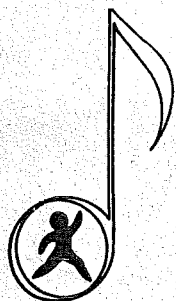


the **Orff** *Echo*



**Volume XVI
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OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION

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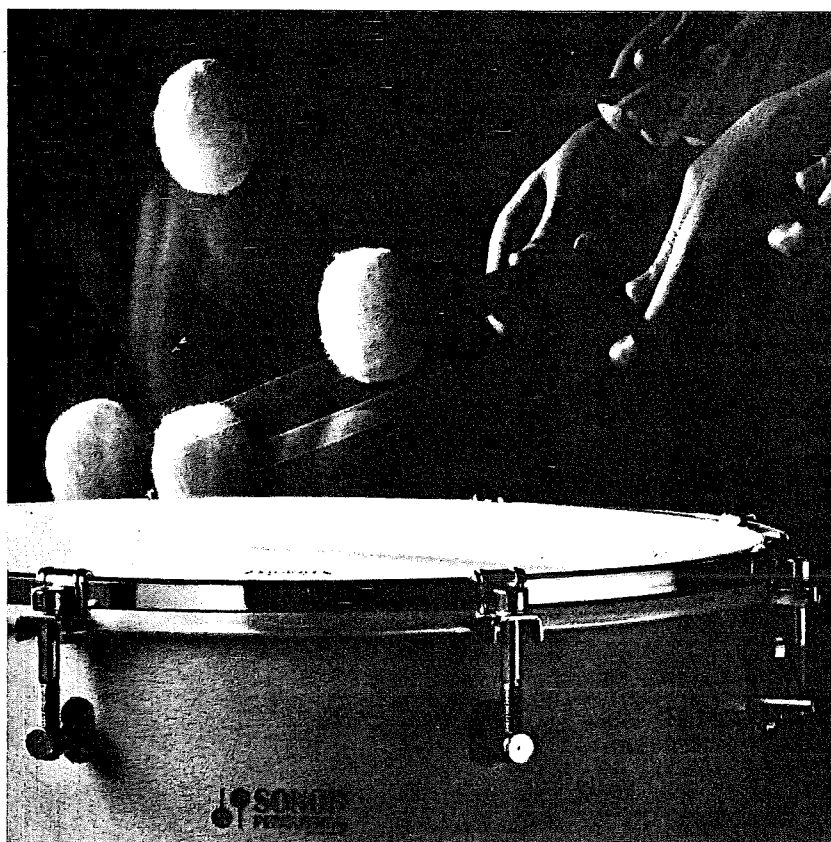
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"NORTH COAST SOUNDINGS"
AOSA NATIONAL CONFERENCE
NOVEMBER 2-6, 1983

BY

JUDITH THOMAS, CONFERENCE CHAIRPERSON



The forthcoming Cleveland AOSA Conference is replete as always with talented, vital teachers and performers. It has been thoughtfully designed to give you the opportunity to choose and reinforce your choices of sessions in many subject areas to complement your musical needs and interests. For your personal "soundings" we're pleased to present the following areas of interest and the people who will bring them to life.

I. MOVEMENT/FOLK DANCE FOCUS

BARBARA HASELBACH, author of *Improvisation, Dance, Movement*, professor of modern educational dance at the Orff Institute in Austria and guest teacher in North and South America, Asia and Europe, will give three preparatory sessions relating movement to visuals: "Lines Between Movement and Graphics." This will be followed by two culminating movement/graphic sessions at the famed Cleveland Art Museum, using paintings and artifacts from the museum as movement departure points. Ms. Haselbach will also lead a session of Courtly Dances, to be later enjoyed in review following Saturday night's Renaissance Banquet. — **VIRGINIA HOGE MEAD**, Professor of Music Education at Kent State University, will heighten our awareness and sensitivity to music through eurhythmics in her session, "Applying the Principles of Dalcroze Eurhythmics to Our Teaching." Ms. Mead is a highly respected clinician, having served on music education conference programs throughout the U.S. She recently taught eurhythmics for a month at the Shanghai Conservatory of Music and the Peking Conservatory. — **ANTHONY BARRAND**, Associate Professor of Anthropology at Boston University, will "wake up the earth" and our awareness of Morris traditions with his four sequenced sessions on "The Faces of the Morris Dance." Dr. Barrand is a widely known performer and teacher of traditional English and American songs and dances, a past editor for the Country Dance and Song Society, author of articles, and creator of many film cassettes and recordings such as *The Second Nowell*. — **DANAI GAGNE** will lead us from mixed-meter concepts to Greek dances in her first session and will later explore creative singing and pantomime, leading to a Greek myth with a modal focus. Mrs. Gagne is a graduate of the Orff Institute and Mathey's School of Dance and Gymnastics in Athens. She is co-author of *Dramas in Elemental Scales*, and currently heads the Orff program at Bloomingdale's House of Music in New York City. — **PAUL KERLEE** will develop Japanese dances using Orff-Schulwerk techniques, teaming up with the Sho-Jo-Ji dancers, a group of children and adults from Cleveland under the direction of Sally Taketa. Paul will also lead folk dancing on Saturday night. He is author of a collection of Morris dances, *Wake Up the Earth*, and teaches in Hastings-on-the-Hudson, N.Y. — **ATHAN KARRAS**, internationally known Greek dance performer, teacher, film star and recording artist, will do a dance demonstration with children he works with in Cleveland, later inviting session viewers to participate. — **TOSSI AARON** will lead a "play party" session Thursday following the evening program. Mrs. Aaron, long known for her folk artistry, is the author of many play party and folk game books (among them *Punchinella 57*) and has directed workshops in Orff-Schulwerk for chapters and universities across the U.S.

II. AFRO-AMERICAN FOCUS

WILLIAM KOMLA AMOAKU, Professor and Chairman of Music at Central State University (Ohio), will present three sessions: "Orff-Schulwerk in the African Tradition," using junior high children; "Rhythm and Movement," and for those wishing even more challenge, "Polyrhythmic Techniques." Dr. Amoaku is a native of Ghana and holds degrees from the University of Pittsburgh (Ph.D. in Ethnomusicology). He has a rich background in teaching and translating experiences from Ghana to the United States. Among his published works is the supplementary Schulwerk volume, *African Songs and Rhythms for Children*, with its accompanying Folkways recording. — **LINDA GOSS** invites you to "Discover the Story Teller in You" in her session. Using traditional African and Black American folk sources, Mrs. Goss has developed a story telling style which has received national acclaim at folk festivals. She holds degrees in drama and education, has authored many articles on story telling, and has created records such as *Afro-American Tales and Games* (Folkways). She was recently recognized as one of the most outstanding black women in 300 years of Pennsylvania history by the Urban League Guild, and Washington, D.C.'s mayor proclaimed February 9, 1983, "Linda Goss Day." — **LUCILE SOULE** explores the compelling music from 200 years of black composers in her session, "Alive and Breathing: Musical Direction, Its Sound and Feel through Black Composers' Music." Ms. Soule holds a post-graduate diploma from Juillard in piano and has taught at Smith College.

— Composer **LESLIE ADAMS** and conductor **WILLIAM APPLING**, with his prestigious Appling Singers, will collaborate to perform "Joyful Noise: from Spirituals to an Opera" on Thursday evening.

III. RECORDER FOCUS

SHELLEY GRUSKIN, Professor of Music at St. Scholastica College in Minnesota, will afford you the opportunity to hear and play music from the thirteenth century through the time of Bach in a series of four sessions. Saturday he will give an overview of this period in a one-session "capsule." Dr. Gruskin is an internationally known artist, having played with such groups as Noah Greenberg's Pro Musica in New York, and is a recognized authority on ancient music and ornamentation. — **JANN MUCK** will bring her school children for a session demonstrating the teaching of the soprano recorder to young people. Her second session will focus on beginning alto pedagogy. Mrs. Muck holds a degree in flute from the University of Michigan and currently teaches in the Sylvania, Ohio, City Schools as well as at Adrian College in Michigan.

IV. VOICE AND SACRED MUSIC FOCUS

ARPAD DARAZS will address choral considerations in his three sessions: "Building Musicianship with Children's Choruses" (a children's demonstration), "Rehearsal Techniques," and "Basic Choral Conducting." Dr. Darazs is the co-author of *Sight and Sound* and has written many professional articles. His experience and success in training choral groups and his deep knowledge of and enthusiasm for the Kodaly approach to choral development have earned him an international reputation. He regularly appears as a guest conductor and clinician in the U.S., Canada, and South America. Dr. Darazs is a graduate of the Royal Franz Liszt Conservatory in Budapest, Hungary, and received his doctorate from Columbia University in New York. — **PAUL KERLEE** and **DON CAMPBELL** will apply evocative process to sacred texts, suggesting freer approaches to sacred music. Mr. Kerlee's session, "Open to the Spirit," explores Psalm 24, and Mr. Campbell's, "Sacred Sound, Silent Space," uses an excerpt from *The Canticle of Saints*, by Judith Rock.

V. FOLK SONGS AND FOLK RESOURCES FOCUS

ANDRA BARRAND, performer, teacher, and wife of Anthony Barrand (see I), will present "The Use of Folk Song as Social History in an Elementary Curriculum." For the past ten years Mrs. Barrand has been teaching a program of American social history through songs, stories and dance as well as performing as a singer and dancer in an Artist-in-the-Schools program in Brattleboro, Vermont. Her educational background music and theater is from Marlboro College. Her recordings include *An Evening at the English Music Hall* (Front Hall Records). — **ARNOLD BURKART** will explore folk resources for Orff-Schulwerk in his session, "Soundings from Grass-roots America." Dr. Burkart, the founding president of AOSA, is currently Professor of Music Education at Ball State University (Indiana). He founded and edited the quarterly publication *Keeping Up with Orff-Schulwerk in the Classroom*.

VI. MUSIC CURRICULUM AND CLASSROOM MUSIC FOCUS

JANE FRAZEE, music teacher at St. Paul Academy Summit School and Assistant Professor at Hamline University, will present her highly developed and informed views on curriculum building in her session, "The Orff Curriculum: Didactics and Discovery." Ms. Frazee holds degrees from the Universities of Wisconsin and Minnesota, and was awarded a Fulbright Lectureship to teach at the Orff Institute in 1981. She has authored many music books, among them *This Is the Day* and her forthcoming *Sound Ideas: A Book of Participatory Music Lessons for Elementary, Middle, and Senior High School Listeners*. — **LAURA FRIZZELL** gives creative alternatives for those children "Caught Right in the Middle: Matching the Schulwerk with the Varying Skills, Wills, and Needs of the Middle School Student." Ms. Frizzell teaches grades 4-7 at the Catling Gabel School in Portland and directs the youth choir of Trinity Episcopal Church, using Orff-Schulwerk techniques. — **WILMA SALZMAN'S** session is geared for classroom teachers and for music teachers with few instruments or those who need to help

their classroom teachers integrate music into the overall program. "How Music Can Enhance the Classroom Curriculum" will focus on the K-3 area. Mrs. Salzman, a graduate of the Orff Institute special course, has conducted numerous teacher-training sessions at U.S. institutions as well as the University of Toronto. She currently teaches music and art to 4th, 5th, and 6th grade children in El Paso, Texas, where she was recently voted "Teacher of the Year." — **BETH MILLER**, in her session "Meeting Curriculum Goals in Orff-Schulwerk Using Children's Suggestions," will share the experience of a music room field trip which evolved from a student's suggestion. Mrs. Miller has been director of the Orff program, grades 1-8, at the Paideia School in Atlanta for the past ten years. She has been a workshop presenter at many southern M.E.A. conferences and has taught summer Orff-Schulwerk teacher training courses. She is a staff musician for country dance workshops at the J.F. Campbell Folk School in Brasstown, N.C.

VII. EARLY CHILDHOOD AND STORY TELLING FOCUS

FRANCIS ARONOFF will focus on the early childhood years in her session, "Move with the Music: Songs and Activities for Young Children," with materials from her book of the same title. Currently Professor of Music at New York University, Dr. Aronoff holds a post-graduate diploma from Juilliard and a doctorate from Columbia University. She is internationally recognized as an artist-musician who continues to develop and clarify contemporary approaches to music in education. — **LINDA MONSSEN** is an Instructor in Music Education at City College, New York, a teacher/consultant for the New York City School System, and Music and Movement Consultant for MacMillan Publishing Company. Her session will revolve around story telling a la Orff-Schulwerk, excerpting materials from her recent publication *Tales to Tell, Tales to Play*, co-authored with Carol Erion. Mrs. Monsson holds degrees in music education from City College and an Orff-Schulwerk Teacher's Certificate from Toronto. — **LINDA GOSS** will offer an exciting Afro-American-based story session (see Afro-American Focus).

VIII. FOCUS ON MUSIC THERAPY AND THE MUSICAL WORKINGS OF THE BRAIN

CAROL BITCON, R.M.T., urges us to "Risk, Express and Succeed" as she considers Orff-Schulwerk with special people. As the current program director of the Child and Adolescent Social Development Program at Fairview State Hospital in California, Mrs. Bitcon somehow finds time to co-produce video tapes (*Risk a Rainbow*, distributed internationally), present workshops at Very Special Arts Festivals across the nation and Europe, and publish numerous articles. She holds a degree in music with major in therapy from the University of the Pacific (Calif.). — Among his many areas of expertise, **DON CAMPBELL** is known for his research in left/right brain process for musicians. His sessions on "Brain Dancing: Awakening the Orff Potential" and "Speaking in Musical Tongues: Improvisation" are extensions of his pending book, *Introduction to the Musical Brain*. Mr. Campbell has studied in France with Nadia Boulanger and is currently completing her biography. He has taught music in Tokyo where his choirs recorded for RCA, has served as music critic for a Tokyo English newspaper, has been director of Choristers' Guild, and has given workshops in 30 states, Canada, England and Israel. — **EVIE ADELMAN**, Assistant Professor and Director of Music Therapy at Ohio University in Athens, will present two sessions — the first for children with emotional problems is called "Playing with Trouble," and the second "Special Interventions for Special Kids of All Ages: A Therapeutic Side of Orff." Ms. Adelman has an M.M. from Michigan State and Orff-Schulwerk Certification from Denver U. She has had ten years of experience with retarded children and adults and emotionally impaired children, and has been director of Music Therapy at Eastern Michigan U. She has presented a variety of workshops for hospitals and conferences, most recently for the Midwest Regional Conference of Music Therapists. — **MIKE DEMARINO** R.M.T., is a teacher of trainable mentally retarded children (TMR) at Happy Hearts School in Ashtabula, Ohio. He will be bringing his TMR children for a demonstration of "Adaptive Orff." Mr. DeMarino has been active on the Ohio M.E.A. Music for the Handicapped Committee, and was a presenter at the Ohio Very Special Arts Festival recently. — **DONNA POPPE BAIRD** combines Orff-Schulwerk teaching and music therapy in the Franklin-Pierce School District in Washington. She has had experience with a wide range of special needs — hearing and visual impairments, TMR, EMR, autistic, and more. She holds a degree in music education from the University of Northern Colorado and Orff Certification. Her article, "The Learning Disabled Child in the Orff Classroom," recently appeared in the *Echo*.

