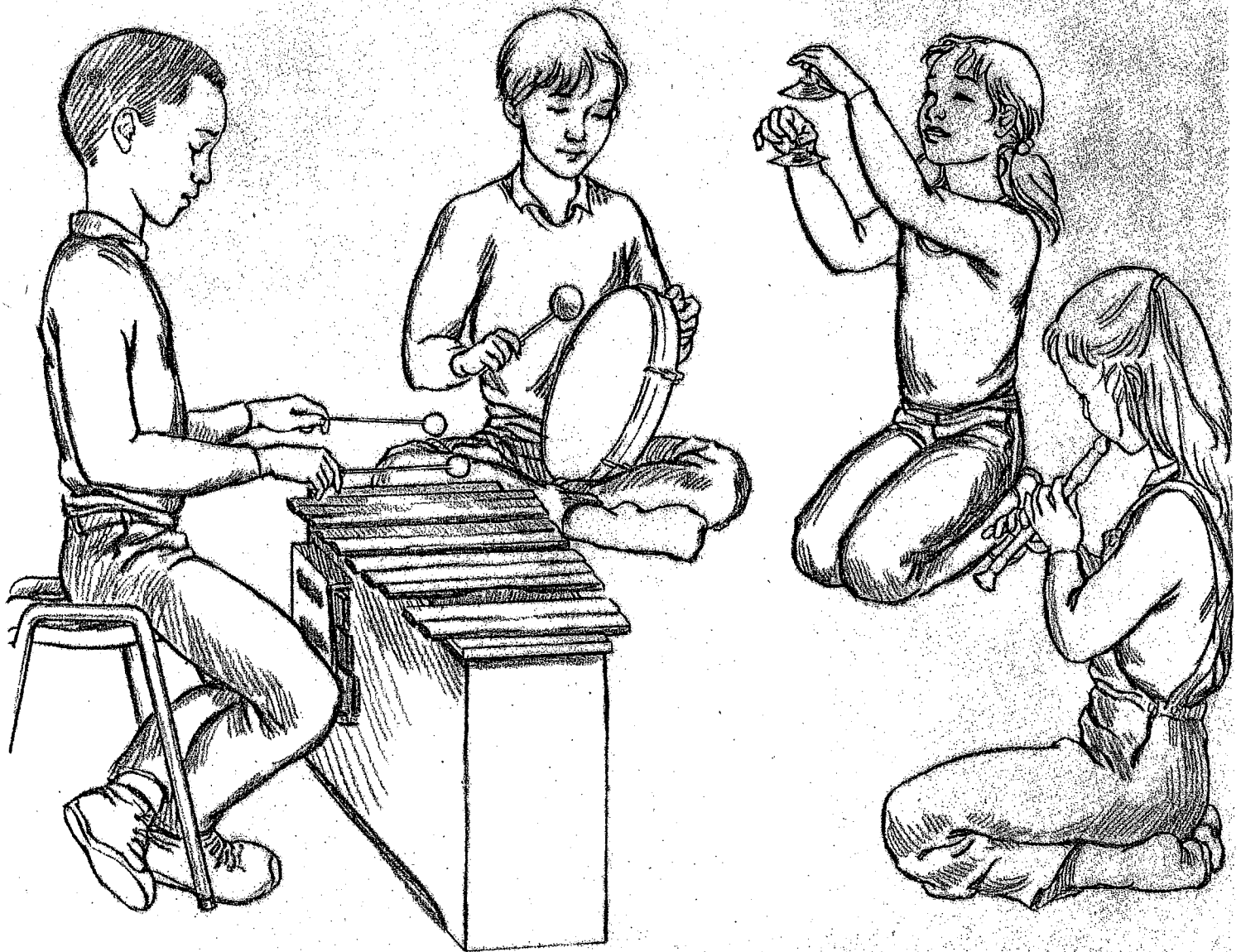


the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



Sylvia Evelyn Thomas

VOLUME XIV NUMBER TWO

WINTER 1982

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The Orff Echo is published quarterly during the school year by the American Orff Schulwerk Association, a non-profit educational organization with Executive Headquarters, Cleveland State University, Cleveland, OH 44118. Deadlines for copy are June 15 for the fall issue, October 15 for the winter issue, January 15 for the spring issue, and March 15 for the summer issue. Ad deadlines are two weeks later in each case.
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Orff-Schulwerk

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NOVEMBER 3-7, 1982

JANTZEN BEACH RED LION

PORTLAND, OREGON



TIGHTIES AND LOOSIES

Martha Pline

There is a kind of continuing dialogue within our movement concerning the direction which education for musical creativity should take. On one hand are those who feel that meaningful growth can take place only in an environment in which children are first given the rhythmic and melodic "building blocks." They then proceed from question and answer in a narrow melodic range using simple rhythms, to longer and more rhythmically complicated improvisations, broadening the melodic range from pentatonic to modal, diatonic scales. In movement, a vocabulary is built from simple means. Thus, they become able to improvise and compose in progressively larger units, controlling more and more decisions themselves. This approach might be called the "classic Orff-Schulwerk" model.

On the other hand are those who believe that children should be given materials and time, with few technical limits. Using these materials, they are free to experiment; or they may be asked to solve certain problems, such as devising a notational scheme for an aleatoric improvisation. They may make sound and movement sequences based on verbal or visual stimuli. Many people call this approach "experimental," in the sense that the activities are rather like self-directed laboratory experiments.

People involved deeply in each approach tend to hurl small, polite stones at each other: the experimentalists are accused of "mistaking chaos and chance for creativity," or of setting up a situation in which children are paralyzed by too much choice. The classicists are accused of encouraging "boxed-in" thinking, promoting stereotypical responses, or making a virtue out of the expected, calling it "organic."

I used to worry where I stood in all of this, especially since my position seemed to change with the books I read, the workshops I saw, or the lessons I was doing with my classes. Then I remembered a workshop I visited, taught by Don Slagel and Judy Thomas, during which I heard them talk about "tighties" and "loosies." For a while I didn't understand. I knew about "Lucy" from the comics, but who was the other person? Finally I became aware that they were

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IS MUSIC IN ITS RIGHT MIND?

Toni Reineke, *Psychomusicologist*

*University of Washington,
Seattle, Washington*

Much excitement has recently been generated about the idea, suggested by research by Milner, Kimura, and others, that people process music in the right hemispheres of their brains. Proponents of the theory, such as Sperry, Ornstein, Brandwein, Rigelski, and others, have claimed that our educational system has neglected an entire half of the brain, the half which processes holistically, simultaneously, spatially, musically, creatively!

Initially, being a music educator with about 10 years' experience, I was very excited about the idea. Here, at long last, was real justification for the inclusion of music and other arts in the schools! I leapt at the chance to do my doctoral research on the topic. Soon after I read the initial articles, Bever and Chiarello (1974) published research claiming support for the notion that the hemispheres are divided not according to subject matter (i.e., music and speech) but according to strategy of processing; that is, that the left hemisphere processes sequentially, analytically while the right hemisphere processes simultaneously and holistically. Support came from their finding that musicians, having trained in analytical listening, demonstrated right ear (connected most strongly to the left hemisphere) superiority for recognizing melodies, and nonmusicians, not trained in analytical listening, demonstrated left ear (right hemisphere) superiority. Perhaps importantly, they also found that although musicians could do a concurrent analytic task and nonmusicians could not, neither group exhibited ear differences for it. Having always suspected that musicians are somehow "different," perhaps the reason had been found: brains change as a result of music learning! If Bever and Chiarello's argument and supporting evidence were to be believed, the musician, now able to process music sequentially and analytically, no longer perceives music holistically, simultaneously, or as a Gestalt.

In examining previous research, I found that some studies also had used musicians as subjects and had found evidence of right hemisphere processing of music. But, I reasoned, some of the research may have been in error. After all,

scientists expect a certain amount of error and the more recent research seemed to support Bever and Chiarello's theory.

To gain better understanding, I examined over 150 articles on brain processing, only about 25 directly related to music. The findings in these raised many questions about brain processing of music.

The term "music" represents a number of complex activities: we make musical sounds, we read and write music, we listen to it, and we analyze and contemplate it. To put it in scientific jargon, we perform or produce it, we perceive it visually and auditorily, and we perform cognitive operations on it. Prior research had found fairly strong evidence that visual-spatial processing also takes place in the so-called "musical" right hemisphere (accepting for the moment the speech-left, music-right theory). Reading music is a visual-spatial operation, hence probably performed in the right hemisphere. However, each hand is connected to its opposite hemisphere (stroke victims with left hemisphere damage often lose the use of their right hands, and vice versa). So what happens when we play the piano? Does the unconnected right hand get ignored? Or is there a way for the right hemisphere to tell the left hemisphere to tell the right hand what to do? And, if so, might there be a lag time? Research has shown that the right and left hemispheres communicate through the brain stem and through the corpus callosum, a large bundle of nerve fibers which connects the hemispheres. Estimates of transmission time between the two hemispheres using the corpus callosum have ranged from 4 milliseconds (1/250th of a second) to about 40 milliseconds. Research has not yet explained how information is integrated by the brain, how it compensates for the time differential, or how, for example, the brain coordinates the two hands to play the piano.

It seems fairly certain that the left hemisphere is primarily in charge of language and speech, and evidence has been found that the mechanism for control

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EDITORIAL: SETTING GOALS

When, a few months ago, my editor asked me to spell out my goals for the kindergarten program I had been asked to write, it seemed a needless exercise, since I felt that my goals were already clear in the text itself. But as I got into the assignment, I found it both challenging and rewarding to make myself state clearly what I was hoping to achieve in terms that any classroom teacher could readily understand. I include my own list here as a stimulus to your pursuit and clarification of your own goals in your own teaching situation.

