

the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



VOLUME XV

NUMBER THREE

SPRING 1983

TABLE OF CONTENTS

ARTICLES:

Demonstration With Recordings, Dr. Carl Orff 3
In Memoriam, Carl Orff, Joe Matthesius 3
Interview with Richard Gill. Part I,
Jacobeth Postl and Pat Brown 5
Poor Butterfly, Anon 8
Orff at Middle School, Joyce Eastlund 11
The Strange Odyssey of "American Odyssey" 12
Pre-School Auditory and Perceptual Development, Lucia Prince 14
Seeing Music Education By Looking at Art Education,
Esther Cappon Gray 19
The Pitch Game, Nettie Ruth Bratton 21
Reading and Music, Betsy Wagner 22

EDITORIAL:

On Patterns, Isabel McNeill Carley 4

CENTERFOLD:

Spring Fling, Veronika Schultz 15
Edited by Elizabeth Nichols

NEWS:

Chapter News, Elizabeth Nichols 25
Names in the News, Elizabeth Nichols 26
Keetman Fellows: Cathy Haas 28
Lynn Liesenfelt 29

COLUMNS:

Guideposts: Using the Orff Process in Teaching Choral Music,
Linda Weis 9
Tossi's Corner: Tossi Aaron 13
From My Bookshelf: Arvida Steen 27
Reviews 30

Isabel McNeill Carley, Editor
Brasstown, N.C. 28902
Maydelle Meier, Advertising Manager
8213 Dellwood NE, Albuquerque, NM 87110

Editorial Board:

Tossi Aaron, Tossi's Corner
332 Gerard St., Elkins Park, PA 19117
Pat Brown, News from National
Box 514, Woods Hole, MA
Virginia Ebinger, From My Bookshelf
1335 41st Los Alamos, NM 87544
Esther Cappon Gray, Research in Music Education
216 17th St., Manhattan, KS 66502
Beth Miller, Cross Currents
1124 Alta Ave. NE, Atlanta, GA 30307
Elizabeth Nichols, Chapter News
Names in the News, In Brief
1303 Briar, Muncie IN 47304
Jacobeth Postl, Guideposts
1700 Seward St., Evanston, IL 60302

The Orff Echo is published quarterly during the school year by the American Orff Schulwerk Association, a non-profit educational organization with Executive Headquarters, Cleveland State University, Cleveland, OH 44118. Deadlines for copy are June 15 for the fall issue, October 15 for the winter issue, January 15 for the spring issue, and March 15 for the summer issue. Ad deadlines are two weeks later in each case.
Copyright © 1982 by the American Orff Schulwerk Association.

NORTH COAST SOUNDING

AMERICAN ORFF-SCHULWERK CONFERENCE

CLEVELAND — NOVEMBER 2-6, 1983



IN MEMORIAM, CARL ORFF

Joachim Matthesius
Birmingham, Michigan

Given at the 16th Annual Conference
of the American Orff-Schulwerk,
Association at Portland, Oregon,
November 5, 1982

"Life is eternal and love is immortal —
and death is only a horizon; and a horizon is
nothing save the limit of our sight."

Poetic language is always a comfort in days of sorrow and distress, and these lines came to my mind when I learned that our great friend and master had wandered into the land from whose boundary no wanderer returns. Carl Orff the man has disappeared behind the horizon, Carl Orff the mind is just as much present and with us as he has been ever since we began working under the influence and guidance of what he so often referred to as his "favorite child," the Schulwerk.

I do not want, nor would we have the time here, to go into an account of the course of his life. Norman Goldberg has done this in an admirable way on the first page of the summer edition of our "Orff-Echo." Some of us have known Carl Orff personally and all of us, I am sure, have always regretted that he never was able to visit us at one of our conferences; and although he received first-hand reports from his wife Liselotte and from all those members of his staff whom we have had as head-liners, it was still not the same as being here himself. However, his state of health during this last decade of his life did not allow extensive traveling, as we all know, and so the memorable workshop at the University of Toronto in the summer of 1962 remained the only time that Carl Orff visited the North American continent.

Yet some of us have met him, either in Salzburg or at his home in Diessen, have come to know him and have been touched by the warmth of his personality, by his concern for all of mankind in this troubled world of ours, and by his unwavering belief in the redemptive power which true engagement in genuine art holds for every human being. We should always bear in mind that this has been, is and always will be the core and essence of his message to us, and that in this day and age when so much triviality threatens to overwhelm our and our children's inner world, our first and foremost responsibility lies in fighting this danger by — and these are Carl Orff's own words — "developing the child's imagination and directing him to those positive forces in nature and creative art which are ordering, relaxing and healing."

continued to page 6, col. 3

DEMONSTRATION WITH RECORDINGS

Carl Orff

University of Toronto, July, 1962

Before I play you some recordings, let me say a few words about the ideas behind the Schulwerk and its organization. Let me quote from Bernard Thomas' Introduction to the set of recordings which, under the title of "Music for Children," were published by Columbia:

"It is often said that Ontogenesis repeats Phylogenesis; which means, in our case, that the child's world of play reflects (or can be likened to) the early archaic stages in the development of mankind. Poetic manifestations of prehistoric ages are magic formulas and oracles, rules and customs, proverbs and riddles, sagas and songs, legends and fairy tales."

The roots of our spiritual development are still visible in children's songs and singing games. These are in fact repositories of myth and cult and often refer to historical happenings as well. Thus, a children's song is in itself a piece of early poetry and it is only natural that it should be in dialect — dialect being the oldest stratum of language. No doubt dialect is superior to written language because of its wealth of expressions, its power of imagery, because of the liveliness of its *tenure de phrase*.

The oldest and simplest (elemental) forms of musical structure are best suited to a child's mentality — organ points (in bass or upper parts), drones, borduns, ostinati. It is no accident that they all play a part in the earliest development of polyphony.

What then are the characteristics of this Schulwerk, how does it differ from pedagogical approaches which, superficially at least, look rather similar to it?

1. The Schulwerk avoids false simplification, for a child's world is neither primitive nor transitory. On the contrary, a child has a definite attitude of his own, an attitude characterized by a limitless imagination, by unbroken fantasy. It is a world that can be rediscovered by adults; half forgotten through habit and convention, it can be revived by the magic touch of simple sayings and songs.

2. The Schulwerk has no ambition to be "modern," for progressing from pentatonic to diatonic modes, it closely corresponds to the development of the child. It is wrong to disregard the growth of music in history and to base instruction on the theory of intervals. The Schulwerk protests against the systematic rationalization of our elementary music education.

3. The Schulwerk avoids introducing, prematurely, concepts and notions into a child's play-world which are derived from the contemporary level of our mechanical civilization. It is dangerous to imagine that the child's world has changed, that we are dealing with "the modern child." This "modern child" just does not exist. The world of technology and causality that surrounds us reaches only as far as rationally measurable relationships are concerned; spiritually, artistically it is sterile. It is, therefore, pedagogically senseless and of scant interest to introduce its imagery into the play world of children. The pictorial flood engulfing our civilization endangers a child's subconscious state of mind. The Schulwerk develops the imagination and directs it towards the archetypes in nature and creation; the child is in contact with positive forces that are ordering, relaxing and healing.

4. The Schulwerk avoids the pitfalls of progress; yet it would be a mistake to call it primitive because of its kinship with early stages of music and language. The pieces it contains are simple, elementary if you will, yet always meaningful, each one having a "Gestalt" of its own. But they do not add up to a progressive system in the usual sense of the term. It is the treatment of musical elements that set the Schulwerk apart from other systems, which usually start with unison and two part pieces, proceeding step by step to more difficult pieces in many parts and complicated structures. It is true that the Schulwerk also progresses stepwise — from borduns to parallel chords and chords in dominant relationship; from modes using two, three or five tones to those using seven; from major to minor. The rate of progress, however, depends on a child's receptivity; this takes both music and language into consideration.

5. The Schulwerk does not tamper with traditional texts nor does it invent new ones (except in the case of improvisation). All the pretty little verses for small fry, the artificial horrors of kindergarten poetry are excluded. Our texts are taken from folklore, or else from recognised poets, both lyrical and epic.

6. Schulwerk pieces are not "compositions" in the subjective sense; they do not depend on inspiration (as the term was understood in the 19th century), they do not illustrate a text. They are musical models, typical rather than individual in character."

I would like to play to you now a few examples from the first two volumes of

continued to page 7, col. 1

EDITORIAL: ON PATTERNS

Psychologists tell us that human learning is largely a matter of perceiving new relationships and organizing them into ever larger wholes or 'Gestalts,' — into complete forms, whatever their size, whatever the medium. Indeed, the human brain is so good at recognizing patterns that it even perceives patterns that aren't there!¹ In the Orff approach, though, there is no problem for us to recognize the wealth of patterns that ARE there, — patterns of speech, of rhythm, of movement, of instrumental accompaniment — from the very beginning. Orff seems to have understood the basis of human thought and activity in pattern recognition and performance, long before the psychologists had done the research to prove the point.

Consider, for instance, how the simplest body rhythm movement patterns are used in the earliest stages of Orff training, perhaps combining two alternating movements to reinforce the underlying pulse of a rhyme or a song or adding a repetitive rhythmic motive as an ostinato to a very familiar playground chant. Consider how single words or short phrases are used as a first accompaniment to speech play, in endless repetition. Consider how speech and movement reinforce each other in regular patterns while students are learning to set and keep a common pulse. Consider how large-muscle kinesthetic patterns are set in the simplest borduns or the most intricate melodic ostinato patterns on the bar instruments. Consider the repetitive movement patterns in the singing games, play-parties, and original movement improvisations our students enjoy. All of these patterned activities are fun to do, no matter how much repetition is involved, since they satisfy what appears to be an instinctive human urge to rhythmic movement. How wise of Orff to build on this natural joy in rhythmic large-muscle movement, instead of depending on visual coding and decoding a complicated set of symbols and demanding fine-muscle movement for the development of performance skills on the sophisticated instruments of our western tradition, as others do!

This use of pattern also automatically encourages a great deal of practicing, since the drill is built into the playing of any ensemble. Technical skill develops as sensitivity to the ensemble grows, in actual playing, not in private practice sessions. The consistent developmental use of patterns permits the introduction of ensemble playing almost from the beginning of music training, as pattern is superimposed on pattern to create a rich texture of contrasting sounds and rhythms, so that a natural polyphony

results. Melodies, too, are clearly patterned, with much repetition to make their memorization easy and their form clear.

Consider the ease of teaching and learning one short pattern after another, so that the whole class learns every part and can perform any of the individual patterns and hear the entire texture of both melody and accompaniment, whatever part may be assigned. Each student learns to trust his kinesthetic memory and to do his pattern 'on automatic,' so to speak, once its technical problems have been mastered, so that he can concentrate on all the peripheral details that transform an exercise into a musical experience, — hearing the relation of his part to the others, the balance within the ensemble, the dynamic pattern of the whole composition or improvisation, the relationship of the melody to the 'carpet of sound' on which it so comfortably rests.

Consider the hypnotic effect of the inter-related patterns of delightful sound in the ensemble we build up to support improvisation. The continuing patterns of rhythmic movement and carefully dovetailed melodic patterns are the surest and most musical way of shifting our students into relaxed, right-brain states of mind in which their own natural musicality can flourish, free from the usual judgmental, self-critical, destructive interruptions of the left brain. The resultant ensemble supports individual ventures in improvisation which could never otherwise occur.

What other approach to teaching and learning music has ever dared make use of mankind's elemental musicality in this way, building on our delight in rhythmic movement, in perceiving repetitive patterns, in making new combinations of familiar patterns in new contexts, of playing with melodic motives, in exploring the ever-changing possibilities of the materials of music? What other approach makes possible the cooperative efforts of a miscellaneous group of students, with different backgrounds, different levels of skill, and molds them into an ensemble in which everyone's contribution is valued? What other approach encourages the outstanding musicality of the few without indulging in the star system? What other approach builds character along with musical skills, providing emotional outlets and support that bring new self-esteem and peer recognition to those whose academic achievement may fall far behind their musical abilities? What other approach trusts its adherents, — teachers and students alike, — to make their own aesthetic judgments, to make their own music, to depart from the printed score to produce their own unique adaptations of the printed models? What other approach dares to encourage improvisation from the beginning, and provides techniques and the means of doing so? What other approach teaches music by

AOSA NATIONAL BOARD 1982-1983

National Officers:

Carolyn Tower, President, Northville, MI
Janice Rapley, Vice-President, San Francisco, CA
Judith Thomas, Vice-President Elect, Nyack, NY
Marion O'Connell, Secretary, Des Plaines, IL
Stanley Rowland, Treasurer, Ross, OH
Millie Burnett, Past President, Woodland Hills, CA

Regional Representatives:

Tossi Aaron, Elkins Park, PA
Del Bohmeyer, Tempe, AZ
Judy Bond, Northfield, MN
Patricia Brown, Woods Hole, MA
Virginia Ebinger, Los Alamos, NM
Pat Hammill, Des Plaines, IL
Shelley Pixton, Puyallup, WA
Nedra Schnoor, Portland, OR
Richard Spalding, Louisville, KY

Industry Representative:

Bob Bergin, Fort Worth, TX

Staff:

Isabel McNeill Carley, Editor, Brasstown, NC
Cindi Wobig, Executive Secretary, Chagrin Falls, OH



NATIONAL ADVISORY BOARD

Tom Pollock, President, Greater Cleveland Chapter AOSA — OH
Donna Monticello, President, Greater Detroit Chapter AOSA — MI
Judith M. Sluder, President, Greater Rochester Chapter AOSA — NY
Judith Kirby, President, Greater Chicago Chapter AOSA — IL
Marcy Grossman-Pollack, President, Delaware Valley Chapter AOSA — NJ & PA
Peggy Laramie, President, St. Louis Chapter AOSA — MO
Connie McKale, President, Greater Cincinnati Chapter AOSA — OH
Richard Thurlow, President, South Central Minnesota Chapter AOSA — MN
Joan E. LaBash, President, Long Island Chapter AOSA — NY
Anne E. Lokey, President, Middle Tennessee Chapter AOSA — Nashville, TN
Ouida Via, President, Memphis Chapter AOSA — TN
Phil Moon, President, North Louisiana Chapter AOSA — Shreveport, LA
Gail L. Cope, President, Middle Atlantic Chapter AOSA — DC, MD, VA
Jerry Gilkooly, President, Indiana Chapter AOSA — IN
Jean F. Cochrane, President, New England Chapter AOSA — MA, NH, RI
Alayne J. Trombley, President, Berkshire-Hudson Valley Chapter AOSA — NY
Donna Lou Rollins, President, Connecticut Chapter AOSA — CT
Barbara Harrison, President, Los Angeles Chapter AOSA — CA
Maxene Gaffner, President, Mid-Michigan Chapter AOSA — MI
Dianne M. Schirripa, President, Tappan Zee Chapter AOSA — NY
Sr. Bernadette Grabrian, President, Greater Milwaukee Chapter AOSA — WI
Caroline Pugh, President, Northern California Chapter AOSA — CA
Barbara Drustrup, President, First Iowa Chapter AOSA — IA
Judith Wincewaski, President, Portland Chapter AOSA — OR
Laurel Bowlius, President, Central Ohio Chapter AOSA — Columbus, OH
Phyllis Stycos, President, Western Michigan Chapter AOSA — MI
Claire Seeger, President, Rocky Mountain Chapter AOSA — CO
Jo Ann Rogers, President, New Mexico Chapter AOSA — NM
Marjorie Smith, President, Pittsburgh Golden Triangle Chapter AOSA — PA
Lynn Johnson, President, Central Texas Chapter AOSA — San Antonio, TX
Shirley Brodhecker, President, Southwest Florida Chapter AOSA — FL
Richard Watt, President, Arizona Chapter AOSA — AZ
Donna Hyde, President, Orange County Chapter AOSA — CA
Kathleen Poole, President, Evergreen Chapter AOSA — Seattle, WA
Elizabeth Thorman, President, Central New York Chapter AOSA — NY
Mrs. Jimmie Pridle, President, Texas Gulf Coast Chapter AOSA — Houston, TX
Felicia Cobalis, Chairman, West Texas Chapter AOSA — El Paso, TX
Alexis Zolczer, President, Western New York Chapter AOSA — Buffalo, NY
Barbara Wedeking, President, Southeast Iowa Chapter AOSA — IA
Claire Boesen, President, Greater Des Moines Chapter AOSA IA
Judith Schneider, President, Northern New Jersey Chapter AOSA — NJ
Esther Gray, President, Kansas Chapter AOSA — KA
Edlena Watghey, President, South Louisiana Chapter AOSA — LA
Jann Muck, President, Adrian Area Chapter AOSA — MI
Richard Hoagland, President, Central New Jersey Chapter AOSA — NJ
Sharon Carp, President, Dallas Metroplex Chapter AOSA — TX
Ms. Patricia Boyle, President, Central Carolina Chapter AOSA — NC
Frederica Thames, President, Atlanta Area Chapter AOSA — GA
Sharon Mosley, President, Piedmont North Carolina Chapter AOSA — NC
Marilyn Shepard, President, San Diego Chapter AOSA — CA
Karen Logbeck, President, Heart of America Chapter AOSA — Kansas City, MO
Noreen Hawley, President, Idaho Chapter AOSA — ID
Gloria Lawson, President, Nevada's Desert Valley Chapter AOSA — NV
Gayle Gaston, President, Capital Area of Texas Chapter AOSA — Austin, TX
Susan Soule Eitzen, President, Inland Empire Chapter AOSA — Spokane, WA
Elizabeth B. Carlton, President, Kentucky Chapter AOSA — KY
Beverly Boardman, President, Suncoast of Florida Chapter AOSA — Sarasota, FL
John Schneider, President, Prairie-Winds Chapter AOSA — Bismarck, ND
Veronica Stoneall, President, Sioux Valley Chapter AOSA — SD & IA
Judy West, President, Lane Chapter AOSA — Eugene, OR
James E. Solomon, President, North Florida Chapter AOSA — Jacksonville, FL

¹Of the interview with Steven Matthysse in the February, 1983 issue of *Psychology Today*.

continued to page 6, col. 2

INTERVIEW WITH RICHARD GILL, PART I PORTLAND CONFERENCE

Pat Brown and Jacobeth Postl

Pat: Richard, how did you get into Orff Schulwerk in the first place?