IX. COMPOSERS AND THEORY FOCUS

PHILLIP RHODES is Composer-in-Residence and Associate Professor of Music at Carleton College in Minnesota. His many published works have been performed by organizations such as the Cincinnati Symphony Orchestra and the Cleveland Orchestra over the past fifteen years. His association with **JUDY BOND** began when Judy had his children in her Orff-Schulwerk classes at Greenvale Park Elementary School. In her capacity as Music Coordinator she applied for a composer's grant to commission what would ultimately become *Wind Songs* — pieces for chorus and Orff instruments by Phillip Rhodes. A performance of these songs will be given by the St. Paul of the Cross Children's Chorus of Park Ridge, Illinois, directed by **PAT HAMILL**. Her chorus will also present an Even-song Program during the conference. **JUDITH ARNOLD** is composer **PETER MAXWELL DAVIES'** personal manager as well as managing his performing group, The Fires of London; in both capacities she has toured extensively all over the world. She is particularly involved in Maxwell Davies' work for non-specialist children, having witnessed on an international scale the keen enthusiasm with which all children learn and perform his pieces. Maxwell Davies is referred to as "The Pied Piper" in the Orkney Islands off the coast of Scotland where he lives; he writes pieces annually to be performed by his local community. Of his children's music the London Evening Times said: "Maxwell Davies probably knows more about the tricky requirements of children's music than any other living composer." Of the U.S. premiere of his opera *Cinderella* last year by teacher Nettie Ruth Bratton, the Washington Post said, "... by cleverly distributing small motifs to a variety of instruments which include recorders, xylophones and glockenspiels, Maxwell Davies has also created an appealing orchestral accompaniment that can be played by children..." Mrs. Arnold's session, "Creating Music with Young People: The Composer in the Community," will include a film made by the BBC in 1982 about Maxwell Davies' "Songs of Hoy," extracts on tape from several of his children's works, and a complete live performance of one of his song cycles by a local children's choir. — **ISABEL CARLEY**, teacher of numerous certification courses, author of many texts, and former editor of the *Orff Echo*, will present the theory, folk song analysis, and improvisation used in working with the wide range of pentatonic modes.

X. EASTERN FOCUS

ROD KNIGHT of Oberlin College will present a Gamelan Ensemble performance by Oberlin students, followed by a participation/explanation with the instruments. Here will be a wonderful opportunity to learn the inner workings of a gamelan, with which we feel a historical instrumental link in the Schulwerk. — **TERRY MILLER** will demonstrate a Thai Ensemble and also invite participation with the instruments. **PAUL KERLEE** is offering "Japanese Music and Dance, an Orff Approach" (see Movement Focus).

XI. MISC. SESSIONS: JAZZ/CATHEDRALS/INSTRUMENT REPAIR/RENAISSANCE FESTIVAL/COSTUME MAKING

RUTH ANN CHAIRALUCE, presenter of O.S. sessions, recorder performer and co-author of a beginning guitar method, will present "Focus on Jazz: 12-Bar Blues in an Orff-Schulwerk Framework." — **CLAIRE SEGER** will explore music relationships in the architecture found in David MacCaulay's book, *Cathedral*. Mrs. Seger has presented workshops for AOSA chapters, for the Colorado Association for the Education of Young Children, and for the Kotzebue, Alaska, Public Schools. She is director of the Children's Music Studio, and performs with the Boulder (Colo.) Renaissance Consort II. — **PEGGY MCCREARY** is co-director of the Grenoble Studio of Music in Denver, and presenter of numerous university and chapter workshops in Orff-Schulwerk. In her session, "Are You Falling Apart?...", she will give you invaluable tips for keeping your instruments in fine shape. — **BRUNO KAZENAS** will lead a session complementing the Saturday Renaissance Banquet called "Performance Practices and Development of a Renaissance Feast"; Elementary Music Consultant **EVELYN SABOL** will share her experience with Medieval Festivals by leading a hands-on "simple" costume-making session to create the maximum effect with minimum effort. **PAT BROWN** has a bonus session for all you fine craftspeople — "So you want to make a harpsichord."

(Continued)

XII. INTRODUCTION TO ORFF ("IS") FOCUS

Newly instituted at this conference, this mini-series is for music educators interested in learning more about Orff concepts and philosophy through the seasoned teaching of eleven master teachers in recorder, movement, and basic Orff. These outstanding, nationally and internationally known university teachers, authors, and performers will be your session leaders: **TOSSI AARON, KONNIE SALIBA, GRACE NASH, RIDA DAVIS, JACOBETH POSTL, BARBARA GRENOBLE, MAUREEN KENNEDY, JOE MATTHESIU, NANCY FERGUSON, ARVIDA STEEN, and LILLIAN YAROSS.** Sessions are limited in enrollment to insure an intimate working relationship with the instructors and other "IS" participants. Those choosing this unique option will take three hours daily in basic Orff, recorder, and movement for a total of nine hours over the conference, plus one ticketed elective daily (and unlimited bonus sessions). See your conference call for credit information.

XIII. EXHIBITS AND FILMS FOCUS

BOB BERGIN is representing twenty-three exhibitors who will be offering a comprehensive display of books, instruments, music, records, and supplies. This rich collection will cover your needs for classic purchases, new releases, and those materials specifically relating to the conference teachers; the exhibits offer a valuable, once-a-year opportunity to examine materials not usually found readily in one place. You'll also want to shop at the Keetman Boutique for beautiful and useful handmade items, lovingly created by members of the Cleveland chapter. — **RUTH HAMM** has meticulously chosen a consummately fine fare of films and video tapes, annotated for your information, which will run continuously during the conference.

XIV. CHAPTER SHARING/RESEARCH

Orff-Schulwerk chapters from many parts of the U.S. are preparing sessions to combine the sharing of prepared pieces with material to be sight-read with session participants. Here's a chance to hear beautiful Schulwerk music plus have the pleasure of playing it. — Research papers will be shared in music therapy and Orff-related topics by **BETTY JEAN GOLD, MILLIE BURNETT,** and others. — Principals **BARNETT, OSTROWSKY, and DEL BOHLMAYER** are among those appearing on an administrator's panel.

XV. ENTERTAINMENT FOCUS

Besides the "Joyful Noise" concert mentioned earlier, presented by the **WILLIAM APPLING SINGERS** and composer **LESLIE ADAMS,** the **HOTFOOT QUINTET** featuring classic Bluegrass music will team with **THE FIDDLE PUPPET CLOGGERS** to entertain us Friday. Both groups have met with tremendous success and enthusiasm in Canadian and American Festivals, on radio and TV and in colleges, universities, clubs and lounges. Performing at the same time with a mixture of Morris displays and dances out of traditional social contexts will be **TONY** and **ANDRA BARRAND** with fiddler **JOHN MILLER,** for a dynamic evening of dancing. You will probably want to wander between these two wonderful groups during Friday's Dance Night from 8 to midnight. — Our Saturday Renaissance Banquet, directed by **BRUNO KAZENAS,** will feature a feast of tradition, song, and period dances created by Ohio State University Associate Professor of Dance **ANGELIKA GERBES** and former member of the OSU Historical Dance Ensemble **ANN DILLS.** — Sunday morning you can "wake up" prior to the closing session with a special performance of the dazzling **THAMES VALLEY MORRIS TEAM,** directed by **ALISTAIR BROWN** of London, Ontario, as they involve us in rediscovering "street theater."

We extend an enormous welcome to our honored guests, **FRAU LISELOTTE ORFF, MARGARET MURRAY, DOREEN HALL, and BARBARA HASELBACH.** They will be joined by **JOE MATTHESIU** and moderator **NORMAN GOLDBERG** for a panel discussion; this event will afford a rare opportunity for all conference participants to deepen their understanding of our beginnings and future directions as seen through the eyes and minds of these very special people.

From beginning to end, CLEVELAND'S NORTHCOAST SOUNDINGS now needs only YOU. The Cleveland Chapter and President Alan Purdum, Local Conference Chairperson B.J. Lahman, and I all warmly invite you to...

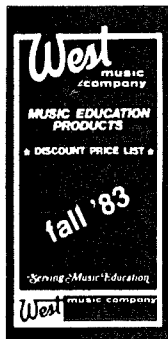
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EDITORIAL

It is with great pleasure that I address you for the first time as Editor of the *Orff Echo*. I look forward to serving the members of AOSA and the cause of Orff-Schulwerk through this vital arm of the organization. But it can remain vital only if we share the responsibility for its content. Please send me your ideas, your suggestions, and materials you would like to share. Let's continue to have a publication that both serves and responds to your needs.

* * *

"Unity in Diversity" is the official motto of the Republic of Indonesia. Born in 1945 from the ashes of World War II, it is the largest country in Southeast Asia and consists of some 13,667 islands. Though 12,700 of these are considered uninhabited, it is nevertheless the most populous country in Southeast Asia as well. There are a number of urban centers such as Jakarta, the capital, on the island of Java. But by far the greatest portion of its territory is rural, mountainous and remote. That an area of such geographical and cultural separation should be joined as one country seems impossible. But *only* as a unity can such a collection of diversity assume an identity that will be noticed in today's world. Like other developing nations, Indonesia strives for better living standards and a more secure status for its people. Only as a unity can its voice be heard.

Continued on page 8

LIFE VALUES INHERENT IN THE SCHULWERK

Marcia Lunz, OSF

(from a presentation given at the 1980 International Symposium, Orff Institute, Salzburg, Austria)

There is a favorite children's story called "Stone Soup" in which three hungry, tired soldiers coming home from the war passed through a village and asked for food and lodging from the villagers. The townspeople were afraid of soldiers so have hidden their food out of fear that if they shared it, nothing would be left for themselves. After many refusals the soldiers decided to satisfy their hunger by making stone soup. They asked the villagers for a large iron pot filled with water and a fire to heat the pot. Into this kettle they dropped three round, smooth stones, to the amazement of the villagers. They began to stir the soup and wished aloud for some salt and pepper, which is necessary for any soup. Children ran off to fetch the salt and pepper. The soldiers commented on how stones, like those in the pot, generally make good soup but carrots make it even better. So one woman ran home and brought back an apron full of carrots. Next they mentioned that a good soup should have cabbage but there is no use asking for what they don't have. Another woman ran off to bring some cabbages. And on it went. The soldiers hinted for a bit of beef, a few potatoes, a little barley and a cup of milk. Each item was brought to the soldiers and the villagers marvelled at how soup could be made from stones! At last the soup was ready and the soldiers announced that all would share. Tables were set in the town square and the villagers decided such good soup also required bread, and a roast and cider. They feasted and danced and sang far into the night. Finally, when it was time to go to bed, the soldiers' request for a loft to sleep in was fulfilled by giving them the best beds in the village, for they had taught the townspeople how to make soup from stones which meant that they would never go hungry.

I tell this story because I love stories and I know that Carl Orff loved stories also. When I heard this particular story the quality of it really intrigued me. I found myself captivated by this story in the same way I had been captivated when I first read about the Schulwerk. (As an aside, it's interesting for me to reflect now that my acquaintance with the Schulwerk took place solely through reading about it for a space of nearly four years in the early sixties before I had the opportunity to take a workshop. Only at the workshop did I really hear and experience the reality of the Schulwerk. Up to that point the underlying principles had been strong enough to sustain my interest.)

There is a very definite relationship between the story "Stone Soup" and the Schulwerk. A goal exists in both. In the story

the soldiers are determined to have something to eat so they decide to make soup. In the Schulwerk the goal can be stated broadly as "making music."

Both have facilitators. It was the three soldiers who put their heads together and carried out their idea for making soup. In Schulwerk classes the teacher, a student or a group of students may facilitate the working out of a composition or idea. The facilitator in both is dependent upon others to help bring the idea to fruition.

The dynamics in both instances involve the contributing and sharing of the participants. You remember that the soldiers kept asking for new items which, if available, could be added to the soup to make it even better. Finally, when the soup was ready to be served, it was the villagers themselves who decided that such exquisite soup also required bread, and a roast and cider. They had become so involved in the making of the soup that they spontaneously presented suggestions which completed the meal. That happens, also, in the Schulwerk class. Once students are involved in the experience of music making they say, "What about this . . . ?" or "Could we add this . . . ?" or "I think that this would work . . ."

In both the story and the Schulwerk there is a result. The soldiers did indeed make stone soup. They won the esteem of the villagers and consequently slept in the finest beds in the village that evening. The saying that the "proof is in the eating" had some bearing. In the Schulwerk, I believe that the proof is in the performing, the doing, the experiencing.

There are some qualities which transcend both the story and the Schulwerk:

1) **Creativity.** The soldiers were faced with a problem that demanded a creative solution. The beginning of the Schulwerk is rooted in the ideas that Carl Orff had "about a reciprocal interpenetration of movement and music education." Creative thought and collaboration brought the ideas into reality. Every day presents us with some opportunity for using our gifts of creativity. I believe that these gifts are strengthened the more we use them.

2) **Positive Outlook.** Never once did the soldiers doubt that they would have soup at the end of the evening. There are two beginnings for the Schulwerk which indicate Orff's positive outlook: 1924, the founding of the Güntherschule in Munich, and 1948, the first of the children's broadcasts. The first beginning was destroyed by "a political wave which swept away all the ideas developed in

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Editorial... (Continued)

Although the United States makes no such official statement, it in fact has mandated itself to be a "Unity in Diversity." Unlike countries which traditionally have kept borders closed to permanent settlers from outside, the U.S. during various periods of its history has opened its doors to many foreign groups, fitting each new arrival into the already diverse mosaic. This has been no easy task. "Give me your tired, your poor..." says the Statue of Liberty in New York harbor; our flexibility is sorely taxed when we already have an abundance of tired and poor. The arrival of new groups from southeast Asia in recent years has given many of you first-hand experience with the task of accommodating and assimilating the children of these groups in your schools. The problems of language, customs, and even of basic health and nutritional habits are considerable.

A country can avoid these problems by electing to remain homogeneous in its citizenship; outsiders may become temporary residents but not integrate with the societal fabric. With people of all one ethnic background, it is much simpler to establish value norms and to progress as a society; oftentimes a high cultural level is attained. It can also lead to a smug self-satisfaction and a feeling of superiority. It conveniently sets aside the whole issue of encountering and accepting others with differing customs and values, thus avoiding the necessity for a society and its individual citizens to examine their own values.

The "Unity in Diversity" adage also can be applied to AOSA as a body composed of those who support and practice Orff-Schulwerk. It stands as a unity in terms of the goals sought—active, participatory music education, for groups rather than individuals, for all students rather than the outstanding few, with speech, singing, movement and playing instruments balanced as activity areas and improvisation as a key component throughout. And the ultimate purpose is much broader: to stimulate and nurture the artistic and humanistic potential of every participant, no matter what age. (The article in this issue by Marcia Lunz concerning life values speaks to this point most effectively.)