1. To provide basic rhythmic training through movement, speech, singing, and instrumental play.

Rhythm training will include individual movement exploration, both in place and in common locomotor movement; practice in following a common pulse through body rhythms, movement in place, and locomotor movement; participation in rhythmic activities in response to sound cues, instrumental accompaniment, verbal cues, rhymes and poems, and/or songs; responding to sound signals; participating in set singing games in a variety of floor patterns, both as leader and follower; improvising new ways of doing familiar activities.

2. To develop the *musical* use of speech.

Speech play includes training in using single sounds — long vowels, consonants, and blends — that many children find difficult; in echoing *exactly* the words, names, rhymes they hear, using a variety of inflection, tempo, dynamics, vocal timbre; in accompanying rhymes, sayings, and short poems with vocal *ostinati*; in answering and asking questions in the context of melodic improvisation wherever their voices lie; in dramatic play; in moving in response to verbal cues, names, rhymes, poems; in using speech patterns as rhythmic building blocks; in abstracting rhythm patterns from their corresponding speech patterns to make independent rhythmic compositions. All of these activities focus on the *musical* qualities of speech and the concepts which transfer to music training per se, and allow scope for individual experimentation and leadership when the children are ready, and all of them cultivate respect for and enjoy-

ment of the spoken language and our own oral tradition.

3. To develop aural memory.

Echo-play in speech exercises, in body rhythm play, in the use of rhythm instruments, in singing within a very limited range, develops a sure sense of similarities and differences, and gradually extends the aural memory as the focus narrows to pitch perception and performance, whether singing, playing or doing a singing game. Cumulative songs, response songs, narrative songs, all build memory and concentration — which, of course, carry over into other areas.

4. To develop aural discrimination.

Echo-play in speech and song, and a variety of listening games provide the basis for recognizing and differentiating the various sound sources available in the classroom — whether objects, body rhythms, vocal sounds, found instruments, unpitched percussion, pitched bar instruments, piano, or recorder. Movement in response to different sound sources develops awareness of timbre, of sound quality. Classroom instruments are introduced first as sound signals in the teacher's hands; then, used for color and punctuation in sound stories and sound settings of poems; introduced one by one for movement response; and only then put into the children's hands for specific assignments — as signals, for color, as substitutes for familiar words, in developing little rhythmic compositions, and as sound and silence, pulse and pattern, solo and group independent *ostinato* patterns.

5. To develop the singing voice.

Improvisation is used from the very beginning as the children learn to find their own voices and sing where they are comfortable singing. Later, tone-matching games are introduced, wherever the children are able to sing. Only then are they expected to match pitches in the limited range songs on SO-MI or SO-MI-LA.

Folk songs have been classified into several different categories to make clear what is expected; *Limited range songs* are for everyone to sing and to sing as accurately as possible; *Response songs* are for the teacher to sing to the

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Is Music In Its Right Mind *continued*

oral production, including humming and sustaining vowel sounds, is in the left hemisphere. These findings would seem to have implications for how songs with words are processed. Even with this cursory examination of the claim that music is a right hemisphere activity, it is apparent that there are unanswered questions as to the extent and/or validity of the claim.

Nor does the analytic-holistic theory of hemispheric division account for all the contradictions in the evidence. In some instances, there appears to be agreement: the right hemisphere processes visual-spatial information requiring holistic, simultaneous processing and the left hemisphere processes speech and language, activities requiring sequential, analytic processing. So how do musicians who have learned to process music analytically in the left hemisphere read music? — and what about the hands? Is one sequential, the other simultaneous? What about those nonmusicians who recognized melodies better in the left ear (right hemisphere)? Are not melodies sequential? Even if it is argued that nonmusicians focus mostly on the contour of the melody, it cannot be ignored that a melody in scrambled sequence is a different melody.



Finally, what about creativity? Both theories' proponents would have us believe that creativity is the province of the right hemisphere. With analysis of music in the left hemisphere how do we create music? Is it possible that creativity is a purely sequential, analytic process? Incidentally, no studies have measured the location of creativity within the brain. The claim is based on the reasoning that music is processed in the right hemisphere. Music is a creative process. Therefore, the right hemisphere must be creative.

Thus far I have focused on the larger picture concerning the logic of the con-

trovery. It would be nice to be able to say that when the smaller picture is examined contradictions do not exist, but this is unfortunately not the case.

For my dissertation project, I chose to test ear differences of musicians and nonmusicians while they listened to dichotically and monaurally presented music and speech. Dichotic presentation involves using a tape recorder to play two melodies simultaneously, one melody to each ear. If one ear is found better than the other, it is assumed that the hemisphere opposite the better ear is responsible for processing that type of information. I found that for both musicians and nonmusicians the right ear (left hemisphere) was better at recognizing *speech*, but for *music* neither ear was better, whether the music was presented monaurally or dichotically, and whether the music task was a holistic or an analytic task. In early 1981, I reexamined the findings of those studies which used (1) musicians as subjects, (2) dichotic and/or monaural presentation to study ear differences, and (3) music or melodies at least three tones in length, a criterion which I think would be minimal to qualify as music. Well over half had found no differences between ears! Of the remainder, only slightly more than half found left ear (right hemisphere) support. Examining just those studies which tested analytic processing and which satisfy the above mentioned criteria, I found that only two studies had found evidence of left hemisphere processing, none had found right hemisphere support, and the remaining five had found no support for differences between the hemispheres.

In those studies which examined musicians with brain damage in one hemisphere, the findings were also mixed. After conducting a fairly extensive review of studies on music and brain damage and after a detailed examination of specific music and language skills (production, reading, writing, discrimination, etc.) of two musicians with left hemisphere damage, Brust (1980) concluded that it was not yet possible to draw *any* conclusions on what is processed where.

There are problems with nearly all of the research conducted to date. In the brain damage studies, there is the obvious problem of lack of control over the nature and extent of damage. For example, rarely is an entire hemisphere

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Editorial continued

children, with the class joining in on the (very simple) responses, which are clearly marked; *Sing-along songs* are just that, songs in a limited range that most of the class can sing spontaneously or with minimal teaching; *Activity songs* are for the teacher to sing and the class to respond to as the words suggest; *Singing Games* are for the teacher to sing and the class to do in their traditional forms, singing if they are able to do so; *Resting songs* are for the teacher to sing to the children while they relax after active play.

6. To develop basic instrumental techniques.

Good technique in using the basic body-rhythm gestures provides the foundation for all later instrumental play. Unpitched percussion instruments are used sparingly and with specific aesthetic intent and correct technique from the beginning. Knee-slapping exercises prepare for the introduction of the xylophone and glockenspiel late in the year as they are used to support the singing voice in simple ensemble settings. Instrumental play moves from our first instruments, our bodies, to simple percussion instruments played with the hands and fingers, to those played with mallets — a gradual externalization of the means of music-making. All three stages develop large muscle movement before small muscle control is needed, as it is in the playing of conventional instruments.

7. To develop visual, kinesthetic, aural, and verbal imagination in a variety of multi-sensory experiences, particularly through the use of dramatic play.
8. To develop taste, independent judgment, and divergent thinking.

Materials are carefully chosen that are worth the children's remembering all their lives and teaching to their own grandchildren. Rhymes, poems, stories, games, sayings, and songs are chosen for their own intrinsic worth, not simply for pedagogical purposes. Real choices are presented to the children, so that they have to begin to make their own decisions about what is or is not effective, about which resources to use in a particular context. Almost all the material comes from our own folk

heritage or from recognized poets and story-tellers.

9. To reinforce academic learning, particularly in Language Arts and the use of numbers, in a play context, through rhythmic games.
10. To make a kindergarten child's introduction to formal education a joyous experience, a multi-sensory basis for all later learning.

Isabel McNeill Carley

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NOTICE

Study Guides for Levels I, II and III of the new American Recorder Society Education Program are now available in booklet form. The Program includes activities for developing recorder technique, ear training and sightreading, with lists of recommended repertoire, practice material and reference literature. Each booklet is \$1.50 (plus \$2.00 shipping charges per order), available from: Sweet Pipes, Inc., 23 Scholar Lane, Levittown, New York 11756.

ANNOUNCEMENT English Language Course at the Orff Institute, 1982-83

A Special Course for English speaking students will be offered by the Orff-Institute, Salzburg/Austria from October 4th, 1982 to January 29th, 1983. The number of participants is limited to a maximum of twelve. Teachers of music, physical education and dance are invited to apply for admission. All applications must be received by March 15th, 1982 at the latest. Applicants will be notified of acceptance by April 1st, 1982. The decision for the selection of students is final and confidential.

For application form please write to the Orff-Institute, A-5020 Salzburg, Frohnburgweg 55, Austria.



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NOTES FROM CHINA

Jacobeth Postl
Evanston, Illinois

A trip to China is a many-splendored thing. I travelled with three personal friends in a group of 26 educators which included classroom teachers, K through 12, university professors, and administrators of all sorts. It was during the dreadful humid heat of July — which I strongly recommend avoiding, if possible. We were a motley bunch, ethnically, racially, and geographically, but all eager to accept the new "welcome" hospitality of this ancient land. It had been many years since "just anybody" could tour China. Travelling there is *not* like going to western Europe. All decisions and arrangements are made by Luxinshe, the government travel agency who did, however, consider the interests of the group.

We had opportunities to visit nurseries, kindergartens, middle schools in several cities and Peking's Normal University and Lab School. We even had the opportunity to talk with a large group of students at a Machinist School in Luoyang (an ancient capitol of China) who were all learning English and were terribly eager to practice it on us.