Richard: It happened in Sydney when I saw a performance of a group from a girls' high school playing "Einzug and Reigen." It was the first time I'd seen these kids using the instruments and I liked the sound of the instruments very much. I'd never heard anything like this. I was fresh out of college, very green, and I made a point of finding out more information about this particular thing that was going on and I found Margaret Murray's records, *Music For Children*, Vol. I, II. I saw those and I played them and I listened to them. I was very, very turned on by the sound of the instruments and what the kids were doing. I didn't understand what was going on but I liked the sound. So, I started doing "Cuckoo, where are you? In July I like to fly," and that didn't make a lot of sense because I couldn't see where it was going, or what it was doing, and all that. So I just started doing things like "I like chewing gum" and what-have-you and tried to relate a little bit to what my kids knew. I thought, there's got to be more stuff about this somewhere in the world, so I got in touch with Margaret Murray. Then I went to London after teaching for seven years in Australia, doing what I thought was fairly creative music education, and it turns out it actually was, quite by chance. I spoke to Margaret and went to one of her sessions, and I started teaching as an "Infants' Master." As there was no such animal, I became an "Infants' Mistress" and I didn't mind being a transvestite for six hours during the day.

Jake: You were just part of Women's Liberation!

Richard: That's right, one of the first. Then I went to Salzburg and I met Patritz. (Pat Brown)

Pat: And here you are, a world Headliner!

In what ways does your ability as a performing musician influence you as a teacher working with all age levels?

Richard: That's a good question. All I would do is change it: In what way does being a teacher help me to be a performing musician?, and that's a fantastic question. You're the first person who has ever asked that and it figures that it would come from you, Patritz. I think I see the musician in the year 1982, that there's got to be a tie-up between the professional music maker and the educator because I believe that one serves the other.

Without the music educator there is no audience for the professional musician and the professional musician needs audiences. That is to say, the performer, the conductor, the soloist, the orchestral player, the opera singer or what-have-you, is about audiences. I don't see a lot to tie-up anywhere in the world, really, in that area. I think it's a vital area if either area is to survive. The influence it has on me is that I try to apply the things which are fundamental to teaching, like analysis and concepts and structures and diagnosis and things like that to performance. I find the two wed marvelously. It works for me. I'm not saying it works for everybody, but it works for me.

Pat: I know you feel it is important for the child to work with the sounds of his own time. Do you begin with these sounds, or is this material the final outcome of historically-sequenced development?

Richard: I think that we insult children by not giving them a wide range of experiences. When a child learns a language, we speak to the child, we use normal, everyday words. We don't speak in antique languages to him. We don't speak in old English, or old-fashioned Anglo-Saxon, or any of those. We speak in the modern mother tongue. We can also speak to the child with nonsense syllables. We can speak to the child with invented syllables, we can do all sorts of things. I think that the child is capable of receiving a large area of sound in music and speech and the ear is capable of absorbing that. I draw the line when I want to teach a formal concept. If I wanted to teach a formal concept I would use formal material to teach it. But I try to give a wide range of activities to cover the one concept or to cover the one idea. And that's where I think Schulwerk is fantastic because Schulwerk allows you to do that.

Pat: What do you consider are the unique characteristics of a good Orff teacher?

Richard: To be a musician, to be a teacher, to understand children, to understand music — a large variety of music, to understand poetry, to have a love for words, a love of wanting to work with children, and a desire to bring out what is in the child. That's just off the top of my head but I think they're fairly important qualities in a music teacher.

Pat: And especially for the Orff teacher?

Richard: And for the Orff teacher. Could I say something about that? I think the time is approaching when we have to talk about music education as a unique thing rather

than Orff or Suzuki or Yamaha or Kodaly or what-have-you because I believe there is a "Pat Brown method," I believe there is a "Jake Postl method," and a "Tossi Aaron method" and a "me method." There are all those things because Orff says, "Here's the work; here are the examples" and he pays us the compliment of being gifted enough to take the ideas he has presented and re-present them in other ways. So, I don't like to call myself an Orff person. I know we all have labels and I know it categorizes people, but I like to think of myself as a musician. I think of you as a musician; I have never thought of you as an Orff lady. I know in modern educational parlance, we're Cuisinaire people, or we're Kodaly people, or we're Mary Helen Richards, or we're the Betty Bucker Bongo System, or whatever it might be, but we're really talking about music and I think that's vital.

Pat: Do you use any of the materials in the Orff volumes, you know, the original five volumes?

Richard: Occasionally.

Pat: How do you use them?

Richard: I just take the song generally, or even take the words and make up a new song. I'm going to run a course next year on the sequencing in Volumes I to V for teachers, and I'm going to analyze the contents, the materials, the sequences, how they work, to try and get to the core of what is in those volumes; but I only see the volumes as a source. I don't think I've ever played an instrumentation or an orchestration right through, mainly because . . . well, for two reasons: one, I don't think that's how they are intended, and two, I've never had the instruments. I've taught a whole year's Schulwerk course with nothing. I have done a thirty-six week course in Orff Schulwerk with no instruments and I believe Orff Schulwerk is as flexible as that. You're still teaching music, you're still using all those marvelous ideas of clapping and stamping and singing and improvising and clicking and canons and rondos, and we just haven't had the instruments.

Pat: And you feel that the instruments come at the last part of it. Do you think all these other things have to come first?

Richard: Look, if you've got the money and you've got the technique and the resources, the instruments are fantastic. There is nothing like them in the world. The Orff instrumentarium is one of the most enriching musical

continued to page 6, col. 1

GILL INTERVIEW, *continued*

aids that a child and a teacher can have. The sound turned me on, it was the thing that seduced me, and I use the word "seduce" because it was sensual. You know Orff is a sensual man; you know the idea of sight and touch and taste and smell comes through this music all the time. And this concept of dealing with the senses is very strong and very appealing. I think they are so strong and so powerful and so heady — do you understand what I mean by heady? — intoxicating, that they should be used sparingly, very carefully and very selectively. I think they are so wonderful, it's like giving kids caviar every day. I mean, if you set up a class with every child with his own instrument it becomes dull, I think. I save the instruments for a special thing. Some would disagree with that probably, and that's fine. I just have learnt to economize with instruments and I find the results better. Well, you've seen how little I use them really, in my sessions, and they're generally at the end and generally it's accompanying what we're doing — the voice and the body are the fundamental music makers and the instruments are there. I don't get hung up on instrumental technique. I do object to the (pointing index finger on mallet), I do object to holding beaters like forks, but you know, I couldn't play a xylophone to save my life

Pat: That's not true

Richard: Well, you know, "Ding dong Dig-digdigdong" would be a challenge

Pat: It's a challenge for everybody. Margaret says it's one of the hardest things in the book. Well, here's another question: In working with children you begin with imitation and work into the creative exploratory stage. After the exploration do you feel that closure is important, some of the time, or all of the time? I mean, some kind of synthesis.

Richard: Absolutely. I think children like to feel they've done something and I believe in indirect teaching. My approach at the moment — I'm not going to say it's always going to be like this — my approach is that you feed information which in turn generates information from the children, and after that you make a synthesis of what the information is and from that you decide what the musical concepts are that have been understood. That is very slow, and a long, arduous process but my excuse is that we're dealing with an art. I know of no art that is easy, and music has got to be the hardest.

Pat: One last question: Are you finding anything different about Orff people in the United States and in other countries?

Richard: They're all "ding-y." I think that they're fantastic. This conference has been

for me the most amazing eye-opener. I consider this to be for me the beginning of a new era in my thinking and in my approach, and significantly it happened on my birthday. The first session I gave was on my birthday and when I got the conference invitation and it said it would open on the 4th of November, I thought: "This is an omen." I thought: "somebody up there wants me to do something . . . hello!", and so I thought I'd be nuts if I didn't go. So to me it has just been an amazing eye-opener. I am just stunned. I've rung up San Francisco every night and told Maureen (R's wife), "I don't believe it, I don't believe it, I don't believe it!" I've never seen anything like it. I mean, nine hundred people romping around and a zillion million music books and instruments, and everyone is friendly and warm and generous and open and unthreatened and desperate to share ideas and evaluations, and I find it stimulating beyond belief. This will not be the last time I am in America, I promise you.

Pat: Well, I must say, everyone here in Portland loves you and this has been the most fantastic, exciting experience that all of us have had in many, many, years. You'll have to move to the United States, I think. We'll keep you busy.

Richard: Well I'll tell you I'd seriously consider working in the States for a long period of time. I really would. I'm really impressed. This country is amazing. I've only been here four days but it's quite clear that it's one of the most amazing countries on earth.

Pat: Oh, we'll adopt you, happily.

Richard: Right. All I want is an orchestra to conduct, kids to work with, a bit of opera to do, and I'll be happy.

Pat: We'll find it.

Richard: Good!

ON PATTERNS, *cont.*

allowing the students to play with the materials of music like a composer?

None that I ever heard of. Every other approach is still bogged down in trying to teach skills which only the small minority of our children whose parents can afford to give them private lessons are likely either to desire or to attain. Only Orff has allowed musicality to grow from our delight in rhythmic movement and our joy in perceiving and performing patterns, and incorporated them into a new approach to teaching music in our time. How fortunate we are to be his heirs.

Isabel McNeill Carley

IN MEMORIAM, *cont.*

I would not do justice to his memory if I left unmentioned his great sense of humor, hallmark of every genuine educator. One example may stand for many: when I had come to see him in the summer of '79 and I was about to depart he disappeared and came back with a gramophone record. Handing it to me he said: "This is one of my best ones because the music is not by me" and, in a hushed voice, he added: "It is by Monteverdi, I just arranged it a little." It was the Orpheus record.

His radiant, so friendly, so all-embracing personality — what else could say it better than the one sentence in Frau Liselotte's letter which I received two weeks before he passed away. "It is amazing," she wrote, "how much he still can give you even in this painful state of being."

Carl Orff's Schulwerk has enriched and will continue to enrich all our lives and will lead uncounted members of future generations to that heaven on earth which is called great music. Thank you, much beloved friend and master, for having done so much for us and for our children.



Psst!....

**Have you
heard the latest?
Everybody's talking about**

Bergerault

Ligueil, France

ORFF INSTRUMENTS

They're not only authentic...

They're the best!

- Best Quality!
- Best Price!
- Best Guarantee!
- Best Service!

**Ask your friends who have
already purchased them.
They'll tell you.**

Write for Catalog:

the world of
Peripole

Browns Mills, N. J. 08015

(609) 893-9111

DEMONSTRATION WITH RECORDINGS, *cont.*

"Music for Children." We will start, as we start in actual teaching, with a falling minor third, characteristic of cuckoo calls, bird calls generally, of name calling and street cries. ("Names" and "Rags and Bones")

Counting-out rhymes are particularly effective speech exercises but they must never be separated from the game to which they belong. Here is such a rhyme accompanied by clapping: ("Meena Deena" and "Tinker, Tailor")

The following songs use only 3 tones. Borduns and simple ostinatos serve as accompaniments. The instruments you will hear are xylophones, glockenspiels, basses (both plucked and bowed), tuned glasses, wood blocks, cymbals and so on: ("Bobby Shaftoe," "Tommy Tucker," "Wee Willie Winkie," and "Bye, Baby Bunting," OS I, Murray edition pages 5-7)

The total space is extended, the pentatonic mode is reached; witness my first example.

The second example on this tape brings you two different versions of a song. After a purely rhythmical presentation — speech accompanied by clapping and stamping — it is sung to the accompaniment of little bells, coconut shells etc: ("My Little Pony Needs New Shoes," OS I, Murray edition, pages 14 and 72)

In the speech exercises that follow — they are of basic importance in our work — we use the names of flowers and trees stressing in turn the rhythm of the words, the sound, the meaning. This helps to develop a child's imagination. The sensitivity toward sound-form, structure and dynamics are given attention also. Sayings and proverbs are well suited to being recited in chorus. Canons and ostinatos may also be used, with or without percussion accompaniment: ("Pear Tree, Pear Tree" and "Sayings," OS I, Murray edition, page 50 ff)

Here are further examples: a canon with xylophone, glockenspiel, and kettle-drums accompanying the voices; then evening song and berceuse, scored softly and delicately: ("Ding Dong, Diggidiggi Dong," OS I page 24 "The Day is Now Over" and "Postlude," OS I, page 19)

Three rather extended spoken pieces performed by contrasted groups of children and accompanied by percussion. The first group recites the text, the second one performs the ostinato accompaniment and recites the refrain: ("The Duke of York," "Oliver Cromwell," and "The Campbells are Coming," OS I, page 25, 26, 27).

The selections I am going to play now show you some of the things that can be done with xylophones, glockenspiels and metallophones. Ostinati are used in every case: (Glockenspiel melody over AX ostinato, OS I, and Metallophone melody over glock and cello accompaniment)

Next comes a rondo, really a dance: wood blocks alternate with xylophone, accompanied by clapping and stamping: ("Rondo," OS I, page 123)

And finally, concluding this section, a vocal rondo in dance character: ("Boomfallera," OS I, page 44)

We have now come to the borderline of pentatonic music. Let me emphasize that it is dangerous to leave this area too early. It is in the confines of pentatonic music that a child is able to express himself through improvisation; and improvisation is an extremely important component of the Schulerwerk as a whole.

Pentatonic music is both strange and familiar to the child and encourages creative work, however modest it may be at first.

Ostinato accompaniments (one comes to think of them as a carpet of sound) are an incentive to improvisation. Using a five-tone scale makes the first attempts at improvisation much easier; there are no dissonances to contend with. Excluding leading tones and thereby differing from major, pentatonic music is both strange and familiar to the child and encourages creative work, however modest it may be at first. It is the very purpose of improvisation to teach a child to express himself in music as easily as in language. It is only natural that students will have to be helped in the beginning to grasp the form involved — with question and answer games, with rhymes, proverbs, even prose — sometimes words may only be implied. It is possible also to improvise polyphonically in the pentatonic mode — a single child might play in two parts, two or more children might simultaneously play in different registers. All this needs to be directed, of course; nothing demands more careful preparation on the part of a teacher than improvisation exercises.

... nothing demands more careful preparation ... than improvisation exercises.

It is best to begin with xylophones or metallophones and glockenspiels (Stabspiele), removing the bars that will not be used. Vocal improvisation should only be attempted once a child has mastered pentatonic space. I can only repeat what I said before, that polyphonic improvisations are most attractive. They can be polished and perfected; adults quite often like to take part in them.

Vocal improvisation should only be attempted once a child has mastered pentatonic space.

Time and again the question is asked whether a child must only play pentatonic, avoiding any other kind of music. This is nonsense of course, since it is both impossible and undesirable to shut a child off from all other musical influences. It is the main purpose of pentatonic training to help a child to find and to form a musical expression of his own.

This may be a good place to mention notation. It is not difficult to convince a child of the need for it, particularly if continuous improvisation creates the desire to keep a record of the melodies invented. In the long run it is not possible to make progress without knowing notation.

After these asides; now let me play you a few examples using six and seven tones; again we use bordun accompaniments. First a cradle song with an old English text, then two instrumental pieces based on ostinati and scored for glockenspiel and metallophone: ("Sleep, Baby, Sleep," OS II page 6.)