Considerable diversity can be seen in the various ways Schulwerk ideas are developed and applied, however. Some would say that only those who use a substantial amount of repertoire from the original volumes are doing valid "Orff;" others would counter that all material should be from our own folk heritage. Some would say that "Orff" can be done only when a full instrumentarium is available; others hold that no instruments are needed at all. Some say movement is the key, that only when considerable movement activity is possible is a true

"Orff" program possible. Others with less space and training maintain that movement can be minimal without seriously harming the program. Some hold fast to the ideal that only the finest examples of music and literature should be used with children; others feel quite comfortable developing materials that are less monumental but perhaps more immediately relevant or appealing to children. Some would maintain that melodic and harmonic "correctness" according to certain music principles is of prime importance; others prefer to let musical ideas emanate from the children and gradually shape them into structures more acceptable to adult standards. Some would hold that Schulwerk experiences should remain "incidental learning," with minimal intellectualization about the process. Others have become convinced that Orff teaching should be conceptual in its design, with the students being led to an understanding of what they are doing at each level of development.

A confusing picture? Perhaps. How can we possibly integrate such a diversity of viewpoints into a concise and practical teaching philosophy? Certainly we as individuals cannot and should not be expected to. But it is not possible that the goals of Orff-Schulwerk and AOSA as a unity can be served by a diversity of means? To declare one viewpoint as the "correct" one tacitly renders invalid the thinking of others who have arrived at their positions after careful consideration and testing.

In my view, these various positions offer strength to our unity rather than weakening the fabric. Each of us teaches according to our background and experience to date. If we all agreed on and followed the same path, we could spend our energies on refining procedures and materials and honing the edges of our teaching strategies. But given a country with the diversity of characteristics to be found in our student populations, one approach for everyone is truly an unrealistic and impractical idea. We must plan our respective Orff curricula according to the teaching situation and the students involved. To do this most effectively, each of us *needs* to be aware of the other approaches and how they may be implemented. We need to question our own favorite ideas and procedures, to compare them in the clear light of day with other viewpoints. Most of us very likely will remain true to our original convictions, but it is a continuing process; as we find areas where we see the need to effect changes we will make them, and our teaching will be the richer for it.

To be sure, there may be certain ideas and practices which we will reject, as individuals and as an organization, as not belonging within the "unity." For instance, Orff-Schulwerk holds good taste in choice of material to be a ground rule, and not

every piece of material will qualify. Some activities do not serve the desired goals; for example, an individual student experimenting with computer music making can employ ostinati and improvise melodies, but there is no group interaction. Even diversity has its bounds.

It is my hope for AOSA that it can remain a significant and vital body, not in spite of its diversities but because of them. May we accept and appreciate our differences even as we strive, as a unity, to attain the common goals of Schulwerk.

IN MEMORIAM MARGA BECKER-EHMCK

Norman Goldberg

On April 16, 1983, the world of Orff-Schulwerk lost another strong supporter and friend with the death of Marga Becker-Ehmck, managing director of Studio 49 in Munich, West Germany. Together with her husband, Klaus, Marga worked since its founding to guide Studio 49 in the production of Orff instruments, which were shipped all over the world. As Carl Orff stated in his autobiography, "...so without Becker the new start after the collapse of everything, and also the spreading of the Schulwerk idea both at home and abroad would have been unthinkable."* The cooperation of Carl Orff, Gunild Keetman, and Klaus and Marga Becker is interwoven with the development of Orff-Schulwerk all over the world.

Upon Klaus' death in 1976, Marga Becker took over the direction of Studio 49 in the same spirit of love and generosity they had brought to the business together. This support was extended through her membership on the Advisory Board of the Orff-Schulwerk Association of West Germany, in which capacity she met and exchanged ideas with Orff-Schulwerk leaders from around the globe. The Becker home, the "Dornwiese," was a meeting place for visitors from every corner of the world. It was my own good fortune to meet leaders from Australia, Taiwan, Belgium, Argentina, and many other lands in that gracious setting.

Bernd Becker, Klaus and Marga's son, has now taken over the direction of Studio 49, having the tradition of the family, the support of a wonderful staff in the plant, excellent educational background and experience, and the dedication and love which his parents had given to the Schulwerk movement as a part of his own being.

Friends all over the world shall miss the charm, grace and loving kindness of Marga Becker. All will be grateful, however, for the way in which this special person touched many lives through her devoted service to others.

*Carl Orff, *Documentation*, Vol. 3, "The Schulwerk," p. 219.

INTERVIEW WITH RICHARD GILL, part II

Pat Brown and Jacobeth Postl

Recorded at the 1982 AOSA Conference, Portland. Part I appeared in the Spring of 1983 *Orff Echo*

Jake: Do you think it's important to have some organized outline or sequential curriculum for working with the Schulwerk?

Richard: To me the time has come when the concept of the approach cannot be ignored any longer, and teachers are screaming out for method — the how, the why, and the where. Now if you are a trained musician you know how, why and where. If you are a classroom teacher you are lost. I reckon, given a syllabus, I could teach elementary math . . . if someone came to me and said, "teach elementary math," I could do a bit of addition and subtraction. I wouldn't know whether the concepts were right. I wouldn't know whether my approach was educationally sound. Do you understand what I'm saying? I think that's where teachers need help. In the way in which structures work, how to sequence things, and it's where the Kodaly people have it all over us. What I object to are certain philosophical things like time names — *ta* and *ti ti* — and the rigidity. I use the French time names because to me they're more logical. But the thing about Schulwerk is that it offers so many avenues of challenge and if the teacher isn't capable of say, singing, he can still do a lot of Schulwerk with speech, percussion instruments, and movement, and he can still get the concepts right. I do think there is a need for what I would call a pedagogical plan or a statement of aims and objectives — where it's moving, where by the end of kindergarten should you expect your children to be, by the end of first grade, by the end of second grade, by the end of third grade.

Jake: Which the Kodaly people have done in their own way.

Richard: Kodaly has done it so why can't we use it? Why not take everything that Kodaly has done — he doesn't belong to anybody, he belongs to everybody. . . he was a composer. So why don't we go back to Kodaly and say "hello," we like all that and we like having all those aims. I think your aims are terrific. We can achieve those aims in different ways, and not only that. . . but Jake would do them differently from me who would do them differently from you and you'd do them differently from Maureen and so on.

Pat: Do you think Orff-Schulwerk is for every teacher?

Richard: Unh, unh. I think there are aspects of it they can do, but I think Orff expected that only musicians would do it. That's what I mean by Orff's paying us the compliment. Some people see that as an imprimatur for doing anything they want to, and that isn't right either. You've got to have a plan, you've

got to have a musical plan. You've got to have musical aims and never forget that you are teaching music. Once you forget that you're teaching music and that you're dealing with an art, you may as well go and teach, say, filling up test tubes with water as doing science. Just because it's a test tube doesn't make it science. That's how I see it.

Jake: The thing I found so interesting was that everything you did was not only through the process of doing but really very creative. You didn't let a single opportunity go by where we didn't have to do what you did but in our own way, right down the line, and that's not always what happens. That's the part of the Schulwerk, I think, that many a teacher has yet to learn — that essentially creative way of expressing what you are getting at.

Richard: Yes. I would call that concept reinforcement if I had to put a label on it. What I'm saying is that the model is there. The teacher provides the model and then the idea is that the children take the model and vary it, and nine out of ten times you'll get a much better solution to the problem than your own solution. That excites me more than anything else. I think I've got about four ideas in many head, and they run out really quickly, and thank God the kids have four hundred. And if you've got forty kids in a class and each kid's got four hundred ideas you've got enough to last a lifetime. That's what I find really exciting about it. All you need is just to give them a start. And then you need to know where the next start will be, and then how that develops.

Jake: It would be very interesting to take a course of the kind you describe where you're going to analyze the whole sequence of Orff-Schulwerk. Have you had a chance to see the first attempt by this organization to sequence and to organize this material in the Guidelines?

Richard: In the American edition?

Jake: No. The AOSA did what they call Guidelines, to try organizing this whole body of material into some kind of sequence.

Richard: No, I can't say that I've seen that.

Jake: It's difficult to organize all these things, and AOSA in its concern for some kind of conceptual, sequential teaching, in just setting up a framework has made a first attempt at organizing all of this in a sequential manner. I'm referring to the harmonic development and the melodic development and so forth, and some of what you're saying is what we have done and some of it is not. . .

Pat: Brigitte Warner has been working for a year and a half now on the sequencing of the materials in the Orff-Schulwerk volumes, so it might be fun for you to talk with her. If you are in the Maryland area, she's down there. You're going all over the country, I take it.

Richard: That's right. I'd really like to see that. I don't think the material is as great a problem as the aims.

Jake: We're trying to do the underlying sequencing of the concepts, not of the materials.

Pat: I think it's fascinating to see several ideas of the sequencing because I'm sure

that each person is going to come out with his own.

Richard: All I think is that the aims have to be clarified. In other words, what are the aims of music education in terms of 1) giving children the experience of music, and 2) making them literate. Can they read and write music and how do they use what they know? I think that's basically what it's about and I would keep them really simple, such as, to sing in tune. To me, that'd be an aim, a broad aim. And how do we go about singing in tune? Then you can do all those five million things that Schulwerk offers and you'll get your results. You just have to do it a little at a time and often. And then when you want to teach notation, I'd teach graphic notation first to demonstrate the need, because I don't think you should teach anything until the need arises. If you're starting off in a secondary school in a class that only has cultural music forty minutes a week, I'd say it's a waste of time teaching notation, because it's too late. Whereas if you're starting with babies, the desire to read and write is very strong, so, teach 'em. And so right by the end of kindergarten they can name crochets and quarter notes and crochet rests and quarter note rests. . .

Jake: You know where he comes from! (Australia)

Richard: Oh, sorry. I like your terms. I love quarter note. . . that makes sense. You can sort those out pretty rapidly. I think the basic thing is masses and masses of sounds, then the symbols. And once they've got the symbols, read the symbols. Then some more sounds, some new symbols, read the new symbols and the old symbols, and so it goes on. Just build.

Pat: Like a vocabulary.

Jake: How much concern do you have with orchestral color and the arrangement and orchestrating of the materials on the instruments? Do you think that's really of primary importance in terms of youngsters? You know they do beautiful orchestrations of simple tunes.

Richard: Yes, I think some of those orchestrations are fantastic. I love the sounds they make. The instrumentarium as we know it introduces children, I believe, to the concept of texture, and they become aware of these textures. I think they can then relate their understanding of texture to orchestral music or jazz or whatever they're going to do, and so, yes, in that sense, it heightens an awareness of texture. That's important.

Jake: But again, if you didn't have the instruments to work with all the time it would be pretty difficult to have the kids really creating in that way to any great extent.

Richard: Yes. If they didn't have the instruments they would create differently, wouldn't they? And when the first bass xylophone arrived there'd practically be a riot, so they'd create differently. I use a lot of recorded music. I've used tapes in my sessions at the end or at the beginning or somewhere in the session to make the children listen, to be

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aware of another aspect, another dimension, that music doesn't just begin and end with clapping or it doesn't begin and end with the xylophone or it doesn't begin and end with a click. Music is a number of things.

Jake: Have you used samples from the literature? Do you incorporate that?

Richard: Sure. If I'm going to teach *ta ta-te* [*in in*], I'd use the slow movement of the Beethoven Seventh Symphony to reinforce that, and if they can read *ta* and *ta-te*, they can read that movement virtually from cover to cover. It's only the middle, from bar 100 to 156 where it goes into triplets that they'd have a few hassles and even then the *ta ta-te* still goes through even underneath that, so I always relate it to real music and music of the literature because that's what we're all about. And then I might say, "Right, make up a piece using *ta ta-te*, like Beethoven. How do YOU use *ta* and *ta-te*? Show me." And that way you test their understanding of the concept. These things that I'm doing at the moment, like the Rigby stuff, the singing, arranging, dancing, playing... they really fascinate me because I still use Orff-Schulwerk principles there and I use oboes, bassoons, clarinets, string quartets, double bass, guitar, sometimes, xylophones, all those things.

Pat: You have access to those? Where?

Richard: The Sydney Symphony Orchestra.

Pat: Is this the Youth Symphony or the professional?

Richard: No, this is the professional broadcasting orchestra. I've made those players aware, I think, of the importance of being on that record. Because I think kids should have only the best. I could get any number of student bassoons, but I wanted the principal bassoon in the land, and he said, "yes," and I said, "thank you."

Pat: Nobody would say "No" to you, Richard!

Richard: D'you reckon, d'you reckon?

Jake and Pat: I reckon!

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the Schulwerk as undesirable" and the complete destruction of the Guntherschule, with the loss of most of the instruments.³ How do we react to starting over after real or apparent failure? What is the quality of our positive outlook in the classroom? In everyday life? Another aspect of positive outlook is perseverance in spite of skepticism. The villagers were skeptical of the soldiers until they could prove themselves. The Schulwerk is often met with skepticism when the idea is first introduced. Have you ever had the experience of trying to convince administrators, parents, and fellow teachers about the value of Orff's approach to music education?

3) **Utilization of Resources.** The soldiers did not plan an unrealistic menu. They considered what might be on hand and planned accordingly. We walk into teaching situations and have to deal with the resources at hand, the physical set-up, equipment, the talents and skills of our students as well as our own. From there we proceed.

4) **Combined Effort.** Perhaps one of the most intriguing elements in the story and in the Schulwerk is that of combined effort. While the soldiers had an idea about making the soup, ideas alone do not make good soup. They were dependent upon the villagers to help them carry out their project. Likewise in the Schulwerk, ideas will not come to fruition without the cooperative efforts of all involved. The Schulwerk does not focus on solos or star performers. Ensemble is the focus; solo work exists in relation to the ensemble.

With these ideas as a foundation, let us look at two aspects of the Schulwerk. The first is *play*. Carl Orff has said that "since the beginning of time, children haven't liked to study. They would much rather play, and if you have their interest, at least you will let them learn while they play. Then, eventually, they will find what they have mastered is child's play. This is true of any skill, but particularly is it true of music."⁴

This idea is expanded by Martha Wampler. She writes: "If children could carry over into their so-called work behavior the advantages of their play, then there are risks they would take in adventures of the mind and spirit to great benefit of their overall creativity. In play we may be experiencing a most perfect human state. The exquisite balance between relaxation and tension achieved in play is mind-expanding. Thus suspended we are stimulated by our trial and error, ebb and flow, backing and filling counterbalances. Play is not plagued with failure. The risks are in the game. Play is a process of self-growth and the ritual is regenerative, educational, and fun."⁵

Let's look at the idea of play in our own lives first. When was the last time you *really* played? Do you really believe in play? If you do, then there should be a correlation in the answers to those two questions. How important do you rate the elements of play in your teaching? In what ways do you incorporate play into your classes? Would it be a good

idea to take another look at the idea of play? Reinforcement is important for all of us. Arnold Walter has stated so succinctly that "speaking and singing, poetry and music, music and movement, playing and dancing are not yet separated in the world of children; they are essentially one and indivisible, all governed by the play-instinct, which is a prime mover in the development of art and ritual."⁶

The second aspect to consider is *folk material*. There is an expression that says "start where the folks are at." That's exactly what Orff does. In language he begins with the rhymes, sayings and proverbs which come from the child's own world. In melody he begins with the interval of the falling third, the natural chant of childhood. Since the small child performs all kinds of movement in a sudden and elemental fashion without having been taught to do so, this is the starting point for movement work. In addition to beginning with what is natural to the child, Bruno Bettelheim has pointed out the importance of transmitting our cultural heritage in the right manner. This is of prime importance in helping children to find meaning in life. In his book, *The Uses of Enchantment*, Bettelheim deals with literature. He maintains that the acquisition of skills, including the ability to read, becomes devalued when what one has learned to read adds nothing of importance to one's life. Through literature the child ought to gain access to deeper meaning and that which is meaningful to him at his stage of development.⁷ If we substitute "music literature" in the ideas above, we can easily make connections with the Schulwerk. The question of meaning for the child is very evident when we note that the Schulwerk volumes aren't simply translations but rather adaptations which substitute a particular country's folklore, its nursery rhymes and children's songs in place of the original German material.⁸ The American edition of *Music for Children* is an example of gathering a country's materials from both a cultural and pedagogical standpoint for use in Schulwerk classes.