Although I had no opportunity to hear any music lessons in the schools, two little episodes gave me some clues. Our English-speaking national guide sang several songs to us, which I taped. One was a children's pentatonic folk song about children learning to help each other. A second was a fervently nationalistic Pioneer Song (Pioneers are somewhat like girl-boy scouts in the U.S.); and the third



Chinese Kindergarteners Dancing

was a patriotic song about Tien Amen Square in Peking, (the huge square with government buildings surrounding it). The latter two reflected Western influence in contrast to the distinctly Chinese nursery melody. Our guide sang sweetly in tune, and I felt music had been a genuine force in her education.

The second incident came about totally by chance. We were attending a concert by three of China's most popular singers and a ballet group in Shanghai. At intermission, I struck up a conversation (!) by way of single words, gestures and smiles with a group of high school boys and girls. They were very friendly, giggly, and unsophisticated. Luckily, I still had in my purse a school song book for upper grades which I had bought that afternoon, and by dint of charades and urging from her peers, the girl next to me sang a song I selected from the book. She sang very musically, using solfège syllables one time, words on repeat, all in that nasal style so strange to us. I was so glad I had brought my mini-tape recorder to the concert. The students were all delighted to hear the playback. Does this reflect good singing training nationwide, or only in a few big cities? One thing I am certain about — no Orff — yet! But the songs in the book had a very Chinese flavor.

The Chinese have great affection and concern for their children. One sees evidence of this everywhere, with grandparents and fathers sharing the care of their children with the mothers. It was

typical throughout the areas I visited see the children dressed colorfully a fashionably, while the adults wore the universal white shirt/blouse and dark skirt or slacks. The children were captivated and beautiful, and at each of the nursery kindergartens we visited, their song recitations and dramatic play held spellbound. One group of obviously gifted children from the Workers Commune in Luoyang performed for us songs and dances from many regions of China for over 30 minutes. Some of the dances were complex, lengthy and with many changing movement patterns. It was visual delight and very impressive. The director of this Nursery-Kindergarten program spoke at length about their education, health care and the serious effort being made to curtail population growth.

We heard a classic Chinese opera from Hunan Province. The unique singing style is hard on their throats and on western ears. But it was wonderfully performed, — a combination of exaggerated acting, singing, pantomime, gymnastics, and spectacular costuming, with unmistakable heroes, villains, and other characters dramatizing the intrigues of yesterday's society, a sort of Chinese Opera Comique. The orchestra was especially interesting with its percussion section highlighting all those gestures and pantomime and its string section a mixture of traditional Chinese instruments and classic western ones as well.

On our last morning in Shanghai had an invitation to visit the Conservatory of Music. Those of you who have seen Isaac Stern's *Mao to Mozart* film will remember the moving words of its director. It was one of the highlights of my trip to hear a 28-year old pianist (former student of the Conservatory) play and record a Chopin Ballade in the well equipped recording studio, not only because the playing was beautifully warm and musical and he was a 6th place winner of an international piano contest but because he had not been able to play the piano for years during the cultural revolution, having been sent off to work in the country where there was not a single piano available. We heard many such stories, and can only hope that education and culture will never again be viewed as enemies of the people.



Chinese Nursery School Children
in Performance



Betty Morris and students at Midvale School, Birmingham, Michigan

The key to musicianship is improvisation and some form should be included in every lesson. Beginning recorder improvisation should start with echo-play (children echoing teacher who uses different meters and tonguings). The next stage is a game called "Pass-it-on." Children have partners: No. 1 improvises a short melody using notes they know and No. 2 echoes No. 1, etc, around class. Next time, reverse roles. The next step is Question and Answer, but before you begin this, discuss with your class the elements of a good melody (repeated tones, scale pattern, and small intervals after big intervals.) Remind the class that some common elements from the question should be in the answer and that the tonal center is at the end of the answer, not the question. In order for the children to gain confidence, begin with teacher asking the question and having entire class answer together, being sure the phrase length is correct and their final note is the tonal center. When they feel secure answering as a group, ask for volunteers to answer the teacher, then volunteers for both question and answer. When improvising, always use some type of bordun accompaniment — a bass instrument, a hand drum, or body percussion.

Second and third year students often opt to play alto, tenor, and bass in ensemble with the sopranos. This is another great advantage of this instrument in that it opens the door to chamber music.

There are many excellent recorder books available that will assist you in your beginning recorder teaching, especially the several books on recorder improvisation and technique and beginning

recorder readers by Isabel Carley, and Carol King's introductory book. Both authors incorporate the Orff process through their own technique of teaching, and integrate the recorder with the whole music-making process. My own style of teaching is largely derived from Isabel Carley's recorder pedagogy and her many Orff-oriented publications for recorder.

WHERE THE ACTION IS IN 1982

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

Richard Gill from Australia will be the headliner clinician, along with many other outstanding clinicians representing the various fine arts. There will be multi-sessions at beginning, middle, and advanced skill levels.

Scenic excursion trips will be available to those who wish to view the beautiful Northwest, including:

- 1) A helicopter trip over Mt. St. Helens.
- 2) A scenic bus trip up the Columbia River Gorge.
- 3) A yacht cruise through the city on the Willamette River.

Watch future *Echoes* for more Rose City temptations!

Swannie Dobaj

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LEVEL IV

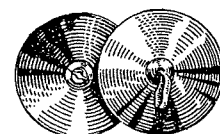
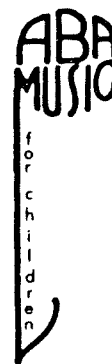
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GUIDEPOSTS:

USING THE RECORDER IN YOUR ORFF CLASSES

Betty Morris
Birmingham, Michigan

Betty Morris has successfully taught recorder to her children in Midvale School Birmingham, Michigan for many years. Following are some practical suggestions she has found useful and would like to share with you.

Jacobeth Postl

It is invaluable for the teacher to introduce the recorder in the very early grades in improvisation for movement activities such as running, skipping, walking, etc. Thus, the children become accustomed to the sight and sound of the instrument long before they can play it themselves.

Because I introduce the recorder to *all* my children, not just a select few, I have chosen 3rd grade as the best time to begin. There is fine-muscle coordination required in the playing of this instrument that many younger children have not yet acquired, and we want this to be a joyful, successful experience, not a frustrating one.

A way to get the children excited about the possibilities of the recorder and want to own and play their own is for the teacher to play a short melody on each size of recorder. I'm always surprised at the interest this simple exercise generates. I explain that they will learn to play the soprano recorder first and later graduate to the other sizes. I send a letter home to parents explaining my recorder program, and offer to purchase recorders through the school so that they can take advantage of the special school discount. (Such an arrangement allows you to order the brand you prefer, and have some uniformity of sound.) In the letter I also mention that school-owned recorders are available for class use if the parents do not wish to purchase a recorder for their child. I have used this approach for twelve years, and there has been almost one hundred percent purchase of recorders, although this might not be true in some communities.

The day the children are to receive their recorders, plan to spend your entire period on nothing but the recorder. Before passing out the instruments, give instructions on the care of the recorder,



Students from Midvale School, Birmingham, Michigan in Question-Answer Movement and Recorder Improvisation

proper breathing and articulation, hand position, and your rules for inappropriate "tooting."

Begin by teaching the fingering of the first note and having the children echo different rhythm patterns and various tonguings. Most recorder books begin with the note B. However, I prefer to teach C' and A, the falling third, the basic interval for both the Orff and Kodaly approaches. I like to teach 3 notes the first day (C', A, G). When this is secure, ask if they can make a melody using these 3 notes with a rhythm pattern such as

$$\begin{array}{c} \overset{1}{T}a, \overset{1}{T}a, \overset{d}{T}oe, \quad | \quad \overset{1}{T}a, \overset{1}{T}a, \overset{d}{T}oe, \quad | \\ \overbrace{ti, ti}, \overbrace{ti, ti}, \overbrace{ti, ti}, \overbrace{ti, ti} \quad | \\ \overset{1}{T}a, \overset{1}{T}a, \overset{d}{T}oe. \end{array}$$

Then change the tonal center from C to G or A. It is important even in the beginning stages of recorder teaching to accompany the recorders with body percussion, rhythm instruments, or Orff instruments. Twenty-five to thirty soprano recorders playing a unison melody do not cultivate musical sensitivity. Try dividing your class in half, one group playing recorder, the other half, the accompaniment, then switch. Another

technique to produce a more musical sound is for the teacher to write a second soprano part, generally more sustained — this is helpful to the student who may be experiencing coordination problems or the new student who just arrived at school.

One process to use in teaching new notes is to place the recorder on the chin, practicing new fingerings silently until muscular movements are secure. Then echo the teacher on the new note, following that with melodies using the new note with notes they already know.

It has been my experience that playing the recorder really secures music reading if you can make it fun enough for them to practice. My students have helped themselves by making up their own "jingles" about the lines and spaces, e.g., "A A second space A, waiting right here for you to play." "B, B, This is "B," sitting on the 3rd line for all to see." "3rd space C, 3rd space C, Perched up here for you and me." This can be expanded into a movement exercise by dividing the class into 4 groups and asking each group to devise a Dallas cheerleader type movement — this could be put into an ABA Form: A — shout and walk cheer; B — walk cheer and play note in rhythm on recorder, and finally back to A.

