a quiet atmosphere or constant background sound; for solitude or group participation: for blocks of time or short interrupted spurts of concentration; for bright or subdued light; for a straight chair at a table or desk, a soft chair, or the floor. The list goes on and on and every effort is made to help classroom teachers spot the natural learning styles of their students, and to find ways of encouraging them to follow their own natural bents in a regular classroom situation. Rather a tall order! And then there's the additional distinction between the left-hemisphere dominant children, with their logical, sequential, verbally skilled analytical minds, and the rightbrain dominant students who think in "Gestalts," in wholes, choosing to go from the whole to the parts, are spatially and kinesthetically gifted, and often prove impatient with standard sequential approaches. Until about the age of eleven, when the two hemispheres are abruptly separated and hemispheric specialization develops, children automatically use both sides of their brains in everything they do. Special efforts and techniques must be introduced to keep these older children in touch with their natural artistic abilities and deepest feelings. It is up to us to find ways to tap these resources, as the children are rarely able to do for themselves, and to help them to learn to trust themselves and us enough to exercise their gifts before their peers at this painfully self-conscious stage in their development.

With all these problems of learning styles in our students, it seems to me imperative for us teachers to figure out what our own learning styles are, our own habitual ways of planning and of teaching. Probably most of us unconsciously teach much the way our own best teachers taught us, and with the teaching style that come naturally to each one of us, without ever giving it a thought. Do we always approach our lessons in the same way, moving from one part to another until we can put the whole thing together in public? Do we always ask for analysis of differences in patterns and forms and for critical appraisal as we go along? Are we so intent on completing the assignment we've chosen that we completely miss the serendipitous contributions the students are ready to make? Or do we naturally introduce a new undertaking in its entirety first, and only when the general impression has been made, move on to work out its separate parts? Do we teach more by eye

than by ear, feeling comfortable only when there is a visual record of everything we do in class, whatever the age of the children? Do we emphasize theoretical understanding more than its practical applications? Are we naturally kinesthetic, always wanting to transfer every activity into movement to make it really secure and meaningful for us? Whichever our own natural learning style may be, whichever our own teaching style we will be missing at least half the class, whichever style we use! How can we afford, by using the same approach every day, all year long, to leave out such a large proportion of our students, always teaching to the same small group and denying the rest of the class the opportunity to learn in their own best modes? No wonder our traditional success rate in teaching music in the schools has been so limited, so that there are few communities where the adults love and enjoy music all their lives, and continue to make and encourage it in their communities.

Music has traditionally been taught, even to young children, as a left-brain subject like any other, as a logical, visual, theoretical discipline, - except when the curriculum has been interrupted by preparation for performance. The most extreme example of this theoretical approach I have ever encountered was about twenty years ago in Puerto Rico, where my family and I spent a summer as musical missionaries. It was my responsibility to teach basic musicianship and theory, to which most of the participants had had no previous exposure whatever. (Their learning was completely aural, so we taught each part by rote and then put the four parts together, with each member of the family teaching a separate part.) I learned from my local mentor that in their own traditional approach to music literacy, students were expected to study solfège for two or three years before they were allowed to utter a single sound! No wonder they had been convinced that music reading was a difficult and arcane skill, reserved for the rare specialist who had both the time and the money for such long-term training! (They soon learned otherwise.) In our own tradition, music literacy has been the avowed goal of most of the music teaching in our schools until very recently, with very uneven results.

We Orff teachers have a great advantage in that our approach continually mixes these contrasting styles of learning, so that a child who is most at home with movement can rely on kinesthetic experience, a child who functions best with visual stimuli can depend on them, and a child who learns best aurally can learn by rote while, at the same time, all the children are having to exercise *all* their faculties, learning some things one way, some another. Even so, we still need to consider our

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# AN INTERVIEW WITH HELEN KEMP

Esther Gray  
Manhattan, Kansas

Gray: Some people say that children sing less today than they did twenty years ago. Is there reason to believe that children did sing more in the past or that they don't sing as much now?

Kemp: With television, with so many recordings, children are entertained in many ways where they listen and don't participate. I'm thinking of the influence of Sesame Street. Many of the songs are meant to be sung to children, and not meant for children to sing.

G: So the child is just the receiver.

K: The receiver, right. And somebody, a teacher, has to come in there and get the spark started – the singing. You know, singing has to be in a child's environment.

G: And a "teacher" might have many different kinds of roles in a child's life; it wouldn't have to be what we traditionally think of as a school teacher?

K: That's right. For instance, a mother or a father or an older sister or brother – many children start their first singing because of the songs that older children bring home from school.

I do think that there are not as many child songs – things that are right for the child. The strong influence of rock and folk, even with older brothers and sisters, is a different type of singing. The voice is used in another way. Such songs are not in the right range for children. For that reason, children must be taught.

G: What kind of singing material is desirable for children?

K: Well, I think the real folksongs – America has many of them – are really fun and nice to do. With my own children we started singing in such a way that it was a part of life. Blessings around the table, rounds and canons and that type of thing. I often think that we should have classes to teach parents songs to sing on trips in cars!

G: A lot of times the way a teacher begins is crucial to the success of the learning of a group of children. I was wondering what kind of advice you might have for a teacher who was beginning, who planned to take singing seriously as a part of the music curriculum.

K: There is a problem with taking it seriously. I think if you get to be just a singing pedagogue, you can spoil it in a way. I think



Helen Kemp

a teacher has to fill (herself) herself up with knowledge, but always has to know that singing must be an expression. It has to be joyful. It has to be something that can be both spontaneous and also entered into little-by-little as a study.

Singing is so strongly connected with an experience. If it's pleasurable, children are going to like to do it. If it's fun, if it's imaginative, if it means a nice, warm memory. I know my own children remember being rocked and sung to. They think of the fun times around the table, and they think of holiday times when songs carried the feelings. So it's more than a sequence of teaching to get started, but it's someone putting a song to express something.

When you think of a child in that early time when they are learning to speak, their ears are just waiting for sound images to imitate. If singing can be started then, in those early years, as a part of experience – then by the time that children get in fourth, fifth and sixth grades – even third – it can be a planned thing. They can *learn*. For instance, they can have a chorus, and singing can be the beginning of a discipline.

G: How would you characterize the discipline of singing?

K: I mean ... the person, the *whole* person singing, so that they learn: "O.K. to sing I have to have my body in a position where my voice is going to be able to emit the sounds." ... and the way of breathing ...

"I've got to have a mouth that's somewhat open." The child feels, "I've got to learn these skills."

G: So you would be saying that a third grader already can begin to be very intentional about these things.

K: To a degree – to be somewhat intentional. Fourth grade, I usually say, rather than third. By fourth through sixth, the way they sit, the way they stand – and the breath and the vowels can be helped.

G: This makes me think about the distinction some people make between children enjoying and learning – and children performing. How do you view the role of the teacher as "performance coach" as opposed to the teacher as the person who is sharing music with children?

K: Well, I think that children fourth through sixth can handle performance if the teacher knows that what happens before – the process is very important and that performing is the expression of that. There is a time when you say through sharing your music: "This is what we have learned." I think this is good for the child.

We want to reach the highest we can. Now that depends on the wisdom of the teacher. Performance is not for the teacher's pride. You have to be careful always that you keep that in balance.

At the same time, you want to develop performance skills in your children. They have a great satisfaction in sharing. It is an impetus for their improvement.

And the way a teacher responds is important. I mean, if things fall apart, that it's not the end of the world. Or a commendation when the time is right.

G: What about the child who is shy and freezes? The child has mastered a song and sings it beautifully, but in front of a group of parents the song doesn't come out.

K: I try to play the role of the *enabler*. If somebody really goofs, there is nothing bad about saying, "Would you like to try that again?" Or, "Would you like to do it with me?" Or in some way to save face for the child. I have always tried to be the enabler, and also to eliminate fears. I take the attitude that there is another chance: "Do it again."

Continued to page 6, col. 1

## Kemp, continued

Children's feelings are very important, and the way they remember certain things. A teacher can and must lift an experience out of failure and put possibilities into it again.

G: Do you have advice on how to precede a performance so the anxiety wouldn't be so great?

K: Children need to be secure: in *where* they are going to be, *how* they are going to be arranged, *what* the expectations are. If they are ill-prepared, we will never have good singing. Because all the little fear things affect the throat and the breath.

G: It seems as if you really work *with* the child on a lot of levels, and include the child in the understanding of the total picture. I wondered, would you teach the child enough physiology to understand how the body is working when he or she is singing?

K: I do as far as the posture. How to hold the "instrument." Posture is good to teach from third grade. I give them suggestions for how their voice will work best: "If the body is in this way and in this feeling." But I rarely mention the voice box or larynx. They are not ready to be that specific, physically. If you get the mental image of pitches in the brain, the brain is going to produce them.

G: There was a concept that you used today that I liked. You said, "Go to the child's world. Think about the vigorous games that they play . . ." You were talking about the way that you help the child to have an image of the singer as a vigorous person.

K: Yes! I believe in that. I think that we lose a lot of our energetic boys because somehow singing and music have too much the connotation of an aesthetic level that they can't handle yet. But if I can enter *their* world, and they see that this experience can be very rewarding, can be full of vigor, then I can get around to the beauty aspects which I know I am going toward.

I don't play up the most delicate aspects of the art of singing. In children's singing you cannot be too refined too fast. You've got to get things emitting, and then get into the aesthetic. I find that same thing with my singers on the adult level. If we try to get too refined without first getting that physical connection and that vitality, then we end up being less than we could be.

G: You gave so many colorful images today for making children alert and poised and "ready to spring" - the kinds of athletic images that you have found successful like "batter up".