Linked to the ideas of play and folk material are two elements of process used in the Schulwerk: imitation and improvisation. Imitation, or echo work, is closely tied in to folk material. Folk tradition is passed on by word of mouth and by repetition. My mother told me the story; I tell the story to my children and they tell it to their children, and so on. The family customs are repeated from one generation to another. Music comes to life for the child in the music class through echoing, repeating, imitating. The element of improvisation is directly linked to play. If improvisation is not very evident in the music class, it is not a Schulwerk class, for improvisation is a distinguishing mark of the Schulwerk.

When we see the parallels that can be drawn between the activity of a Schulwerk class and life itself, we can better approach our teaching and our learning as a facet of life rather than an entity separate and apart from our ordinary lives. There is no magic in

KEETMAN ASSISTANCE FUND SEEKING APPLICANTS

The Gunild Keetman Assistance Fund Committee is seeking persons who are interested in furthering the growth of Orff-Schulwerk. These persons must need financial aid to further their education in Orff-Schulwerk, OR financial aid to do formal research in Orff-Schulwerk, OR financial aid to develop a valid creative project in Orff-Schulwerk.

The applicant must be a current member of AOSA, must be a citizen of the United States (OR must have resided in the U.S. for the past five years), and must be able to document financial need. Application forms may be obtained from AOSA Executive Headquarters in Cleveland.

the good feeling one gets from a Schulwerk class. Two factors are at work: good pedagogy and the presence of life values. Here I would like to address the idea of life values.

The Schulwerk is an approach to music education that totally involves the person. Learning is accomplished by using every part of the body and personality. Very subtly the class experience becomes a part of the person's life history. Most teachers involved in the Schulwerk can attribute their initial interest to a class experience. This experience had value which affected the whole being. As teachers we need to be aware of the values at work so that the classes we teach will provide positive and lifegiving experiences for those who participate in them.

A value is defined by Webster as "that which is desirable or worthy of esteem for its own sake." I would like to define life values as those values which support, enhance and foster quality living. They permit the potential of a person to be developed. What is it that makes you want to live? What is it that makes you feel whole and worthwhile? What is it that makes you want to search, to inquire, to grow in knowledge? All of the above questions were at one time, or are now, being answered by experiences you have had with other people who recognized the life that is yours and helped to enhance that life, foster it and support it. These persons were dealing with life values.

The "round table" found in Schulwerk classes, where all participants are equally important, gives us a ready-made setting for dealing with life values. My working premise is that involvement in music making has ramifications for all aspects of life, not just in the area of music learning: Respect, affirmation, tolerance, sharing, constructive participation — all of these values are desirable in any aspect of life. Are we conscious of them in our teaching? I would like to discuss these values in the context of relationship.

Martin Buber has pointed out the fact that man alone, in all of nature, is the only created being that establishes relationships. "Men need to confirm one another in their individual being by means of genuine meeting."⁹ Consider the relationships that are present in a Schulwerk class: those which arise from the nature of ensemble work, the spatial relationships in movement work, the relationships found in improvisation.

Very particularly let's look for a minute at the relationship we have as teachers to students, for we model very visibly how students should relate to each other. Buber says that "contact is the basic word in Education. It means that the teacher must relate himself to his students not as one brain to other brains — a well developed to still undeveloped ones — but as one being to other beings, as a mature being to maturing ones. He must meet them unequivocally at their own level; his guidance should emanate not from above to below, from his lectern to their desks, but from a genuine interrelatedness and exchange of experience — the experi-

ence of a full life and those of lives still unfulfilled but no less significant. What is required is not merely a search for information from below and a handing down of information from above, nor a mere dialogue into which the teacher must enter directly and unselfconsciously, though he must also guide and control it. This dialogue ought to be continued until in fact it culminates in a wordless 'being-with-one-another'."¹⁰ I like this explained in the words of a piano student of a friend of mine. This little boy went home and told his mother, "Sometimes she's the teacher and sometimes I'm the teacher."

The quality with which any of us is able to relate to each other depends in great part on our positive feelings. We as teachers need to be aware of the power of affirmation. Bruno Bettelheim discusses this, saying: "Today as in times past, the most important and also the most difficult task in raising a child is helping him to find meaning in life. Many growth experiences are needed to achieve this. The child, as he develops, must learn step by step to understand others, and eventually can relate to them in ways which are mutually satisfying and meaningful.

"To find deeper meaning, one must become able to transcend the narrow confines of a self-centered existence and believe that one will make a significant contribution to life — if not right now, then at some future time. This feeling is necessary if a person is to be satisfied with himself and with what he is doing. In order not to be at the mercy of the vagaries of life, one must develop one's inner resources, so that one's emotions, imagination, and intellect mutually support and enrich one another. Our positive feelings give us the strength to develop our rationality; only hope for the future can sustain us in the adversities we unavoidably encounter."¹¹ All of us know how good it is to be told what a great job we did. Even better is to be told what a great person we are. Our students also need to hear these statements of affirmation.

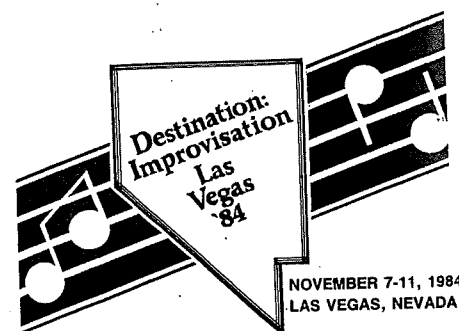
The music materials and musical values that we bring to our classes should be well worth the students' time. Isabel Carley has said so beautifully, "Do not teach anything you don't want your students to remember the rest of their lives." The life values out of which we are empowered to act should create an atmosphere of learning and interacting that promotes everyone's well being. All of us need to grow in tolerance of one another — not just a putting up with, but a patient waiting for growth to take place. We need to grow in the awareness of what is good and beautiful and learn how better to express our feelings and emotions. The give and take of an Orff-Schulwerk class provides for all of this growth inherently.

Symbolically our lives are constantly being challenged to make stone soup. If we make the soup in isolation it will be tasteless. Each time we call forth the resources of someone else the soup becomes more flavorful. And once it has been served, those who shared in it believe that they will never go hungry. Realistically we face the challenge

of teaching each school day. Every time we call forth the talents of those with whom we work, all of our lives become more meaningful. We believe in ourselves and therefore we will never go hungry.

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5. Wampler, Martha Maybury. "Using the Confluent Advantages of Work and Play in Orff-Schulwerk," *Music for Children, American Edition*. N.Y.: Schott Publ., 1978. 205.
6. Walter, Arnold, and Doreen Hall. *Introduction to Music for Children*. London: Schott, Ed. 4470, 1956.
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**18th National Conference
AOSA**

PRESIDENT'S MESSAGE

"This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement."

Carl Orff

Welcome to the 1983-84 year with AOSA. How exciting it is for us to be part of this organization, its life, its progress, its development, and its change. There are new challenges and opportunities for us all.

There is much important work to be done. With our commitment and enthusiasm we can give our attention to new projects and move in new directions. We are extending our support to the Carl Orff Foundation, now in its development stages under the administration of Frau Liselotte Orff. We are carefully examining the issue of mandatory national AOSA membership and disseminating information helpful in preparing us all to vote. This decision is of concern to everyone. It is important that we each have a clear view about how it may affect local chapters and the national organization. The pro's and con's are set forth in this issue. Please read these statements carefully and feel free to contact your Regional Representative, or any other executive board member, if you have questions. Time is scheduled at the national conference for discussion of this issue and a mail ballot will be sent to each of you in January. Now is the time for you to share your feelings with one another within your chapter membership, and with your national officers.

We anticipate having the Isabel McNeill Carley Library open and available for members to use by the end of the year. Since the publishing of summer workshops and the list of certification courses proved so successful, the Higher Education Committee plans to continue this service.

Please join me in giving Mary Shamrock a hearty welcome back on the national board. As an AOSA Past President, Mary comes to us as the new Editor of the *Orff Echo*. A big thank you to Isabel Carley for her past performance in this office. We are fortunate to have someone as outstanding as Mary to be Isabel's successor.

The ISME (International Society for Music Education) Conference is scheduled for July 8-14, 1984, at the University of Oregon. An ad-hoc committee is currently working to see that AOSA is represented at this conference. This event offers a wonderful opportunity for Orff-Schulwerk to be represented through our organization.

As our economy continues with uncertainties that affect all of us, it is important that we continue to work together. We each have our own thoughts and ideas, but we are working for a common goal... to provide the best possible music education we can for the total

growth and development of our human potential. We need to continue to find ways to effectively reach out so we can maintain and expand our music programs.

This year our national conference is scheduled for November 2-6 in Cleveland, Ohio. Each conference is an inspiration and a stimulation for all of us, and we return home with many new ideas. In addition to the support and interest given to this organization by music specialists and classroom teachers, more and more music therapists, church musicians and geriatric specialists are joining AOSA. To serve these growing areas of interest, relevant sessions are scheduled at the conference. I hope you plan to join us.

Richard Gill, in his closing address at the 1982 AOSA national conference in Portland, stated: "It is quite clear to me that in this country, the United States of America, there is enormous energy, vitality and enthusiasm. This is combined with great warmth and hospitality. You are a unique people." Yes, we are a unique people. We do have boundless energy, enthusiasm and determination and we have the qualities to move forward in providing increasingly stronger music programs in every area.

With "hope and excitement," I thank you for your support.

Janice Rapley
President, 1983-84



Janice Rapley

MEET YOUR PRESIDENT

It is not easy to write about a colleague. The objectivity that one uses when describing a personality unknown to the author or when writing from a research perspective is not possible. Therefore, I am happy to state from the beginning that this sketch is strictly personal, totally biased, and definitely contains opinions of the writer.

Jan Rapley and I have shared many personal and professional experiences over the years that we have worked together in California. We have both been committed to causes which uphold and strengthen public school education. Our concerns on this subject initially brought us together for long conversations, and the time we spent discussing the issue subsequently developed into a warm and lasting friendship. Jan's strength of character, her commitment to personal growth, and her affirmation of friends and colleagues have always been an inspiration to those who know her. It has long been apparent to all of us that Jan's own inner strength manifests itself in equally strong leadership for any group or cause to which she feels an allegiance.

Although we have been closely associated in AOSA through the years, we have also continued to work with music education groups here in California on both a local and state level. Jan has worked diligently to restore public school music in areas where budget cuts quickly destroyed programs. She has developed a good working relationship with many public school districts while remaining an effective "music in education" advocate as part of the state's higher education system.

Jan began her teaching career here in Los Angeles with the L.A. Unified School District. She was a music specialist, K-6, teaching classroom as well as choral and instrumental music. Her decision to come to California in 1961 followed her graduation from Augustana College in Rock Island, Illinois. In 1964 she gave up the warmer climes of sunny southern California for the "clean air" in the bay area of San Francisco. (To me it is a simple exchange... brown smog for gray fog... a color choice.) She took a job with the Orinda Schools as a classroom teacher and in the summer as a music specialist. In 1968 she joined the San Francisco Unified School District as a music specialist, K-8.

Her move to Northern California allowed her to continue her professional growth while providing her the opportunity to return to graduate study at San Francisco State University where she obtained her master's degree in music education in 1970. During this time her interest in new pedagogical approaches to music education stimulated her quest for further knowledge in both Orff and Kodaly techniques. The search for experience that is familiar to all dedicated "Orffians" took her to workshops from Toronto to Salzburg, from Memphis to Boston. Her study resulted in the first master's thesis to document the use of Orff-Schulwerk in American music education. It was during this period of research that Jan's close personal friendship with Grace Nash

Continued on page 23

INTRODUCING

MUSIC FOR CHILDREN CARL ORFF CANADA MUSIQUE POUR ENFANTS

Greetings to AOSA:

On behalf of Music for Children/Carl Orff Canada/Musique pour Enfants I am pleased to extend greetings and warm wishes to the members of AOSA and to thank you for your interest in and support of our organization. I congratulate you on your past achievements and wish you every success in your future endeavors.

**Joan Sumerland (Ontario)
President, MC/COC/ME**

The inaugural meeting of the Canadian Orff-Schulwerk Society took place in Toronto in April of 1974. The founder and first president was Doreen Hall, who was also responsible for the North American English translation of the Schulwerk volumes and the first Schulwerk training courses on this continent. At the first national conference the name of the association was officially changed to its present form.

Like AOSA, Carl Orff Canada established a Gunild Keetman Scholarship Fund (1976) which provides for annual grants to Canadian students or teachers for further study in Orff-Schulwerk. AOSA and Carl Orff Canada maintain an agreement by which members of either organization can attend conferences in the other country for the member registration fee.