Continued on page 9, col. 1

CHAPTER NEWS

In the newsletter of the Berkshire-Hudson Valley Chapter, Christine Szczepanek reported: "You have to be at an Orff Convention to:

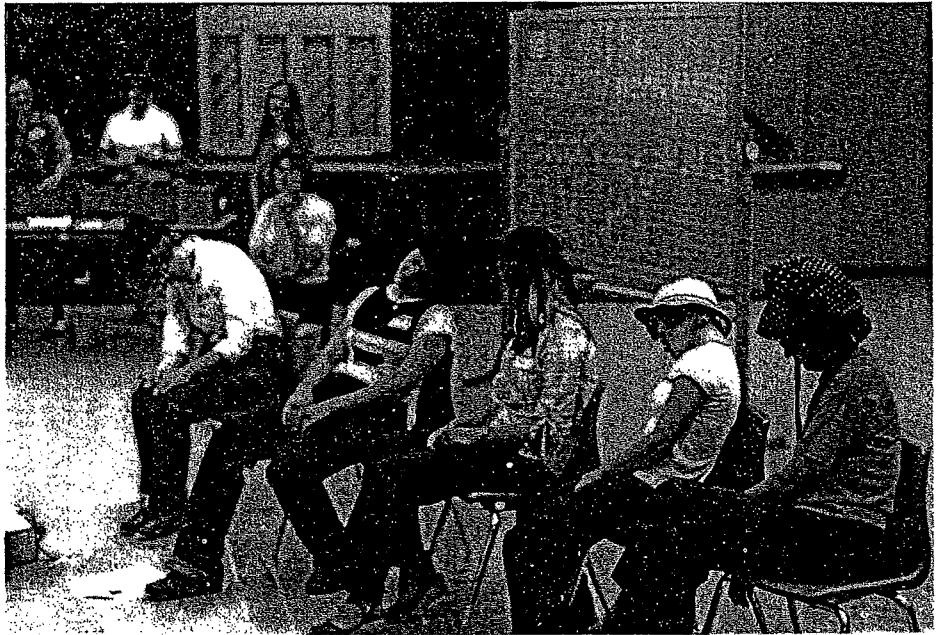
- really see the magnitude of it all.
- appreciate the months of organization that made it happen.
- understand what a tremendous impact the Orff process has made on the teaching of music.
- understand the dedication of hundreds of teachers all over the country.
- recognize the enormous talent of our clinicians around the country.
- wish you had an extra \$1,000 to buy everything in sight from the many distributors.
- know how much you don't know."

The Chapter's "ORFF AND ON" features a special teacher each month along with a print-out of one of her/his special lessons. Annette Curtis offered a sequential springtime study for grades 4 and 5.

Northern New Jersey set a workshop with folk performer-teacher David Holt to open their year. Other sessions will include "Special Education" with Kay Logan, a "Solstice Ceremony" by Paul Kerlee, "Creativity and the Gifted" by Sue Snyder, a "Focus on Upper Elementary" by Steven Calantropio, "Recorder and Hand Drum Techniques" with Isabel Carley, and a "Choral Repertoire and Techniques" workshop with Elaine Benedict. Three CEU (credit units) from Montclair State are available to participants attending all sessions.

Central New Jersey Chapter has an arrangement with radio station WCTC for announcements regarding any change in their ORFFMORNS due to weather. For ease in contact, chapter representatives are listed in each of several areas while workshops are presented at Lincoln School, New Brunswick. From the fall newsletter are the following: Anita Wolfson, Julia Feist, Richard Hoagland, Virginia Kenney, Elizabeth Van Mater, Nancy Thorne, Harriet Myers. Inclusion of their phone numbers make it possible for improved communications and carpooling.

The Greater Rochester Chapter has arranged to import two guest teachers this winter, John Stevenson, Director of



"The Brute Family" Drama
Indiana Chapter President Ruth Borst is "Baby Brute" at left.

Dalcroze Studies at Ithaca College, N.Y., and Lois Birkenshaw from York University, Toronto, a specialist with exceptional children.

Kansas Chapter extended an invitation to classroom teachers, recreation leaders, scout directors and social studies educators to join in the workshop by Virginia Ebinger based on materials of American Indian and Mexican American musical heritage. Their experiences of April will be reinforced at the National Conference.

In their newsletter Evergreen Chapter included "Tax Tips." Besides the usual professional supplies, music teachers are reminded that they may deduct admission and parking fees for performing arts events, school-related phone bills, travel to local, state and national workshops by commercial carrier or individual car mileage, briefcase, file cabinet, piano (plus tuning), instrument repair, private lessons to maintain skills, journals, and also the cost of tax form preparation, including guides to next year's return . . .

The Portland, British Columbia, Evergreen and Inland Empire Chapters in the northwest have a reciprocal arrangement allowing their members to attend each others' workshops. For outside clinicians they often add a 6-10 p.m. session on Friday to the usual Saturday all-day workshop. Judy Winczewski is

president of Portland's Chapter, Greta Rizzuti of Inland Empire, Kathleen Poole of Evergreen, and Donna Otto of the Canadian group.

Butler University offers one hour credit for the four workshops scheduled by the Indiana Orff Chapter: Judy Thomas in "Beginning and Developments"; Margaret Dugard, clinician for the IMEA Convention; Elizabeth Nichols with her "Tune into Limericks" book; and Carol King in "Recorder in Upper Elementary." Ruth Borst, president, urged members to register with Butler faculty member, Kathy Smith.

Indiana Chapter reports a stimulating and enjoyable all-day session with Judy Thomas in September in which dramatic play gave everyone opportunities for instrumental, movement, and dramatic improvisation. Throughout the day's activities, Judy shared her concern and constructive ideas about building good self-concepts through music. She also encouraged the participants to set their own goals and make them clear to the children they teach.

Elizabeth Nichols

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

A Sound Treasure Hunt

The first project was centred in the area around the Cathedral. Participants were given a blank map of the area and the following list of questions. The first one to find all the designated sounds was to be the winner.

QUESTIONS

1. A dumb lion that roars. Where is he? *This was a wood carving on one of the choir stalls in the Cathedral.*

2. Six almost identical knockers. Four will speak for you and two won't. Mark them on the map. *There were six knockers on various Cathedral doors, but two had been welded immobile.*

3. A tone with constant pitch that you can start and stop. Mark its position on the map. *The dial tone of a telephone in a booth across from the Cathedral. This proved to be very hard for most people to find.*

4. A wooden xylophone door. Where is it? *A door to the Cathedral cloister with resonant wooden latticework.*

5. At least two windows in the Rittergasse through which a ventilator hum can be heard. House numbers? *Actually there were four windows with ventilator hum in this street.*

6. A stereophonic fountain with three distinct sounds. Where is it? *The fountain had two spouts. The third sound was produced by the water rushing through the pipes.*

7. A group of 16 resonant gongs. Mark their position on the map. *A large metal signboard with 16 sonorous plates, situated conspicuously in the Cathedral square. Many people missed this. They saw it but did not think to go and strike the surface.*

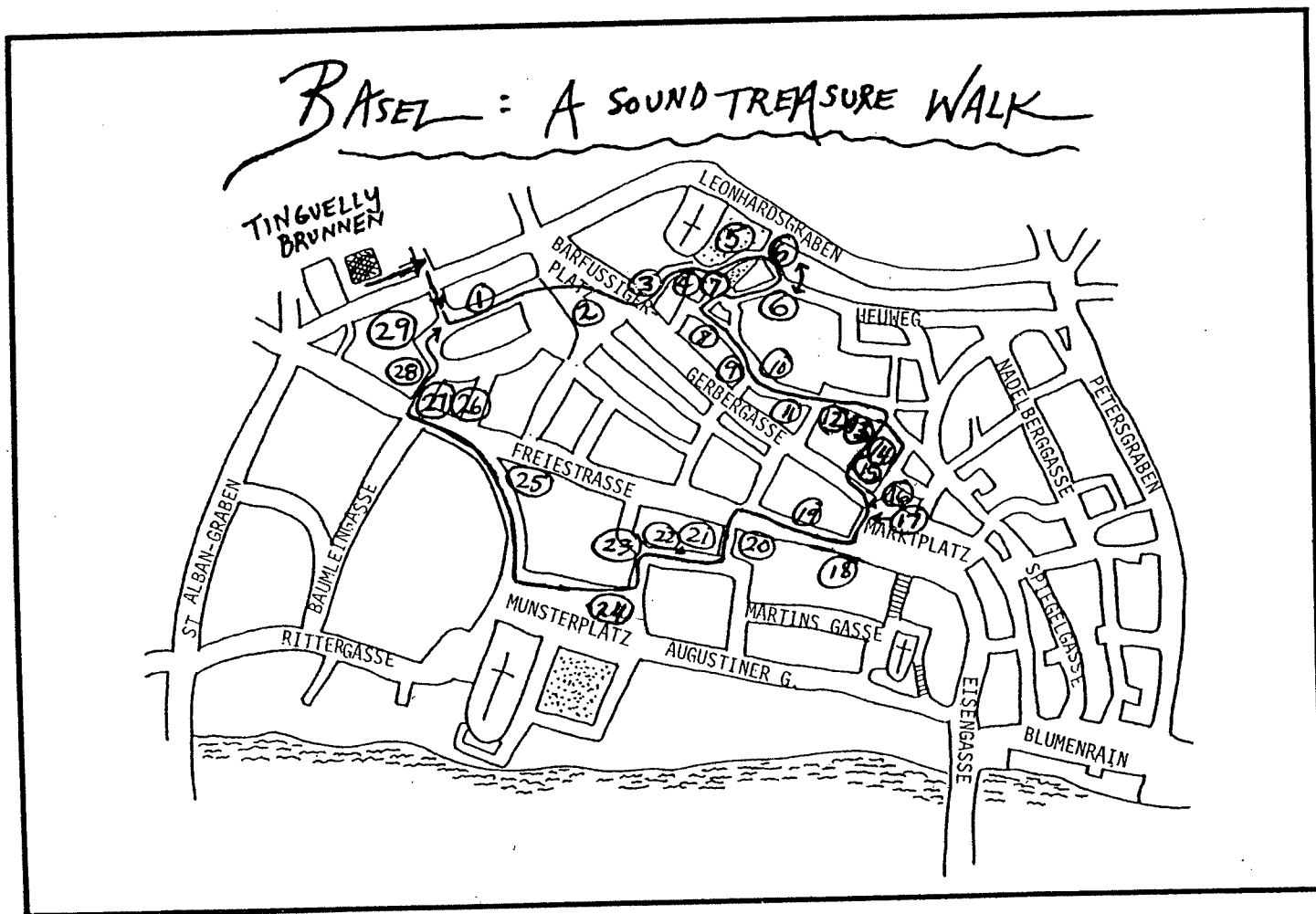
8. A fountain with one spout but two sounds. Mark it on the map. *The additional sound was produced as in 6.*