K: Yes. Not only athletic. I do use the idea of the coach helping the position or the body posture - I think that's important. But I also think of things that spark or tickle the imagination. I use puppets or the tennis ball with a slit for opening the mouth. And swinging the jumprope to show a pulse coming within a continuous movement. That is almost impossible to explain without the image! I teach with imagery for children.

Now, some pedagogues pooh-pooh the idea of imagery. I say, for the child's mind, the *image* is the thing that sparks interest and clarifies. The only thing is, the teacher has to know *why* he or she is using an image. I have for every one of those images a solid vocal pedagogical concept. I would talk to any of the pedagogues about the use of imagery for children because through images they can *experience* the concepts. Later we can explain them.

G: Would you comment on "singing attitude?"

K: What matters with singing has to do with helping children's expression of their personalities. When you express tones or sounds it is different than just using the speaking voice. That is very hard for some children to do if they don't come from a singing environment.

The idea of presentation matters, too: "Here, this is for *you*. I am sharing. It comes out of me to you. It is my thoughts, my song. And the "Ta Da!" - the joy of sharing, the pride. Later we get to the fine points of performance.

There is a place for the select choir. Yet singing should be universal, taught to all, because the voice is the one instrument that all children have available.

Here are some things that I teach that I value. "You don't teach merely a subject, you teach a *person*." People are what they are taught to be. I think that is so in singing. It's a learned behavior. You *can* make a difference as a teacher.

One thing that has helped people who were having difficult times, for instance in inner city situations, where the environment is very bad, is the idea that "hostility breeds hostility." Teacher to pupil. In singing this is important, because hostile children have difficulty singing.

"Respect commands respect." We need at least to come to that. One thing that I work for: "Love awakens love." That means for the subject matter and for the spirit. Sometimes the hardest thing that you have to do is to bring that about. Sometimes that saying reminds me: "Be careful!" if I'm getting too edgy about a performance. I come back to a balance.

## EDITORIAL SEARCH

Isabel Carley, editor of *The Echo* since its beginning, will leave her position at the end of the 1982-83 membership year.

All persons interested in applying for the editorship should contact Cindi Wobig at Executive Headquarters for a job description and application form.

Completed applications must be returned by August 15 if they are to be considered by the Editorial Search Committee.

Gin Ebinger, Chairman

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## NO TWO THE SAME A report on instrument-making

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Louise Bradford with John Watkins, Rugby, England working on instruments for children and the handicapped



In my music room an unusual collection of about forty instruments awaits the players' arrival. Named, they seem ordinary: claves, maracas, drums, chime bars, glockenspiels, dulcimers, guitars, cellos. They are unique because all are handmade. A few are mine; most are the work of my students who are partially or totally blind. Testimony to exhilarating experiences of patient labor in unorthodox ways, they now come to life each week in the hands of about twenty elderly blind people who sense new dimensions of vitality, awe and joy in creating music with their own creations.

Until four years ago, making musical instruments was the last thing I ever expected to be involved in. As an Orff teacher, my technical experience had consisted of little more than the occasional repair of a crooked xylophone pin or the patching of a bashed maraca. But then a dulcimer-making workshop with George Kelischek sparked such interest that, after dissecting model instruments, reading books and bedevilling proprietors of lumber yards and hardware stores, I went on to make twenty small psalteries for my students at the Bucks County Association for the Blind. The response was so enthusiastic that I was asked to lead an experimental workshop for about eight or ten of the most able people. At the same time this new passion propelled me into more work of my own, even to the point of having to rent studio space when clouds of sawdust and a bandsaw became more than my family could tolerate.

The intense commitment to instrument-making became possible largely through the help of a master craftsman

in England, Ronald Roberts, who for over thirty years has taught amateurs how to make simple, inexpensive instruments of good quality. At first I benefited from the guidance in his book, *Musical Instruments Made to be Played* (Dryad Press). Then, a letter to him opened the way to extensive correspondence and eventually to our meeting in England. It also led to my taking further training in the Rugby workshop of John Watkins, a musician who now specializes in teaching the making of the "Roberts Instruments" — especially psalteries, chordal dulcimers and Nordic lyres. (Incidentally, the formation of close friendships with both men and their wives now seems far more important than any progress in woodworking!)

The project with the students of my 'Orff' group began with making simple percussion instruments: maracas, guiro sticks, claves, nail rasps, drums of skin-heads over various frames and bases. Lucky to be under no time pressure we proceeded slowly, inventing whatever devices or procedures proved needed for the "craftsmen" to do everything on their own. Among the triumphs of those early sessions was a Jingling-Johnny of over a hundred beer-bottle caps nailed to a long stick which Bill, its creator, then embellished with filed and hammered indentations. Another was a pentatonic rasp of six large graduated nails; its maker, Ed, a former carpenter, wept when he first heard it, saying, "I've hammered a million nails in my life and I never knew they had a sound."

In the second stage, about four months later, we moved on to wood-

*Continued to page 8, col. 1*

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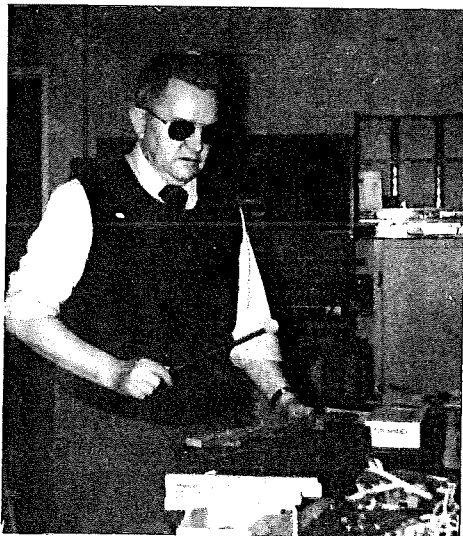
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## No Two the Same, *continued*



**Jim Mortimer, totally blind, trying out the bass xylophone he just finished**

working. First came resonator boxes to convert bars of an alto metallophone into individual instruments; then some individual projects. George, with partial vision, made two glockenspiels, Jim, with only minimal light perception, made gato drums and a one-stringed guitar of his own design. Ted, totally blind, achieved a tear-drop dulcimer, and three others made rectangular dulcimers.

Currently, five men are working on chordal dulcimers; rectangular resonator boxes on which will be mounted guitar strings spaced to provide three chords. Since these have proved very useful in the music-making sessions, we hope to make enough for everyone — twenty to twenty-five. The present workers may eventually be replaced by another "shift" as there are so many others who want a turn.

On two occasions I've had the opportunity to lead school workshops. A sixth grade class at Friends Select, interested in Africa, made calabash-like rattles, skin drums, sansas and one pentatonic angle-harp. Fifth graders at Germantown Friends made solid-board psalteries, three-string rottas and a half dozen monochords which they used in a medieval pageant. Both projects involved working with a few children at a time in a corner of the regular classroom, with some independent flights to the wood-working shop when needed.

My own current projects include work on chordal dulcimers and bowed psalteries with pentatonic tunings, mainly for various friends involved with Orff teaching. Also, knowing the need for a

simple string instrument to carry sustained bass parts in the Schulwerk, I've been absorbed in developing a trapezoidal bordun instrument with two or three strings. Helping me with this is Jane Lenel, a violinist with experience in violin-making, who has given our instrument the name "bassello." A special pleasure has been incorporating the suggestions of several colleagues, such as guitar machines instead of pegs, and an attached capo for changing pitches. No two instruments ever turn out to be the same — and I trust they never will!



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# CHANGE IN EXECUTIVE COMMITTEE PROPOSED BY AOSA BOARD

Arvida Steen

*Past President and Chairman of the Reorganization Committee*

President Millie Burnett appointed an ad hoc Reorganization Committee to review the terms of executive officers.

One major concern was that a single year's tenure as president might not be the best solution for AOSA. Under the present plan, the conference chairperson moves directly into the presidency without any preparation for the new responsibilities of the office. A one-year term neither accommodates long-range planning and achievement nor promotes smooth management of AOSA's growing responsibilities.

The new plan, on the other hand, opens up the pool of those eligible for high office to all former board members and allows for different kinds of leadership. Some people enjoy arranging conferences; some like chairing meetings and being in charge; some function happily in both assignments. The changes proposed by the ad hoc committee would encourage both types of leadership and no longer require that a candidate for the presidency agree to undertake both assignments, and the two-year term of office should allow for stronger, more imaginative leadership.

The diagram below pictures the proposal presented to the National Board in March. Changes in Article III of the Code of Regulations of AOSA on file in the State of Ohio will be presented to the membership with the Conference Call and again at the annual meeting at the National Conference in Portland in November. The Board requests that you discuss this matter with other members and be prepared to vote for or against the change in November.

The reorganization of executive offices will affect only the terms of President and Conference Chairperson (now Vice President). The primary objective is to lengthen the term of president without extending the term of Vice President/National Conference Chairperson. As outlined in the diagram, the Vice President portion of the present office will be termed National Conference Chairperson, a two-year term with the same responsibilities as that of the present 2nd and 1st Vice President. Any person with previous board experience is eligible to run. The elected Conference Chairperson is eligible to run for one additional term and is also eligible to be considered for President.