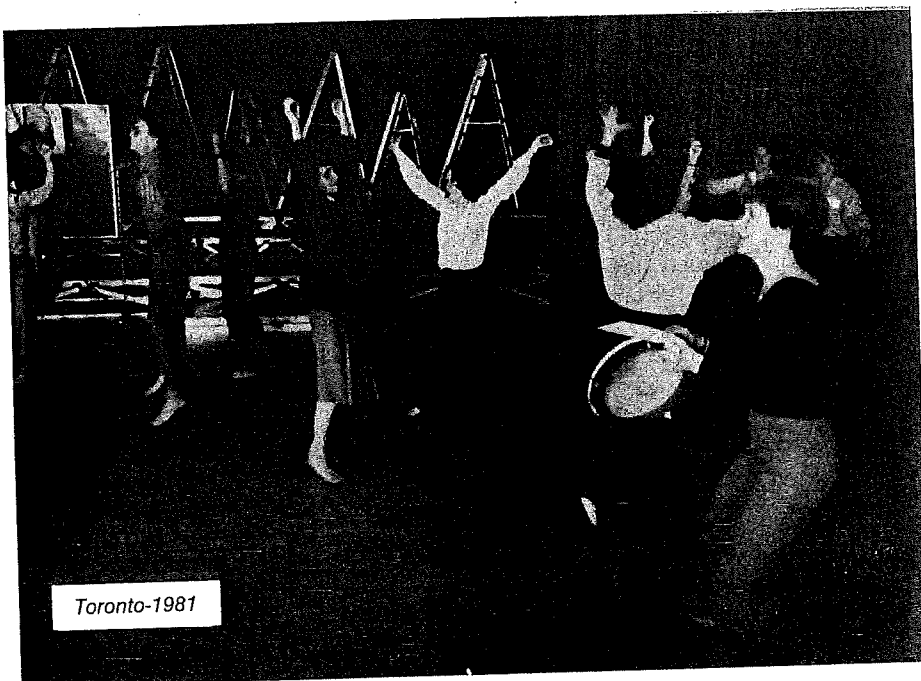
The nine chapters formed to date are the following:

Regional Chapters—Ontario (1974), British Columbia (1974), Alberta (1977), Maritime (1978), Quebec (1981)

Local Chapters—Ottawa (1977), Waterloo-Wellington (1977), Calgary (1978), Edmonton (1978)

The national conferences have been held in various locations and have included guest teachers from near and far:

1975—Toronto, Ontario	Hermann Regner and Barbara Haselbach (Orff-Institute, Austria), Mario Duschenes (Montreal)
1976—Winnipeg, Manitoba	Suse Bohm (Munich), Minna Ronnefeld (Copenhagen), Lois Birken- shaw (Toronto), Ann Golden-Fisher (Ottawa), Donna Hossack (Vancouver)
1977—Ottawa, Ontario	Graziela Padilla (Cologne), Jean Wilmouth (Pittsburgh), Grace Nash (Arizona)
1978—Vancouver, British Columbia	Jos Wuytack (Belgium), Lloyd Artnzen (B.C.), Millie Burnett (Calif.), Ann Busay (B.C.), Sandra Davies (B.C.), Bea Le Gras (B.C.), Doreen Hall (Ontario), Paul Palmer (B.C.), Judith Sills (Alberta), Marcia Snider (B.C.)
1979—Halifax, Nova Scotia	Rudolf Schingerlin (Orff-Inst., Austria), Jane Frazee (Minnesota), Joyce Boorman (Alberta), Valda Kemp (N. Scot.), Carmel Carrigan (N. Scot.), Joan Sumerland (Ontario)
1981—Toronto, Ontario	Jos Wuytack (Belgium), Ann Golden-Fisher (Alberta), John Ford (Ontario), Birthe Kulich (B.C.), Margaret Tse-Perron (Quebec), Carl Schropp (Ontario), Judith Sills (Alberta)
1982—Edmonton, Alberta	Michael Lane (England), Tossi Aaron (Pennsylvania), David Asplund (Washington), Judy Bond (Minnesota), Joyce Boorman (Alberta), Donna Otto (B.C.), Warren Rowley (Alberta)
1984 (January)—to be held in Montreal	



The stated purpose of the Canadian organization is "to promote interest in Carl Orff's philosophy of music education for young children by establishing regional chapters; printing bi-annual brochures containing lectures, information for teachers, texts, records, new music, etc.; and presenting national conferences with guest lecturers and workshop clinicians.

Carl Orff Canada presently has a membership of about 750, with every province represented. National members need not belong to a chapter, but any eight or more members may join together to form a local or regional chapter. Any further members must belong to both the national and local bodies. 50% of the dues paid annually to the national organization by chapter members are returned to the chapters to carry on their activities. Present national/local dues are \$12 annually.

The following song stems from Newfoundland, but is sung and enjoyed by children throughout Canada:

I' SE THE B'Y THAT BUILDS THE BOAT



1. I'se the b'y that builds the boat, And I'se the b'y that sails her!
2. Sods and rinds to co-ver your flake, Cake and tea for sup - per,
3. I don't want your mag-got-ty fish, That's no good for win - ter;
4. I took Li - zer to a dance, And faith, but she could tra - vel! And
5. Su - san White, she's out of sight, Her pet-ti-coat wants a bor - der;



I'se the b'y that catch-es the fish And takes 'em home to Li - zer.
 Cod - fish in the spring of the year Fried in mag-got-ty but - ter.
 I could buy as good as that Down in Bo - na - vis - ta.
 ev - 'ry step that she did take Was up to her knees in gra - vel.
 Old Sam O - li-ver, in the dark, He kissed her in the cor - ner.

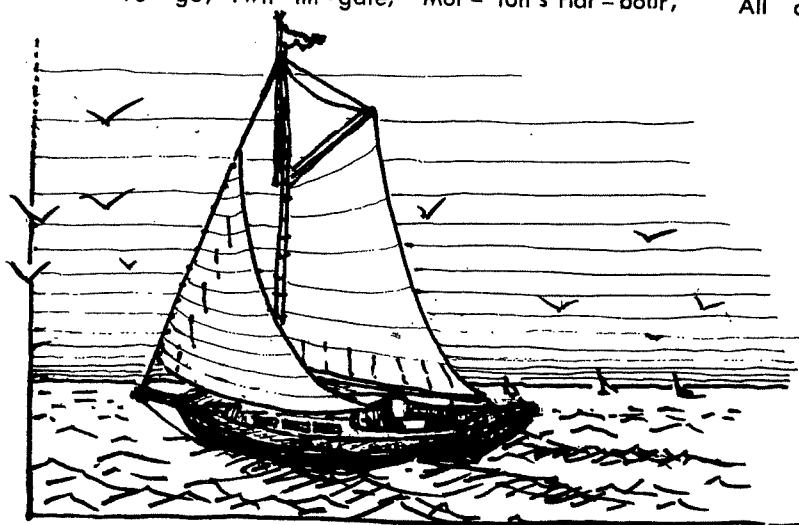
REFRAIN



Hip your part - ner, Sal - ly Tib - bo! Hip your part - ner, Sal - ly Brown!



Fo - go, Twil-lin-gate, Mor - 'ton's Har - bour, All a-round the cir - cle.



Opposite Page:

The arrangement of "Do Not Weep," an Ojibway Indian melody, was made by Keith Bissell of Toronto, Canada. For many years he was supervisor of music in the Scarborough District of Toronto, and he has been a leading promoter of the Schulwerk in Toronto area schools as well as serving prominently in the local and national Carl Orff Canada organizations. He has published a considerable amount of music composed and arranged for young people to perform, including a number of collections in the Orff-Schulwerk style. "Do Not Weep" is heretofore unpublished, and is used by permission.

DO NOT WEEP

QUIBWAY SONG

$\frac{3}{4}$ Gently

YOU MUST NOT WEEP, MY
MORNING WILL BRING THE

GL
DEL
XYL

SMALL ONE, DRY YOUR EYES NOW AND SLUM- BER,
SUN - SHINE, MORNING WILL BRING THE BIRD - SONG.

HUSH-A-BYE, HUSH, MY DEAR ONE, HEAR THE WIND

BLOWING IN THE PINE TREES.

© KB/15

WINTER AND SUMMER MYTH

This myth originated among the Caribou-Eater Chipewyan, a division of the Chipewyan whose traditional territory extended across the subarctic area of northwest Canada from the Seal River in Manitoba to great Slave Lake in the Northwest Territories. They were primarily a nomadic hunting and gathering society who depended substantially on the barren ground caribou herds for their survival.

One day Squirrel and Bear had an argument, which Bear lost. He was angry with Squirrel.

Bear: "Very Well! If you will contradict me, I will turn everything into night and there will be no day any more."

Squirrel: "Stupid! You will be the first to suffer. How will you find your food?"

Bear: "I will grope my way forward and feel everything and in that way find food."

Squirrel: "I expect you will tear your hands in the undergrowth."

Bear: "Never mind, I can sniff; I have a good nose."

Squirrel: "Yes, if you want to rub the skin off it."

Bear: "I'll roll along the ground, and my nose will be able to feel it."

Squirrel: "Splendid. That's the proper way to tear your belly on the tree stumps." Bear became even angrier with this and ran into the forest.

Many days passed after Bear had disappeared. The earth was no longer warm. A thick fog, which turned to snow, covered the whole land, and the snow piled itself up unceasingly. The animals gathered together (Bear alone was missing) and lighted a great fire to warm themselves. Squirrel lay near the fire, but so close to it that it almost roasted. "Do be careful, you are burning yourself," they all cried. It was just about to take fire, and its back was already scorched (since then Squirrel's back has a scorched color) when it was pushed away from the fire. Soon afterwards it awoke of its own accord and said: "My friends, I have seen Bear in a dream. It is Bear that has stolen the warmth and is hiding it. I know where it is. Let us go."

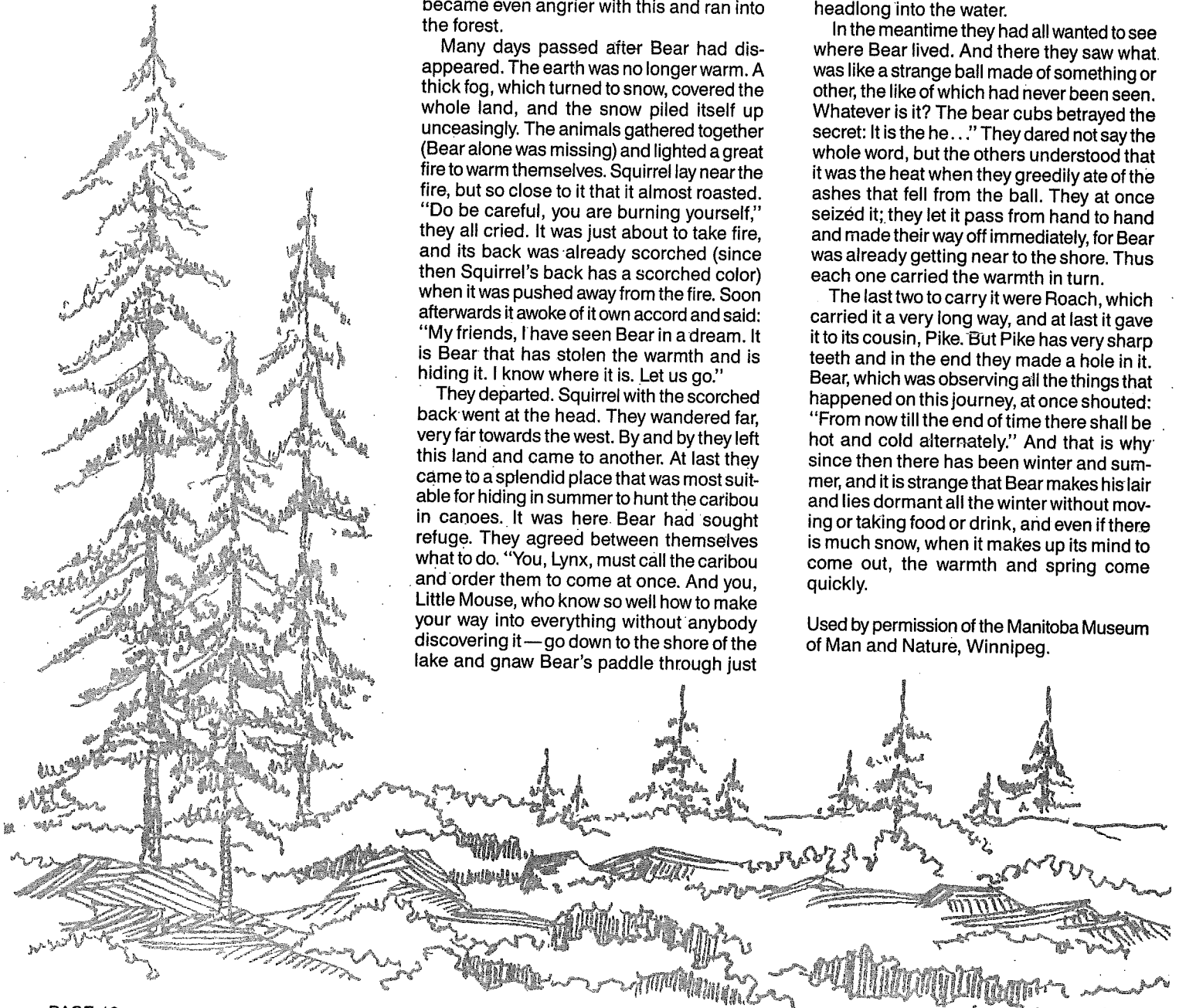
They departed. Squirrel with the scorched back went at the head. They wandered far, very far towards the west. By and by they left this land and came to another. At last they came to a splendid place that was most suitable for hiding in summer to hunt the caribou in canoes. It was here Bear had sought refuge. They agreed between themselves what to do. "You, Lynx, must call the caribou and order them to come at once. And you, Little Mouse, who know so well how to make your way into everything without anybody discovering it — go down to the shore of the lake and gnaw Bear's paddle through just

where the blade begins so that it will break at the least strain." And that is what took place. Lynx summoned the caribou and Mouse gnawed Bear's paddle. Soon the caribou came. They swam over the lake, which was quite full of them. Bear scented them at once, went straight down to his canoe, shot it into the water, seized the paddle and rowed toward the game. The paddle did not break. "Oh, you shabby little mouse, you have not done as you were told. The paddle has not broken." The wretched mouse was so afraid of dying that its eyes almost sprang out of its head (and that is why its small and prominent eyes have always looked so frightened since then). Meantime Bear was still paddling and getting near to the game. Now it paddled with all its strength. Crack! The paddle broke across the middle, the canoe overturned, and there went Bear headlong into the water.

In the meantime they had all wanted to see where Bear lived. And there they saw what was like a strange ball made of something or other, the like of which had never been seen. Whatever is it? The bear cubs betrayed the secret: It is the heat... They dared not say the whole word, but the others understood that it was the heat when they greedily ate of the ashes that fell from the ball. They at once seized it; they let it pass from hand to hand and made their way off immediately, for Bear was already getting near to the shore. Thus each one carried the warmth in turn.

The last two to carry it were Roach, which carried it a very long way, and at last it gave it to its cousin, Pike. But Pike has very sharp teeth and in the end they made a hole in it. Bear, which was observing all the things that happened on this journey, at once shouted: "From now till the end of time there shall be hot and cold alternately." And that is why since then there has been winter and summer, and it is strange that Bear makes his lair and lies dormant all the winter without moving or taking food or drink, and even if there is much snow, when it makes up its mind to come out, the warmth and spring come quickly.

Used by permission of the Manitoba Museum of Man and Nature, Winnipeg.



READER'S FORUM: PROS AND CONS OF REQUIRING NATIONAL MEMBERSHIP

In 1967 the American Orff-Schulwerk Association was begun. Its purposes, as stated in the Articles of Incorporation, are the following:

- a) to direct a focus on the many and diversified efforts of persons and institutions manifesting interest and progress in Orff-Schulwerk/Music for Children; to demonstrate Orff-Schulwerk's growth and vitality, and its relevance to the finest aspects of American education.
- b) to disseminate relevant news and ideas in regard to Schulwerk philosophies and activities.
- c) to renew inspiration and vision for persons who are presently using Orff's educational principals.
- d) to offer enthusiasm and impetus to persons newly embarked on Schulwerk philosophies and techniques.