9. A ventilator over a doorway. Name the building. *There was only one ventilator over a doorway in the area. The building was the Mathematical Institute of Basel University.*

10. An intersection where a hum can be heard from high above. Which intersection? *One had to check every intersection when it was free of traffic. In one an electrical transformer high on one of the buildings could be heard but not easily seen.*

11. Three dumb minstrels — one plays the sistrum. Where are they? *The minstrels were part of a procession of Greek figures in a frieze on the Museum of Natural History.*

12. A fountain which you can't see but will hear, near two other fountains you can see and hear. *There were numerous fountains in the area, each with a distinctive sound. The one in question could only be located with the ears for it was behind a wall in a private garden.*



A Sound Treasure Walk

The first activity was intended to be relatively simple, but this one was more demanding. The participant was given a blank map of the inner city together with a running commentary providing clues for the discovery of a specific path through the streets. The starting point was the Tinguely Fountain — a fascinating and sonorous creation by the Swiss sculptor in which water is sprayed, shot, scooped and paddled in a variety of humorous and ingenious ways. The first person to return to the fountain with the path correctly inscribed was to be the winner. I was frankly apprehensive as to whether we had made the commentary clear enough (a single ambiguity could lead participants into totally foreign districts) but to my pleasure we had a winner in about an hour and a half.

CLUES

1. Nine steel drums sounding high and low will lead you to the silent roaring lion. *The nine drums were metal light standards. But you had to strike them to discover that they had two pitches. The lion was a stone carving in a wall.*

2. Follow the direction of the roar, keeping the bells in your left ear until you hear the fountain. *The bells were those of trains at a terminal station; they always clanged on arrival and departure.*

3. Now seek the sign uniting ear and mouth and take up your position beneath it. *This "visual" clue was a telephone receiver indicating a public telephone.*

4. Fifty paces from here you will come to a place where you can hear a flowing noise beneath your feet. *I liked this clue even if it led only to a sewer lid beneath which water was constantly flowing. There were several dry sewers within 50 paces in other directions. Many participants failed to investigate the narrow alley in which this lively sound object lay hidden.*

5. From here, the birds will guide you to the silent speaker. *The street noises had now lifted away and the birds of a nearby park were clearly audible. In the centre of the park was the statue of an open-mouthed orator.*

6. A little further on, find a mailbox that creaks as it flaps and walk between it and the gurgling fountain until you spot the dumb duck over the knocking lion. *Only one of several nearby mailboxes creaked. This was on the right side of the street so that by locating the fountain in the left ear one eventually spotted the sign of a duck over a lion-headed door-knocker (an interesting sound metaphor — or perhaps one should say a mixed metaphor).*

7. Walk this street listening to the live birds overhead until you come to a group of 12 metal drums with different pitches. *One was now walking parallel with the park a block away but the birds were still audible. The 12 drums were a collection of mailboxes.*

8. Go through the place that makes your footsteps hollow and louder. *A covered passage.*

9. Follow on to a seat where you can hear the birds chirping behind you, traffic noise in front of you and flowing water beneath you. Close your eyes for a moment and listen to the "triad". *A stone wall above an old fountain provided a point where three sound walls met. A few steps from the spot in any direction and one of the sounds would dominate the others, but here they were perfectly balanced.*

10. Guitars will entertain a stuffed bird in the street down which you now pass. *An execrable duet in the display window of a music shop.*

11. Further along a doorway roars at you. *A very noisy fan over a doorway — an example of bad acoustic design.*

12. Seventy paces from here will bring you again to the sound of water. *Another sewer in which water was always flowing.*

13. Five ringing grates indicate the direction; but stop when you reach the dull metal plate. *Iron grates over basement windows at the sides of the road.*

14. Cross into the quiet space. *A pedestrian passage through a building.*

15. . . . and find the 12-tone metallophone. *A metal nameplate at the far end of the passage.*

16. Turn in this direction until you find something in the road that clicks. *A pair of manhole covers side by side clicked under the shoes of passers-by.*

17. Further along you will be able to make a lot of little bells ring. *A bicycle stand. (European bicycles are all equipped with bells.)*

18. Turn now to find a place where footsteps are the predominant sound. *A street prohibited to traffic — an example of good acoustic design.*

19. Behind five glass doors four identical musical tones are sounding. *The dial tones in five telephone booths, side by side. (One door was locked.)*

20. Continue along until you hear dishes rattling in your left ear. *An outdoor restaurant.*

21. Now find the quiet passage where you can leave the city noise below you. *An ascending footpath.*

22. A fork. Follow the direction of the hum. *A ventilator could be heard to the right.*

23. At the next crossing let the birds be your guide. *At this point bird could be heard from trees in a park up the hill — though the park could no yet be seen.*

24. . . . to the place where the ground will crunch under your feet. *The park was covered with pebbles.*

25. Now find the road leading to the quadrasonic fountain. Can you hear water from all four points at once? *This four-spouted fountain disclosed a fifth water source, that of the runoff drain below the seawall and yes, all sources could be heard simultaneously.*

26. You are again in a busy street. Which way to go? Listen very carefully for the faint high chirp of a mother's voice and proceed towards it. *A marvellous aural experience. A bird was nesting high up in the eaves of an old building and its continuous chirp could faintly be heard above the cars and trucks below.*

27. . . . until you find a place where you can walk on wood. *A repair section in the sidewalk.*

28. A drain out of two materials (dull and bright sounding) is followed by one which is only dull. *The materials were tin and plastic, but there were many drainpipes so one had to experiment to find the right pair.*

29. Turn at this corner to find a place where you will hear traffic noise above your head. *A busy viaduct led over the sidestreet.*

30. And now steel drums will lead you back to the starting place. *Hopefully!*

A Sound Mobile

Of the three Basel activities, I think this was my favourite. The idea here was to induce the public to listen to commonplace sounds produced by pedestrians in the streets in order to discover some unusual variations we had arranged among them. I have often noticed that while people direct their attention to one sound in the environment they will be drawn to listen to other sounds as well. Thus, when I ask young children to stand on busy street corners and count all the car horns they hear, I am not teaching arithmetic but am employing the same technique as the theorists of Indian music who direct listeners' attention toward the drone in order to properly hear the embellishments. In a similar example, my wife confessed that hunting for the silent lion in the first Treasure Hunt prompted her to look at all the wood carvings in the Cathedral, thereby stimulating her appreciation of them considerably.

In a designated area of downtown Basel between 2.00-3.30 p.m. the following sounds could be heard, performed by volunteers who circulated among shoppers on the streets and were otherwise indistinguishable from them.

1. A bicycle with a flapper in the wheel.
2. A shrill police whistle.
3. Two English-speaking ladies (remember Basel is a German-speaking city).
4. A child with a cap pistol.
5. A dog with a bell on its collar.
6. A person who drags one boot heavily while walking.
7. A radio tuned to the noise between stations and hidden in a purse.

Detecting any of these sounds, the participant was to go up to the maker and would be given a little coloured card. The first person to return with all seven colours was declared the winner.

Conclusion

As I mentioned at the beginning, these exercises in public awareness are a prelude to more elaborate action in soundscape design. But until they and others like them can be conducted with sufficient frequency to attune the general public, projects in soundscape design will be largely futile or will remain at the cheap level they occupy today.

A few things should be borne in mind if exercises like these are adapted to other environments. Remember that it will take considerable time to plan activities that will really work — particularly the first two.

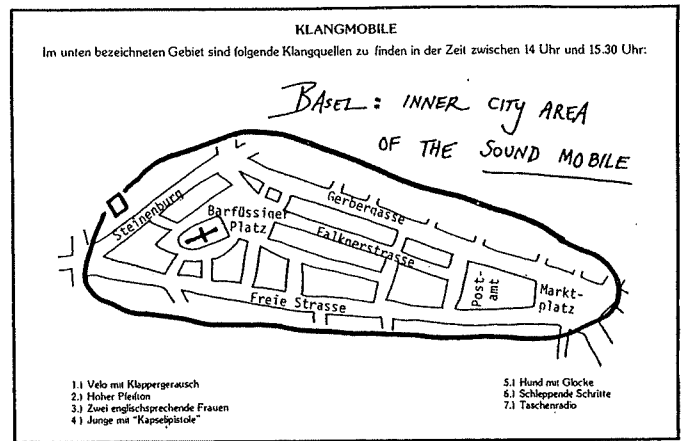
One must know the soundscape intimately. I spent several hours every day for a week listening and notating, and I am by no means satisfied that what we produced was the best possible. Since one is limited to constant

“Sightseeing is an unfortunate expression, a lie in fact, for the eyes never function in exclusivity.”

sounds, a great many of the most interesting have to be dropped. What remains are a lot of ventilator hums, fountains and drainpipes. More time could have reduced these.

The tourist has certain advantages in the soundscape — everything is new — but only the native has any real feeling for the significance of the soundscape among local people. Describing the chosen sounds is all-important. Too much information will give them away; too little will produce frustration. It is obvious that the exercises must be free of all ambiguity — which is to say, there is no point in asking listeners to find a certain ringing drainpipe if the organizer has failed to notice that they all ring. When the teacher is unspecific the students will be sloppy.