CHANGE IN EXECUTIVE COMMITTEE PROPOSED BY AOSA BOARD

	TWO YEAR TERM, RENEWABLE		FOUR YEAR TERM, NOT RENEWABLE		
	Assistant Conference Chairperson	Conference Chairperson	Vice President	President	Past President
1982-83	Thomas	Rapley	-	Tower	Burnett
1983-84	A	Thomas	-	Rapley	Tower
1984-85	B	A	X (1 yr.)	Thomas	Rapley
1985-86	C	B	Y	X	Thomas
1986-87	D	G	Y	X	-
1987-88	E	D	Z	Y	-
1988-89	F	E	Z	Y	-
				Z	
				Z	

Continued to page 10, col. 3

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AMERICAN ORFF-SCHULWERK ASSOCIATION

BUDGET PROJECTION: 1982-83

INCOME

Membership	\$55,000.00		
Publication Sales	2,600.00		
Echo Ads	7,680.00		
Mailing Label Sales	2,300.00		
Conference (Portland)	<u>7,000.00</u>		
		Total Income	\$74,580.00

EXPENSES

Echo Publication		Executive Secretary Office	
Editor Stipend	\$3,000.00	Exec. Sec. Stipend	\$11,000.00
Conference Expenses	600.00	Conference Expenses	550.00
Editorial Board Meeting	1,600.00	Office Expenses	
Advertising Manager's Expenses	100.00	Mailing	4,500.00
Printing	9,000.00	Phone	600.00
Office Expenses		Office Supplies	800.00
Mailing	1,240.00	Printing & Stationery	2,300.00
Phone	50.00	Xeroxing	500.00
Office Supplies	120.00	Computer Services	1,500.00
Xeroxing	140.00	Directory	5,100.00
Computer Services	375.00	Contract Labor	3,500.00
Freight In	150.00	Inflation	<u>500.00</u>
Contract Labor	470.00		
Editor Transfer Expenses	<u>1,000.00</u>	Total	\$30,850.00
Total	\$17,845.00		

Executive Board		Treasurer Office	
Board Meetings (2) and President's Conference Expenses		Treasurer Stipend	\$1,800.00
Travel	\$12,000.00	Conference Expenses	550.00
Hotel	2,600.00	Office Expenses	735.00
Professional Dues	50.00	Audit & Accounting	<u>650.00</u>
Publicity (Advertising in Publications)	1,800.00	Total	\$3,735.00
Chapter Workshop Grants	800.00	Expense Summary	
Legal Fees	200.00	Echo Publication	\$17,845.00
Miscellaneous	<u>200.00</u>	Executive Board	22,150.00
		Exec. Sec. Office	30,850.00
Total	\$22,150.00	Treasurer Office	<u>3,735.00</u>
		Total Expenses	\$74,580.00

Changes continued

The President will run for a four-year term, with the exception of the candidate in the transition year 1984. During the first two years of office the president will assume responsibilities now assigned to the Past President: - to chair all regional representative and advisory board meetings; to serve on the Gunild Keetman Assistance Fund Committee; and to function elsewhere at the behest of the president. These responsibilities should provide a valuable orientation to the work of the two-year presidency.

With this new plan we have enlarged the pool of those eligible for office; without increasing the size of the National Board; we have met the primary objective of extending the term of the presidency; and we have allowed for different kinds of leadership ability by more clearly defining and separating the responsibilities of the Conference Chairperson and the President.

On Teaching Styles continued

own teaching styles in each area that we teach. It is possible to teach movement through visual diagrams and verbal instructions, though for many children demonstration and imitation would be more effective. It is possible to teach repertoire through notation although many students would learn better by rote. It is possible to teach speech patterns and compositions simply from the printed word, which provides no clue to the musical elements of speech, - inflection, dynamics, tempo, timbre, etc. It is equally possible to teach the same elements through kinesthetic means, or by ear. It is possible to teach either from the parts to the whole or vice versa. Perhaps we need to recognize our own natural teaching style and deliberately shift gears to other ways of teaching that may at first feel very strange and make us feel quite insecure. When we become really aware that we miss from a third to half our class whichever teaching mode we choose, it seems high time for us to direct part of each lesson to each of the three main groups of learners we will have in any classroom, the visual, aural, and kinesthetic learners. Instead of teaching mainly to those whose learning is most like our own.

Isabel Carley

You're On Our List

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

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## REFLECTIONS ON JEMEZ PUEBLO

Ora Wry  
Narragansett, Rhode Island

Jemez Pueblo rises from the dust, its low level buildings of adobe backdropped by red hills and deep brown mountains. Jemez, a community rich in its own unique tradition, was our touchstone to the authentic musical tradition of the American Indians. For us participants at the National AOSA meeting in Albuquerque, this vista of an ancient Indian Village became the site for a profound encounter with people whose roots challenge our awareness of the transcendent.

We boarded buses at noontime and drove for ninety minutes northwest of Albuquerque. There was a sense of something special about the trip. The desert was punctuated by bright yellow cottonwood trees in their autumnal splendor. As the bus curved its way to Jemez, we were informed by a guide about the history and topography of this beautiful community. There were to be no cameras, tape recorders or sketchbooks, by order of the Governor of the tribe. Respecting this mandate, we visitors knew we wanted to capture a very special moment in the lives of the Jemez Pueblo residents. We had to hear, feel, see, experience as much as our training and natural gifts would permit without our usual audiovisual crutches.

The buses parked at the gate, and soon the rumble of their motors was replaced by the faint sounds of distant drums and rattles. The pueblo was celebrating the Feast of San Diego and we were privileged to be able to join the Indians in our silent observation of their primitive ritual dancing. As we neared the main street the music grew louder. We found the street lined with adobe houses with many people crowded respectfully on the sides of the street, while down the center of the thoroughfare danced men, women and children beautifully dressed for the festivities.

Young men and boys wore a badge of shells diagonally across their chests. Around their waists hung beaded belts, large silver bells, and coyote pelts. Their strong legs were decorated with leather, fur, and sprigs of evergreen. The women and girls wore headpieces painted in familiar turquoise to match the silver and turquoise jewelry which hung from their necks and reflected the brilliant sun and arching azure skies. Their dresses were black, yet embroidered with red and white geometric designs. Their mocassins were

white and their legs were swathed in white leather up to their knees.

The dancers were too numerous to count, probably somewhere between two and three hundred. A group of ten or twenty men gathered at the top of the hill and chanted a low-pitched bourdon-like song punctuated by a drum playing a counter-rhythm to that played by the two leaders of the large group of dancers. Upon questioning, an elder of the tribe graciously explained that the dancers and chorus were celebrating the seasons as well as the elements of rain, wind, fire and the consequent life they brought to the dry countryside which shelters this pueblo.

The description of this event pales before the reality and its rich memory. For us members of the AOSA, visiting Jemez Pueblo established a special contact with the primitive and primordial, the original and elemental. We sensed an authenticity in these Indians that caused us to reflect upon our own authenticity. I understood for the first time the reverence and excitement Carl Orff must have felt when he dreamed of a new kind of music education which would respect the ancient traditions of unfamiliar cultures.

Our participation in the celebration of San Diego's Feastday at Jemez Pueblo with our brothers and sisters, the American Indians, left us realizing that we had been immeasurably enriched. There was a mystical quality about the visit which nearly defies description — an unforgettable experience for all who were privileged to share in it.

Ora Wry, DMA URI

## NAMES IN THE NEWS

Elizabeth Nichols

**Judy Thomas** of Nyack, NY was voted teacher of the year in her area. Congratulations, Judy!

**Marian Grabbe**, of Ames, Iowa, has been teaching in the Department of Music Education at Fort Hayes State University in Hayes, KS this term, replacing long-term Orff advocate, **Phyllis Schleich**, who died unexpectedly just before Christmas.

**Jake Postl**, **Pat Hamill**, **Marion O'Connell**, and **Millie Burnett** are all planning to attend the ISME Conference in Bristol, England next summer. We'll expect a full report.

**Arvida Steen**, **Edith Elliott**, **Sally Hawkins**, and **Jean Wilmouth** leave the National Board this spring with the thanks of the membership and the National Board for their hard work and dedication to the Orff movement in this country.

**Dr. Arthur Harvey** Associate Professor of Music at Eastern Kentucky University in Richmond, KY, has three new workshops scheduled this spring and summer: a one-day workshop on An Introduction to the Therapeutic Uses of Music on April 24; a Teachers' Renewal Retreat May 7-8 in which the participants explored arts processes, products, education philosophies, express feelings and communicate through the arts; and a weekend workshop on Music and the Brain, June 9-11 at Maywoods Retreat Center.

Please submit to AOSA Headquarters your ideas for possible ways in which AOSA might honor Carl Orff.

*Photography Contest*  
Members are invited to submit their best pertinent photographs for publication in the Orff Echo. Details in the Fall Issue.

# GUIDEPOSTS:

## FROM PULSE TO IMPROVISATION WITH RHYTHM INSTRUMENTS

by Janet X. White  
Shawnee, Kansas

*Sometimes a lesson sequence based on a simple idea turns out to be a winner, equally enjoyed by children from very different socio-economic backgrounds with varied experiences and interests. One such was created by Janet White, who is now teaching in 'only' Schwegler and East Heights schools in Lawrence, Kansas after six years' "trial by fire" in a different inner city school each year in a neighboring city.*

*Jacobeth Postl*

I taught in the inner-city six years and was in at least one new school every fall. I needed positive experiences to transfer my idea of ensemble (group activity) to my new students, provide them with an unthreatening way to approach improvisation (a priority for me as a certified Orff teacher), and put me in touch with their level of auditory expertise. This lesson was a result of those concerns. It has worked for me.

**Material:** all my rhythm instruments, 6 poster sheets, favorite music selections (I use *Music for Movement*, a tape of music selected by Phyllis Weikart and assembled by GIA, Inc.)

**Preparation:** I titled each poster with one of these families: CLICK, JINGLE, RATTLE, SCRAPE, RING and BOOM. (This organization of rhythm instruments comes from Barbara Grenoble) I divided my instruments and placed them on their proper family posters, then outlined them. The children used the outlines to return the instruments to their proper places.