Now, sixteen years and 3,000 members later, you are asked to examine the advantages and disadvantages of requiring national AOSA membership of all who subscribe to membership in local chapters. Below, for your consideration, are letters presenting reasons for and against this policy. The proposed schedule for dealing with this issue is as follows:

August to October: individual and chapter study and discussion.

November at Cleveland Conference: Advisory Board discussion and general membership discussion.

November to January: individual and chapter study and discussion.

January: mailed ballot to determine the majority vote of the membership.

SUPPORTING CHANGE

Dear members and friends.

Doreen Hall said, at the Orff-Schulwerk International Symposium in 1975: "The movement flourishes with astonishing vigor in North America where a whole generation of teachers have now been trained. This has made possible the most significant development of recent years in the United States—the formation of the American Orff-Schulwerk Association.... Any period of massive growth requires stability and wise leadership. This is where an organization can be most effective, planning for the future and for the protection of quality and standards. Our presence here implies solidarity. Through dialogue and communication we are able to follow trends, to promote common goals and interests. If we are to keep pace with the natural evolution of progress, goals should be constantly identified, redefined, and reasoned. Objectives must be clearly stated and outlined—only then can we control our product."

The American Orff-Schulwerk Association exists through and because of its members. In considering then our work—with the AOSA or without it—one might ask: What rights and privileges does the AOSA offer me in return for my accepting the responsibility of membership?

- Opportunity to be a part of the ROOT, that part which generates all growth.
- Gunild Keetman Fund which every year awards financial grants to individuals for study or research.
- Carl Orff Foundation, the aims and activities of which are still to be spelled out, but which assuredly will be a living memorial beneficial to individuals.
- Isabel McNeill Carley Library, where all pertinent materials will be held and be made available to all members.
- *An American Odyssey*, the official AOSA film.
- Ongoing research in music education, the results of which will be available in the Isabel McNeill Carley Library.

- The *Orff Echo* (four issues per year), and other AOSA publications, including the membership directory.
- Job placement service.
- Chapter Workshop Grants which provide six to eight chapters each year with the services of a clinician for a one-day workshop.
- A set of *Guidelines*, and a list of schools meeting these guidelines, to work toward excellent Orff-Schulwerk training in summer programs.
- An annual Conference planned in every detail to meet the needs and desires of its participants—both veterans and newcomers—and to provide annual stimulus to teachers and students.
- A vote: for officers, for issues.
- Two representatives from your geographical area who are charged with the responsibility of taking your needs to the Executive Board and informing you of Executive Board actions.
- Representation of each chapter on the Advisory Board which meets annually to make recommendations to the Executive Board.
- The opportunity to be a part of a respected professional/educational body which, as a unified entity, has occasion to affect political, educational, and other relevant concerns.

Carl Orff's most widely quoted statement came at the opening of the Orff Institute in October of 1963: "... I should like to describe Schulwerk as a wild flower.... [In] nature plants establish themselves where they are needed and where the conditions are favorable.... It is an experience of long standing that wild flowers always prosper..." When, however, wild flower are broken from their roots, they inevitably wither and die.

Sincerely,
Gin Ebinger

Dear AOSA,

I am looking forward to the AOSA Conference in Cleveland, November 2-6, 1983. It is a pleasure to spend time and exchange ideas with people that have a strong commitment to the Schulwerk and its unique development in the United States. We can grow, experience, renew, rejoice, and debate in an environment filled with our combined acceptance. I believe our spirit and commitment can raise our consciousness concerning local and national issues, and of course the conference can greatly enhance our ability to understand the Schulwerk in its national scope. It is with that awareness that I would like to address the issue of required national membership.

I realize that the beginnings of our national organization were such that the necessity or even the desire for all local members to belong was impractical. As we acknowledge that fact so must we recognize the growth and change of the last fifteen years. The AOSA is no longer a small group of devoted teachers with a vision; it is a large group, full of varied interests, that is making a national impact on music education. The influence exerted by AOSA across our country goes to our grass roots, from Puyallup, Washington, to New York City. The national organization can and indeed does provide the "glue," if you will, to hold these factions together. The question becomes, does it take just a few local members to provide the national "glue" or must all local teachers influenced by the national organization, in whatever way, share in the privileges of membership? If we ask only the leaders, or a few of the local members, to belong to the national organization we've eliminated any possibility for the many local teachers to form their own opinions, to understand, in their own way, the broader perspective. Then must the answer be "require"? No, we give everyone the same chance to understand and appreciate the movement by allowing all the same information and privileges—for which they must pay dues. Unfortunately, until now much of the local members' information has been gained through the national members of the chapter. That information cannot help but be biased, in light of specific opinion. The growth, from here, must come from diversity, from all teachers "under the influence."

In light of that argument another facet of the question must be considered: the Executive Board of AOSA believes that the organization *needs* the support of local members. If they did not believe the necessity demanded consideration I cannot imagine the Board calling for the question. I am sure finances must demand greater support. I also believe the Board feels a need to know what the grass roots thinking is, and if only a small percentage of the total is being represented nationally, it, of course cannot estimate the extent of the thinking. Do chapter presidents represent the members of AOSA in their chapters or do they represent all local members? Do people that do not belong to the organization receive what amounts to voting privileges? Would those very members not support AOSA if encouraged?

We must make local chapter members aware of the need for national support. We must encourage them both financially and intellectually to examine the possibilities for support, and finally we must ask if it is not time to reverse the notion and give back some of what we all have gained from AOSA: remarkable teachers, training courses, established political influence, devoted thinkers, beautiful conferences and the heartfelt belief and support of each individual. Locally, perhaps, we cannot think of enough "benefits" to entice people to join AOSA. We do not *need* a conference that many cannot afford to attend, we do not *need* an article in the *Echo* to give teaching ideas — after all, we have local workshops to provide that kind of information.

I would challenge you to consider this: we may not need AOSA, because AOSA has *given* so very much away, but they do indeed need us — to survive, support, continue. I will place my faith in the Executive Board that called for the question. My energy will be devoted to encouraging and educating local members as to the necessity for this step. I will hope that the benefits of the national perspective, and the satisfaction of supporting a greater whole, will outweigh the financial burden of twenty dollars per year. The Evergreen Orff Chapter exists because of the American Orff-Schulwerk Association, and our support can only begin to repay a privilege.

Sincerely,

Kathleen Poole
President, Evergreen Orff Chapter

Dear AOSA,

It seems to me that local chapter members ought to be members of AOSA.

My first point is that while the local chapters sponsor stimulating and highly valuable workshops, typically there is little if any time when national news or other broadly-based information and materials can be presented. The *Orff Echo*, which only an AOSA member receives, provides most of

this — publicity for the November national conferences, news of policy decisions which may affect each local chapter member, materials and teaching strategies from various other chapters in all corners of the U.S., advertisements and reviews of relevant publications, and current information on instruments and related equipment. One may argue that a person new to Orff-Schulwerk does not need this information; I disagree. The newcomer needs to see in print something of the depth of Orff-Schulwerk in the United States. Without AOSA membership, the newcomer might doubt the seriousness and validity of even the local chapter's business and purposes.

My second point is that AOSA, through the *Echo*, extends the hands-on materials and practical advice which we receive from local workshops. I feel we can never get enough of this "good stuff." Each issue gives us this extension of someone else's success with children. Many other publications from other educational associations are filled only with useless articles — not so the *Orff Echo*!

A third point is that other communications from AOSA are useful to everyone. For instance, the letter of welcome from AOSA presidents (when membership is received) contains vital information about the growth of AOSA which the initiate/local chapter member needs to know. The flyers describing AOSA publications are invaluable and generally unavailable otherwise. The details of upcoming sessions for the national conferences — even for those who cannot attend — give clues to new trends developing in Orff-Schulwerk. And, thanks to the well-detailed descriptions of candidates, even a new member can vote intelligently for national officers.

A schism may develop as Orff-Schulwerk grows in this country. Two groups might pull away from each other — an "in" group comprised of AOSA members and a group of "outsiders" who will perhaps come to feel excluded if they themselves continue to be excluded from the benefits AOSA members enjoy. Can unified membership be realized without promoting rather than preventing this schism? I don't know. I suspect that non-members could be easily enticed into AOSA by receiving complementary copies of the *Echo*. I also suspect that some kind of profit-sharing (and reduction in dues) would be wise. And it seems to me that education, not coercion, and time for that education, is essential to convincing everyone that AOSA membership is highly desirable.

Sincerely,

Cecelia Riddell
Los Angeles Chapter



OPPOSING CHANGE

Dear AOSA members,

As we prepare to vote on mandatory AOSA membership we need to view the issue in as many perspectives as possible. I offer here my own thoughts which reflect the dialogue we have had in our chapter and executive board meetings. As preface to my remarks I wish to assure you that I hold my AOSA membership very dear. This organization is the turn-on I needed, and I definitely support national membership for serious involvement in professional growth.

Consider the impact of AOSA thus far. In a span of a few years this organization has left an indelible mark on the musical lives of countless teachers and children. It has made available excellent opportunities for the professional growth of all its members, and it has provided a number of services to the individuals of its ranks. It is unique among teacher organizations.

The local chapters of AOSA serve as the "front line" of the organization. As such they take all the risks. When the local

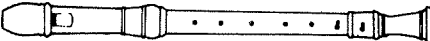
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executive committee lines up clinicians, formulates the budget and makes arrangements for the year they surely must be saying a silent prayer that all will go well financially. The local chapter must also entice potential members through personal contacts and advertising. This is a vital activity in the growth and maintenance of the local and national organization, and a costly one.

In considering mandatory national membership we must reflect on the possible repercussions in the local chapters. In Missouri there still is resistance to the "must join—all or none" rulings. In fact, the teachers of this state walked out *en masse* from a state teacher's association convention when informed that they no longer had a choice concerning national and local membership. As a result the majority of teachers in Missouri belong to the independent state teacher's association, which is a politically strong organization. I understand that the music teachers in the state of Texas reacted similarly to a national music teachers' group demands. Also, in the states where music specialists are few and far between, music education is in the hands of the classroom teacher. These teachers may be grateful for the opportunity to attend workshops in their area, and may even join the local chapter. However, in light of the many other organizations they need to join they may feel they cannot afford to join local and national.

Is the bottom line of this issue money or commitment? In my opinion it is both. The national organization will gain monetarily but not necessarily in the commitment of its membership. I believe the strength of AOSA now lies in the number of fully com-

mitted people who believe that our purpose is to upgrade American music education. AOSA may pick up a few more members and thus more dollars, but are those people who join compulsorily going to give as much time and leadership as those who have joined by choice?

Now let's take a look at what could happen to those chapters who do not require national membership at present. They will probably lose some of their membership. There is always a periphery of those who are putting a hesitant toe in the water. Some of our most supportive and active members, local and national, have come from the ranks of these experimenters. Unfortunately, mandatory membership removes this important stepping stone. For the local chapter, loss of membership means loss of revenue, which means less local chapter services which, in turn, means more loss of membership. Furthermore, it was suggested at one time that local chapters offer a package deal with reduced local fees for national members. This would result in loss to the local group. For those not aware of fiscal arrangements, please note that the national organization does not turn back to the local chapter any of the twenty dollars of each AOSA membership. Chapters are financially independent of the parent organization.

I don't think we've done enough real exploration on this issue. There are many arrangements that we have not fully investigated. I know it has been talked about for years, but I don't feel we have really implemented that creativity we try to draw upon daily on this all-important issue.

It is my opinion that AOSA should continue to leave the mandate of national mem-

bership up to the local chapters. We should make sure, however, that each new chartering group understands that the required membership is an option that may work best if it is instituted at the birth of its chapter. Also, AOSA should consider returning some portion of national dues to this chapter, thus giving local groups an incentive to raise AOSA membership.

As I close I want to make very clear once again that it is not AOSA membership I oppose but *mandatory* national membership for members of existing chapters not now requiring it. I began as a "wait in the wings 'til you're sure" person. Now I am a committed, concerned member. I will do anything it takes to spread the word. But I wonder if I would have plunged so deeply had I not been given the space and time to digest the full impact of the Orff approach.

Our Heart of America Chapter (Kansas City and northwest Missouri) started as a tiny group of about fifteen. We now boast a membership of seventy-four; about forty of these are AOSA members. We've touched a lot of lives and the potential for more is always there to be cultivated.

You will see for yourself what a chapter we are;

Since 1979 we've come pretty far.

Get ready to see us in 1985,

And you'll see a group that's really alive!

(I couldn't resist this chance for an advance conference plug.)

Sincerely,

Karen Logbeck
President, Heart of America Chapter

NEW COLLECTIONS

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Sam Batt Owens

Verses and offertories for unison voices and optional instruments. 11-8472 \$2.50

To the House of the Lord

John Yarrington

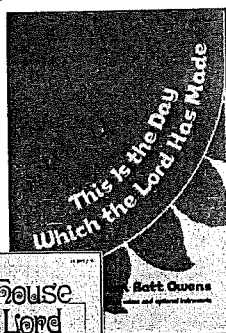
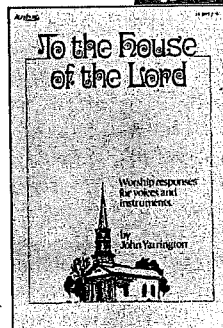
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Augsburg
PUBLISHING HOUSE

Dear AOSA members,

Amending the AOSA Articles of Corporation to require all chapter members to belong to the national body is a critical issue of far-reaching consequences for AOSA, and especially for local chapters. Each of us must weigh the evidence supporting the rationale carefully because the result of each member's vote will determine the character of local chapter affiliations with AOSA in the future.

Orff teachers hold in common a philosophy of learning that is open to each teacher's interpretation and application; each is free to chart his/her own route to achieving excellence in music with the children taught. This climate of openness has been a strong factor in gaining Orff-Schulwerk a wide acceptance in the U.S. This openness seems to be challenged by a proposal to require all people, no matter what the depth of interest, to belong to the national organization, and thus to require conformity among chapters.

From a pragmatic view the chapters, not the individuals who vote, will be most deeply affected. In the past only about 55% of

local chapter members joined AOSA—a sad but consistent fact. Yet these same local chapters offer programs and workshops which annually reach more than double our national membership, and six to seven times the numbers of people who attend the national conference. Will this new requirement cause membership losses in local chapters? Will this cause curtailment of their program offerings, thereby limited the appeal of chapters to teach new members? Will this result in a reduced impact of Orff-Schulwerk across our country?

The Orff movement and our association are very young. This issue seems to be raised too soon, with little preparation; before our strength is fully established. We seek broader acceptance in colleges and universities through research and study, and in schools, both public and private, serving kindergarten through older students in our communities. Our chapters create valuable links between AOSA as a national movement and the area each chapter serves. These liaisons across our country provide a network that encourages fruitful associations between teachers and institutions. If chapter growth is threatened, this good work is inhibited.

Through the years the National Board has attempted to encourage local chapters to require national membership. The efforts have never been dramatically rewarded. The issue is being raised now with genuine concern for building a stronger association. The benefits to individuals seem to increase each year, but the chapters do not fare as well from national programs. Perhaps well-defined programs of help and assistance to chapters of 100% national membership would encourage local chapters to volunteer compliance. Perhaps postponing this vote, coupled with a clearly defined program of benefits to local chapters, could ease the way toward a future vote which could affirm the work and intent of the National Board.