Two songs in dance rhythm, divided choirs accompanied by clapping and stamping, followed by yet another dance: ("Dance, Lassie, Do," page 24 and "Mary, Helen, Caroline," OS II page 28)

Again a song in dance character with choir ritornello followed by two pieces for flute and percussion based on ostinati — all of them using seven tones: ("Simple Simon," OS II page 42, Ostinato Pieces, OS II, page 46 #5 and 48 #9)

A well-known English song in a new setting, then a cradle song (text by Sir Walter Scott) and a "Fool's Play" for boys to sing, to play and to whistle: ("O My Dear Heart," OS II page 52, "O Hush Thee, My Babe," OS II page 56, and "Five Fools in a Barrow," OS II page 66)

A rhythmical study involving clapping, stamping and knee-slapping; followed by a

continued to page 8, col. 1

DEMONSTRATION WITH RECORDINGS, *cont.*

study for 9 hand-drums, first in unison and later in canon:

An example of choral speaking, the famous witches' scene from Macbeth:

And finally an ostinato piece based on tonic and supertonic triads: (OS II page 94)

We have reached the end of our musical examples. We have also reached about the limit of a child's perceptive and creative faculties. What follows is mainly directed toward adolescents and interested adults: let me tell you briefly how the Schulwerk proceeds from here on.

Harmony proper is reached when dominant and sub-dominant chords are introduced. The ecclesiastical modes prepare the road to minor. Rhythm and speech exercises (used simultaneously) grow in difficulty, texts chosen from literary masterpieces are more demanding. The instrumental ensemble is enlarged in order to remain equal to its task. What I said at the beginning — that everything is in flux as far as the Schulwerk is concerned — is particularly applicable to this section.

Every country has its own folk instruments which should be tried out and included.

"Music for Children" appeared more than 12 years ago, years that have been used to great advantage. To the string instruments we added fiddles in various ranges, to plucked instruments (like lutes and guitars) we added the dulcimer and a newly built psaltery. Into the woodwind group (recorders and soft bamboo flutes) we introduced reed instruments like sorduns, krummhorns, rauschpfeife, whose strong, even harsh sounds, add new timbres to the ensemble. Trombones even — small models of course — are of use to us; there is plenty of room for discoveries. And then, every country has its own folk instruments which should be tried out and included.

I am not yet able to give you recorded examples of the tone quality of the instruments mentioned but it should soon be possible; such recordings are in preparation.

I hope I have succeeded in giving you an outline of the Schulwerk, of its past achievements, its future possibilities; I hope I was able to show you that it can serve as a basis for every kind of musical activity; that such training can not start too early; that young people can profit greatly by it; that it can also be of assistance to the future professional.

Anyone who has worked with children or young people in the spirit of the Schulwerk will have discovered that it has a humanizing influence which transcends its musical function.

Anyone who has worked with children or young people in the spirit of the Schulwerk will have discovered that it has a humanizing influence which transcends its musical function.

Editors Note:

Last summer, I came across this speech, which Orff gave at the famous University of Toronto Summer School in 1962. As far as I know, it has never been published before.

The recordings referred to are the original English two-record set produced by Columbia under the direction of Margaret Murray. This demonstration provided me, and most of my fellow-participants, our very first exposure to the magic of the Orff approach. Rereading Orff's text after 20 years revives the whole experience for me, and, I hope, for those of you who were also fortunate enough to be there. I trust it will also prove meaningful to those of you who rallied to Orff's standard later.

Isabel Carley

POOR BUTTERFLY

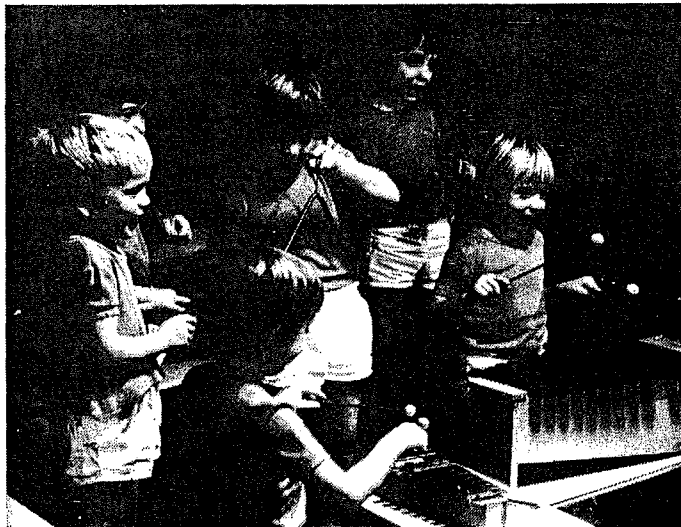
A Story Told at Marshia Beck's Session at the Portland Conference

I remember one morning when I discovered a cocoon in the bark of a tree just as the butterfly was making a hole in its case and preparing to come out. I waited a while, but it was too long appearing and I was impatient. I bent over it and breathed on it to warm it. I warmed it as quickly as I could and the miracle began to happen before my eyes, faster than life. The case opened, the butterfly started slowly crawling out, and I shall never forget my horror when I saw how its wings were folded back, and crumpled; the wretched butterfly tried with its whole trembling body to unfold them. Bending over it, I tried to help it with my breath, in vain. It needed to be hatched out patiently, and the unfolding of the wings should have been a gradual process in the sun. Now it was too late. My breath had forced the butterfly to appear, all crumpled, before its time. It struggled desperately and, a few seconds later, died in the palm of my hand.

That little body is, I do believe, the greatest weight I have on my conscience. For I realized today that it is a mortal sin to violate the great laws of nature. We should not hurry, we should not be impatient, but we should confidently obey the eternal rhythm.

Source Unknown

THEY DESERVE THE BEST



STUDIO 49

CHILDREN ARE SUSCEPTIBLE TO OUR STANDARDS. IF WE TEACH THEM MEDIOCRITY, THEY MAY NEVER KNOW QUALITY.

STUDIO 49 - THE ORFF INSTRUMENTS

MAGNAMUSIC BATON INC.

10370 Page Industrial Blvd. St. Louis, MO 63132

Guideposts:

USING THE ORFF PROCESS IN TEACHING CHORAL MUSIC

Linda Weis

Manhattan, Kansas

Linda Weis is a charter member of the Kansas AOSA Chapter, a graduate of the Denver Certification Program, and a teacher at Manhattan Middle School (Grades 7-8). She has taught Levels II and III in the new Certification Program at the University of Missouri at Kansas City. Linda is equally at home working with children or directing a 300-voice adult choir. Both her middle school choir and her Orff ensembles were recently featured in an Aaron Copland Festival, during which they appeared on TV with the composer, and they have often performed at other Kansas festivals. Linda recently presented a session on Orff in the Middle School Choral Curriculum for the American Choral Directors Association, Southwest Division, and gives workshops for choral organizations around the country.

Jacobeth Postl

It is both interesting and encouraging to observe a new level of interest in Orff Schulwerk among choral directors, particularly when there has been until recently, even among well-established musicians, a general lack of understanding of the possible application of the Orff process in the choral field, where score interpretation and performance have always been top priorities. Announcements of Orff-related sessions at state, divisional, and national conferences by Orff-certified clinicians in recent issues of official journals and newsletters document this growing interest. Such professional interest represents significant progress when we consider that using the Orff approach requires a break with the authoritarian style of our choral tradition. Many choral directors welcome such a change. For others, understandably, stepping down from the podium and away from the printed score may produce a tremendous amount of personal anxiety.

Orff specialists must consider such possible responses when offering introductory instruction to any group. The Orff language is unique and must be carefully communicated to novices. If we assume too much competency in basic Orff principles and techniques, or if we fail to progress sequentially step by step, we run the risk of creating severe misunderstanding about how the Orff process really works, as well as embarrassing participants in a group setting where their inexperience may cause them to feel or to appear inadequate. It is the serious responsibility of the Orff specialist to provide opportunities for successful experiences which enhance rather than belittle the fragile ego of the adult learner.

Feeling inadequate leads to discouragement at any age, and may result in a variety of negative reactions. This is particularly true of the early adolescent (ages 10-14) to whom peer approval may be excruciatingly valuable, and even more particularly to the adolescent singer who is painfully self-conscious about his/her own voice. Thus, it may be assumed that the successful adaptation of the Orff approach in the upper elementary or middle school choral curriculum depends on providing a non-threatening environment.

Assuming that the mastery of improvisation demonstrates a mastery of the practical application of music theory, my goal was to develop a curriculum in which process and content would coincide in fostering technical skills while at the same time encouraging aesthetic responses through the use of activities scaled to the interests and developmental levels of this age group. — which we call "Music Explorations".

Improvisation assignments, based on a carefully-laid groundwork of imitation and

exploration, have provided endless avenues for developing technique and self-expression among both vocal students and Orff classes. No longer are individual parts hammered out on the piano in mindless repetitious drills in the choral room. Music classes have all become experiences in egalitarian problem-solving rather than authoritarian drills in which the instructor force-feeds and demeans the intelligence of the students. The Orff process produces enthusiasm for creating and recreating music, since all the students compose at least some of their own music, notate it properly, and perform it both in ensemble and alone. Such experiences have not only developed solid musicianship in our students but also made their public performances of high-quality choral literature exciting recreations, because the singers know the language of the composers. These fresh young minds have discovered a new world, a world they are free to explore through their own resources. Such experiences offer them the encouragement and success they desperately need.

continued to page 10, col.1



PRESBYTERIAN ASSOCIATION
OF MUSICIANS
ANNOUNCES

MONTREAT '83

THE 1983 MONTREAT CONFERENCES ON WORSHIP & MUSIC

Faculty

Donald Allured	Hal Hopson
Carolyn Bilderback	Robert Ivey
Lawrence Bond	Maynard Klein
Isabel McNeill Carley	Ross MacKenzie
Don Collins	Betty Ann Ramseth
T. Hartley Hall, IV	Robert Shelton
Jerald Hamilton	Robert Stigall

John Yarrington

JUNE 12-17 & JUNE 19-24

For more information please contact:

Dr. Bess Hieronymus, Director
408 Fourth Street
San Antonio, Texas 78205

Teaching Choral Music, *continued*

BASIC IMPROVISATIONAL ACTIVITIES FOR EIGHTH GRADE MIXED CHORUS

(Voices are individually measured and carefully classified, with frequent reassessments. The choir includes male and female sopranos, male and female altos, tenors, baritones and changed voices singing to E and D in the bass.)

GROUP MINIMUM COMPETENCY LEVEL:

Body Percussion Warm-Up Activities:

(lively pace, circle setting, led alternately by teacher and students)

1. Mirror steady beat (two or more alternating body-rhythm levels in rapid-change sequence of 8-beat phrases).

2. Echo circle leader's rapid-change sequence of 8-beat rhythm patterns (combination of at least two levels) both in ensemble and individually. Leader repeats original statement, echoed by group, which ensures accommodation to ability of both.

3. Question-Answer: Respond to circle leader's 8-beat question with 8-beat answer, first as ensemble then individually.

Question: First four beats, two levels; final four beats, combination of more.

Answer: First four beats, imitate question; final four beats, individual choice of levels.

Leader repeats original question, and the answer is repeated by the respondent, as in No. 2.

4. Pick a partner. Develop 16-beat question-answer to share with class. Two-minute time limit. (Other students may notate their rhythms in "shorthand" — our word for stick notes (ta's and ti's) — on the board.)

5. Pick three friends. Develop a body percussion piece with minimum 32 and maximum 40 beats. Notate the rhythms on paper. Share the body percussion piece with the class. Three-minute time limit.

Singing:

1. Basic knowledge of vocal technique and diction: light, unforced tone, produced with enthusiasm through properly supported and controlled breathing; posture that suggests energy; and open throat with uvula lifted as if in surprise.

2. Firm foundation in solfege and hand signals (both hands), alternately led by teacher and all students. No melodic reinforcement permitted.

3. Ensemble sings in mirror response to leader's improvised solfege exercises, beginning with sol-mi, adding in order: la, re, do, fa, ti, etc. Leader may not sing or indicate beat or rhythm through any means other than hand signals.

4. Introductory knowledge of intervals.

5. Introductory knowledge of "intonation enemies," e.g., repeated tones.

Notation:

1. Rhythmic dictation in "shorthand," which can be transferred to standard notation.

2. Syllabic dictation, which can be transferred to the scale.

3. Basic principles for finding DO in # and flat keys.

4. Proper notation rules for clefs, staff, and stem placement.

Activity Procedure:

(Hypothetical choir of 60; 10 subgroups of 6 each.)

1. Designate two areas of room for grouping compatible voice ranges for singing unison or unison at the octave. (Groups may vary.) AREA 1: Soprano, Baritone, Bass. AREA 2: Altos and tenors. (Each group contains approximately 30 students.)

2. Give signal for students to be in their area by the count of 10 (quick pace) (Eighth grade basses need motivating factor of definite limits.) Name on board for late arrivals.* (This guarantees there won't be any.)

3. Give enthusiastic call for 5 leaders from each area to come to center of room quickly. (Prepare to be surprised at some who rush out. Welcome them!)

4. Directions to all: "Everybody freeze!" (Otherwise, they may switch places at step 5.)

5. Assign a number to each leader, who holds up fingers high in air. Number them 1-10.

6. Space leaders around room, still with arms high.

7. Assign numbers to rest of groups: 1-5 to altos and tenors; 6-10 sopranos, baritones and basses. They, too, hold arms high with finger count.

8. By the count of 10 everyone should find their leader, sit down on floor and wait (as) quietly (as possible) for further instructions.* (there will be much excitement!)

9. Teacher gives the following directions using instrumental or clapping signal for attention:

"After I have completed my directions, each group will have five minutes to compose a 16-beat Question-Answer composition, which you will share with the class. These are the rules: First, establish a rhythm, then establish the melody. Beginning with sol-mi, the melody must include all the notes of the diatonic scale, with fa and ti used either as passing tones or on unaccented beats. The first four beats of the answer should imitate the first four beats of the question. The question should end on a syllable other than Do. The answer should end on Do."

"You will need to notate the composition in simple form. Everyone will need a copy for later use. At the end of five minutes, you will receive a signal, which means that you have five minutes left in which to prepare your composition to sing for the class, first with syllables, followed by a neutral syllable version (such as loo). All members of the ensemble must participate in the performance, but you may use solos or divide the group in other ways. (The students are very creative about this.) Your melody will, of course, need a title, and your group will need a name. (They love this and are incredibly creative!) You will have a total of 10 minutes. I will signal the end of 5 minutes on the alto metallophone (or glock). You will receive a second signal with two minutes remaining and at the finish. Get ready, get set, go!"

10. Students share with one another. Some are more aesthetic than others.

11. At-home assignment: "Properly notate your group's composition on the staff with your choice of key signature. Extra-credit for lyrics!"

EXTENSION:

There are numerous possibilities:

movement, part-singing, harmonic accompaniment. However, the basic step is the security acquired in total participation in a vocal improvisation activity by all students. A choral group is as strong as its weakest member, and this type of basic activity builds strength into a program which bridges the gap successfully between elementary school and the demands of a highly-selective high school program.

*The Assertive Discipline Plan, which rewards positive behavior and discourages negative behavior through a system of name check-marks and negative consequences works well and motivates this age group, which requires a fast pace, quick changes, and definite limits, including very specific directions.

continued to page 13, col. 1

ORFF AT MIDDLE SCHOOL

Joyce Eastlund
Springfield, Virginia

When I was hired to develop the music department at Sidwell Friends Middle School, Washington D.C., in the spring of 1980, the master schedule allowed for two weekly classes for 5th and 6th graders, with a mandate for a chorus, grades 5-8. Whereas my junior high experience in grades 7-9 had included teaching choral music, ensembles, soloists, and a general music class, and while Orff had always permeated my music education curriculum for kindergarten through sixth grade, the Middle School, grades 5-8, offered a challenge for blending those separate strands.

After a year of successful experiences in the 5th and 6th grades with an enriched music education curriculum including folk dance, improvisatory drama, Orff activities, composition, instrumental experiences on autoharp, guitar, recorder, double bass and handbells, the master schedule was stretched enough to include a Performing Arts Workshop for 7th and 8th graders. Since we wanted to build on the skills developed in the 5th and 6th grades, we chose to combine the expertise of Karen Bralove, the drama teacher and jazz dance specialist, Jonathan Keeton, the art education teacher and mime specialist, and my own. The first classes numbered 12-14 students. Each group changed quarterly; the products of each differed according to the personalities of the students in each group.