**Set-up:** children count off 1 through 6, repeating this sequence until all children have a number. Primary children put the number in their fingers to remember.



Janet White with her students

The "1" children stand up. I assign them one of the six families and then allow them a moderate 10 count to choose their instrument, congregate with the other "1"s, and sit down with them. (RULE: instruments on floor, hands in laps for your basic sanity and a headache-less day.) I continue in this procedure for "2" through "6". In the end, I have a pre-orchestra setting.

**Performance:** Using selection #1, a slow "Montuna" on Weikart's tape, I have all children place the steady beat on their legs (a word to heavy leg-tappers, one layer of skin, please) and conduct with a baton to indicate which family is to entertain us with their tone color and a steady beat. Each family has a turn to play separately. By this time a "banger" has given me the opportunity to discuss playing musically.

**Selection #2 ("Bumble Bee" in 2 on tape):**

Children are still playing the steady beat on their instruments or legs when not chosen to play (this patsching of the beat reinforces ensemble). I combine two families simultaneously, allowing time for the combined sound to be appreciated. Hopefully, children will remember these combined sounds and have a basis for selecting instruments for future composing experiences (building auditory skills).

**Selection #3 ("Gospel Call and Response" on tape):** All children play their in-

struments only on the response, - which forces them to be sensitive to group beginnings and endings. Again, I have an opportunity to speak of playing musically, this time in relation to the entire ensemble instead of just a specific family ("Do not bang your instrument to hear yourself, blend with your family").

**Selection #4 ("Bossa Nova II" on tape):** I introduce the composition technique of layering by adding one family to another until the full ensemble is performing, then subtract in simple retrograde. By this time some children are playing intricate improvised rhythms and others are enjoying the steady beat, so all children are performing at their own level. This cues me in to their specific auditory expertise.

**Selection #5, 6 and 7 ("Latin Rock, "Spanish Minor" and "Lydian Disco"):** I arbitrarily assign families to improvise within the framework of a specific form, e.g. AB, ABA, AABA or rondo form, reinforcing these forms and providing the children with a firm basis for future independent composition.

At any time I may hand the conducting baton to individual children for them to take turns as conductors. I also provide another time to perform in a triple meter (on the other side of Weikart's tape). Incidentally, I use Weikart's tape for basic movement, its original purpose, too!



## “TIS THE GIFT . . .”

Gifted children are often shortchanged. Society seems to say to them, "If you're so smart or talented, you don't need extra help. You can do it by yourself". Unfortunately, that is not the way it works. Studies have shown that without attention to their special needs, many gifted students settle into a kind of comfortable mediocrity. (Martha Howard, MENC NEWSLETTER, January, 1978.)

"Treating every child exactly like every other may seem democratic --- but it actually is as unequalitarian as anything could be, because it ratifies and enforces inequalities that already exist. Giving special support to the gifted may seem biased or elitist --- but it actually enhances the democratic quality of our schools..." (Mary F. Berry, Ass't. Secretary for Education, May, 1978.)

## “AND WHEN WE FIND . . .”

Researchers in the field, such as Joseph Renzulli, suggest that the basic traits of the gifted include an intrinsic motivation to perform in an area of chosen interest, the ability to think and behave creatively and above-average intelligence.

More specifically, one might observe such characteristics of the gifted as: the ability to learn at a very rapid rate, the ability to think at more abstract levels, a challenging and questioning mind, the tendency to set very high standards, an unusual ability to concentrate and a high degree of energy.

Music teachers are aware of the highly motivated students who wish to participate in musical activities and who demonstrate skills or a keen musical memory. However, a good standardized test helps identify students who might otherwise be overlooked. Among those tests currently available are the Primary Measures of Music Audiation (Edwin Gordon, ages 5-9), the Music Aptitude Profile (Edwin Gordon), and the Elementary Music Achievement Test (Richard Colwell, grades 4-8).

Carol Irwin of Phoenix, Arizona, has used the following performance test to identify gifted children in the primary grades.

1. Rhythm patterns echoed by child.
2. Visual-auditory-motor memory.

a) **והוו**      b) **והנה**      c) **נהנה**      d) **נהוו**

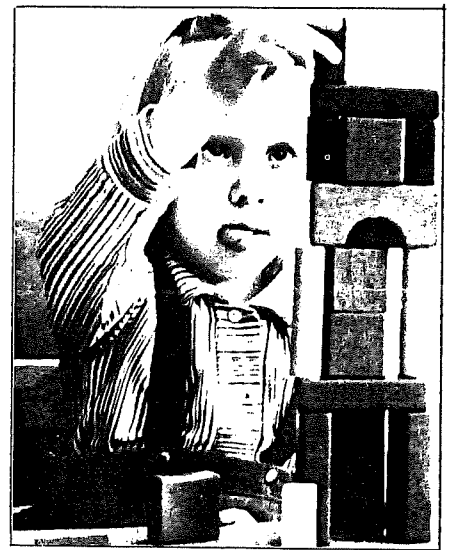
Clap and speak one pattern at a time (written on board). Erase one pattern at a time until all are erased. Clap and speak from memory. Walk to drum-beat and clap all patterns.

3. Pitch discrimination. Using two identical instruments, student echoes 15 melodic patterns in a C-pentatonic, each one starting on "G".
4. Extended pitch motor skills. Child plays a bordun pattern while singing a simple nursery rhyme on Sol-Mi.
5. Creativity. Student creates a composition on non-pitched percussion. Teacher looks for creativity in the use of the instrument, as well as dynamics, form, variety and general musicality.





It is to me the most exciting moment—  
when you have a blank canvas and a big  
brush full of wet color, and you  
plunge. It is just like diving into a pond—  
then you start to swim . . . Once the  
instinct and intuition get into the  
brush tip, the picture *happens*, if it is  
to be a picture at all.  
D. H. LAWRENCE  
"Making Pictures"



Process

## "IN THE PLACE JUST RIGHT . . ."

The teacher's most important role is creating an atmosphere which will help students increase their creative output. As teachers, we must come away from the center of the classroom and allow our students freedom, both in time and space. We must be prepared to abdicate the focal point and allow students to explore a variety of actions and ideas without our dominance. We must acknowledge that tasks encountered under relatively unchanging conditions in a monotonous environment will evoke responses that are stereotyped --- flexible skills will degenerate into rigid patterns. The person will more and more resemble an automaton, governed by fixed habits, whose actions and ideas move in narrow grooves. On the other hand, a changing, variable environment will tend to create flexible behavior patterns with a high degree of adaptability to circumstances.

Varying the challenge and the conditions in our classrooms will stimulate students to more flexible ways of responding. Continual emphasis on looking for the unusual, out-of-the-ordinary solutions to problems will help students live in a desired open, free-wheeling kind of atmosphere with ease.

Positive reinforcement plus a simple tactic of delayed evaluation, will help students bypass the fear of failure. Evaluation is important, but must be delayed until a specific time which is separated from the idea generation stage. (Richard Barbour, "Creativity Training and the Music Teacher", ARIZONA MUSIC NEWS, Fall, 1976.)

Marion O'Connell has a program for gifted children in Skokie, Illinois. She has found that four or five children working together as a "team of composers" is very effective, but very specific assignments must be given --- not just the instruction to compose a piece. Although challenging, it should be well within their capabilities. Limitations are defined precisely by the teacher, e.g. the exact nature of the problem to be solved, the approximate length of the composition, and the number and type of sounds to be utilized. The piece is usually an outgrowth or extension of one previously completed and, frequently, is preparation for one to follow.

Compositional activities require time to discuss the specific assignment, experiment with possible sound sources, choose the sounds to be included, agree on an organizational plan, compose and rehearse the composition, perform it for the classroom audience, and discuss its performance.

Inspiration, then, is the impulse which  
sets creation in movement; it is also the  
energy which keeps it going.  
ROGER SESSIONS  
"The Composer and His Message"





## **"WE COME 'ROUND RIGHT!"**

The range of musical experiences possible with a group of talented children was endless. A set of variations created on Twinkle, Twinkle Little Star included all the tonal and harmonic possibilities they had experienced. Working in groups of 3 or 4, they produced melodic elaborations of the melody in major and minor, metric changes, whole tone and tone row melodies, incorporated retrograde and augmentation and a range of appropriate accompaniment --- all for Orff instrumentation. The wonderful film Cosmic Zoom was flashed on the screen as the music moved out of tonality. Its effect was out of this world.

One hundred world famous concert pianists, Olympic swimmers, tennis players and mathematicians, between the ages of 17 and 35 were the subject of a recent study by educational researcher, Professor Benjamin Bloom, of the University of Chicago. According to the study, these gifted young people were born with enormous potential in one area, and were lucky enough to have the environmental conditions that nurtured the development of that talent as provided by extraordinary parents. In all cases, there was a first teacher, warm and loving, who made the lessons seem like games and lavished rewards. A second teacher emphasized skills and self-discipline. There was a gradual change in child and family as both realized the progress taking place and they now focused their resources on developing that talent. Eventually, a "master teacher" was found, one of the rare experts who knew how to train top professionals and open the right doors.

While none of the children were identified as young "prodigies", the parents all placed a high value on either sports, music, or intellectual activity so that the child absorbed that "language" like speech. The parents believed in the work ethic. They took great interest in the special study of the child, encouraging active participation, and praising accomplishments. Parents emphasized the need to "do the best you are capable of", and that "anything less was not enough".