Finally, this issue has the potential to divide and sap the strength we already enjoy. Chapters can decide to give up their charters rather than to comply. Leaders at both levels may resort to emotions rather than clear reasoning to persuade voters. Let us join together to insure a careful, well-reasoned discussion. If the vote must happen this year, let us each vow to vote and then live peaceably with the results, continuing our united efforts to improve music education in our country through AOSA.

Sincerely,

Arvida Steen
South Central Minnesota Chapter

Dear AOSA members,

Every now and then someone comes along and reminds us that we are different from one another, that our differing abilities

are precious and that we are not called to struggle for identical attainments but rather to each develop our individual potentials.

Carl Orff reminded us of this. He and his colleagues developed a model educational approach which he has likened to a wildflower. The Schulwerk has thrived because it has developed in many directions, adapting to many settings and conditions.

As a professional organization, AOSA has evolved from an informal brainstorm of a dozen teachers in Arnold Burkhardt's home through years of unpredictable annual conferences and shakey economic underpinnings that stimulated a wealth of generous gifts of time and money on the part of our founders. Today our annual meetings are predictably enormous, stimulating affairs. Our budget is complex. We are computerized. We have an accountant. We have a lawyer. I value the growth and strength and purpose of our remarkable organization.

I am perplexed that we are now considering mandating national membership among all our chapters' members. I believe in the integrity of the hardworking AOSA members who advocate this policy. I believe that they want to bring about two desirable outcomes: hundreds more Orffers in every state of the country who feel knowledgeable about and connected to national AOSA, and thousands more dollars for scholarships, research, library resources and outreach. This outcome would be grand.

However, I believe advocates of this policy are working from an unsound premise. They appear to believe that a mandate can bring about a change in the very fiber of AOSA chapter affiliates—without irreparable damage. I do not believe that this is possible. I see the very wealth and strength in our chapters as rising out of their unique individual natures. Each chapter has its own particular root system, its own particular climate. Each chapter relies on unique strengths and faces unique hardships. For some chapters, mandatory national membership has boosted the quality and quantity of chapter involvement; I have been told that this is the case in New Mexico. For some chapters the identical policy has resulted in drastic drops in memberships and has been discontinued in the interest of chapter survival; I have been told that this is what happened in Pittsburgh, Pa. Can we say that chapter survival is not an important issue to AOSA? What better outreach do we have than the grassroots workshops in local chapters?

In my state, Kansas, the chapter board would love to have all our members be informed, committed national AOSA members. We do not believe that forcing them to join AOSA would be possible or desirable. We are concerned that a national membership mandate would truly threaten the future of our chapter.

I ask why an organization that discourages teaching individuals as if they were identical has begun to consider treating chapters as if they could thrive in a common mold. I believe that AOSA's great strength and vitality

is derived from our unusual heritage of diverse chapter policies. Each chapter gains invaluable ideas from other chapters through this diversity. I suggest that the goals of increasing national members and supporting national AOSA are best attained through allowing chapters their own special approaches to national memberships.

We must not turn chapters against AOSA by voting in a dictatorial policy in this matter. We must turn them loose to develop creative incentives that fit their circumstances.

Sincerely,

Esther Gray
Kansas Chapter

DOCTORATE CONFERRING

AOSA past president Millie Burdette (Los Angeles) recently has been awarded her doctorate from U.S. International University in San Diego, California. Her dissertation is titled: "The Effect of Rhythmic Training on Musical Perception and Motor Skill Development in School Handicapped Children." This research project was developed with a group of children meeting on the California State University, Los Angeles campus. These children are in an early intervention program with their parents. Children on the high end of the scale can be candidates for mainstreaming, and it is possible that Downs' Syndrome children can enter at the same musical level as normal children with early intervention.

Millie also was granted tenure and promoted to Associate Professor at California State University Los Angeles.

Bravo, Millie!

COVER SEARCH—HELP WANTED!

We would like to continue using children's art work for *Echo* covers this year. If you have any examples that would be appropriate—drawings relating to Schulwerk activities, etc.—please contact the Editor, and if possible, send examples in for consideration. Anything sent can be returned to you.

MOVING?

Don't forget to forward address changes promptly to AOSA, Department of Music, Cleveland State University, Cleveland, Ohio 44115. Stay on our list, and you will receive your *Echo* and other communications without delays.

REGION IV REPORT

Richard Spalding, Regional Representative

Do you know who we are, where we live and work? Bordered by the Ohio River, the Mississippi River, the Gulf of Mexico and the Atlantic Ocean, we have the Great Kentucky Derby, the Great Smoky Mountains and the Great Appalachian Trail. We have the bayous and Cajun country and the Skyline Drive of the Blue Ridge Parkway. We grow peanuts and tobacco and make fantastic whiskey from our corn. Our peaches are juicy, our oranges are juicier and our crawdads the juiciest. The birthplaces of both George Washington and Abraham Lincoln are found here, and Virginia is the birthplace of our nation. While we mine the coal from way down deep and rocket the skies from Cape Canaveral, we hope, in our espousal of all things Orff, to have our feet on solid ground.

First we would like to share with you some IDEAS THAT WORKED:

- Gale Cope, Mid-Atlantic Chapter (Virginia): To increase attendance at chapter meetings, Mid-Atlantic decided to offer workshops for college credit through the University of South Dakota; subsequent meetings averaged 85 with 40 enrolling for credit. To encourage more national members, the chapter cut the \$10 fee in half for national members, using other funding sources to offset this loss to the chapter.
- Frederica Thames, Atlanta Area Chapter (Georgia): To make meetings more attractive: 1) pot luck suppers for clinicians at the member's homes provide enjoyable times for members, guests and clinicians to get acquainted; 2) local music store owners Bob Cunningham and John Miller bring their individually made instruments of exceptional quality to the meetings, along with other Orff materials from their shop, Musikworks.
- Jim Solomon, North Florida Chapter: To raise money to bring Carol King from Memphis, the chapter held an "Evening of Music," co-sponsored by the local Choristers' Guild. Attendance was by invitation only, with black tie optional and wine and hors d'oeuvres included (donated, naturally). Admission: \$10. Entertainment was provided by the chapter and Choristers' Guild members. Net profit: \$180.
- Elizabeth Carlton, Kentucky Chapter: As part of Music-in-our-Schools observance, classroom teachers and children write letters to parents inviting them to attend music classes at specified times. Since Orff-taught youngsters know how to lead as well as follow, they teach their guests how to sing and play ostinati, melodies, etc. Also, children compose commercials to "sell" music education; impartial judges pick the ten best tapes which are played over the school intercom. The student

body and staff love it. Other school successes: The principal and the classroom teachers learn to play the Orff instruments and are delighted to perform in at least two programs of seasonal interest each year. The music teacher also gives faculty in-service training sessions which prove to be very popular.

An example of industry support: The Durlauf Music Store in Louisville donated a soprano metallophone to the chapter, which was raffled off at the Southern Conference MENC meeting in February. It was won by Richard Spalding, who re-donated the instrument with the specification that it be raffled immediately so that one of the teachers present would be able to take it home. The earnings will be used to bring in clinicians next year.

These were outstanding Orff events at the M.E.N.C. Southern Division Conference in Louisville, February 1983:

- An exemplary Orff Ensemble performance by the Florida Suncoast Orff Chapter. The program was beautifully balanced, including the following: *Suite de Danzas Espanolas* (Wuytack), one piece from each of the five Orff-Schulwerk volumes (the concluding one contained an alternate setting by very able conductor David Luther), a setting by David Luther of Bach's *Jesu, Joy of Man's Desiring*, *The Arkansas Traveler*, and Joplin's *The Entertainer*; and finally Keetman's "Andante Moderato" from *Spielstucke fur Kleines Schlagwerk*. Ensemble members, all teachers, are to be highly complimented.
- A Music Industry Showcase session presenting basic Orff philosophy and process to the general public by Nancy Ferguson, former A.O.S.A. president and teacher in the Memphis City Schools. Her presentation had been painstakingly prepared, and each step along the way met with success and happy participants, despite the overcrowded room and some communication problems. Her flexibility and "cool" were a delight to behold, her program notes clear, concise and logically presented, making them very helpful to Orff newcomers.

- The thrilling concert presented by the Holy Family Orff Ensemble, a volunteer group of about 25 children from this Louisville parochial school. Lola Burdine teaches all eight grades in this small school. Recognizing the need of certain children to fulfill talents and creative instincts more fully than is possible in the short weekly general music session, Lola has built this select ensemble, during the past four years, into a versatile and musical group which has been widely heard in Louisville. Each child plays a recorder proficiency test to qualify for admission; it is an honor to belong. Their acceptance (by taped audition along with other skilled performing group applicants) for a spot on the M.E.N.C. program attests to the exquisite musicality of their performance. In addition to playing original Schulwerk compositions they do their own settings of dramas, as well as arrange and organize the substance of their presentations. Their M.E.N.C. program consisted of folk song material, recorder pieces by Ravenscroft and Farnaby, instrumental pieces by Orff-Keetman, and a musical dramatization of "Children of the Wind" that left many teary-eyed as the audience rose in tribute at the conclusion of this African folk tale.

Finally, some miscellaneous items:

- Beth Miller (Atlanta) and I felt that the compilation of the individual Annual Reports by chapter presidents contained so much interesting material that we took the trouble to send a copy to each chapter present. Many wrote to report how helpful it was.
- The Piedmont North Carolina Chapter reported in their publication, the *Piedmont Orff Pulse*, on workshops conducted by Beth Miller, Konnie Saliba, James and Isabel Carley, and Becky Love.
- The Central Carolina Chapter sent news of workshops taught by Brent Hall and Mary Cochran. Innovation: workshops were shared with the Piedmont Chapter and credit made available through Meredith College.
- Middle Tennessee Chapter sends news of workshops by Konnie Saliba, Ginny Gable, and Dr. Marvelene Moore. The latter work-



Lola Burdine with first graders

shop combined Orff and Dalcroze processes. Middle Tennessee members are proud to report that several teachers from the Tennessee School for the Blind are part of their group; their active participation is inspiring to the clinicians, members and guests. Natalie Chappelle wrote that Middle Tennessee is a charter member of Children's International Education Center, Inc.; the goal of this organization is "to serve children of Tennessee by collecting folk music, art, and games of all nationalities . . . by bringing together the best of children's books of these countries . . . , to enrich the lives of children . . . , to increase understanding of their global neighbors."

- Frederica Thames (Atlanta) sent brochures for both the 1982-83 and 1983-84 workshops. During the past year they hosted Beth Miller, Betty Smith, Judy Thomas and Jane Frazee. This season they will have Pat Brown, Isabel Carley, Judy Thomas, and Shirley MacRae.
- The Kentucky Chapter received, from Patricia V.B. Goff of Louisville, the following advice relevant to a situation prevalent in the Jefferson County Schools and perhaps elsewhere—the overwhelming burden of doubled classes for itinerant music teachers: 1) To facilitate distribution of materials to children, schedule grade level classes in succession (twos follow twos, etc.). 2) Permit teacher to have ten-minute breaks between classes. 3) Apply large group management procedures such as these: a) seat children alphabetically but in three distinct groups (with some leeway within groups for friendship "collages"); the teacher then can say, "group I, get the sticks" . . . "group II, sing the phrase" . . . "group three, show us how" . . . Sometimes the competitive spirit engendered can be helpful as well. b) keep chastizing to a minimum; withdrawing privilege of playing an instrument should be limited to three to five minutes. c) with large groups, singing is still the best loved and most practical activity. Obviously, there should be new music to hear, some basic theory attempted, and some opportunities for movement even if it must be limited to "only group II today." 4) Entice the classroom teacher into providing a follow-up lesson in music during your absence. Facilitate this by organizing materials and plans on easily rolled carts. Enlist children and the principal to encourage your reluctant colleagues. Self esteem and music are served simultaneously.

EVERGREEN CHAPTER MINI-CONFERENCE

The Evergreen Orff Chapter (Washington) will sponsor a winter mini-conference the weekend of March 23-25. Wayne Cook, Joyce Borman, David Asplund, Donna Breedan, Jan Hall, and Ann Palmason will be presenters and leaders. Contact the chapter for further information.

WHAT'S IS?

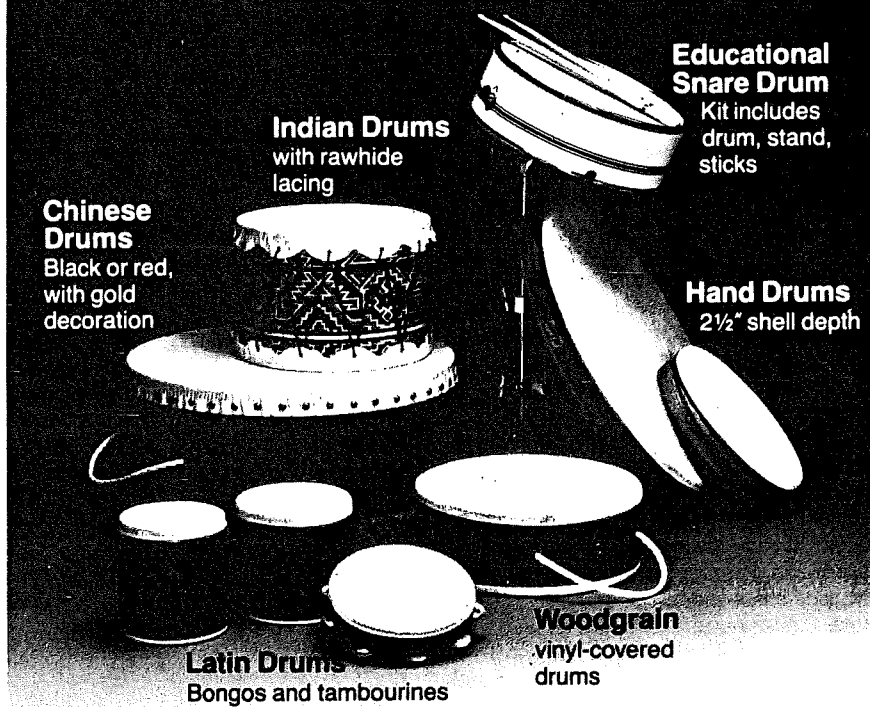
What if seventy-five newcomers and eleven veteran teachers, having as common ground an interest in Orff-Schulwerk, meet together for nine hours? Cleveland's answer to that is IS—Introduction to Orff-Schulwerk! This innovative program solves the difficult problem always posed at conferences: how a beginner or interested outsider can identify sessions which will be of most value in an initial encounter with the Schulwerk.

The newcomers will be divided into small groups, each group meeting an

hour per day in three areas of concentration—ensemble, recorder, and movement—and each having the benefit of studying with nine of the eleven teachers. (For names of leaders, all of whom have served in the forefront of Schulwerk teaching almost since its beginning in this country, see IS section of Conference Overview, p. 6.)