Perhaps the novice should be satisfied to work out one of the activities at a time. Remember that we had opened the experience to the whole



I performed this exercise myself and found it both exhilarating and mystifying. Since I had chosen the helpers and could recognize them by sight, I spent much of my time standing on corners with my eyes closed, listening to all the sounds made by passers-by until one of the designated sounds happened to enter my hearing range. I never did find the boy with the cap pistol though I heard him several times. Each time I rushed to the spot where I had heard the sound it moved to a new location further off. So I was not the winner.

population of Basel and had no idea how many people would show up. Obviously for the Sound Treasure Walk it would be foolish to start everyone at the same time. On the other hand the Sound Mobile can accommodate a great many people. The three activities allowed us to stream participants as they arrived.

It strikes me that activities such as these could also be distributed by Tourist Offices one day in a soundscape-conscious future. Sight-seeing is an unfortunate expression, a lie in fact, for the eyes never function in exclusivity. The German word *Sehenswürdigkeiten* (things worthy of seeing) is the equivalent here; but I employed the neologism *Hörenswürdigkeiten* to throw the accent into the ears. An English equivalent fails me at the moment.

I don't know how to gauge the success of the Basel experience. We gave little prizes to the winners: music boxes and copies of the German translation of *Ear Cleaning*. The other day one of the winners wrote me a letter. Let me end with part of it.

The Klangschnitzeljagd was a quite special experience for me. Although I teach music, I have long been aware that I have never really worked with my ears. I've resolved to let my older pupils prepare a sound walk for the younger ones during the last days before summer break. Perhaps later there will be an opportunity to prepare something uniting music, sounds, colours, forms, structures (even tastes) together. The booklet and the Klangschnitzeljagd have shown me the direction. Thanks so much for the stimulating ideas and best wishes for your further work.

Yours sincerely,

Ursula Wegmann.

REGIONAL FEATURE:

REPORT ON REGION V

Tossi Aaron
Regional Representative

Here's a numbers game: 3, 5, 10, 16, 17, 19, 24, 35, 43, 46, 49, 53, 66. These are not the page numbers for the best songs, but rather the chapter numbers for Region V, in the northeast corner of the country. New York State has seven chapters, New Jersey, Pennsylvania and Connecticut two each, and Massachusetts one large chapter that now serves Rhode Island, Maine, Vermont, New Hampshire and eastern Connecticut as well as Massachusetts. Some of the earliest chartered chapters as well as one very recent chapter are included in this region, which, though relatively small in geographical area, is also densely populated.

The large New England chapter credits some of its success to the number of well-trained Schulwerk teachers who continue to attend meetings, offer help and encouragement to newcomers, and in general support the chapter with enthusiasm. The area is fortunate in finding good support from Curry College, in attracting highly skilled workshop leaders, and in maintaining a consistently high quality of professionalism in the chapter. When several smaller chapters had to dissolve, their members began to drive the two or more hours to the Boston area. Although some jobs in music are in jeopardy due to tax cuts, the New England chapter keeps growing in a unique way: there is no charge for workshops once dues are paid.

Greater Rochester, like every other chapter in Region V, is in a constant battle to keep ahead of the distances and gas costs to get to workshops, the increasing air fares for guest teachers, the often less-than-interested school boards. Again, as in every other chapter, its very life depends on the hard work and dedication of a few people, the ones who come out on a snowy school night to stuff and stamp envelopes, the loyal ones who serve their term as officers and then go on to serve in any capacity needed. Past-president Sherryn Malm, for instance, is advisor to a city-wide project for "Music in our Schools" week in March. As reported by new president Judy Binder, students from dozens of music classes will be playing, singing and dancing in the shopping malls in an "Orff Festival"!



Delaware Valley Chapter Story-telling meeting with Carol Erion directing

In Connecticut, Marilyn Regan reports that it has helped attendance to offer the chapter workshops free to university students, and to have the support of the Wesleyan Center, where all meetings are held. The chapter has purchased a copy of the Orff-Schulwerk film, *American Odyssey*, in hopes that members will use it to promote and publicize what "Orff" is. After five workshops a year, their season ends with a picnic.

Long Island's new president Joan LaBash was corresponding secretary, and seems to continue to do their very informative newsletter. With eight workshops a year, the chapter meetings become a course, giving two in-service credits for total attendance. The subjects this year include Dalcroze Eurhythmics with Frances Aranoff.

Berkshire Hudson Valley chapter is centered in Albany, New York, and serves the western parts of Massachusetts and Vermont as well. The College of St. Rose, which offers a Level I course, has provided a consistent meeting place, and does the typing and duplicating of the newsletter. Alayne Trombley reports that last year's opening two-day workshop, sponsored by the state Department of Music, proved to be a good start, a refresher for the beginning of the year. It also provided the chapter with an extended mailing

list. They hope to repeat it this year. The eye-catching meeting notice was designed to get posted, as they are having a problem getting publicity.

Like the other chapters in that state, Northern New Jersey offers a "package" of seven workshops, all held at the same place, and offering in-service credit. Central New Jersey, with dedicated Orff teacher Anita Wolfson as president, also has all of its meetings at her school, which is well equipped with instruments and has a gymnasium across the hall.

Although Tappan Zee chapter is in Southeastern New York, many people from New Jersey and Connecticut come to their meetings. (Tappan Zee, by the way, is the name of the beautiful bridge in the area, truly photogenic, and just a little scary on a windy day.)

Western New York, Central New York, and Onandaga County chapters cover a wide geographical area called "upstate New York," where distances are measured in driving time, not miles and taking house guests to Niagara for a picnic is common. The chapters try to rotate their workshops, since members are scattered and the "loyal few" are just too few. Nancy Bond of Onandaga County reminds us that this is the "SnowBelt,"

Continued on page 16

Region V *continued*

which may account for the enthusiasm as well as the very few workshops.

The Pittsburgh chapter has planned an interesting exchange with the Cleveland chapter: Members from each chapter will come and do a workshop for the other. First "Cleveland comes to Pittsburgh" and in the spring, "Pittsburgh goes to Cleveland." It could become a World Series of exchange workshops!

Delaware Valley chapter encompasses the Philadelphia and nearby New Jersey area, with meetings alternating on each side of the Delaware River. Most of the members in the chapter teach in private schools, since there is little or no support for Orff-Schulwerk in the public schools or elementary education courses in local colleges, especially in Philadelphia. Marcy Grossman-Pollak hopes, as new president, that the publicity and mailing can be expanded to reach more new people, and will encourage classroom teachers and special education teachers to join the chapter. The first workshop, on storytelling, was guided by Carol Erion, Keetman Scholar in 1979, using Orff techniques and instruments. That afternoon's dramatic experiments were led by Linda Goss, a "griot" or professional storyteller.

Sharing a good idea with other chapters, there will be a "50/50" table of music and books that members want to sell or trade. Sale money is divided between the chapter and the seller.

In this long-running Orff-Schulwerk region, the concerns are the same: insecure jobs due to tax cuts, need for more people involved, and the spirit of the endless "A" section: "We survive because of the hard work and devotion of a few people who find the time to do it all . . . who stay enthusiastic even when they are nationally known . . . who truly serve!"



Joan LaBash, President of Long Island Chapter

SCHULWERK ATTRACTS AMERICAN COMPOSER

An American Composer-in-Residence and a member of the faculty of Carleton College, Northfield, MN, Phillip Rhodes, has extended his field of composition to include the Orff instrumentarium. His two children brought home their musical experiences from Judy Bond's classes and he found them intriguing. The result is a vignette of *Wind Songs* for unison children's choir and Orff instruments, commissioned by the Northfield Arts Guild in cooperation with the Region 10 Arts Council of Minnesota. The texts include "O Wind" by Rossetti, "Wind Wolves" by Wm. Sargent, "Baby Song of the Winds" by Sandburg, and "The Wind," by R.L. Stevenson. His style is contemporary, yet lyric, and goes well beyond the pentatonic. However, the accompaniment can be handled easily by diatonic instruments with only F sharps and B flats. When there are key changes, the instruments are arranged in halves, one playing in a "gapped scale." He uses "blue licks" with lowered 7th and major 3rd and some atonal writing to support the mood of the texts. The three families of melodic Orff instruments are supplemented by rototoms and non-pitched percussion, employed in true ostinato techniques. Layers of sound are varied by timbres. Entrances and exits are cued to vocal words. Silences form a vital part in the settings. Altogether, they are exceedingly well crafted, innovative, and bear the unmistakable stamp of a highly skilled composer while retaining the simplicity inherent in the chosen poetry.

Mr. Rhodes grew up in the Appalachian folk idiom, being born in Forest City, North Carolina. He attended Duke University, where he studied composition with Iain Hamilton, and the Yale School of Music, where his teachers were Donald Martino and Mel Powell. He has taught at Amherst College and served as composer-in-residence for both the city of Louisville and the Kentucky State Arts Commission. In addition to being widely performed, Rhodes' work has attracted numerous awards, including two Ford Foundation grants, three from the National Endowment for the Arts, and a Guggenheim Fellowship. Among performances are those by the symphonies of

Atlanta, Cincinnati, Cleveland and Louisville. He holds a distinguished reputation among young American composers.

This current work, *Wind Songs*, is yet in manuscript form. Originally written and performed by Judy Bond's 3rd and 4th grades, it is a timely contribution to repertoire in the Schulwerk medium. It is to be hoped that this venture will be followed by many more, and that they will soon be published.