Because middle school students need chances to interact with peers, to support each other in artistic expression, and to express themselves as "whole persons," we patterned our curriculum after the "whole child" approach of Carl Orff. We began each quarter with theatre games, "time-placing" improvisations, and introductions to mime and dance in the large group. A week into the quarter we separated into small groups of four or five for intensive study of mime techniques, jazz dance techniques, choreography and creative movement, and composition of instrumental backgrounds using Orff xylophones, keyboard, guitar and percussion instruments. In teaching the process of providing appropriate timbres for movements and moods, I used texts of children's books, poetry and stories. After each intensive study

session, the music group combined with the mime group to play, "Worlds." In this improvisational game, the mime creates a portion of the world. A mime may begin by stepping into the "world," defining the place, the time, and the pace of action by his movements, or a musician may begin by setting a mood, playing on the combination of instruments, or on one of the xylophones or the keyboard. Music must enhance mime; mime must enhance music in progress. The subsequent entrances by mimes should compliment those of the first, adding to that part of the world. The ostinatos and sounds should likewise reflect mood, action, rhythmic pace, and the texture of the design on stage. We have created background sounds for outer space, steamy jungles, placid lakes, meadows, inner cities, prehistoric times and ballpark stadiums. The imaginations of the middle schoolers were indefatigable. At quarter-end, all came together in the large group for free exchange as dancers, mimes and musicians, performing for ourselves

or for audiences from nearby elementary schools.

Using a suggestion by John P. Allen, (Orff Echo, Spring 1981) one group mimed Mole's walk into the Wild Wood, from Kenneth Grahame's classic, *Wind in the Willows*. Mole mime-walked in place while the tree-persons moved from behind him, giving the illusion of his forging through the monster-like forest. Masked students portrayed trees, rabbits, wedge-shaped faces, Rat's chair, and the fire at Rat's feet while layers of sounds and character ostinatos accompanied the drama.

Another group performed a dance-mime to a four-part African canon, *Pinebo*. The *a capella* singing was accompanied by drums and percussion. The dance-mime mirrored the musical form, displaying via masked dancers the beginning of each new voice, the polyphony of the interwoven parts and the resultant musical design.

continued to page 12, col. 1

1983

ORFF WORKSHOPS Seattle Pacific University

July 18th - 22nd

Introduction to Orff-Schulwerk

(3 credits)

Ann Palmason, Lisa Ann Parker, Sonja Yeager, Jan Hall

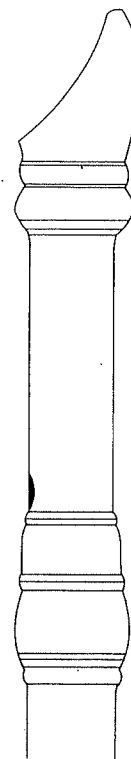
July 25th - Aug. 5th

Orff-Schulwerk: Levels I and II

(5 credits each)

Shelley Pixton, David Asplund, Kathleen Poole, Phil Wenzel, Greta Rizzuti, Sylvia Munsen

For further information contact: Dr. Carol Rogel Scott ☐ School of Fine and Performing Arts ☐ Seattle Pacific University ☐ Seattle, WA 98119 ☐ (206) 281-2205



SEATTLE PACIFIC UNIVERSITY

ORFF AT MIDDLE SCHOOL, *cont.*

Working in conjunction with the four English teachers at the 7th/8th grade level, the PAW students narrated, dramatized and composed music for poetry day at the middle school. Poems by Langston Hughes, Shel Silverstein, Edna St. Vincent Millay, and Robert Frost came alive for the audience of middle schoolers.

Beyond the satisfying results for us as artists and creators, using the Orff principles for whole child education with adolescents has allowed for visible changes in the confidence of the students as performers, in the loss of intimidation artistically, in the free and comfortable exchange of ideas with peers, and in teaching empathy and support for all levels of expression. This comprehensive music education curriculum offers something for every individual, allows each person to enter at his level and to achieve in proportion to energies expended. Dr. Hermann Regner explains, "Elemental music comprises an area of experience that provides primary contacts, sensuous impressions and cognitive impulses and that first allows a child to turn towards music, to perceive it and to experience it, to make it for himself and to learn to understand it."¹ Developing the music education curriculum for the middle school along the lines of "elemental music" has not prevented the existence of the chorus, the handbell choir, the musical and the play, the dance group, the ensembles, but has, instead, kept motivation alive for all areas of the fine arts and, especially, for the personal expression of each student in the program.

¹Regner, Hermann. "Carl Orff's Educational Ideas — Utopia and Reality," American Orff-Schulwerk Association, Fall 1977.

ELECTION RESULTS

Our new officers for next year are: Jan Rapley, President; Judy Thomas, Vice-President; Gin Ebinger, Vice-President Elect; and Sr. Christine Weber, Recording Secretary. Stanley Rowland will continue as Treasurer for another year.

New Regional Representatives are as follows: Region I, Shelley Pixton; Region II, Karen Stapleton; Region III, Carol Huffman; Region IV, Margaret Dugard; and Region V, Barbara Potter.

THE STRANGE ODYSSEY of "AMERICAN ODYSSEY"

D — 5000 Koln 71, May 23, 1981
Forststrasse 68

Dear Mrs. Hamill,

Following to my picture-postcard I thank you once more very much for your friendly and very interesting letter of May 16!

I understand very well that you are glad about the "comeback" of this film, and I participate of your joy.

It is clear that you can't understand, how your film came from Warsaw here into our flat, as even I don't know the circumstances. How did the Romans say? "Nomen est omen"; AMERICAN (Polish) ODYSSEY!

Writing you these lines I would like to express, to say as the truth that I am UNSCHULDIG = not guilty in this unpleasant affair! Look, last autumn we got a visit from Mr. Jan T. Miller, who is a "Beckannter" of us, from Warsaw, and as a gift (Gastgeschenk) he gave us your film! Fine, isn't it? Having neither a film-projector nor interest in this film, this wonderful present was useless for us and without any value! Of course therefore I could have put this damned parcel into the garbage, but anyhow I felt responsibly for this copy, umsomehr as there was this US-address.

According to film-business now there will be a happy end. After dispatch at the post office I'll send you another advice informing you by that about the charges for postage and insurance.

A German Friend

AN INVITATION

Readers are invited to submit relevant articles to the Editor for publication in the *Orff Echo*. Please write to AOSA Headquarters for a copy of the Editorial Guidelines, enclosing a stamped self-addressed envelope. Unsolicited articles are always given the same consideration as assigned articles, and are always welcome.

CLASSIFIED ADS

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

BEGINNERS' DULCIMER KITS

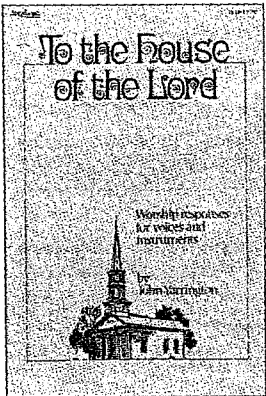
Introduce students to the easiest stringed instrument and the joys of instrument building. Designed for school groups. Backyard Music kits cost \$18.00 retail, \$10-12 in bulk orders of 15 or more. All parts are pre-cut, directions are photo-illustrated, and no sharp tools are required. Recommended for 4th-8th grade.

Classroom Starter Package, \$48.00 includes: finished dulcimer ready to play; matching dulcimer kit; teacher masters by Hope Bliss; "The Mountain Dulcimer" by Patricia Brown; "Meet the Friendly Dulcimer" by David Cross.

Add \$3.00 for shipping. Orders, questions, free catalog: Backyard Music, 509 So. 44th St. Philadelphia, PA. 19104 (215) 386-4265.

NEW!

To the House of the Lord		
<i>John Yarrington</i>		
Worship responses for voices and instruments.		
	11-2092	.70
Amazing Grace		
<i>Isabel Carley</i>		
2 part, Orff	11-2084	.70
Glad News		
<i>Knut Nystedt</i>		
SATB, Orff	11-2123	.60



To the House of the Lord

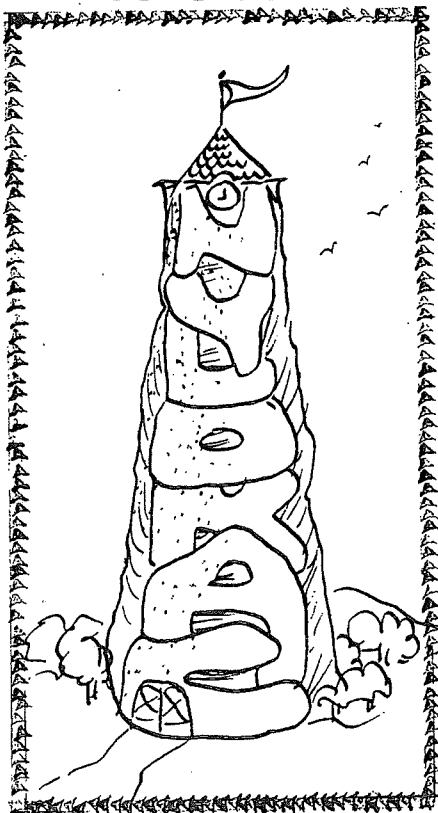
Worship responses for voices and instruments by John Yarrington

426 S 5TH ST • BOX 1209 • MPLS MN 55440
 3224 BEVERLY BLVD • BOX 57974 • LA CA 90057
 57 E MAIN ST • COLUMBUS OH 43215
 2001 3RD AVE • SEATTLE WA 98121

AUGSBURG

PUBLISHING HOUSE

TOSSI'S CORNER



Carolyn sits at the tabel,
And leads, in a manner most abel,
The board and its notes,
Resolutions and votes,
That are often a tower of Babel!

TEACHING CHORAL MUSIC, *cont.*

An additional bonus is the ability of the junior high or high school singer to approach the published choral score intelligently because of a theoretical knowledge of beat, rhythms, and scales gained through improvisation activities. For example, the SSAATB choir trained in D Dorian improvisation has a decided advantage in undertaking Ferguson's arrangement of "Ye Followers Of The Lamb," and the trained director will be spared the agony of forcing upon his/her students the unnatural sound of the major sixth B natural, which most students will want to lower to B-flat to accommodate the more familiar sound of D Aeolian.

The choral program based on preparation through the Orff process develops more intelligent singers, leading to a more vital program. The transition for singers is an important one at the middle school-junior high level. It is our responsibility to lead them not only to aesthetic beauty of the voice but to musical independence as well. Does Orff work in the choir? Definitely, yes! I do it every day. I knew there must be a better way than singing/playing their parts for them, and I found my enlightenment through Orff Schulwerk. After I was comfortable with the transition, my students were, too. Former choir students now in high school cannot imagine that there is any other way!



TARGET ON MUSIC

Activities to Enhance Learning
Through Music

- hundreds of field tested activities with music and illustrations
- 6 detailed charts listing the activities cross referenced with skill and curriculum areas.
- covers the use of movement, rhythm and music in 5 major areas: motor skills, communication, sensory integration, concept development and social interaction
- goals, specific objectives and procedures for each activity
- variations and adaptations for special populations
- original music
- complete descriptions of traditional and ethnic instruments, plus instruments that can be made at home or in the classroom
- written by a music therapist with over 20 years experience teaching exceptional children
- can be used by therapists, teachers, parents and paraprofessionals

TARGET ON MUSIC ORDER FORM

Mail to: **Christ Church Child Center**
8011 Old Georgetown Rd., Bethesda, MD 20814

Please send me the following number of copies: _____ **TARGET ON MUSIC**

\$20 plus \$1 per book for postage and handling
(10% discount on 10 or more)
Maryland residents add 5% sales tax

Enclosed please find: \$ _____ check money order
Make checks payable to:
Christ Church Child Center purchase order

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

oe

The Department of Music • College of Fine Arts University of New Mexico Albuquerque, New Mexico

ORFF-SCHULWERK CERTIFICATION COURSE

June 6 – June 24, 1983

A three-week course leading to Level I Certification.

Special curriculum for classroom teachers
along with separate plan for music specialists.

Faculty: Brigitte Warner, Barbara Grenoble, Virginia Ebinger.

Tuition and fees: \$296.00 for in-state and out-of-state students.

Graduate credit: three hours.

**Movement—Ensemble—Improvisation—Recorder
Repertoire—Percussion Techniques—Choral Materials**

For information brochure on course description, schedule, housing,
housing costs, enrollment, and faculty, write:

Dr. Peter L. Ciurczak, Chairman
Department of Music
College of Fine Arts
University of New Mexico
Albuquerque, New Mexico 87131

PRE-SCHOOL AUDITORY AND PERCEPTUAL DEVELOPMENT

Lucya Prince
Evanston, Illinois

Movement and sound sensitization and control are the main objectives of pre-elementary music in terms of child development and the education of the whole person. It is true that these objectives extend beyond the age of six or seven. However, reading is taught to children of six or seven. It is urgent that before children are set to the task of working with symbols and their meanings, they should be given a program to sensitize them to movement and sound.

Too often it is assumed that children hear the sounds which are symbolized and perceive the shapes which they see. This is an unwarranted assumption.

Movement education involves leisurely, consistent, non-competitive experiences in movements which have distinct quality, direction, force and duration in time. Using the body helps to reinforce the development of the visual portions of the brain, and to strengthen the use of the two eyes and two ears. The moving, touching, balancing child is unknowingly working on his eye-brain and ear-brain connections.

Sound education involves discrimination experiences in matching sounds of different qualities, duration and pitch, in figure-ground situations, (where one sound is heard against background of others), and in a sequencing of syllables as heard. Some of these experiences are vital for reading; for example, being able to discriminate auditorily between the short vowel sounds and to sequence syllables. Some are avenues to the richness of the quality of the sounds of words that open a world of poetry and facility with language. The work of practicing a different type of speech than is spoken on the playground and on the street is just one of the needs of today. We have only begun to develop frameworks for sound sensitization and control which can be used in class situations.

Pursuing an art form is focusing with intensity on one *aspect* of what is essentially an act which all human beings do. Walk. Put a little pattern in your walk of long and short steps and you are on your way to dancing. Focus on the quality and rhythm of the spoken word and you are on your way to poetry.

The objectives of "music" education in pre-elementary school are ELEMENTAL. The branches of a tree may represent the study of a particular art form — poetry, dance, drama, sculpture or music. We are, in pre-elementary music education, at the base of the trunk and what we do affects not only the various arts, but also, the total reading, writing, symbol-manipulating, baseball — playing child. Therefore, when we say that pre-school music is ELEMENTAL we recognize that it is not a branch, perhaps a superfluous branch that could even be pruned, but that it is vitally contained in the trunk of human growth.

We expect children to differentiate the short vowel sounds of "i" and "e." We assume that they can and if they cannot, we still ask them to work with symbols for those sounds in reading. We ask children who cannot imitate body movements to distinguish between a "p," "b," and a "d." They often do learn but with the stress of coping in ingenious ways to make up for the missed stitches in the fabric of their movement and sound skills. What is needed is a concern for the individual sensitivities and skills which should *precede* the complex requirements of reading, writing and rhythm. Our audio and perceptual environments have changed drastically in the last half century. Consider the jets, dishwashers, lawn mowers, Muzak, and other background noise. Consider the movement environments of today, which are often bounded by apartment walls in the ghettos of both the rich and poor; ended, sometimes bounded by the rooms which have television sets. These movement-suppressing environments often alternate with stressful demands of early competitive sports or of a hurried, harried parent urging a child to get into the car.

One of the most neglected senses in these environments is what is now referred to as the sixth sense: that awareness of space, time, and directionality which is developed through an experience in the contraction and relaxation of the muscles — indeed, through the whole operation of the neuro-muscular system. It is this sense which grows in awareness, starting out from a basic grasp of directionality from gravity to subtle changes in the neuro-muscular system required by

walking a designated course such as from a chair back to mama or later, walking a line. Even holding a small object in one hand demands an adjustment in the neuro-muscular response to effect what we call "balance." "Without seeing and hearing, perfect balance are impossible," Carl Delacato declares.¹

Just as we cannot get the concept of "table" from seeing one table, so, too, the small child must have many movement variations within a secure framework of repeated experiences in order to develop a sophistication of movement. Left and right directionality, perception of visual differences in shapes of letters, and a movement-in-time awareness are extensions in sophistication which develop from these basic experiences in neuro-muscular response.

In the music program, imitative movements such as the basic Laban movements, echo response movements of the whole or parts of the body, time space exercises, pitch play, making up words, matching tones, repeating phrases; speech with sound variables are not in an isolated cubby-hole called "music." They affect the whole child at a time when the child desperately needs this sensitization. For what good are all our grand materials, electronic devices and plans if:

"Seeing they do not see and hearing they do not understand?"

¹Held & Koslowski's experiments as described by Carl Delacato in *A New Start for the Child with Reading Problems*, New York: David McKay Co., Inc.



RETIRED MEMBERSHIP

In order to qualify for the retired membership in AOSA, one must be over 60, retired, and a member of AOSA for the previous five years. Privileges of retired members will be the same as for regular members. Dues for retired members will be 2/3 of the current active membership fee.

Spring Fling A Fanciful Thing

It's time to plant a garden!