I wish to thank Lillian Yaross for her collaboration in compiling and writing this article and James Grigsby for his design and over-all assistance. Lillian, James and I worked together in the development and implementation of the Music, Art and Drama Program for Gifted Children, sponsored by the State of Illinois from 1967-73; Marion O'Connell for the many examples of her work with the gifted. She has been teaching selected homogeneous and elective gifted classes in Skokie since 1970; Carol Irwin for sharing her identification procedures and other experiences of her gifted program; and Millie Burnett, President of the AOSA and Joan Smutny, Director of Gifted Programs, National College of Education, for their resource materials.

Jacobeth Postl



# RESEARCH IN MUSIC EDUCATION: TAKING A CLOSER LOOK AT LEARNING

Esther Cappon Gray,  
Manhattan, Kansas

*Research.* When many of us hear the word, "research," we think of computer print-outs, graphs and jargon, and we wonder if research can have anything meaningful to do with children or adults learning music. Not enough bridges have yet been built between the Monday morning classroom and the computer center. Particularly in Orff musical education there has been little formal research to document the real-life manifestations of an educational approach which has attracted increasing numbers of music educators, music therapists and general classroom teachers to workshops and certification programs in recent years.

A sturdy interest in research has been growing in AOSA. As thesis and dissertation topics are sought which will clarify the process of Orff-Schulwerk in action, it becomes important to foster this work and disseminate the insights it brings. This column will aid the newly established AOSA Research Committee with one of its objectives, that of serving as a clearing-house for AOSA members who need to review the work done on a particular topic. Chairperson of this important committee is *Pat Brown*. Please, if you have done research (or know of a project someone has done) that is Orff-related, send an abstract to Patricia C. Brown, Box 514, Woods Hole, MA 02543. In later columns you will be hearing about the projects which she has been cataloguing.

The growing concern for serious research in Orff-Schulwerk was voiced by AOSA president *Millie Burnett* as she convened the panel, "Research, Rewards and Results," this past November at the AOSA National Conference in Albuquerque, New Mexico:

Although most music educators are well aware of the value of art experience to general learning, it is often difficult to explain this value to parents and administrators. We see the growth of children in socialization skills, memory and retention skills, physical development, and the ability to solve problems in creative and divergent ways. We know that there is no sincere and authentic education that does not place value on arts

processes, yet research in this area is scarce and difficult to measure. . . . AOSA has taken a position in support of research, both through funding and through the appointment of a standing committee to address the issue.

After these words, *Millie Burnett* introduced *Lorna Dee Mistele*, who served for six years as the director of a \$300,000 ESEA (Elementary-Secondary Education Act) Title IVC project which was federally funded and administered through the State of Michigan Department of Education. A music teacher in Birmingham, Michigan before her recent retirement, *Mistele* is enthusiastic about the value in creatively seeking funding to turn dreamed-of projects into reality.

Her dream was to integrate the efforts of art, music and language arts teachers to teach fourth graders through the production of 5-minute animated films.

Products of this project include two publications: the initial report, *The Birmingham Creative Music Project Guidebook/Sourcebook*, and a *Sourcebook and Lesson Plan Book* which details 30 lessons for children, each utilizing Orff. Persons interested in ordering copies of these materials or learning more about this work can make inquiries to: *Lorna Dee Mistele*, 3405 Calle Azul, Laguna Hills, CA 92653.

Next on the panel was *Phyllis Weikart*, professor of physical education at the University of Michigan who team teaches in the University of Michigan School of Music. She is well-known to Orffers, having shared her expertise in teaching folkdance as a national clinician in 1978 in St. Louis and as a headliner in 1981 in Albuquerque — and having led popular evening sessions at the national conferences in between.

*Weikart* took off her dancing shoes in Albuquerque to share her research in rhythmic competency. She and her research associates have tested 850 children K-6, roughly 100 per grade, and additionally 90 adolescents. "Rhythmically competent" is the term *Weikart* has chosen to characterize a person at any age who can: 1) identify the steady beat

of a piece of music, 2) successfully execute a 4-beat movement pattern to that beat while seated, and 3) walk to an external beat. Each rhythmic competency tester was trained to use a standard script and a prepared tape. *Weikart's* graphs showed a wide-spread lack of rhythmic competency among students of all ages. Cautioning against the casual expectation of many educators that students will "get it eventually," *Weikart* pointed out that one out of three males and one out of five females in the two adolescent groups she screened failed to be rhythmically competent. These percentages are fairly consistent with the college-aged, middle aged and aging individuals who come to her classes of exercise and folkdance. Yet after 3-7 weeks of rhythmic movement activities all but one of the 45 members of each teenage group tested out rhythmically competent.

Sharing figures on the improved competency of students in each age group following an intervention of carefully sequenced activities, *Weikart* stated, "The intervention which we have found successful has the same basic sequence at all age levels. Rhythmic competency does not appear to depend on gender or age. Our data suggests that rhythmic competency simply follows adequate experience, drill which may be a part of natural play patterns for many children, and which must be fostered by a teacher for others."

When asked if she had evidence of rhythmic competency correlating with academic skills, *Weikart* stated that she had no formal findings in this area. She then told about a first grade teacher who came to her for training and consultation in order to administer a sequence of rhythmic movement activities to her class. In her 11th year of teaching, the teacher faced a challenging group of 5 girls and 19 boys. At the conclusion of the year, she reported enthusiastic appreciation of the rhythmic movement activities which *Weikart* had prepared her to use with the children. For the first time in 11 years she had no children to hold back for another year. For the first time in 11 years she had a class in which all children learned to read well. Their coordination was graceful, and it was impressive how smoothly they were able to copy

*Continued to page 25, col. 1*

## ORFF ON WHEELS

Julie Nakoff  
Portland, Oregon

I have found the ORFF approach a successful basis for my teaching because it involves all the senses, the whole body. Communication through body percussion is transferred to instruments of varying timbres. Echo rhythms, question-answer phrases, melodic improvisations, perceptual motor skill activities, as well as body movement, allow student creativity through games and dances. When working on perceptual motor skill development, specific directions are given prior to choosing a student model. I have achieved a positive teacher-student relationship which helps me teach and direct school music programs throughout the school year.

I have not always been in a wheelchair. For the time I remain on wheels, I can truly say ORFF has made my teaching all worthwhile. The ORFF SCHULWERK approach allows no limitations, regardless of one's disabilities, provided one acquires a strong self-image and applies it to music.

A strong self-image of myself as a teacher, regardless of being in a wheelchair, is my basis for a non-restrictive, unlimited approach to ORFF in the classroom. Barriers can be overcome in any situation, when strong self-awareness is present. Isn't that what the ORFF approach is all about?!

Three years ago I was on my feet, *actively* teaching ORFF. I can't emphasize that word "actively" enough. I was so involved with lesson plans that the potential of my students was overlooked. Much of my time was spent demonstrating body movement and intellectualizing musical concepts which resulted in stifling the natural creativity of the children. I manipulated the children by setting limitations on them. Consequently, they would respond by giving me the answers I wanted to hear. I was afraid they weren't capable of making their own decisions and their values weren't as important as mine to the learning process.

Then one day, I found myself in a wheelchair, attempting to re-evaluate my teaching. I suddenly discovered that "my students" were important individuals with real feelings and *very capable* of accepting responsibilities in the classroom. The realization that I needed to give more specific directions and use the students as models helped me become more aware of their talents and skills.

Echo rhythms and phrases could be introduced by a student as well as by the teacher. Small groups and pairs of students could improvise and explore the endless possibilities for movement in drama, free speech, poetry, rhythm games, perceptual-motor and sound awareness games. Also, I needed to take time to develop a climate for growth in my classroom. In so doing, I found my students helping me and each other; we learned from our mistakes.

Positive self-awareness helped me focus on my students and their abilities. By giving the students more responsibility in the classroom, my job became less tedious. Now, instead of doing all the work, the children readily accepted duties to help in the music instruction. Their self-concept emerged and their personalities blossomed with music. While focusing on their abilities, I forgot about my disability.

A very important lesson was learned from one of my students, a victim of polio, on crutches. I asked myself, how

could he participate in movement activities with the other students who could do the activity better? Again, to achieve self-awareness, I decided not to set any limitations on him. Kerek now participates with the group. What is important is that he *feels* the joy of movement and responds to the music as his body allows. Echo clapping and rhythms in a follow-the-leader activity allow him to participate. The lesson I learned was not to set limitations on any person, not even myself, regardless of handicap. The ORFF approach helps nurture a strong self-concept through music. If, as a teacher, you're setting limitations on yourself, then you are defeating your purpose.

The lesson that is remembered is really learned. If the children enjoy themselves as they experience music and relay these feelings to you, then, you will have accomplished your goal as a teacher. Many students have a poor self-image and lack the ability to express themselves. ORFF helps "disabilities" of students become "abilities"!

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**PORTLAND CONFERENCE:  
A Cultural Kaleidoscope**

Swannie Dobaj, Publicity Chairman  
Beaverton, Oregon

AOSA's sixteenth National Conference will be held in Portland, Oregon, Nov. 3-7, on the scenic Columbia River. The emphasis will be on integrating the arts, as the descriptive sub-heading A Cultural Kaleidoscope, suggests.

Headliner for the conference will be Richard Gill of Australia, an internationally-known leader in the Orff movement, both graduate of and Guest Instructor at the Orff Institute. His new book, "Have You Any Wool? Three Bags Full," a collection of settings of traditional nursery rhymes, has recently been published by Schott.

To carry out the theme of the conference, there will be specialists in a number of areas: Susan Cambique of Los Angeles will lead session in Movement/and Dance; Wayne Cook, a Drama specialist, also from Los Angeles, on the staff of The Performing Tree, a publication concerned with integrating the arts for children, will share his expertise; Scott McKay, a mime from Portland, will lead sessions in Mime and Non-verbal Communication; Mara Stahl, also from Portland, will offer sessions in Puppetry and Story-telling; and Ms. Lee Hanson, a Visual Arts Specialist from Bonita, CA will share her skills with conference participants.