E. Nichols



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NAMES IN THE NEWS

Judy Binder and Eileen Dreschler of the Rochester, N.Y., Chapter attended a workshop at Temple University with Dr. Edwin Gordon on the subject of "Developing a Music Curriculum Based on Learning Theory." Judy has worked with gifted students in a program at the Summer Arts Enrichment Institute at Brockport State University.

Donna Russell and husband Bob (N.Y.) have produced a recording of unusual folk songs with Bushnell's Basin Delegation.

At a workshop sponsored by Wendell Harrison, a demonstration of 80 junior high students was presented by Judy Ranaletta from Greece Athena along with a discussion of voice problems of that age. Both are members of Rochester Chapter.

Nancy Thorne has developed a workshop exploring techniques used in the Orff process that stimulate the senses and develop affective learning, to be presented March 6 for her home chapter in Central New Jersey.

The Orff Consort of Union Presbyterian Church, Schenectady, participated in a spring Chorister's Guild Festival. This group is made up of members of the Berkshire-Hudson Valley Chapter.

Ann Palmason and Kathleen Poole highlighted activities for elementary teachers at the Northwest MENC Conference in Portland in March with demonstrations of the Orff process and also taught ten folk dances at the all-conference mixer. Karen Burns is the new elementary representative of Washington MEA.

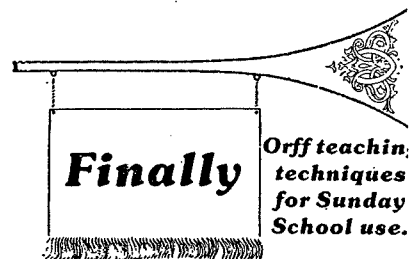
Peggy McCreary, Denver, will give a session on percussion in Tacoma in March. Margaret Dugard presented "Multi-Level Ideas in Orff" in Seattle at an October workshop.

Trude Hauff is on the faculty of Augustana College, Rock Island, IL.

Evie Adelman has recently been appointed to the faculty of Eastern Michigan University at Ypsilanti, to teach the Orff-oriented Music Therapy curriculum she's always dreamed of setting up. Her new address is 414 W. Summit, Ann Arbor, MI 48103.

Richard Dillon of Creighton, Nebraska, has completed his Master of Music Degree with emphasis in Orff from the University of South Dakota. His thesis was "A Sequential Music Curriculum Based on the Developmental Stages of the Child, Using the Philosophies of Carl Orff, Zoltan Kodaly and Emile Jaques-Dalcroze for Grades 1-6."

Dr. Arthur Harvey was sponsored in a workshop November 5 on the Therapeutic Uses of Music. The day included a session of guided imagery through music and exploration of the uniqueness of music at several levels of consciousness.



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Tighties and Loosies *continued*

talking about the two approaches I just mentioned, and were trying to plan a good mix of both.

I began to realize that it is beside the point to argue about which is "better." I knew well—having done so myself—that both could be used *and* misused. More and more, I believe that we must try to feel comfortable with both approaches, because they both have a place in our music programs.

The Loosies give kids a feeling for the large picture—the total form of sound and movement structure, without the necessity of working out all the nitty-gritty technical difficulties, which may well be beyond them, anyway. The criteria are more subjective for both doer and observer, and personal involvement is likely to be high. The teacher, however, must make the "rules of the game"—the givens—very clear to the class. In a loosie, the direction is outward: toward greater breadth of experience.

However, children also need to improve their technical vocabularies. They need the discipline of close analysis that a Tightly gives. They need to be able to do *exactly* what is called for; to master their means. In a Tightly, the teacher must be careful to structure the lesson so that each child has *some* experience of success. The direction in a Tightly, therefore, is inward: focussing on the skills of the children in addition to their creative work.

Our job as teachers is to plan a realistic mix of tighties and loosies, given our own situations. In this process, we cannot neglect our own personalities. Some of us see ourselves more as facilitators and co-participants in the creative process along with the kids. These teachers have a high tolerance for letting the kids "mess around" (we speak here of class process, *not* lack of discipline!) for a long time before they come up with results. Others among us get nervous if we aren't helping children to attain an immediate educational objective, and feel we are falling down on the job if we are not working almost continuously on basic skills.

In addition, children have divided preferences, too, I became especially aware of this with sixth graders, with whom it has been my custom to begin the

year with an extensive Loosie: starting with awareness of environmental sounds, proceeding through making free pieces using "found" objects, ending with student-made graphic compositions and the presentation of several avant-garde contemporary pieces. Who likes these lessons? The troublesome ones, the uninhibited loudmouths—the boys who burp on purpose in class! They always have more ideas than they know what to do with. Meanwhile, the serious kids, the over-achievers, sometimes become impatient and consider the whole thing silly. They are the ones who will spend hours working out tunes by ear, and who ask when they will be doing "real songs." Of course, there are some kids who like everything; but those who don't seem to like much of anything tend to like Loosies. So I have to be careful to keep a balance.

Another important and often overlooked consideration concerns what sort of school you are working in and what type of class the kids come from. If a school or classroom is run in a traditional, old-fashioned manner, the children will need lots of training for Loosies. Their classroom may be a well-run, secure place; but they will be constantly asking you for standards of "correctness" which you may not want to give. Worse, they may interpret your freer structure as a sign they can "get away with murder." and you must return quickly to a tight, teacher-directed formula for a while.

Children who come from a freer classroom where they have greater latitude as to which activity they may do when, may often be impatient when asked for a high level of ensemble playing. They may chafe at the exact nature of improvisation length required in a Tightly, or at listening and analyzing another student's improvisation closely. Here again, you will need patient explanation, and you may not always be successful.

One other consideration: TIME, Ideally, any kind of improvisation or creation needs lots of time for students to explore and try out ideas. We often don't have it. If you see a class of thirty kids once a week, you may feel that a Tightly has a better chance of accomplishing *something*, since it is more teacher-directed in its early stages, and is more predictable. Thus you might be reason-

ably sure that you can develop a rondo with improvised contrasting sections in one or two class periods, and have something to show for the time.

With Loosies, however, you find the kids getting into all sorts of byways you never even thought of. Sometimes a group of children will produce an improvisation that is interesting, but so long that other groups may have to wait a week or two to present their pieces—at which time they may have forgotten what they were about in the first place! And you begin to wonder whether the process was worth the time. Or you may despair of having enough teaching time to reinforce basic skills adequately, and may thus feel that Loosies have a better chance of capturing the children's interest, especially in a situation where you are working with a group of children in the upper grades who are new to you.

I believe strongly that despite our personal and environmental problems, we have to keep striving for a good balance. A Loosie can be likened to the sort of material which refracts light, distributing it widely in all directions. A Tightly is like a glass which concentrates light rays in one particular place. And I think we need to shed as many different kinds of light as we possibly can.

GRORFFITTI

What do you call the home of a wild hog that lives in the desert? A Boar-dune

What is the connection between Eurasia and the symmetrical rondo form — A B A C A B A ?

There is a Black Sea in the middle.

What happens when Italian cars collide? Decrescendo each other.

What do you tell students who always want to play the instruments? Don't be so solfege!

What is the most musical town in Texas? Laredo? No, it's Austinato — they're more persistent.

What did the cook say when he dropped the jar top in the stew? "Oops — did I mixolydian?"

(Thanks to Mary Goetze and her students at Hamline Elementary.)

Is Music in its Right Mind *continued*

damaged. In the ear asymmetry studies conducted on normal subjects, there are problems with choosing a method of response that is not linked to one hemisphere. We can have subjects speak their answers (left hemisphere), sing (right or left hemisphere?), or point to or write them (left hemisphere for the verbal aspects and the right hand, right hemisphere for the spatial aspects and the left hand). (In one study of music lateralization of "split-brain" patients — persons whose corpus callosum has been severed to attempt to control severe epilepsy — the subjects were asked to respond verbally and were unable to do so.)

... Music in all its aspects is not processed exclusively by either hemisphere.

Remembering my earlier listing of musical skills in conjunction with the evidence gathered thus far, it would seem not unlikely that *production* (output) of musical sound is controlled by a different part of the brain than is *perception* (reception) or *cognition* and that the visual-spatial aspects are processed in a different place than the auditory aspects. This problem is common to nearly all the existing research and to our discussion of it and is particularly important when attempting to generalize the results to an applied setting such as music teaching.

I feel there is yet very little which can be stated conclusively about the processing of music by the brain. It is probably safe to conclude, however, that music, in all its aspects, is *not* processed exclusively by either hemisphere. The search for which aspects are processed where, which aspects are shared by other activities such as language, and which are unique to music promises to be exciting and challenging. The recent proliferation of research reports on music and the brain, each suggesting new theories explaining the existing contradictions, suggests that music may be one of the important keys to furthering our understanding of the brain. That music is a much more complex phenomenon than originally thought, perhaps one of the most complex activities in which humans engage, comes as exciting news to music educators!

In the meantime, while we are seeking answers to these questions, how

should we teach? I believe brain research has already taught us that we should teach neither exclusively analytically nor holistically but, rather, use every approach we can devise to develop knowledgeable, skilled, and artistic musicians.

Following are some articles which provide summaries of the findings or discuss the main theories of music processing.

Bever, T.G. & Chiarello, R.J. Cerebral dominance in musicians and non-musicians. *Science*, 1974, 185, 537-539. (Original article proposing analytic/holistic theory for music processing.)

Brust, J.C.M. Music and language — Musical alexia and agraphia. *Brain*, 103, 1980, 367-392. (Includes review of hemispheric specialization literature and theories, as well as extensive list of musical and speech skills tested.)