Springtime . . . such marvelous conditions for growing and planting! For our purposes here, this "organic" garden patch will be sown with small seeds or germ ideas to stimulate divergent music and interrelated arts experiences.

for the months of March,
April,
May.

FUN WITH KITES: PRIMARY GRADES

SPEECH:

($\frac{4}{4}$)

(cup hands to ears, adding gentle whistling sounds)

MOVEMENT EXPLORATION:

- To gentle strokes of a suspended cymbal, call out movement words associated with kites, e.g. RISE-FALL-SPIN-WHIRL-TUMBLE-DROOP-VIBRATE-FLOAT-CRASH-and others your children suggest.
- Isolate each movement word with a specific body part, as the head, hands, shoulders, or back leading. Repeat with the entire body reacting to these verbal cues.
- Try first with axial movement- feet in one spot-then, add turns and lifts in a small spatial area.
- Add movement accompaniments, as whistling sounds, beats of a large triangle, chord clusters on the piano, newspaper rustling. Choose!
- Experiment with each child starting and ending the movement with contrasting shapes and levels.

MOVEMENT RONDO:

A SECTION = speak the kite couplet above as a class, adding the simple movement gestures and whistling sounds indicated.

B, C, and D EPISODES = have a movement soloist or equally-divided small group volunteer to react to a given movement accompaniment. "Who wants to be a kite all by yourself up in the sky?" LOOK AT the kite shape floating and twisting with abandon!

Rondo episodes could also be a spontaneous interpretation of kite mini-stories which children have made up and which the teacher has written down during a previous class. Examples of some first grade tales:

- "There was a kite that flew up to the moon . . . It came back in June." (by Michael)
- "There was a kite that lives in the ground. It never came out." (by Kelly)
- "There was a kite that could not fly, Oh me, oh my!" (by Kenny)
- "There was a kite who got caught in a tree. It lived there forever and ever. It cried and cried." (by Melinda)

MIRTHFUL MARCH

Verse

($\frac{4}{4}$) Three little children
all dressed in white,
Tried to get to heaven on the
end of a kite,
The kite broke and down they fell . . .
They didn't get to heaven
And they didn't get well.

Speech ostinato suggestions:

High voice:

Low voice:

(children's heritage lore)

KITE SONG with possibilities as the "A" section of a Movement Rondo. Source: Orff-Schulwerk Music for Children, Volume I, Pentatonic, Schott Edition #4864, ed. Murray, page 11; originally "Tommy's Fallen in the Pond."

$\frac{4}{4}$

Kites are fly-ing in the sky, oh, I want to be one,

Some are low and some are high, oh, I want to be one!

clap pat

Look, now, it's your turn, look, now, it's your turn!



**ST. PATRICK'S DAY:
AN EARLY HARVEST
OF GREENS FOR
INTERMEDIATE GRADES**

SPEECH COLLAGE:

Choose Irish surnames-or English-Irish-Scotch, if you don't find names in your classes. Then, arrange them into a rhythmically interesting speech ensemble. For example:

<i>f</i>			*	

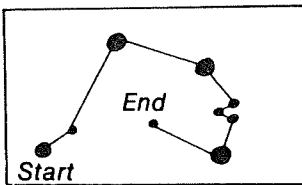
Add an ostinato:

Neill, O Keefe

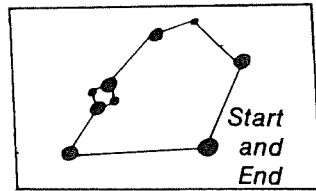
Transfer these rhythms to hand drums played locked between the knees, using both hands at the upper rim. Try a canon beginning at the *. Choose a contrasting percussion instrument for the ostinato.

IRISH POTATO RECIPE: a "hands-on" lesson to be used for recorder improvisation, using any barred instruments for children not playing recorder.

- Using one potato with well-marked, clearly distinguishable eyes, examine its "faces," pointing out clusters and patterns. Then, prepare a visual aid on the blackboard or on an overhead projector of the eyes on just one section of the potato, e.g. Connecting the dots can result in either an open loop, having a different starting and ending point, as in **Example #1**, or a closed sound loop which repeats the musical motive, as in **Example #2**.



#1



#2

- For a melodic setting, assign one pitch of the G-pentatonic scale for each "point." (It is assumed that children are thoroughly familiar with that scale.) They play each sound with full, round tones, holding the pitches until teacher points to the next "dot." Result is a recitative-like character.
- Students will also enjoy the challenge of creating their own sound maps. Materials needed are one potato, white paper, and pencil or crayons per student. Choosing any part of the potato to sketch, each boy or girl then assigns pitches of the G-pentatonic for the potato eyes and then plays the melodic ideas created.
- On another date, you may choose one or two melodies submitted for a class composition, converting the sound maps to traditional staff notations.

DANCING A JIG:

Here is a movement setting for the "The Irish Wash Woman." Source: A Choice Selection of American Country Dances of the Revolutionary Era, 1775-1795, by Kate Van Winkle Keller and Ralph Sweet. New York: Country Dance and Song Society of America, 1975, p. 31²

AA BB Irish Wash Woman

DANCE DIRECTIONS: simplified from historical version.³

Formation is one long line, boys facing down the set, girls facing up. Alternate way: number those facing down "ones," those facing up "twos." Head couple is at the top of the set, closest to the music.

Music

- A1 Each dancer takes four sliding steps to left, then doing four jumps in place, with right-left-right foot forward, ending with feet together. Repeat slides back to starting position, followed by the same foot pattern of the four jumps.
- A2 Couples do an elbow turn to the right for eight beats. Reverse elbows, turning six beats to the left, stepping apart, ones on left, twos on right, on last two beats, to make a "street."
- B1 Head couple slides down to bottom of set, hands joined, during first eight beats. Second couple follows downward on next eight beats.
- B2 Lines turn up, facing music at top of the hall, and take four steps. Then, lines re-align to starting formation during next four beats. Space properly between couples and await the start of the A-section again.

Repeat dance until all couples have had the opportunity to be the head couple!

Recording, "American Country Dances of the Revolutionary Era, 1775-1795," is available from: Country Dance and Song Society of America, 505 Eighth Avenue, New York, N.Y. 10018

LISTENING LESSON: Traditional Irish folk music record, "Banish Misfortune", by Malcolm Dalglish and Grey Larsen. (same source)

LIVELY LIMERICKS

What's more Irish than a limerick? For a ready-made source using music and movement with the limericks of Edward Lear, refer to Elizabeth Nichols' Tune into Limericks with Orff Instruments, published by Volkwein Brothers. Suggestions for speech, movement, songs and vocal canons, and contemporary idioms are included.

Also, invent your *own* limericks for speech or vocal ensembles. See if any teachers are doing limericks in creative writing with their students and "borrow" those! Some creative work:

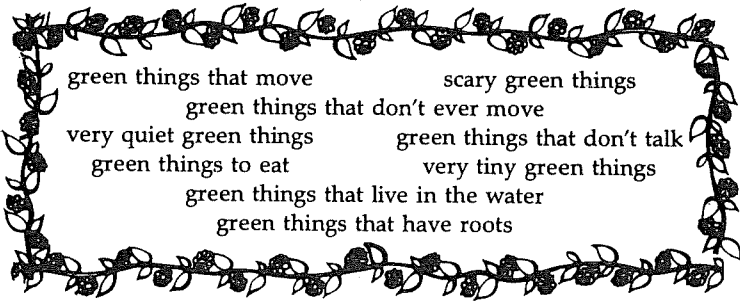
"There once was a man from Fragoon
Who rode in a great big balloon.
He went to the fair
But no one was there,
So he sat up there, humming a tune." (Gwen, 4th grader)



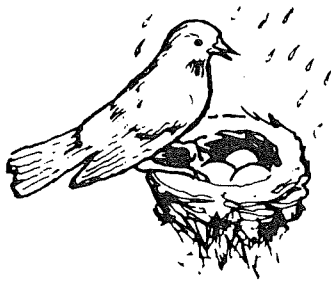
THINGS THAT ARE GREEN

As the world outdoors bursts into spring, capture and channel the energies of your students into a lesson about *green things*. Bring in some green houseplants, some green macaroni, some moss or algae, some fabric in tints and shades of green . . . whatever will arouse curiosity.

1. Look, feel, and touch the objects brought in. Then, read the "green" section of Mary O'Neill's Hailstones and Halibut Bones. Interpret each object named in the poem with hand gestures, body parts, or the entire body. Change shape and position as often as wished. Stretch children's imaginations by suggesting body parts they haven't even thought of using.
2. Add a speech ostinato, as \parallel : Green is keen : \parallel supported by cymbal strokes, hand drum, or instruments of your choice. This can introduce each dramatic scene to follow.
3. Create instant dramatic tableaux which come to life and sound with teacher's cue, for example:



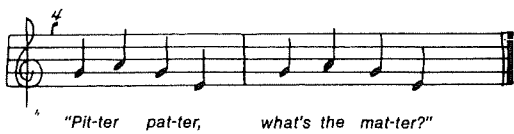
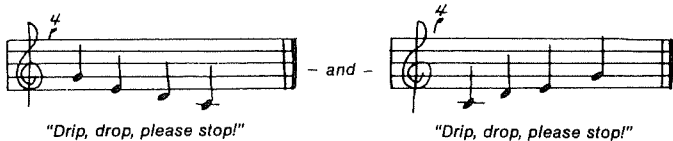
4. Coda: wiggle-wiggle-wiggle-STOP. Change back into boys and girls in time for recess or lunch!



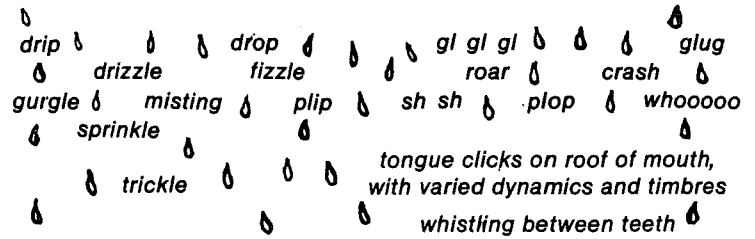
RAIN POEMS AND SONGS

Speech and song, song and speech . . . the *tone colors* and *sounds* of words are intimately connected. Inspiration for these outcomes was "Rain," Example #52 by Don Slagel in the Orff-Schulwerk American Edition of Music for Children, Book 2, Schott Publishers, pp. 37-38.

1. Building the mood: echo-sing melodic fragments from, "Rain," Example #52, using different melodic patterns, if wished:



2. Read the poem, "Rain Sizes," by John Ciardi from Music, Book 3, Silver-Burdett, 1974 edition, pp. 60-61. ⁴ Then, create a "sound collage" of rain, water, and storm sounds on the blackboard. Some outcomes from two third-grade classes:

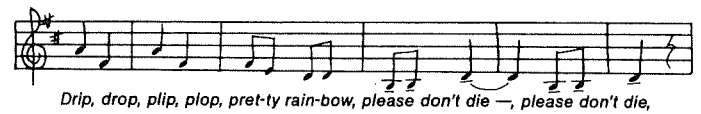


3. Creative corner: give students about twenty minutes of class time to compose an original rain poem using some words in the sound collage. Explain that the poem may have a beat and a rhyme or it may not.
4. Outcomes: how to extend and develop students' original work

POETRY READING WITH LISTENING LESSON: share poems aloud during a subsequent class, perhaps following with an appropriate recorded excerpt, e.g. Debussy's "Jardins de la Pluie."

DEVELOP A RONDO with the "A" section being a rain song already learned, the episodes two or three poems chanted aloud. Examples of rain songs might be "Brother Noah," Music, Book 3, Silver Burdett, 1974, or "Didn't It Rain," from Making Music Your Own, Book 4, 1971, or any selection available from your resources at hand.

CHANGE ANY POEM INTO A SONG: example is Madalon's "Drip Drop" in a pentatonic setting



ORCHESTRATE A SPOKEN POEM WITH INSTRUMENTAL TIMBRES, with each student assigned a part. Some suggestions:

body percussion	tremolo on a single sound	a spoken ostinato against the verse
sticks or woodblock	light cymbal or triangle	barred instruments playing pentatonic clusters
hand drum with fingers lightly drumming	ANY other percussion	

CHILDREN'S ORIGINAL WORK, GRADE 3:

Plippity-plops,
 Drippity-drops,
 That's the sound of rain
 When it stops.

Dippity-dew,
 Pippety-poo,
 That's the sound of rain
 Turning to dew.

by Carrie

Rain is falling all around,
 On the rooftops, on the ground;
 Rain is falling on my nose,
 On my neck and on my toes.

Rain is falling on the rocks,
 On my head and goldilocks.
 Soon now the rain will stop,
 It will not go plop plop plop.

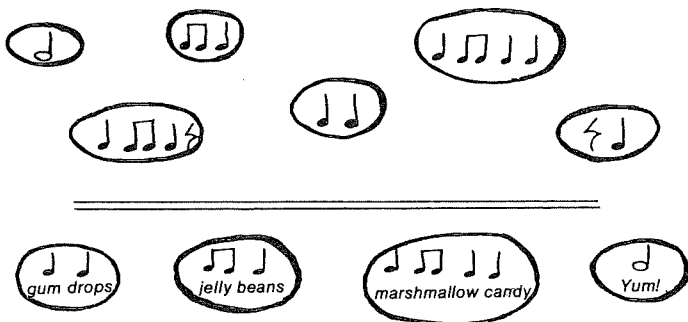
by Christopher



EASTER EGG HUNT

This is a potpourri of ideas for using oval shapes you can easily make and have laminated. For other times of the year, use abstract shapes in place of eggs. Children in grades 1, 2, and 3 respond well to tasks and games with these materials.

1. Cut out oval shapes of various sizes from scrap pieces of multi-colored construction paper. Then, write rhythmic notation symbols taught that year and all those already in the children's reading repertoire . . . on ONE side only. If, and only if, you wish to include the speech support of word rhythms beneath each rhythm pattern, write words which "fit" each notation pattern. For simplicity, it is easier to keep rhythms in 2 and 4 metrical groups. Some illustrations:



2. The "hunt:" if your music room has easily accessible places to hide these egg shapes without upsetting your neatness and order, then launch a real hunt! If not, then let children draw two or three eggs from your stack spread out on a desk, table, or carpet. Have each child *speak and clap* the cards drawn correctly . . . to earn a jellybean? You can provide a light beat on a hand drum to help youngsters speak the patterns, using "ta's, titi's, toe's" or whatever syllables you use, against this pulse. This procedure will enable you to assess individual progress and to see difficulties first-hand.
3. Games first- and second-graders invented from cards arranged into a large egg shape on the carpet or desk tops pushed together:

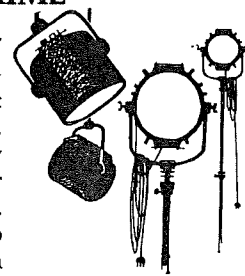
CONCENTRATION: a stack of cards is given to teams of three or four children; each player tries to turn over and match two "like" rhythms. If successful, that player retains the matching eggs; if not, the cards are returned to the large oval. There should be many matching pairs in each stack of cards. Play until a time limit is up, then return all eggs to teacher.

PHRASE GAME: each group chooses several cards to make a phrase. They will clap it together when you visit the team's work-space.

PICK-A-RHYTHM: each child draws one oval during the teacher's hand drum beat. Then teacher writes one rhythm on the blackboard. All children who have drawn that rhythm raise their hands. All cards are returned face down to the large "group egg." The game continues as before for several rounds. Older primary students might want to play an elimination game, the player(s) who draw the notated rhythm leaving their team and watching until the the conclusion of the game when *one* child remains!

MUSIC, MOVEMENT, AND MIME

AN INTERMEDIATE GRADES' VARIETY SHOW will aptly reward your most cooperative fourth, fifth, or sixth grade classes at the end of a good year of working together. Group objective will be an informal variety show to put on for younger children, their own peers, or as a community field trip. Note: success comes with children who have performed frequently and with whom you have a very good rapport. Theater games, mime, and movement exploration experiences at intervals through the year have already loosened them up and gotten their imaginations flowing.



1. In building towards this goal of creating and sharing, relax and enjoy the "process" with your students. Take as much time as groups need; they will surprise you with how fast decisions are made and how hard they will work in this special activity.
2. Let students form working groups in class. Give them fifteen minutes or so to talk over what they want to do. Then, take names of team members and the general idea(s) of the skits they have in mind. Give suggestions to any group who is "stuck;" also, sensitively assign a boy or girl not included in a group a team to work with.
3. Following class, give each group twelve to fifteen minutes to quietly rehearse in a given space in the room. Then, have them share their act before the entire class as the receptive audience. Mime or dialogue are both acceptable. Teacher should make notations for improvement, as well as giving verbal comments after each group finishes.
4. Each act now needs additional polishing for timing, stage presence, and places in space before being shared with an invited audience. If possible, rehearse each act separately outside of class time, if arrangements can be made with classroom teachers and your own schedule can accommodate it. If not, work as best as you can during class time, making suggestions for props, costumes, if needed, and appropriate recordings if music would enhance the drama. *Above all, coach, praise, cajole, laugh, build confidence, and say "You're on!"* as each group really clicks and succeeds!
5. For a tentative "final" rehearsal, have all the groups perform their scenes for their class and invited teachers. You might also wish to have a room of younger children as receptive "guests." If the momentum is there, then consider a performance for a larger audience during balmy, green spring days.