There will be several children's performances and demonstrations. Donna Otto is bringing a group of her 6th and 7th graders to perform for us; Greta Rizzutti of Spokane plans to bring her advanced recorder group; Laura Frizzell of Portland will do a demonstration with children from 3rd to 5th grade; and Mary Ward is bringing her children's choir from Denver for us.

Other sessions will cover many special interest areas: Early Childhood, Music Therapy, Learning Disabilities, Percussion Techniques, Choral Techniques, Orff in Church, Right and Left Brain Research, etc. Saturday sessions will be designed for the many classroom teachers in the area who are expected to attend. There will be evening folk dance sessions with Phyllis Weikart.

Entertainment will include the Friday evening performance of Orff's "Carmina Burana" by the Portland Symphonic Choir and the Keith Martin Dancers. The Saturday banquet appearance of the Jefferson Dancers, an excellent performing group from one of the local schools; and the performance of contemporary African marimba music by Vashiarba.

Two excursions are planned for guests, — one to the famous Chief Laluska longhouse for a program of legends, songs, dances, and masks of the Northwest Coastal Indians, and a bus trip to the scenic Columbia River Gorge.

Plan now to come and enjoy the stimulating sessions, sociability, and special programs the Portlanders are preparing for you.



**Richard Gill, Portland Headliner**

**PHOTO ESSAY:  
On Hosting a Conference**

Nedra Schnoor



**"The National Conference in Portland, Oregon?"**



**"In November 1982?"**



**"We're going to be GREAT!"**



**"Help!!!"**

# "CINDERELLA" PREMIERE

Carol Erion  
Alexandria, Virginia

While much of our nation was experiencing blizzards in April, Washington, D.C. enjoyed a cultural blizzard in the form of four operas written specifically for children, all performed within the space of a week. Two of these operas received their world premiere performances and a third its U.S. premiere.

Gian Carlo Menotti's "A Bride from Pluto", was performed at the John F. Kennedy Center; Charles Strouse's ("Annie", "Bye-Bye Birdie", "Applause") "The Nightingale", based on the Hans Christian Anderson story, premiered at the Barns of Wolf Trap; the Michigan Opera Theatre presented "Alice in Wonderland" by Robert Chauls; and the American premiere of British avant-garde composer Peter Maxwell Davies' opera "Cinderella" was given at the Sheridan School, directed by AOSA member Nettie Ruth Bratton. Of the four operas only "Cinderella" is written specifically for children to perform both on stage and in the orchestra pit.

Peter Maxwell Davies is perhaps best known to American audiences through the performances of his celebrated group, The Fires of London. This group performs works considered to be the twentieth-century classics as well as Davies' own music and new works by contemporary composers.

Davies was born in 1934 and educated at the Royal Manchester College of Music. He studied composition in Rome with Pet-rassi and won the Olivetti prize in 1959. Davies returned home and probably would have continued to write brilliantly complex avant-garde works except for the fact that he became involved with children. Davies was the director of music at the Cirencester Grammar School from 1959 to 1962. This experience with children was crucial to his development as a composer and performer, and resulted in a lifelong interest in music education.

As a composer, he began to write in a simpler, clearer style. He wrote new music for the children to perform, and made special arrangements of works by other composers from all periods for the resources available at the school. His teaching method emphasized both composition by children and performance, especially of contemporary music, and attracted considerable attention so that Davies was invited to lecture and teach in many places throughout Britain. Since 1970 Davies has made his home in the Orkney Islands, and from time to time he writes music for the children there.



Sheridan School Singers in the American Premiere of Peter Maxwell Davies' "Cinderella" under the direction of AOSA member Nettie Bratton in Washington, D.C., April, 1982  
Photo credit: Cashen/Stout

"Cinderella" calls for a large cast. Over fifty children were involved in the Sheridan School production. Cinderella in this version is a new *au pair* girl coming to work for the Widow Grumble and her three daughters Hecate, Medusa, and Dragonia. The Fairy Godmother is replaced by a Cat and an entourage of Kittens. The Prince is appropriately young and handsome and is saved from the pursuit of the Three Ugly Sisters by three comic military characters who find the sisters irresistably charming. A key role is played by a Herald who, with the help of a marvelously funny part written for the trumpet, announces all the comings and goings. There is a chorus of kittens, a chorus of guests at the prince's ball, and a chorus/train which brings Cinderella into town in the opening scene and transports the whole cast to the wedding in the grand finale.

The most outstanding feature of this opera is its sense of humor. It is in every sense a comic opera. The libretto, written by Davies, is meant to be changed to apply very directly to the people and customs of the locality where it is performed. It was originally written for students of Orkney, Scotland, and many of the jokes and puns would make no sense at all outside that area. It is easy to poke fun at Washington, D.C., and this production did just that, mentioning popular eateries and local teen customs as well.

Continued to page 21, col. 1

## MEMPHIS STATE UNIVERSITY

DEPARTMENT OF MUSIC

1982

July 19-30

### ORFF- SCHULWERK WORKSHOPS

LEVEL I: Shirley McRae  
Nancy Ferguson

LEVEL II: Konnie Saliba

LEVEL III: Jos Wuytack

Movement: Lynn Johnson

Recorder: Carol King

#### For information contact:

Ms. Lisa Crocker  
Department of Music  
Memphis State University  
Memphis, Tennessee 38152  
Tel: (901) 454-2541

## Cinderella *continued*

The music itself is great fun, with its parodies of rock music and traditional waltzes, tonal and atonal sections, and very singable tunes. The opera is written in the British Christmas Pantomime tradition (their word Pantomime is not synonymous with mime, but rather denotes a kind of vaudeville play, done by most communities at Christmas time, in which male roles are played by females and vice versa). The Three Ugly Sisters are meant to be played by older boys whose voices have changed. In this country, where such role reversals are not customary, one of the sisters was played by a boy who made quite a romp of the part.

The set requirements are extremely simple, since only easily-carried cardboard train cars prove necessary. At the Sheridan School, the small stage was enlarged by making use of the space below the stage and the actors sometimes entered and exited through the audience.

The score calls for seventeen players: three recorders, xylophone, glockenspiel, non-pitched percussion, strings, trumpet, and piano. The writing for percussion is particularly attractive. The recorder parts, however, are difficult since they lie in the lowest register and frequently require both great rhythmic activity and facility in six flats. The xylophone and glockenspiel parts are scored for chromatic instruments.

Davies' belief that children can readily accept the contemporary idiom has enabled him to write music that is ideally suited to children; music that is appropriate, but never cute.

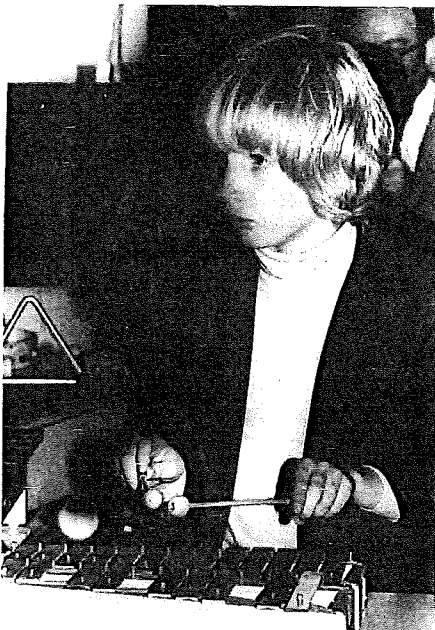


Photo credit: Cashen/Stout



Photo credit: Cashen/Stout

### Recorder Players at Sheridan School, Washington, D.C.

Nettie Ruth Bratton and the children in grades four through eight of Sheridan School are to be congratulated on a fine performance of a demanding new work. They obviously enjoyed producing Davies' "Cinderella," and showed their enthusiasm both on and off stage. What a pleasure it was to see and hear these well-trained children do a

real opera designed specifically for them by a first-rate contemporary composer, instead of the usual watered-down adult musical! Other schools looking for a new annual production might well consider this delightful children's opera. Score and parts are available from Magnamusic-Baton, Inc. in St. Louis.

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# LETTER FROM THE PRESIDENT

Dear Victoria,

I am responding to your letter of November 29, addressed to the Editor of the ORFF ECHO. You have made some very good points so I will try to speak to them as best as I can.

This is the first year in a long while that our annual business meeting had to give a great amount of time to a "new business" item. In the past we have had the usual reports and perhaps one or two short items of business. Often it was difficult to get people at a conference to attend a business meeting. That is why we began to combine it with a children's performance.

You mentioned that people were not informed about the items of change in the Articles and the Code, and that these should have been sent to all members ahead of time. Perhaps they should have been. A rough estimate of the cost involved in sending the numerous pages through the mail would be between \$800-\$1,000, - a large unbudgeted sum.

Members were informed in the following ways:

First, a notice was sent to all members and included in the conference call. The notice stated that a business meeting would be held on November 13, and that the purpose of the meeting was to vote on changes in the Articles of Incorporation and the Code of Regulations.

Second, the proposed changes in both the Code and the Articles were included in the minutes of the September Executive Board Meeting. These minutes are sent to every chapter president so that they are available for the perusal of the membership. This gives the president of the local chapter the opportunity to discuss anything that concerns them with local members and their own regional representatives. The treasurer's report was included.

Third, the Advisory Board met prior to the start of the conference and went over all of the material in detail. They were asked to voice any concerns they might have regarding the issues involved and to discuss changes with members of their individual chapters who were present at the conference.