Craig, J.D. Asymmetries in processing

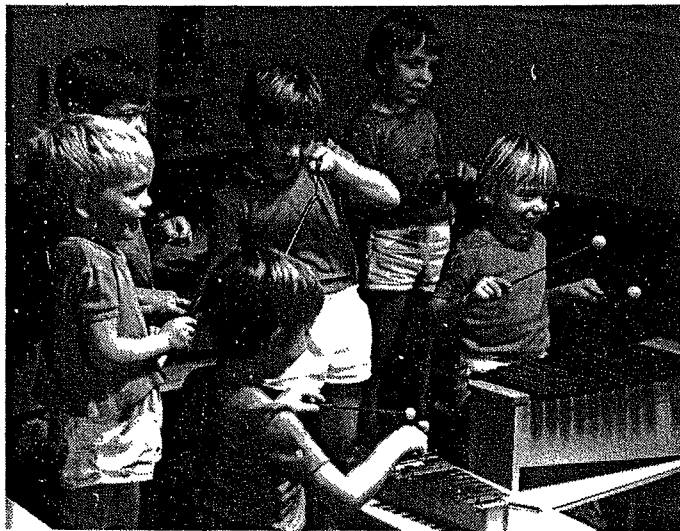
auditory nonverbal stimuli? *Psychological Bulletin*, 86, 1979, 1339-1349. (More recent review than Gates & Bradshaw of components of music. He concludes rhythm is processed in the left hemisphere, pitch is not lateralized.)

Gates, A. & Bradshaw, J.L. The role of the cerebral hemispheres in music. *Brain and Language*, 1977, 4, 403-431. (Review of literature for music and its components; first proposal of music in both hemispheres.)

Reineke, T. Simultaneous processing of music and speech. *Psychomusicology*, 1981, 1, 58. (Includes references to all the music and hemispheric specialization articles I could find up to late 1979 and discussion of some methodological problems in ear asymmetry research.)

NOTE: Thanks to Kate Grieshaber for her suggestion to write this article and for her fine editorial suggestions.

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**GUNILD KEETMAN
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The American Orff-Schulwerk Executive Board is pleased to announce the names of the Gunild Keetman Scholarship recipients.

Kathy Baumgartner of Kansas received a scholarship for a project with young children who have perceptual motor and learning difficulties. Kathy hopes to prove that by using the Orff-Schulwerk philosophy, the sensory motor activities of these children with mild dysfunction will be bombarded and the brain will be forced to integrate appropriately. This should result in a change of some behavior characteristics in these children.

Brigitte Warner of Maryland received a scholarship in order to write a book explaining the meaning and use of the Orff-Keetman volumes in regard to the development of musical concepts. The purpose of the book is to contribute to the improvement of Orff-Schulwerk instruction in this country.



Brigitte Warner with Keshon

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INTERNATIONAL SYMPOSIUM

The second International Symposium of Music Education for the Handicapped "got off the ground" this past August in spite of the air traffic controllers' strike. Although the strike kept the French delegates from attending, the majority of the participants made it to Provo, Utah, for the 5-day conference. The Orff Association was well represented: Christina Jaynes did a session on shadow screen magic; Carol Bitcon gave a workshop demonstration with a group of multiply-handicapped adults; Frances Smith Goldberg presented Orff activities for emotionally disturbed children; and Lynn Rubright offered her delightful puppetry and storytelling. Meg Peterson was the Executive Director for the Symposium.

In addition to stimulating sessions, participants were treated to performances by the River City Good Time Band, the University of Utah Dance Ensemble and soprano Irene Gubrud, all of whom were handicapped adults. Brigham Young University co-sponsored the Conference on their beautiful campus, as research papers, projects and informal ideas were shared by Educators of the Handicapped from all parts of the world.

Donna Poppe Baird

AN INVITATION

The Orff Chapters of Texas invite you to share with each other in a Continental Breakfast-Social Hour during TMEA/MENC combined conference in San Antonio, 8:15-9:30 A.M., Thursday, February 11, 1982, in Room E-1 at the San Antonio Convention Center.

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- The total fee of \$365 includes the application fee, registration and class fees for five hours of graduate credit. On campus housing and cafeteria meals are available at very reasonable rates. The deadline for application is May 15, 1982 and enrollment is limited to the first fifty qualified and paid applicants.
- For information write: Susan Putz, Coordinator — Orff • Kodaly • Laban/Box 6041/Northern Arizona University/Flagstaff, AZ 86011

GLIMPSES OF THE CONFERENCE



Frau Orff and others folk-dancing with Phyllis Weikart
Photo: R. Martinez



Jacque Rolsted, Sam Jamison, and Connie Romero at the Registration Desk
Photo: R. Martinez



Marion O'Connell and children
Photo: R. Martinez



The Kolomeyka Dancers

Photo: Tossi Aaror



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Isabel Carley, Liselotte Orff, and Brigitte Warner in the Hospitality Room.



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REVIEWS

THE ORFF MUSIC THERAPY by Gertrude Orff, Schott, Mainz, available from Magnamusic-Baton, Inc.

The marriage of music therapy and *Orff-Schulwerk* is most naturally a process whose time has come. It is not surprising that Gertrude Orff, whose profession is music therapy, has infused Carl Orff's "Music for Children" with her own insight. Her book is a broadly inclusive, practical way as well as magical treatise on how and why these processes go together so well.

The author appeals to the therapist's inner spirit of enchantment recognizing that "... for the session to achieve anything, the therapist must hold the thread in her hand and release it at the right moment" The book is devoted to inspiring and instructing one in the precarious art of maintaining the "tension" of play. An understanding of and a propensity toward play are important qualities for one instructing by *O-S* methods. Orff likens play unto life, and observes that the essence of play is instability. This unstable nature produces constant surprises, unexpected moments which demand spontaneous responses, which in turn direct the flow of the session into further unknown courses. Orff describes the course as a "winding path . . . not a direct one, but full of life." She contrasts the flexibility of such a path to the straight, predictable and rigid path of a tunnel. "The attributes of play include the ordered, the predetermined and the unordered and undetermined." Any effective therapy must take into consideration these very dynamics.

At another time Frau Orff calls the process "therapy by fascination." She shows that by drawing from everything around, the environment comes to life and all the senses come into play. The material is carefully extracted from deep within: the self, the culture, the child's world, the "elements." These songs, games, poems, dramas and tales are coordinated, organized and used towards a vast diversity of situations.

G. Orff bridges the chasm between the clinical and the aesthetic. She reminds us that "... each therapist must know where her strength lies, where her secret lies and what her relationship to her material is." The "material," she shows us, is not limited to developing musical skills or understanding, but is applied

PAGE 22

towards personal, social, physical, and behavioral (i.e., therapeutic) goals. Such goals range from stimulating speech and attentiveness in the hard-of-hearing to increasing coordination and range of motion in the physically handicapped; from augmenting the span of concentration in hyperactive children to enticing the withdrawn, inhibited or out-of-touch child back into the group and its process.

The book is filled with many practical reminders and considerations. One must be as sensitive to the building of the clients' self-confidence as to the building of their sense of belonging and of trust in others. Orff offers simple pointers such as noting with eye-contact that "the first glance must always come from the child." She also provides insights and suggestions for dealing with inevitable conflicts arising from the sharing of the instruments. Her approaches demonstrate the clearness of vision and intent necessary to conduct an Orff music therapy session.

All the descriptions of processes, situations and materials are terse but generous, always interesting and readable. The case studies provide one excellent possible format for documenting an individual's progress within a group setting. Even the photographs contribute to the overall sense of Gertrude Orff's intensity, warmth and zest in her work.

For any music therapist who wishes to broaden his/her skills of "active music therapy" as contrasted to the more passive processes in which things are done to or for the patients, I strongly recommend this book. And for any music teacher who recognizes the individuality of his/her children regarding needs, problems, and strengths I recommend this book. As the full title states, the Orff music therapy is for "active furthering of the development of the child." Anyone who works with music and children stands to clarify, expand and re-affirm his or her thinking further by reading this unique book which comes from and reaches the very heart of the matter.

Evie Adelman (R.M.T.)

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.

MY RECORDER READER, Book 3, by Isabel Carley. Brasstown Press, Brasstown, NC 28902, \$2.50

This is a fine collection of pieces from all over the world, including eight canons, two two-part tunes, a time-change dance, and a game song.

The beginning half of the book uses all the natural notes from low C to high G; then new notes are introduced: F sharp, high F sharp, high A, high G, B flat and high F. A fingering chart for C recorders is found inside the back cover.

There is an excellent variety of time signatures; the notation is large, attractive and carefully spaced. Provision is made for thirteen pieces to have ostinato accompaniments on barred instruments as well as on small non-pitched percussion. Thirty-five of the tunes have texts, making the learning easier.

Because much of the music would appeal to an adult beginner as well as a child, the pieces could be played on a tenor recorder, or an alto (one would have to read up an octave in some instances). Needless to say, a chart for F fingering would be helpful.

Twenty pages, forty-four tunes. FOUR STARS.

Patricia Brown

GIVE PRAISES WITH JOY: SONGS FOR CHILDREN'S VOICES AND ENSEMBLE, Broadman Press, 1979 (\$2.95).

Once again Mrs. Ramseth demonstrates her knowledge of young children in a church setting—what they like, what they can do, what will be meaningful to them, what will give them musical growth experiences. *Give Praises* is full of speech/movement/percussion pieces; songs, some traditional, some composed by the author; easy and effective melodic percussion arrangements; ample opportunity for the children's creative solutions to add to the structural background. Much, but not all, is based on Biblical texts, and one is struck by the sincerity and vitality of the whole book. One might quarrel with an occasional notational gaffe (such as *Stamp* being written ABOVE the staff in one song!), but that's a minor irritant in a solid set of pieces the church musician can use with even the youngest children.

Gin Ebinger

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