ACKNOWLEDGEMENTS IN NUMERICAL ORDER

- 1 Original verse by Fran Margeson, West Newton, Massachusetts, from Music as a Tool, shortened by author into couplet for primary classroom use.
- 2 "Irish Wash Woman" contradance tune used by permission of the Country Dance and Song Society of America, New York, N.Y.
- 3 Thanks to Ralph G. Sweet, Jr., contradance caller and Irish flute-tin whistle-fife-maker, Enfield, Connecticut, for his suggestions in simplifying the original historical dance version for intermediate grades.
- 4 Poem "Rain Sizes," Music, Book 3, 1974 edition, quoted by permission, Silver Burdett Company.

Veronika P. Schultz
School District #25, Riverton, Wyoming

SEEING MUSIC EDUCATION BY LOOKING AT ART EDUCATION:

Can We Individualize Classroom Music?

Esther Cappon Gray

Manhattan, Kansas

In some ways art education is easier to see, understand and appreciate than music education. At every stage in the development of art skills, there are tangible products which can be seen and evaluated. Evidence of developing musical skills is much more elusive, for the teacher, the parent and even the child.

Many parents expect their children to "putter around" with art media in preschool, in school and at home. Hence we find paints, crayons, paste and construction paper readily available at shopping centers — even in grocery stores — across the country. Parents may grumble upon finding clay stuck in sneaker treads, crayons stashed in jeans pockets or paint on T-shirts, but they tend to put up with such things because they have a general feeling that their children need the means and opportunities for exploring creative expression. Parents have been known to change preschools or to complain to principals when they believe their children are not having enough experience with graphic or plastic arts. Many adults have come to believe that children benefit from opportunities to experiment with art media on their own terms, and to understand that young children's art is not necessarily product-oriented. Parents and even music teachers have not yet come to appreciate the parallel fact that children's music-learning experiences do not (and should not) necessarily result in performance-level products.

Parents have a harder time evaluating their children's music education than their art education. They see less of the learning process in tangible form. A child can bring home a drawing of a spring flower or an intricate design, but cannot bring home obvious evidence of learning to play a steady bordun or of learning to do a simple folkdance. Parents can easily glance over drawings and sculptures to gain a sense of their children's accomplishments, but music experiences tend to depend on participation in a group, and a child can hardly transmit to his family a sense of increasingly meaningful musical activity and skill at the end of an average school day. Even a child who hums a

favorite song or phrase over and over, or who attempts to describe a thrilling rondo about whales which "worked" does not give any real clue to the day's experience in music class. Thus, while art education in many media is highly visible to parents, teachers and children, music education runs the risk of being overlooked or misunderstood because of its very invisible nature. An occasional musical performance is as inadequate in clarifying the overall nature and value of a school music program as an occasional exhibit of selected art work is to clarify a school art program.

Another comparison of music and art education reveals a subtle hurdle that makes music education difficult: Work with children in music learning activities cannot help being more confined and limited than many approaches to graphic or plastic arts. The reason for this is unavoidable: sharing a sound environment is much harder than sharing paints or table space. Thirty children can print or draw simultaneously without interfering with each other's experiences. Yet the quiet or the near silence which is needed for the playing of music is a limited, precious resource

which must be shared by all the children in the same classroom.

How does coping with this limitation affect classroom experiences? One teacher may opt to allow young children opportunities to play unpitched percussion in "rhythm bands" accompanying recorded march music, and to provide an occasional opportunity to hear a visitor demonstrate a much more sophisticated instrument. This is like giving a child access only to crude crayons in the primary colors, and then occasionally bringing in a visitor who shows the group a box of pastels or a fine set of oil paints and demonstrates fine technique with facility. When the work with the small percussion instruments is overly structured, it would be like telling the children to use their red, yellow or blue crayons at the same time, in the same way, to make standard lines or forms modelled by an adult. The child in any of these situations has been prevented from gaining artistic skills.

Traditional listening experiences in music education would be similar to "picture lady" art appreciation experiences in which children are shown

continued to page 20, col. 1

Orff Schulwerk Institute

OAKLAND UNIVERSITY

August 8-19, 1983

Levels I, II, and III

Faculty: Trude Hauff, Wilma Salzman, Carolyn Tower, Phyllis Weikart, Jessica Sinclair, Pat Brown

Lodging on campus available. Work leading to Orff Certification. Two credits.

For More Information Call or Write

David Daniels, Chairperson

Department of Music • Oakland University
Rochester, MI 48063 • (313) 377-2030

or

Coordinator Carolyn Tower

School: (313) 645-3540

Home: (313) 348-3152

Seeing Music Education, *continued*

classic masterpieces of art. Such opportunities can be interesting and valuable. But we must remember that skill in verbalizing about paintings or musical recordings does not foster a child's own creativity.

Perhaps the most common time-honored musical experience for children has been that of reproducing composed vocal or instrumental music in set arrangements. This is like coloring pictures in books filled with line drawings. Often the musical "learning experience" is limited to succeeding in singing a particular song "right." Picture the analogy: "Children, color the squirrels brown and color their tails gray . . ." Yes, melodic accuracy matters. But what an empty experience any art is if the "artist" does not have the opportunity to make aesthetic choices in determining the details of a performance or a product.

The life and excitement I see in the Orff-Schulwerk approach arises out of the method of setting small tasks and challenges within reasonable limits which allow children to exercise aesthetic choice as well as technical skill, and to experience a multitude of successful personal experiences, and also allows them to learn that failures are an acceptable and necessary part of achieving musical successes. Musicians must learn to be social artists. They must learn to listen to one another and to cooperate with a phenomenal degree of patience as they share their precious resource, the sound environment in which they produce their art. They cannot learn these skills when their interactions are too closely controlled by an adult.

There is a pedagogical art and science in setting appropriate tasks and challenges for a group of any age. A good teacher will inevitably err, sometimes by providing too much structure or controlling results, sometimes by providing too little structure and participating in productions too chaotic to have redeeming aesthetic value. Like our students, we must remember that there is no other route to successful musical creation than that which runs through the frustration of disasters to the "aha!" of discovery. (We expect art classes to fill their trash bins as children learn through trial and error and experimentation.)

continued to page 21, col. 1

New England Conservatory

presents:

The Orff Schulwerk Certification Program

July 10-22 in Newburyport, MA

with:

Avon Gillespie, Maureen Kennedy, Ursula Schorn, Holly Jones Stumpf

This summer you can combine outstanding faculty with the beautiful countryside of Newburyport, MA, minutes from the Castle Hill Festival and Crane's Beach. Boarders, commuters and families are welcome.

For information and application contact Director of Summer School, Jane Henkel, New England Conservatory, 290 Huntington Ave., Boston, MA 02115, (617) 262-1120.



DePaul University

ORFF-SCHULWERK CERTIFICATION WORKSHOPS

18th Summer: June 27-July 8, 1983-Levels I, II and III

"The world of children's play as a learning mode"
Daily classes in basic Orff, recorder, and movement.
Elective sessions in folk dancing, early childhood, music therapy, and children's vocal development.

FACULTY

Jacobeth Postl
Brigitte Warner
Christina Lucia

Claire Levine

Lillian Yaross
Roberta Sweet
Linda Gibson

For brochure and application form, write
ORFF-SCHULWERK WORKSHOPS
DePaul University, School of Music
804 West Belden Avenue
Chicago, Illinois 60614

Lincoln Park Campus

(312) 321-7760

THE PITCH GAME

Nettie Ruth Bratton
Washington, D.C.

A game which I have found very useful in helping children sing on pitch is what I call "the pitch game." The class stands in a circle and we discuss the many different meanings of the word *pitch*. For example: to throw a ball; to put up a tent; sap in a pine tree; a high or low tone, etc. (The children think up many.) In our game we use two kinds of pitch: tonal (singing) and throwing (a soft bean bag). The teacher stands in the center and sings a question using specific pitches chosen for this game. At the same time, she throws a bean bag to a random choice in the circle. (You may have to go right around the circle the first time you play.)

The questions can be anything you choose. (Examples: What is your favorite food? Where do you live? What did you have for breakfast? etc.) The children must think their answer, sing it on the chosen pitches in a complete sentence, and pitch the bean bag back to the teacher. The pitches used will depend on the age of the children, their familiarity with the pitches and the number of times the game has been played. You can start with sol-mi, and gradually enlarge the tonal choices as the students are ready.

This game enables children to concentrate on answers to the questions and pitching the bean bag, so that they often sing the pitches easily and accurately. Even those who have difficulty with correct pitch improve in this situation where everyone is equal and they want to succeed and the focus is not completely on tonal pitch. I use this game with Kindergarten through the Third Grade.

Reprinted with permission from the Mid-Atlantic Chapters' Newsletter, Vol. No 5.

SEEING MUSIC, *cont.*

When we are able to give children the opportunity to explore the basic elements of music trusting their own intuition, when we are able to spare them the pressure of too many performances and when we can make their sharing of music a joyous extension of an art that they find meaningful for expressing their own real feelings, then we are succeeding in individualizing music education. It is neither easy to do nor to evaluate nor explain to parents or administrators, but we know that it is possible, that it is important, and that it is rewarding. Otherwise we would not be in a "business" that produces something which can be neither seen nor touched.



THE RECORDER SHOP, J. A. Loux, 117 Main Street, Guilderland Center, New York 12085. (518) 861-5348.

Generous discounts on plastic and wooden recorders by Adler, Aulos, Aura, Dolmetsch, Hohner, Moeck, Yamaha, Zen-On and others. Historic woodwinds of the Baroque, Renaissance and Medieval periods, also violas da gambas, drums, Orff Instruments, Harpsichords, music, instruction books and accessories. Purchase orders and bids welcome. Send four stamps for catalog and indicate areas of special interest.

Generous discounts on over 3,000 titles of music for recorder always in stock. Choral and instrumental music special ordered on request with discounts applying. For quotes or to order, send composer's name, title, publisher, catalog number and part arrangements. Purchase orders and bids welcome.

SONOR & STUDIO 49 ORFF INSTRUMENTS

ORFF-SCHULWERK

LEVELS I and II — August 1-12, 1983

LEVEL III — July 18-29, 1983

WEST SIDE PRESBYTERIAN CHURCH, RIDGEWOOD, N.J.

LEVEL I — MARILYN DAVIDSON

LEVELS II and III — SUE SNYDER

plus guest clinicians on special topics

3 graduate credits or 6 continuing education units

AOSA certification guidelines followed

for further information:
(203) 847-7955

Sue Snyder, 5 Lancaster Drive,
West Norwalk, Connecticut 06850

Carnegie-Mellon University

9th Dalcroze Eurhythmics Workshops



Eurhythmics Workshop I July 18-22

Eurhythmics Workshop II July 18-August 5

Certification Programs

Faculty:

Marta Sanchez
Annabelle Joseph
Sally Stone

Special guest faculty:

Elizabeth Vanderspar
Head, Dalcroze School of Music
London, England

For more information contact: Dr. Marta Sanchez
Music Dept., College of Fine Arts
Carnegie-Mellon University
Pittsburgh, Pennsylvania 15213

Early registration is advisable.

READING AND MUSIC

by Betsy Wagner
Santa Fe, New Mexico

Basic reading skills can be taught and reinforced through music. This idea is not an original one, for it has been discussed at length by many educators, both from the reading standpoint and the music standpoint.

In these times, there is a push for accountability in the field of education. Not only on an individual basis, where a teacher is concerned, but also on a subject matter basis. This is good, for it has forced educators to stop and assess what they are doing. No one would discount the importance of reading in a curriculum. But some who are ignorant in their understanding of music teaching consider it a frill which could easily be eliminated.

From the periphery, it is easy to see that music provides outlets necessary for a child's emotional development. But this is not where the positive results of music end. Rather, this is where they begin. Music has a natural appeal to children. Because of this, reading skills can be taught and reinforced through music, eliminating the dry repetition and drill that often occurs in a classroom.

There has been some research done concerning the correlation between music and reading. Most research does indicate a positive correlation.

"Results from a recent investigation by Nicholson, designed to determine whether music could improve the abilities of slow learners, ages 6-8, in the development of certain reading readiness skills, showed that a purposive curriculum integrating music and reading-readiness activities resulted in a significant increase in test scores in the *Metropolitan Readiness Test* and the *Botel Test of Reading Achievement* for these children. Choksy, in her text, *The Kodaly Method*, cites research described by Friss, which showed that the achievements of Hungarian children, receiving daily music instruction (using the Kodaly Method) were statistically superior to control groups in all other subject areas, as well as music."¹

In 1973, a pilot study project was conducted at the Nueva Day School Learning Center in Hillsborough, California. The following is a portion of the conclusions found:

"There is a much larger quantity of overlap between basic learnings in music and reading than many educators have realized, according to our observations and experiences in the classroom. All conclusions, however must be considered in the light of the fact that this study was not a care-

fully controlled and designed study, but rather more of a pilot study.

A large percent (seventy-five to ninety) of overlap was found between the two areas. The amount of overlap is difficult to estimate accurately because of the fact that different degrees of overlap occur in different items. We feel that the important fact, however, is that such a substantial quantity of commonality does indeed seem to exist."²

continued to page 23, col. 1

ORFF CERTIFICATION COURSE,
LEVEL I

July 25 - August 6

Florida State University
Tallahassee, Florida

DIRECTOR: ISABEL CARLEY

Graduate and Undergraduate Credit

For more information, call or write:
William Hughes
School of Music
FSU, Tallahassee, FL. 32306
(904) 644-4042

ROYAL CONSERVATORY OF MUSIC

Summer School

ORFF

JULY 4 TO 15

Introductory, Intermediate & Teachers Courses

*Instructors: MARTHA PLINE POLON, JEAN WILMOUTH,
SARAH JANE BURTON & ALISON MELVILLE*

**For further information on courses and concerts,
please call:**

(416) 978-4468



ON THE MOVE

RECENT ADDITIONS TO OUR SELECTION

Dance and Language Experiences w/Children: Creative Dance in the First 3 Grades: Creative Dance in Grades 4-6; by Joyce Boorman \$6.50 ea.

Creative Movement for the Developing Child \$5.95 ea. Telling Stories Through Movement \$4.95; Dance Education \$17.25; Improvisation Dance Movement \$19.95; First Steps in Teaching Creative Dance to Children \$8.95; Creative Movement for Special Education \$4.95.

Music and
Instruments
For Children

2680 So. Columbine
Denver, CO. 80210
303-733-4571

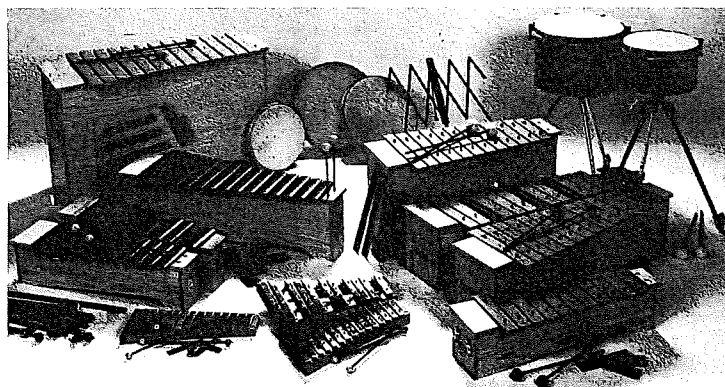
READING AND MUSIC, *cont.*

Many skill areas have been identified as necessary in order to read. Auditory reception, discrimination, and memory; visual reception, discrimination, and memory; tactile discrimination; motor skills, fine and gross; kinesthetic mode; eye-motor coordination; language reception and expression; logical thinking; spatial relationships; encoding and decoding; these are a few of the skill areas. Basic music skills could be identified in the following way: singing, listening, moving to music, writing, reading, playing musical instruments, creating. The process through which these musical skills are taught reinforces and teaches the skills necessary to read.