Fourth, once the notice was received by membership, executive headquarters is there to serve you and answer questions.

Regarding the time given at the meeting for questions, I strongly feel that I did allow for this, even permitting the meeting to be extended far past the time allotted for business on the morning's program. Our business meeting was conducted according to Robert's Rules of Order. The "no" vote on resolution seven, Article III, of the Code of

Regulations, was implied in the statement by the president that "the ayes have it, and the motion is carried." This is recorded in the minutes. If you had wished to have your vote acknowledged personally, the proper thing to do was to stand and ask that the secretary record the "no" vote, and then give your name. This had to be done at the time, however, and cannot be added later. If you had any doubt that the majority of people were not casting a "yes" by voice vote, you were entitled to ask for a show of hands on the issue.

Perhaps the overwhelming "yes" vote on this issue came about because the offices of Executive Secretary and Editor have always been appointed offices. This is not a change. The change was with the office of treasurer. It now joins the other two offices as an appointed position because it will carry a stipend and will require a certain amount of expertise with banking, accounting, and computer procedures. It was our very professionalism which you feel is lacking that led the board to seek professional advice regarding these positions. The very fact that they are appointed, and do carry salary/stipend, and have no constituent group by whom they are elected, suggests that these offices not carry a vote. (This changes only when those presently holding office leave their positions.) It had already changed in the case of the executive secretary when Ruth Hamm resigned. This brings us a more professional way of operating our association, similar to other educational and non-profit organizations.

All of the changes which were made in Albuquerque were a result of the associa-

tion's "growing-up process." The National Board, since I have been a part of it, has existed in order to respond to the needs and concerns of the membership. Our staff changes, electoral change, and operational changes have come about because of concerns raised by interested members like yourself. The fact is, the documents under which we have been operating since our incorporation were outdated and illegal, primarily because of the many changes we have made in the election process (region<sup>2</sup>) and the organizational process (duties and responsibilities). Finally, with our commitment to the idea of a paid executive secretary, we were able to consolidate some of the many volunteered responsibilities, many of which deal with communications to membership. We engaged a lawyer to help us draw up a legal and practical document to take us through the decade of the eighties even if other changes occur.

In closing I can only say, please don't stop asking your questions because it helps us clarify for everyone just how the board does work. Believe me, all the time spent at board meetings is work time, plus many, many more hours in between. I've never known a harder-working, more dedicated group of people than those involved in the Orff movement over the years. We may not always agree on every issue, but the spirit of cooperation is always present and it is a good feeling to be associated with people who care so much about what they are doing.

Sincerely,

Millie Burnett  
President, AOSA

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## CHAPTER NEWS

*Elizabeth Nichols*

The Washington MEA, held in Richland, WA, February 12-15, featured **Carol Bitcon** in a no-host cocktail hour of Orff activities. - ostinato of ice clinking in glasses? Her Saturday sessions focused on Integrated Arts and Mainstreaming.

**Dave Asplund**, Evergreen Chapter, taught an Introductory Orff Course at Pacific Lutheran University during winter quarter with 2-hour meetings on Thursday nights.

Chapter News is solicited from local editors and should arrive in editorial form, typed and double-spaced. Brochures and newsletters announcing forthcoming workshops and events ought to be mailed right off the press for sharing of ideas with other chapters. Focus for publication is on the unique and newsworthy. Items for Names in the News are also needed. Reports submitted in desired editorial format arrived from **Beth Miller** of Atlanta; **Alan Purdum** of Greater Cleveland and **Inge Will** of Central Carolina Chapters. They are quoted verbatim:

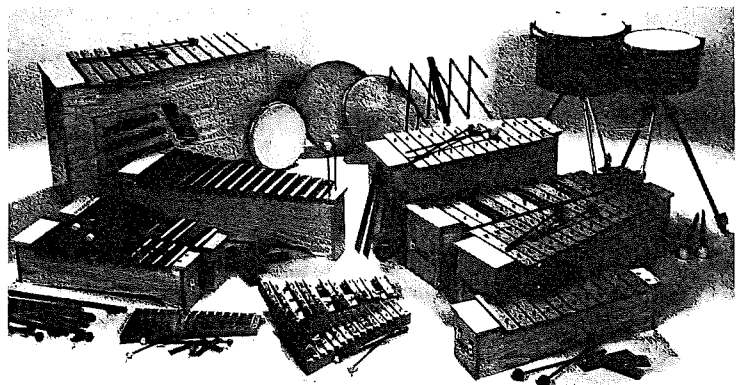
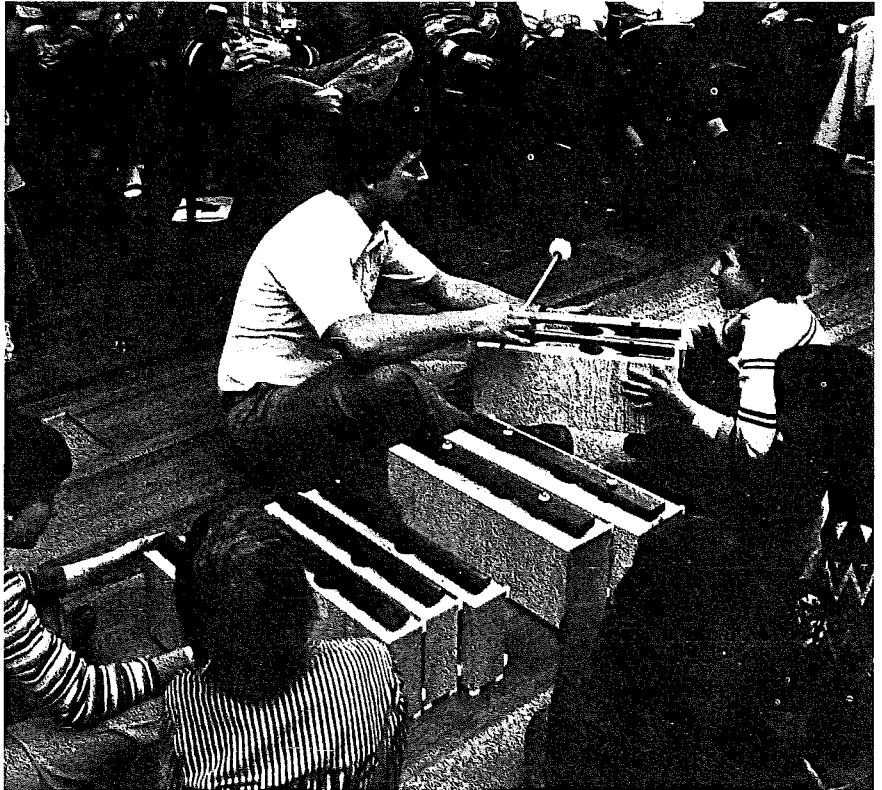
### Atlanta Chapter

In mid-March **Jane Frazee** flew to Atlanta to do a Saturday workshop for the Chapter and a special demonstration under the aegis of the Goethe Institute on Sunday, with children from four different schools in the Atlanta area. Both events were well attended, and proved exciting and rewarding to local chapter members. **Beth Miller**, reports that the children's rehearsal on Saturday and performance on Sunday were among the highlights of the weekend, since it was the first time any such cooperative venture had been attempted. She says, "My sixth graders (from Paideia School) started with the "Ding Dong" canon in the back of Volume I and then switched to the accompaniment early in the book while the other children sang. Then a group of children from **Arabelle Luckhardt's** school did a speech setting of "The Cats of Kilkenny," followed by students from **Suzanne Mikalsen's** school who transferred the limerick to hand drums, with their own improvised accompaniment. The melodic version, by students of **Sharon Vrieland** and **Frederica Thames** from Trinity School, was sung, acted, accompanied, and played on recorders. We ended with "Ding Dong" sung in canon. It all went together very smoothly, and the students enjoyed working together and watching each other.

Jane did a superb job of orchestrating, on the spot, a dramatization with song and instrumental accompaniment of the story of Noah's Ark in which the kids and the audience all participated."

*Continued to page 24, col. 1*

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## Chapter New cont.

The Greater Cleveland Chapter has offered its members six excellent workshops this past year. **Konnie K. Saliba** came in September offering an "Ostinato Hour," a period of question and answer techniques, some fine orchestrations from different cultures, and a "Choral Hour." Konnie's services were provided through a President's Grant awarded to the chapter.

In October, November, and March the workshops were conducted by local members and covered many facets of the Orff approach, including "Orff with the LD Student," improvisation, "Orff in the Junior High," phrasing and recorder playing. The March workshop also featured Dr. Margaret Stone, Lecturer at the University of Akron, presenting an overview of the Kodaly Method in this centennial year of Kodaly's birth. The workshop was followed by a salad luncheon honoring all the local-member clinicians.