IS participants will also be able to attend at least one additional conference session per day. One hour credit, graduate or undergraduate, will be available from Cleveland State University. A Continental breakfast will be available for IS participants.

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KEETMAN FUND RECIPIENT HAS SUCCESSFUL SUMMER

For the past two years I had been using what little Orff-Schulwerk I knew to reinforce what I had already taught. I had lots of ideas from workshops attended as a member of the Connecticut chapter, and after spending a Saturday gathering individual lessons at a monthly workshop I would try to arrange a song, piece, or game to fit the needs of a concept I was trying to get across. While this worked beautifully for a few lessons that seemed to speak directly to the concept, I realized that my students were not adequately prepared for the majority of Orff lessons I tried to incorporate. I was constantly watering down vocal arrangements, simplifying accompaniments, or trying to explain to my students why we were doing what we were doing. Thanks to a grant from the Gunild Keetman Assistance Fund, I recently attended the Level I workshop at Ridgewood, N.J., and I now feel I can rearrange my curriculum (which I design myself) and use the Orff process in order to not only reinforce concepts but to teach them as well.

I now understand fully the basic components of the Orff process and have learned how to use the recorder in my classrooms. Through the Orff process, I've learned how vital speech and improvisation can be to the musical development of a child. I've been exposed to the basics of orchestration as applied to Orff-Schulwerk and am looking forward to arranging some of my favorite tunes in the elemental style.

Most of all, I've learned how much *fun* music learning can be—for my students as well as for myself. I attended the Level I workshop planning to tie up the loose ends and received much more than I could have hoped or expected. Through participation in this course, I've grown musically and am very anxious to get back to my students this fall.

I'd also like to mention the very dear friendships acquired during the two weeks in Ridgewood. The support and encouragement from teachers and fellow students as we worked was invaluable. I'm already planning to attend Level II next summer.

Once again I'd like to thank the Executive Board of AOSA for the grant from the Gunild Keetman Assistance Fund which was responsible for sending me to what has been so far the best learning experience in music education I've ever had—the Orff-Schulwerk process will be thriving in my school this fall!

Susan G. Doing
Storrs, Connecticut



Meet Your President...
Continued from page 12

developed, resulting in their collaboration on courses taught through San Francisco State as well as universities in other parts of the country. Her association with S.F.S.U. continued while she worked on a California administrative credential completed in 1972. Jan did some part-time teaching for the university while continuing her full-time job with the San Francisco Public Schools.

Our work together in AOSA has always had the spirit of mutual support and healthy competition. Of course Los Angeles was first to form a chapter. (We have always considered ourselves number one in most areas, but it is particularly true when it comes to our AOSA chapter.) Jan watched carefully to see if Sister Eloise was going to get us "off the ground," and when we started to fly she thought, "Now, anything Los Angeles can do, surely San Francisco can do better." Well, they may or may not have done it better, but at least they did it. Jan organized the Northern California Chapter and served as its president for the first four years. Her close friend Marshia Beck, who was there during the initial chartering stages and who followed Jan

as president, told me recently: "Jan is still much loved and respected by all of us." Marshia also commented on the fact that Jan has continued to support the chapter's every effort even after she moved to Chico, California, in 1976 to accept a full-time position as professor of music education at Chico State University.

Jan and I sat together on many AOSA advisory board meetings in the early seventies. We each represented our chapter, but together we advocated the need for representation on the National Board to reflect the geographical distribution of the membership, which was rapidly shifting westward. We felt a great sense of satisfaction when regional representation became a fact rather than an item of discussion at advisory board meetings. Things were happening so fast west of the Mississippi that where California had once been a lone western state with two local chapters, we were now surrounded by chapters in all neighboring states as well as new chapters in other parts of California. It is not hard to understand why Jan was elected chapter co-ordinator following Arvida Steen's strong leadership in this area.

Perhaps none of the professional challenges which Jan handled so ably prepared her for the most difficult personal battle which she had to wage a little more

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(Continued)

than two years ago. It was then that a brain aneurysm caused her to have a car accident which almost took her life. The miracle of her fight amazed her family and friends, and it positively astounded her doctors. It was sheer determination and a refusal to accept the premise that "it can't be done" which allowed her to regain her memory, to walk again, to speak again, and ultimately to work again. It allowed her to resume the place she had made for herself as an outstanding educator in her chosen profession. That great inner strength which is so much a part of Jan Rapley has made it possible for her to assume the presidency of the organization to which she has contributed so much.

She assumes this role with some very unique qualities. She is more grateful to be here... to be alive... and to be a part of all of life. She knows what it is like to be self sufficient as a person, and then to need a helping hand in order to climb once again to the mountain top. You will know that when she speaks, she will have thought it through carefully; when she listens, she will listen more carefully; when she leads, she will lead carefully. Her decisions will be based on conviction and consultation. They will be tempered with a sense of confidence, a sense of humor, and a sense of compassion. She will act as a friend who can laugh with you, disagree with you, then take your hand and walk with you. She will study and discuss issues pro and con, and opinions will be voiced with conviction, but without hostility.

These qualities make Jan unique, and as president a credit to AOSA. I am reminded of my son's ninth grade class motto last year: "We cannot still the wind, we can only adjust the sails." Jan has learned to adjust the sails.

Millie Burnett
Los Angeles
Past President, AOSA



AOSA Chapters, 1983-84

State	Chapter Name	President
Arizona	ARIZONA	Richard Watt
California	LOS ANGELES	Ruth Belonsky
	NORTHERN CALIFORNIA	Dorothy Lyons
	ORANGE COUNTY	Janet Schermer
	SAN DIEGO CHAPTER	Gloria Ensign
	CENTRAL CALIFORNIA (P)	Helga Medd
Colorado	ROCKY MOUNTAIN	Claire Seger
Connecticut	CONNECTICUT	Donnalou Rollins
Florida	SOUTHWEST FLORIDA	Gretchen Wahlberg
	SUNCOAST	Beverly Boardman
	NORTH FLORIDA	James E. Solomon
Georgia	ATLANTA AREA	Susan Key
Idaho	IDAHO	Noreen Hawley
Illinois	GREATER CHICAGO	Judith Kirby
Indiana	INDIANA	Jerry Gillooly
Iowa	FIRST IOWA	Barbara Drustrup
	SOUTHEAST IOWA	Joye Deardorff
	GREATER DES MOINES	Claire B. Petersen
Kansas	KANSAS	Esther Gray
Kentucky	KENTUCKY	Alice S. Wells
Louisiana	NORTH LOUISIANA	Helen Randle
	SOUTH LOUISIANA	Edlena Wattigney
MD-DE-DC-VA	MIDDLE ATLANTIC	Judy Henneberger
MA-VT-NH-RI	NEW ENGLAND	Thomas Goux
Michigan	GREATER DETROIT	Freda Ensign
	MID-MICHIGAN	Linda Agnew
	WESTERN MICHIGAN	Phyllis Stycos
Minnesota	SOUTH CENTRAL MINN.	Mrs. W.T. Thoreen
Missouri	ST. LOUIS	Marianne Sher
	HEART OF AMERICA	Karen Logbeck
	OZARK MOUNTAIN (P)	Patricia M. Osterby
Nevada	NEVADA'S DESERT VALLEY	Barbara Wilson
New Jersey	NORTHERN NEW JERSEY	Judith Schneider
	CENTRAL NEW JERSEY	Richard Hoagland
New Mexico	NEW MEXICO	Jo Ann Rogers
New York	GREATER ROCHESTER	Pat Rex
	LONG ISLAND	Joan R. Fretz
	BERKSHIRE-HUDSON VALLEY	Deborah Craig
	TAPPAN-ZEE	Sr. Madeleine Cain
	WESTERN NEW YORK	Alexis Zolcer
North Carolina	CENTRAL CAROLINA	Patricia Beyle
	PIEDMONT N.C.	Rebecca Comer
N. Dakota	PRAIRIE WINDS	John Schneider
Ohio	GREATER CLEVELAND	Alan Purdum
	GREATER CINCINNATI	Connie McKale
	CENTRAL OHIO	Laurel Bowlus
Oregon	PORTLAND	Shirley Pausig
	LANE	Denise Schjoll
Pennsylvania	PITTSBURGH GOLDEN TRIANGLE	Betsy Smith
S. Dakota	SIOUX VALLEY	Martha Rankin
Tennessee	MIDDLE TENNESSEE	Cynthia Ann Curtis
	MEMPHIS	Karen Medley
Texas	CENTRAL TEXAS	Linda Snow
	TEXAS GULF COAST	Pat Johnson
	WEST TEXAS	Felicia Cobalis
	DALLAS METROPLEX	Sharon Carp
	CAPITAL AREA OF TEXAS	Gayle Gaston
Virginia	VIRGINIA HIGHLAND (P)	Brent Holl
Washington	EVERGREEN	Kathleen Poole
	INLAND EMPIRE	Susan S. Etten
Wisconsin	GREATER MILWAUKEE	Sr. Bernadette Grabrian

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"Although according to her school's Head, she works at a frantic pace all year long with her piano students, presidency of the national Orff-Schulwerk association, and graduate school teaching, on top of a schedule of regular classes, she finds the energy to present workshops for teachers in the area and at professional conferences. We believe that her colleagues would agree that, after almost twenty-five years as a teacher, she is still young, vigorous, and vital in mind, spirit, and soul—in short, an outstanding candidate for an Outstanding Teacher Award.

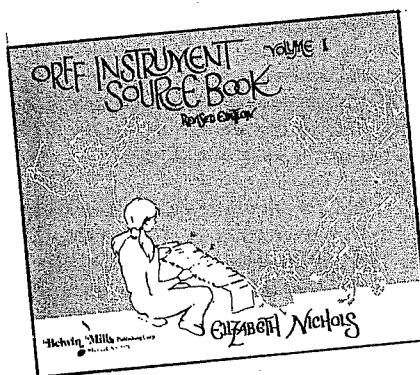
"On behalf of the Professional Services Committee, we are proud to present this award to: *Carolyn B. Tower*."

This honor was conferred by the Independent Schools Association of the Central States in November, 1982—a well-earned recognition. Carolyn teaches at Cranbrook School in Birmingham, Michigan. She presently serves as Past President on the AOSA National Board. Three cheers, Carolyn!!



Carolyn Tower

An Important Announcement



Belwin-Mills
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These books have been revised to include new materials in addition to well-loved American favorites. Considerable emphasis has been given to developing movement and drama with each song. The lessons are self-contained and offer the teacher detailed procedures for guiding children through creative experiences in putting the arts together, — as they began.

It is recommended that all classes begin with Volume I of the ORFF INSTRUMENTS SOURCE BOOKS for the best sequence of involvement with Orff instruments. Volume II offers more advanced aesthetic challenges and a repertoire of folk music of many countries.

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REVIEWS

THE ABC OF RECORDER PLAYING, Book 1, Hans Bodenmann. Swiss Music Line, P.O. Box 398008, Miami Beach, Fla. 33139. \$4.95.

This is a very attractively printed recorder instruction book for children which includes many second parts for rhythm or Orff instruments. Fingerings are shown with clear photographs, including those for the thumb position. There are also some written assignments for good measure.

Notes are introduced in the following order: C' A D' G F; B E D C; B F# E' G' G# and C#. The progression is very gradual, with new note values, rests, slurs, ties, etc. carefully interlarded, and new notes and technical points clearly indicated by shading when they first occur.

Presumably this book was designed for children using German-fingered instruments, or the F would not be introduced so early. Those of us who prefer to start with the G scale could easily skip from page 20 to page 28 and double back for F later.

An excellent method either for children or teachers in training.

I.M. Carley

FAMOUS SOLOS FOR THE ALTO RECORDER, 1 and 2, Hans Bodenmann. Swiss Music Line, \$2.95.

These two sets of solo pieces for alto recorder should fill a need for attractive music by such composers as Leopold and Wolfgang Mozart, Telemann, Praetorius, Beethoven, Handel, Haydn, Brahms, Purcell, Bach, Schein, Exaudet, and Schubert as well as some well-chosen folk dance tunes, particularly at the stage when our students are switching from soprano to alto recorder and need a lot of practice reading in the new range. The editor has market phrasing and slurs and occasional staccatos. The books would be still more useful with piano accompaniments, or at least lists of sources so we could find them for ourselves.

I.M. Carley

FOLK-DANCES FROM PROVENCE, 1 SAA and 2 SSA, Walter Giannini. Swiss Music Line, \$2.95.

These two books present appealing tunes in excellent trio arrangements, very carefully edited to show all the possibilities of articulation on the recorder. Alternate assignments of the alto recorder parts for xylophones or metallophones are suggested, and there are additional percussion parts written in Book 1, usually assigned to hand drum. These delightful dances should also be

particularly valuable when students have just shifted to alto recorders, since the ranges are not extreme—from low F to high A or an occasional high B, and the technical demands are limited. Phrasing is carefully indicated in Book 1 but, oddly, omitted from Book 2. However, the phrases are obvious enough in this dance repertoire to cause little difficulty.

I.M. Carley

CLASSIFIED ADS

For Sale: Complete set of Bergerault Orff instruments, distributed by Peripole, Inc. Set includes 1 bass xylophone, 1 alto xylophone, 1 alto metallophone, 1 soprano xylophone, 2 soprano glockenspiels, all with stands. Available because of recent staff change; have never been used. Call 801-328-8941.

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SEARCH FOR RESEARCH

The AOSA National Board often receives requests for specific data derived from current research in the effectiveness of Orff-Schulwerk. A need has also been expressed for research methodology which can be applied to Schulwerk programs; validated testing instruments are crucial to gathering the kind of data needed. Current economic pressures severely curtailing music programs have intensified the urgency for justifying Schulwerk curricula in specific terms.

We want to request that any individuals now conducting research with Schulwerk programs, or that anyone knowing of such research in progress, contact our Research Committee chairperson immediately (Pat Brown, Box 514, Wood Hole, Massachusetts 02543). In addition, AOSA is very much interested in finding people, such as master or doctoral candidates, who are interested in developing testing instruments and procedures which subsequently could be used by others in obtaining data in their own school situations. Certain funds are being made available through the Gunild Keetman Assistance Fund to help promote such efforts. Contact Pat Brown for information.

NEW PUBLICATIONS

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INTRODUCTION TO THE MUSICAL BRAIN

est 9.75

by Don Campbell

Explores the functions, theories and musical expressions of the brain in correlation with traditional systems of musical education, Orff-Schulwerk, solfege methods and movement. Contains several workshop exercises and activities with precise instructions for their use.



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A black and white photograph showcasing a vast collection of musical instruments and equipment. In the upper left, a grand piano stands prominently. Below it, a keyboard instrument, possibly a digital piano or synthesizer, is visible. To the right, a drum set is assembled, featuring several drums and cymbals. In the center, a xylophone is positioned. To the right of the xylophone, there's a large, complex instrument that appears to be a maraca or a similar percussion instrument. In the foreground, a variety of smaller instruments and accessories are scattered, including maracas, a tambourine, a small drum, and various percussion mallets and sticks. The background is decorated with musical notes, adding to the musical theme of the image.

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