Auditory reception is the ability to hear sounds—spoken, or musical. **Auditory discrimination** is recognizing the differences in sound. Through music, children are taught to hear the differences of loud-soft, upward-downward, steady beat-no beat, thick-thin, fast-slow, high-low, the unique sound each instrument has, etc. **Auditory memory** is the ability to recall and reproduce sounds. Through music, children are taught to echo rhythmic and melodic patterns, recognize themes, and identify repeated patterns and phrases. **Visual reception** is the ability to see words and letters. Through music, children see musical notes. **Visual discrimination** is the ability to recognize differences in letters and words. Through musical notation, children are reading vertically for notation and words simultaneously, identifying differences in similar-looking note values and pitches. **Visual memory** is the ability to remember sounds and words long enough to obtain meaning. Through music, children are taught to retain patterns of melody and rhythm for use in sight singing and performing on an instrument. Words and notation are often memorized for performance. **Tactile discrimination** is the ability to perceive and react to the sense of touch. Through performing rhythm patterns on body percussion (snap, clap, patsch, stamp), and on small percussion instruments, and using the hands to show the spacial relationship of pitches in a melodic pattern, children have a better understanding of the patterns they are reading. **Fine motor skills** are the control of small muscles leading to the writing skills. Through music, these muscles are developed as songs are acted out in finger play, and as small percussion and melodic instruments are used to accompany singing. Gross

continued to page 24, col. 1

FOR THE WIDEST SELECTION OF AUTHENTIC ORFF INSTRUMENTS, IT'S SONOR.



Sonor Orff instruments are the choice of music educators and Orff specialists all over the world. They are used in more Orff workshops than any other. At Sonor, they respect the authentic quality that goes into every Orff instrument. The fine tuning. The resonance of the bars. The durable construction. And they offer the largest selection of these Orff instruments in America. To get a free Sonor catalog, just write: Educational Dept., Hohner, Inc., P.O. Box 15035, Richmond, VA 23227. Or call us toll free at 800-446-6010.

HOHNER  **SONOR**

READING AND MUSIC, *cont.*

motor skills are those employed to control large movements such as walking, running, jumping, hopping, skipping, etc. All of these gross motor movements are incorporated in one way or another as motion is added to music. **Kinesthetic mode** is moving the body rhythmically, performing manipulative and physical tasks, and identifying reading problems due to physical malfunction. It is the incorporation of the use of the body with the visual and auditory modes of learning. Through music, we move, play an instrument and sing simultaneously. **Eye motor coordination** is the ability to track visually from left to right and top to bottom of a page. Music is written in the same left to right, top to bottom procedure as the written word. **Language expression** is the ability to express ideas verbally. Through music, children not only express ideas and feelings musically in songs, but have the opportunity to discuss personal impressions about music. **Logical thinking** is the ability to analyze, classify, arrange, and make associations about words and ideas. Through music, children analyze melody, rhythm, harmony, and form in music. When adding accompaniments, they must decide what is suitable for the style of the song. **Spatial relationship** is understanding directionality, such as up-down, top-bottom, left-right, etc. Children understand spatial relationship through improvised and planned movement to music, through the left/right directionality of playing instruments, and through the association of pitch to the position on the instrument. **Encoding** is basically the ability to express ideas through writing. Children are given the skills necessary to record through writing rhythmic and melodic patterns they have performed or improvised musically. **Decoding** is the act of associating the symbol with the sound of the word and its associated meaning. Through music, children must take not only the musical notation (melodic and rhythmic) but also the lyrics, and the interpretive words and markings on the score, and translate them into meaningful sound.

Even though a great deal of research does not exist to substantiate the idea that reading and music correlate (more certainly could be done), anyone who understands the learning processes involved in reading and music can agree that such a correlation exists. It is important that the general public, as well as those involved in the educational field,

continued to page 29, col. 1

THE SCHOOL OF MUSIC UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

ORFF SCHULWERK CERTIFICATION COURSES LEVELS I, II, AND III

Applicable To A MASTER'S DEGREE IN MUSIC EDUCATION

SUMMER 1983
JUNE 27-JULY 8

This Three-level Certification Course may be taken as part of a program leading to the degree of Master of Science in Music Education or as an independent course leading to Orff Certification.

FACULTY

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

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

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

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

Nancy Miller — Movement
Teacher of Dance, College School and Maryville College, St. Louis; Masters in Dance, University of Wisconsin-Madison; Certified Orff Instructor.

COST/CREDIT

Undergraduate or Graduate Credit —
2 semester hours each level

Cost: 84 dollars tuition for each level (An additional 20 dollar fee will be assessed at the first class for copies of notes compiled by scribes.)

SCHEDULE

The three levels will meet daily (Monday through Saturday) beginning June 27 ending July 8.

	Level I	Level II	Level III
9:00	Movement	Ensemble II	Ensemble III
10:00	Recorder	Ensemble II	Ensemble III
11:00	Ensemble I	Recorder	Ensemble III
2:00	Ensemble I	Movement	Recorder
4:00 Choral Experiences for I, II, and III		

Application Form

- Please send registration materials for: (check one)

Level I _____; Level II _____; Level III _____

Name _____

Street _____

City _____ State _____ Zip _____

Previous Orff Training:

Institution:

Instructor:

Level (s):

Dates:

- Send information concerning graduate program in Music Education.

Prof. Charles Leonhard
School of Music
University of Illinois
1114 West Nevada
Urbana, Illinois 61801

CHAPTER NEWS

The New England Chapter sponsored an Orff luncheon at the Boston MENC Conference.

Kentucky's Chapter held an "October Christmas" session, sharing ideas for holiday program planning. **Lola Burdine's** ensemble, including grades five through nine in Louisville, was selected to perform at the Southern Division MENC Conference in February.

West Texas Chapter held fall meetings at the University of Texas, El Paso, during regular class meetings of the Music Methods Class. This has proven to be an excellent opportunity to expose undergraduate music students to the Chapter as well as to local music teachers.

The Florida Suncoast Chapter boasts an Orff Ensemble that was invited to perform at the Southern Division MENC in Louisville. In addition to representative numbers from all five volumes of the Schulwerk, they have chosen AOSA Editor **Isabel Carley's** "Berceuse" for performance, under the direction of **David Luther**. They also sponsored a Level I workshop at U.S.F. in Tampa with **Margaret Dugard** as the principal instructor.

Portland Chapter, in addition to hosting the AOSA Conference, scheduled an active year with **Gin Ebinger** in "Social Studies in the Music Classroom" in February and a potpourri of the Keith Martin dancers, **Steve Lawrence** in percussion techniques and **Kathy Boehme** with her children's demonstration, a popular, yearly event.

Connecticut recorded 84 members as of October 30, at their session with **Lillian Yaross**. A Subsequent sharing session featured local presenters, **Phil Bunker** and **Jean Collins**.

Northern Louisiana will have **Helen Kemp** in a vocal workshop in the spring. Seven members have given workshops in connection with a professional improvement program offered in the state: **Betty Watson**, **Frances Stinson**, **Daisy Hall**, **Roslind Gladney**, **Judye Jones**, **Helen Randle**, **Phil Moon**, **Julie Lester** and **Wilda Hicks**. The elementary schools will join in a Kaleidoscopic music presentation, culmination of the year's theme, "A Tribute to Carl Orff."

Roslind and Phil were the first two from the Northern Louisiana Chapter to complete their Masters Level of Certification at Memphis State. **Ruth Barnes** and **Flo Castle** also worked on certificates last summer.

Long Island Chapter reports that Orff Certification summer courses are moving to Hofstra University, with **Konnie Saliba** instructing level three.

A bit late in reporting but nonetheless unique was an Orff Jamboree held last August at Rock Springs Ranch on the Kansas prairie between Abilene and Junction City sponsored by the Kansas Chapter. **Esther Gray**, president, and **Marion Grabbe**, secretary, took reservations for the three day retreat that included members' families in outdoor activities of hiking, swimming, archery, crafts, horseback riding, canoeing, and fishing while the Orff teachers focused on workshops by **Peggy McCreary** and **Mary Goetze**. Evening sessions united all participants in campfire sings, watermelon feasts and folkdancing. A "rip-snortin'" time was reported by all!


Middle Atlantic Chapter included a demonstration with children when **Richard Gill** of Australia presented a workshop for them on January 29 at Sheridan School, Washington, D.C. Their November Member Sharing meeting featured **Christina Jaynes**, **Joyce Eastlund**, **Katherine Haas**, **Lorraine and Jack Neill**, and was coordinated by **Judy Henneberger**. Recorder playing sessions led by **Marilyn DuBrul**, **Ruth Laird**, **Carol Erion**, and **Linda Lunbeck** are credited with much enjoyment and professional growth by chapter 5 members. Middle Atlantic's newsletter offers a new method to demonstrate and reinforce duple meter with young students: "Have them remove

one shoe, then walk to the beat. This way they feel the accents, hear the accents, see the accents, and have a lot of fun into the bargain!"

Elizabeth Nichols

RECORDER MUSIC

for
**STUDENT
TEACHER
PERFORMER**

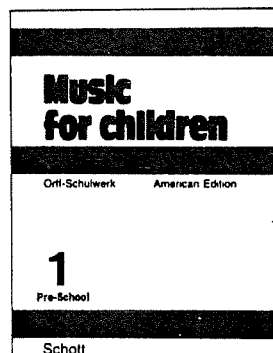


Send for free catalog

Sweet Pipes

23 SCHOLAR LANE, LEVITTOWN, NY 11756

NEW
AMERICAN
EDITION



BOOK 1
PRE-SCHOOL
\$13.50

In the spirit of sharing the variety and vitality of the American Orff-Schulwerk® movement, the many authors of the American Edition of Music for Children have contributed some of their 'finest hours'. The three large volumes comprising the set are well loved folk materials combined with myriad creative approaches; the result is a resource guide which both eases the task and stimulates the imagination of Orff-Schulwerk teachers here and abroad.

Every kind of authentic musical activity from listening to 'doing' to creating is presented, the constant goal being the quality of aesthetic experience which enriches human life. As in Volumes 2 and 3, the materials and teaching suggestions in Vol. 1 are often useable with various age groups, depending on the amount of experience with Orff-Schulwerk, age interests, level of maturity, etc.

MAGNAMUSIC-BATON
10370 Page Industrial Blvd. St. Louis, Missouri 63132

NAMES IN THE NEWS

Pat Beyle, President of Central Carolina Chapter, elementary music teacher in Chapel Hill, is involved in a year-long exchange program with University of North Carolina's Music Education Department. Twice weekly **Ed Bostley**, professor of Music Education at UNC, works with children in two elementary schools, while Pat teaches the Music Requireds course to elementary education majors.

Inge Will, instructor at Meredith School of Music, Raleigh, N.C., presented a demonstration with four-year olds from Oberlin Early Childhood Center at Oberlin Conservatory, Ohio, August 8-13. A discussion followed.

The Christmas program at the Academy of the Sacred Heart Birmingham, MI, featured "In Clean Hay," a Polish Christmas tale in song and dance, with a "Heynal" trumpet song, "Kolendy," Polish Christmas carols, and a "Szopka." The latter is the miracle play in puppet form that depicts the Nativity. It has been performed over seven hundred years in the streets of Krakow. **Claire Levine** was director of the script and dances; **Gretchen Parr** was in charge of vocal performance and Orff instrumental arrangements; and **Maggi Ashcraft** directed the puppeteers.

Grace Nash returned from visits to Hong Kong, Shanghai, Guam and the Phillipines just in time to attend the November Conference.

Joy Browne arranged a Title One project requiring all phys ed, reading and music specialists (both vocal and instrumental) to attend a workshop January 14 on "Music and Academic Learning" by **Phyllis Weikart**. The Heart of America Chapter met with Phyllis the next day.

Edna Geary, who directs the Orff Certification program in Northern Massachusetts and teaches music at the Middle School in Sudbury, presented a demonstration by one of her seventh grade classes at The Eastern Division MENC Conference in Boston in February. Edna, along with **Barbara Peacock**, **Lynn Rahmeier** and **Jean Cochrane**, will teach a 60-hour level 1 Orff Schulwerk course in the fall, sponsored by the New Hampshire M.E.A. This course is the result of a series last fall of four Wednesdays, a 16-hour basic Orff course for music and early childhood teachers. Response was so positive that the N.H.M.E.A. has scheduled the expanded course.

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

Believable sounds. Unbelievable prices. And they're pre-tuned!



New PTS technology makes it possible: Professional-sounding drums that are sturdy, lightweight, attractive – yet priced well below any comparable drums. And PTS drums are pre-tuned at the factory, never need adjustment. Unique Acousticon™ shells have superior resonating qualities – super strong yet lighter than wood. Complete range of sizes available through your favorite music supplier, or write for catalog.

REMO USA **PTS**
PRE-TUNED SERIES

REMO, INC. 12804 RAYMER STREET, NORTH HOLLYWOOD, CA 91605

FROM MY BOOKSHELF

Arvida Steen
Minneapolis, Minnesota

Chant, poetry and storytelling have been useful tools to inspire improvisation in movement and music-making throughout the history of Orff Music for Children. yet musically well-trained teachers may find their exposure and training in children's literature meager as they discover how meaningful this integration of literature and music can be. The following resources are as close as most elementary school libraries, and represent the best time-tested and appealing writing for each type and style represented.

THE ARBUTHNOT ANTHOLOGY OF CHILDREN'S LITERATURE, 4th edition by May Hill Arbuthnot, revision by Zena Sutherland. Scott, Foresman and Co., USA. 1976 (\$29.95).

This venerated anthology is the updated compilation of three books, TIME FOR POETRY, TIME FOR MAGIC: Old and New, TIME FOR REALISM: Fact and Fiction. The poetry collection spans the range of possibilities from light, humorous riddles and Mother Goose rhymes to wise and beautiful narrative poems such as "The Creation" by James Weldon Johnson. The many short poems are very useful to Orff teachers. Because of the clear organization of poems by subject matter and age appeal, the material is especially accessible.

The second section includes folk tales, fables, myths, fairy tales and science fiction from our own country, most European countries, Africa and South America. Though you may know some of the classics included in the collection, you will enjoy rereading your favorites. Interpretation of these stories varies from country to country, to the delight of careful listeners. Aesop's Fables continue to be favorites of my fifth graders. Try "The Hare and the Tortoise" as a tempo study for speech and perhaps stick puppets passed down rows of students during the race. Or develop motives to represent repeated elements of "The Crow and the Pitcher." Other folk stories, such as "Henny Penny" or "Journey Cake, Ho!" from the US, can be dramatized with sound substitutes and actions for names and phrases that accumulate as the story progresses.

JUNIOR GREAT BOOKS, Series One, Vol. 1, 2, 3 and Series IV, Vol. 1, 2. Great Books Foundation, Chicago. 1975

Many schools participate in Junior Great Books discussion groups based on this very fine collection of children's classics. Because each child has a book, it is easier to become familiar with and to explore the material. Each book usually includes a group of folk tales from a foreign country and a group of fables, often representing a familiar theme which gathers nuances of meaning from the variations of telling. Check LaFontaine's "The North Wind and the Sun" for its conversational style of narration in contrast to Aesop's brevity. Stories such as "The Bee, The Harp, The Mouse and The Bumclock" are easily adaptable to interpretation through movement and instrumental themes.

THE GIRL WHO CRIED FLOWERS AND OTHER TALES, by Jane Yolen,

illustrated by David Palladine, Thomas Y. Crowell Co., New York. 1974 (\$9.95).

Jane Yolen's newly written tales are told with appreciation for the traditions of story-telling. The title story is beautiful, but seems to require time and development into a larger form, as is possible with older children. Both "The Dawn-Strider" and "Silent Bianca" can be enhanced with the addition of instrumental color and movement interpretation. These stories are brief and require little editing for classroom use.

These collections will serve the reader as models of fine children's literature. Each anthology lists the source of each poem and story, assuring an easy journey into the wider world of children's literature.



Twelfth Annual Twin Cities

ORFF SCHULWERK

course

August 2-13, 1982

HAMLIN UNIVERSITY

under the direction of
international Orff authority

JOS WUYTACK

Includes Level 1, Level 2 and Teacher's Level Instruction

Other Members of Instructional Staff

Jane Frazee Judy Bond Lynn Johnson
Arvida Steen Jan Muck Shelley Gruskin

Offered for 5 graduate or undergraduate quarter hour credits

For further information; write:

Jack K. Johnson
Director of Continuing
Education
Hamline University
St. Paul, Minnesota 55104
Or call: (612) 641-2027



KEETMAN FELLOW

Cathy Haas
Myrtle Beach, S.C.

I came to the Denver Level I Orff Certification Program as an Orff enthusiast after teaching the Orff approach at the Myrtle Beach Montessori Primary School in South Carolina for the past 2½ years. I also apply Orff techniques with a small church youth choir.

Because there is so little emphasis on Orff in South Carolina, I had been driving seven hours "on pilgrimage" to Atlanta, two or three times a year to attend Orff workshops there. Through these workshops I had added many exciting Orff activities to my teaching repertoire. My students loved music class, but I kept feeling that my own Basic Orff core was not solid enough. That was the main reason I wanted to attend the Denver program — to get a concrete sequential approach to teaching Orff. What do I introduce first — at what age? What comes second, third, etc? The Denver program really gave me the firm foundation I needed for sequencing Orff for ages 4-8.