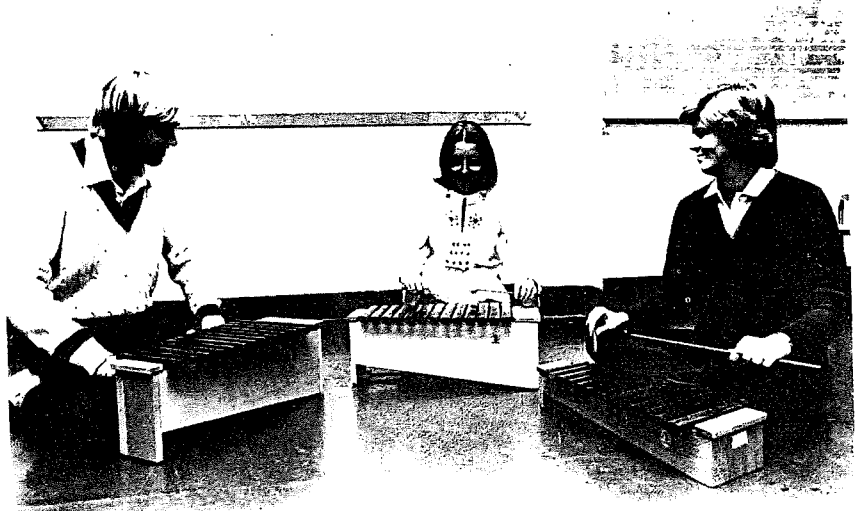
In January, **Virginia Mead**, professor of music at Kent State University, presented "Dalcroze for the Orff Teacher" and Chapter president **Carol Huffman**, **Tom Pollock**, **Betty Gold**, and **Marjorie MacNeal** traveled to Pittsburgh to offer a full-day clinic there. On April 24 **Cak Marshall** and other members of the Pittsburgh chapter returned the favor by offering "Pittsburgh Sounds" in Cleveland.

In addition to this busy schedule the chapter has been making plans for the 1983 AOSA Conference in Cleveland which promises to be one of the best ever.

The Central Carolina Chapter raffled \$80.00 worth of unpitched percussion instruments, donated by Burrage Music Co. in Raleigh. Winner was **Janet Ostapczuk**, treasurer. The Sharing Session, held at Meredith College in Raleigh featured **Ms. Ostapczuk** who reported on her work with patients at O'Berry Center, a State Mental Health Institution, **Dr. Frances McCachern** had written a script for "The Princess and the Pea" - a silhouette show with improvised musical interludes on Orff instruments, and **Inge Witt** involved participants in a Dalcroze Eurhythmics session, using a Praetorius Canon "Long Live the Art of Music" as core for "rhythmic conversion," vocal improvisation and creative movement. A dozen students from Meredith joined members for this event, buoyed by the experience of active music making.

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

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## Research, continued

movement skills of older children on the playground. There is research to be done in this area!

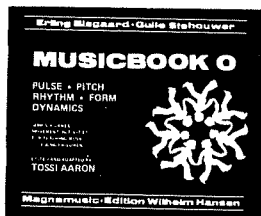
Weikart's progressions for attaining both rhythmic competency and comfort in space are detailed in her new book, *Teaching Movement and Dance*, which can be ordered from High Scope Press. Inquiries about the book or Weikart's rhythmic competency research paradigm can be directed to Phyllis Weikart, The University of Michigan, 3060 CCRB, 401 Washtenaw Ave., Ann Arbor, MI 48109.

A third project was briefly introduced at the first Research Committee meeting by Dr. Ora E. Wry of the University of Rhode Island who served with Pat Brown as co-facilitator of the Albuquerque Research Committee meetings. Wry utilized Orff-Schulwerk as Music Consultant in her work with Project Director Dr. Jean N. Ricketts, Assistant Superintendent, Marlton-Evasham Schools, NJ, in the Coordinated Arts Program for Primary School Children, (CAPPS), A 2 1/2 hour six-week summer program.

The teachers in CAPPS, which has been funded each summer since 1973 and is projected for continuation this coming summer, have presented art and music activities to enhance the abilities of selected children who needed to achieve minimum standards in communication and computation. CAPPS teachers have recorded thorough preparation and evaluation for each day's work with the program. Pre and post tests administered to the children who participated (*Metropolitan Readiness Test*, Level P and Evesham Township Kindergarten Screening Test), have revealed exciting growth spurts which occurred during the six weeks of the project: significant gains in reading readiness according to MRT results and tremendous improvement in fine and gross motor coordination, visual and auditory discrimination, language and speech development and conceptual development in the areas of reading and math readiness as shown in ETKST results.

Inquiries regarding this model project should be addressed to Dr. Ora E Wry, 39 Azalea Rd., Narragansett, RI 02882.

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.



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## REVIEWS

**MOVE WITH A SONG: CREATIVE WARM-UP ACTIVITIES FOR MUSIC-MOVEMENT PROGRAMS**, Edith Wax and Sydell Roth, Mostly Movement Ltd., 1980, \$2.95.

*Move with a Song* is a 24-page book about "taking the reins." The style a teacher projects during the first moments of a music class, as well as the teacher's timing, are powerful in determining the direction of the day's activities and the group's mutual success or failure. In this simple, straightforward book, Wax and Roth share nine songs which they have used to open classes of 3-8 year olds.

According to the authors, a warm-up activity is a good one if it *effectively* and *quickly*: establishes teacher-student communication, creates interest and excitement, "tunes up" the body and develops a mood of ensemble and cooperation. They advise observing children as they enter the classroom and introducing a song right away at the children's walking speed. Wax and Roth have used their Dalcroze training in work with children and adults. *Move with a Song* provides the reader a glimpse into their classrooms with detail showing how they develop warm-up songs in activities for body awareness, interaction, improvisation, changing meter, tempo or dynamics. They advocate teacher flexibility at the start of each class: in instants the teacher must "read" the class mood and move into a quiet or an active warm-up that fits the children where they are, and at the same time moves toward a lesson-plan goal.

Wax and Roth use piano in their warm-up activities, but many of their suggestions could be adapted by teachers who prefer not to use a piano. The message in this book is not new, but it is important and bears repeating.

Esther Gray

**PIPING SONGS**, Priscilla Evans, 6526 Waegwolvie Ave. Halifax, NS B3H2B4 Canada \$7.00 including postage with US funds. 10% Professional discount to teachers, and graduated discounts on multiple copies.

Priscilla Evans' PIPING SONGS is designed as a first recorder workbook for young beginners in small classes, and is intended for a full year's work. It includes basic theory pages along with playing exercises and simple pieces in a variety of notations, sometimes using symbols for

long and short tones, sometimes using letter names, sometimes a combination of letter names and stick notes, and sometimes standard notation until standard notation is familiar. Notes are introduced very gradually, so that the first ten lessons complete the G-D' pentachord. The teacher is expected to reinforce the technical drill on tonguing that is introduced at the beginning and mentioned intermittently.

The second set of lessons reviews the pentachord and then moves down to low E and D, high E', and low F#, in that order. Rhythms have been limited to quarters and halves in Part I, to quarters, halves, and eighths in Part II. Part III moves on into dotted rhythms, the scale of D, low C, scales of C and E minor, G major; the use of slurs and staccato.

There is a set of rhymes for tonguing practice and an additional collection of folk songs with texts underlayed and an occasional historical dance tune, a page of Recorder Games to provide plenty of reading practice to parallel the lessons themselves.

Priscilla Evans' book should prove a very useful and musical introduction to recorder playing for children, although I miss the improvisation and ensemble that an Orff orientation adds.

I.M.C.

**SONGS FOR SINGING AND PLAYING**, Keith Bissell, Waterloo Music Co. Ltd. \$6.50

Keith Bissell's new book seems an odd mixture of instrumental rounds and canons, easy pieces for soprano recorder(s) and small Orff ensemble, traditional and original canons in new arrangements, simple folk song settings, and quite sophisticated original settings for older, more experienced students. Canons by such masters as Okeghem and Purcell are scattered between Palestinian, Spanish, Hungarian, and French Canadian folk songs. The songs are carefully chosen, unfamiliar, and some of them quite lovely. Mr. Bissell has a fine feeling for the language, and chooses texts from poets such as Wordsworth & Shakespeare, when he's not using his own verses or his own skillfull translations. Some of his arrangements seem needlessly thick and complex. He is at his best in the simpler settings where every note and every pattern show.

I.M.C.

**ROHRLEHN, VORTRAGSBUCHLEIN FUR DAS ZUSAMMENSPIEL, A/A Recorders with Optional percussion, \$4.50. European-American Music Distributors. Schott #6358**

Don't let the title scare you. All it means is Little Ensemble Book *auf Deutsch*, and a fine one it is, with well chosen selections of Folk songs and dances and small pieces by both great and less familiar composers from Praetorius to Keetman, Bartok, and Hindemith. The first five pieces are duets with one or two additional percussion parts; the second section is scored for two sopranos and one alto, usually with hand drum accompaniment; and the final section is for one soprano and two altos. In all but the last one, the alto parts are considerably easier than the soprano, ideal for a group recently shifted to the alto fingering. Don't miss the lively and effective "Spielstück" by Keetman, which I'd never found in print before, and used with my Level II's at DU last summer. Its drum part is great fun to play, producing nice rhythmic tension with the recorder parts. Highly recommended.

I.M.C.

**LET'S SLICE THE ICE** Eleanor Fulton and Pat Smith. Pub. by Magnamusic Baton, St. Louis, Mo. 1978

Some old, some new, some easy, and some a challenge to do—a collection of 34 black children's ring games, speech rhymes, line games jump rope and clapping chants, delightfully varied and at many levels of difficulty. Some are for the very young, and lots more are for the middle or more advanced elementary grade children who need challenge. Here are many variations of familiar materials with added twists and movements you'll love. You can teach them for the sheer joy of participation and the energizing effect they have, or you can take off from there for many musical learnings. They are full of melodic and rhythmic interest: syncopation, polyrhythms, mixed and polymeters. They are wonderful for sensory-motor coordination, independence, self-image and other developmental needs. Your children will no doubt add their stamp of originality . . . and that's just what it's about. Many thanks to the authors for including a number of Bessie Jones' games from her childhood, and making them so available for our use. The illustrations are delightful.

Jacobeth Postl

## A New Book from Phyllis S. Weikart *Teaching Movement & Dance*

*Teachers of movement and dance will welcome this book because of its down-to-earth perspective, its practical guidance and advice, and its sound theoretical base.*

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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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