Art, drama, children's literature and puppetry have all been important to me and I was happy to see these areas stressed in our Orff training. In our Basic Orff core, for instance, many visual aids were suggested for teaching rhythm and pitch. These will definitely make the learning of notation more enjoyable. Dramatic presentations spiced up our movement core. From these dramatic skits, I now see another wonderful use for the instrumental pieces in Vol. I as great background music for drama and movement activities. My knowledge of children's literature that enhances musical experience really widened.

I left Denver with the reinforced knowledge that Orff is best suited to my personal style of teaching. Orff combines many art forms in such a way that music can be a joyous experience for the students as well as for the teacher. The program was packed with ideas and learning experiences of many kinds. For this, I would like to thank my teachers for their inspiration, expert guidance and support, which meant a great deal to me, and to thank the Gunild Keetman Scholarship Fund for making my Level I Orff training possible.

10th Annual

Training Workshops in Teaching Movement & Dance

directed by **Phyllis Weikart**
author of the newly released 

Teaching Movement and Dance is the direct result of Phyllis Weikart's work with young children, adolescents, adults and senior citizens. The teaching/learning sequences presented in the book stress the concept of active learning and are designed to help teachers provide successful rhythmic movement experiences for their students.

Workshop Content

- How to use rhythmic activities with all age groups
- Rhythmic movement teaching progression
- Folk dance teaching progression
- Teaching strategies.
- Curriculum strategies
- Working with special populations, both adults and children
- Style in dance
- Musical form
- Choreography
- Chair dancing

Workshop Schedule

April 22-24, 1983 — Weekend of "Just Dancing" (all levels)

August 1-7, 1983 — *Teaching Movement and Dance* (includes application for special groups): (a) preschool and early elementary education, including special education, (b) later elementary and adolescent education, (c) adult education and senior citizens

September 2-5, 1983 — *Building a Repertoire of Intermediate Folk Dances*

ADDITIONAL INFORMATION

Fees. Weekend of "Just Dancing": \$80*
August 1983: \$260*
September 1983 workshop: \$120*
*Includes room and board.

Workshop text: *Teaching Movement & Dance*

Credit. One semester hour of University of Michigan education credit is available for each weekend workshop; two semester hours are available for August 1983 workshop. C.E.U. credit is also available. More information on credit and fees will be sent with confirmation of registration.

Complete the information requested and enclose a nonrefundable deposit of \$20. Make checks payable to the High/Scope Educational Research Foundation. Enrollment is limited, so act now!

Sponsored by High/Scope Foundation and University of Michigan, Department of Physical Education.

(Mail completed form to:)
High/Scope Educational
Research Foundation
600 N. River Street
Ypsilanti, MI 48197-2898
Attention: Nancy Brussolo

Register Today

Name _____

Address _____

City _____ State _____ ZIP _____

Please register me for the following workshop(s): Credit Noncredit

April 22-24, 1983

August 1-7, 1983 special interest a____ b____ c____

September 2-5, 1983

I am enclosing \$14.95 for the workshop text, *Teaching Movement & Dance*.

KEETMEN SCHOLAR:

Lynn Liesenfelt
Mesa, Arizona

I am grateful to the AOSA for the opportunity to study in Flagstaff, Arizona with such enthusiastic and knowledgeable instructors as Grace Nash, Carol Irwin, Liz Gilpatrick, Marj Holmgren, and Joyce Boorman. I have now completed Level 1 of the Nash-Orff-Kodaly-Laban Certification Course.

I look forward to the opportunity to use the Orff process in my teaching. I hope to do many things differently this year and will strive to use my new knowledge for the benefit of my students. The importance of each child's total growth was stressed in each class I attended in Flagstaff. Since this is why I am in the classroom teaching the Orff Process, I hope always to keep the child's total growth my number one concern.

The atmosphere and experiences shared by everyone were very rewarding and I am already planning for Level II next summer in Flagstaff.

READING AND MUSIC, *cont.*

whether by administration, or in the classroom, understand that basic reading skills can be taught and reinforced through music.

Footnotes

¹ Dorothy McDonald, "Music and Reading Readiness," *Language Arts*, V. 52, No. 6 September 1975.

² Genevieve Fitzmaurice and Wayne Weil, "Reinforcing Basic Reading Skills Through Music," Occasional Paper No. 6, Nueva Day School and Learning Center.

Bibliography

Frances Webber Aronoff, "No Age Is Too Early To Begin," *Music Educators Journal*, March 1974.

Genevieve Fitzmaurice and Wayne Weil, "Reinforcing Basic Reading Skills Through Music," Occasional Paper No. 6, Nueva Day School and Learning Center, Summer 1973.

Mavis J. Lloyd, "Teach Music To Aid Beginning Readers," *The Reading Teacher*, December 1978.

Dorothy McDonald, "Music and Reading Readiness," *Language Arts*, V. 52, No. 6, September 1975.

Sheila Nettles, "The Perfect Team! *Reading Language Arts and Music*," Holt, Rinehart, and Winston, Summer Institute.

"The Role of Music In Basic Education," developed by the Migrant Education Reading Committee from funds provided by ESEA I, P.L. 93-380.

Ruth Zinar, "Reading Language and Reading Music: Is There a Connection?," *Music Educators Journal*, March 1976.

COME PLAY, SING, AND DANCE WITH US ON THE
COOL, FINE-COVERED CAMPUS OF
NORTHERN ARIZONA UNIVERSITY

THE DEPARTMENT OF MUSIC

Presents

ORFF • KODALY • LABAN

with

GRACE C. NASH

and Master Faculty

Joyce Boorman, Ph.D. - Laban

Elizabeth Gilpatrick - Recorder

Marj Holmgren - Percussion

Carol Irwin - OKL

Sue Putz - Introductory Course



JUNE 20 - JULY 7, 1983

THREE WEEKS OF EXCITING STUDY AND PRACTICE IN:
Educational Processes of Orff, Kodaly, and Laban (Science of Movement)

- * Certification in Levels I, II, and III.
- * 4 Hours graduate credit applicable to NAU's OKL Masters Degree
- * Separate Level I instruction for Elementary Teachers and College Seniors
- * Master Class
- * June 6 - 17: Introductory course for Level I for college seniors in elementary education and music and classroom teachers; two years graduate credit, four hour daily sessions - designed for registrants in OKL course but open to non-registrants.

On-Campus housing and cafeteria available at reasonable rates. Approximately \$350 fee includes application fee, registration, and class fees for 4 hours credit. Intro. Course fee approximately \$75.

WRITE FOR BROCHURE TO: SUE PUTZ, CO-ORDINATOR OKL
BOX 6041, N. A. U., FLAGSTAFF, AZ., 86011

The University of Southern California

School of Music

and

College of Continuing Education

ORFF SCHULWERK CERTIFICATION COURSE

LEVELS I, II, III

July 5-15, 1982

with

JOS WUYTACK

MILLIE BURNETT • SUSAN CAMBIQUE
MARY ANN CUMMINS • MARY SHAMROCK

For information and application forms, write: Registration Services,
College of Continuing Education, University of Southern California, CES 109,
Los Angeles, Ca, 90007-1261 or call (213) 743-2410.

REVIEWS

READ ALONG, SING A SONG, Books I and II, Doreen Hall, Waterloo Music Co., Canada, 1981, \$4.95 each.

Two small books, each about 70 pages long, arranged so that every concept is clearly named, explained, illustrated by an exercise/example and contained on a separate page. The ideas are presented and developed in absolute sequence/progression; they are to the point and interesting. The content and method of presentation give evidence of much pragmatic research and experience.

How are these books to be used? In the hands of the students? By the teacher only? Somehow they are not "right" for student textbooks (and indeed they really are for children too young to deal with textbooks). Many, perhaps most, of the pages would be excellent charting material — teacher-made charts, ideally made as the lesson progresses. There's no doubt that the cause of music literacy could be well served with these books.

But, for us a larger question: Where is their place in Orff-Schulwerk? Nowhere is the name mentioned, nor its principles suggested, and the books look for all the world, both in format and terminology, like the many little Kodaly song and method books: solfege, initials for pitch, stick notation, hand signs, "Ta's," "Tay's," and "Ta-aa's," etc. A surprise that these should come from the pen of Doreen Hall!

There is a good bit of fresh material in game rhymes and playground chants, mixed in with the old faithfuls, and it certainly could be used in more "Schulwerk-esque" ways than are here suggested.

Gin Ebinger

SCHOOL FOR HAND DRUM, Book I, Part A, Werner Stadler and Manfred Perchermeier, Musik Innovations, \$8.25.

This long-awaited instruction book in the technique of playing hand drums includes an astonishing number of new styles of playing, complete with new notation devised to indicate both playing technique and position on the drumhead. It is carefully planned and attractively arranged, with numerous simple exercises to illustrate each technique in turn. There are many

diagrams to indicate playing position, and as many careful drawings to make them clear. The exercises are both apt and musical. I look forward to using it.

In the back of the book are sample compositions for drum taken from the second book which is not yet in print, including both extended exercises and a couple of duets.

I miss the techniques I was taught at the Orff Institute when Gunild Keetman was still there. There is no mention of the basic standing technique in which we alternated thumb and finger strokes, nor of the finger-thumb technique on the surface of the drumhead using as many fingers as the pattern requires, and only passing mention of the ambidextrous technique that Keetman has used to such effect in her own books, "Fur Flote und Trommel." However, this new publication will do a lot to give the hand drum a solid basis in percussion technique, and help composers and performers know how best to make use of its endless versatility.

I.M.C.

DANCES FROM TERPSICHORE, Praetorius, 1612, Ed. Christopher Ball, McAfee Music Corporation, Consort Edition, \$6.00; Solo Recorder Edition, with Recorder Part and Keyboard accompaniment, \$2.50.

Mr. Ball has made a good selection of dances from Praetorius' famous collection of the popular dances of his period and presented them in a new form designed either for a recorder soloist with a keyboard accompanist, a consort of recorders or viols, or a combination of instrumentalists and keyboard. The edition I have appears to be only for a solo recorder and keyboard, so it's not clear whether the other players are expected to untangle their lines from the keyboard part or whether there exists another 5-part score. If the latter, there are other editions that would be much easier to follow. But if you're looking for a solo version of some authentic early baroque dances which might be played on soprano, soprano, alto, or tenor recorder, this set would prove very useful indeed, although the editor would have helped the inexperienced players who would make use of it by adding breath marks and dynamics.

I.M.C.

A MEDIEVAL FEAST, Songs and Dance for Recorders and Orff Instruments, Arranged by Ursula M. Rampel and Carolyn F. Ritchey, Waterloo Music Co. \$4.95.

If one accepts the editors' assumption that it is appropriate to use the Orff ensemble in the performance of early music, the arrangements in this book will add a whole new repertoire to the usual fare, and if not, changes in orchestration can easily be made to include more strings and fewer bar instruments. The tunes themselves are well chosen, varied, and musically rewarding, in a number of different modes and moods. The printing, however, is strangely awkward, with the small format the publisher has chosen. The tune and its initial accompaniment may first appear on facing pages, but the additional parts are over the page, one after another for successive repetitions, and never appear in score. It would have made considerably more sense to use the usual larger format and have subsequent patterns all on the same page, numbered according to which verse or repetition they were designed for, — at least as far as the page would permit, — with parts included for the percussion players, instead of having neither score nor separate parts, as in this edition. It simply invites copyright abuse to make it practical at all. Nice music, though, and well worth having.

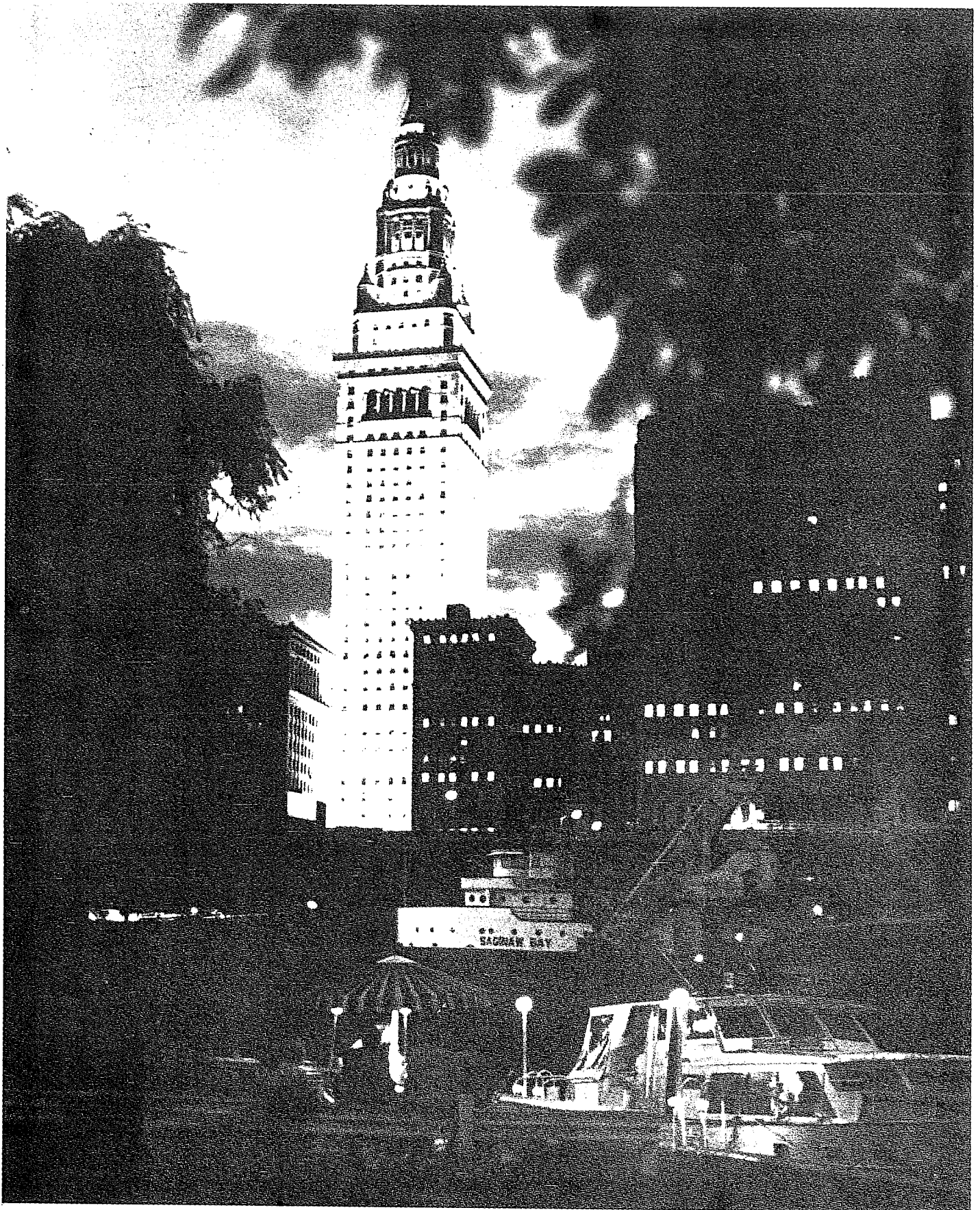
I.M.C.

THE MIDNIGHT THIEF, Music by R.R. Bennett, Words by Ian Serrallier, Belwin Mills, 1963.

This is a short "operetta" based on a Mexican folk tale, arranged for singing, speaking, acting, and accompanying with percussion instruments. It seems to stay true to ethnic considerations. The story would appeal to 3rd/4th grade classes. Instrumental parts and songs are easy, perhaps too easy for experienced children of the appropriate age group. The songs and dialogue are good, simple, childlike enough to have been written by children, with a certain childlike validity.

It's a good story, and it's nicely done. As it stands it could be quite valuable as a guide to the Orff-Schulwerk teacher who wants to lead her classes to making their own musical dramatizations.

Gin Ebinger



NORTH COAST SOUNDING

**AMERICAN ORFF-SCHULWERK CONFERENCE
CLEVELAND — NOVEMBER 2-6, 1983**

AMERICAN ORFF-SCHULWERK ASSOCIATION
Cleveland State University/Dept. of Music/Cleveland, Ohio 44115

Address correction requested

NON - PROFIT ORG.
U. S. POSTAGE
PAID
MURPHY, NC
PERMIT NO. 61

AMERICAN ORFF-SCHULWERK ASSOCIATION
July 1, 1982 to June 30, 1983

Fill in if new address

DATE _____ I.D. MEMBERSHIP NO. _____

NAME _____ *PHONE _____ / _____
area code

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

*CHAPTER AFFILIATION _____

*POSITION _____ SCHOOL _____

National Dues DO NOT include membership dues of local chapters.
MAKE CHECKS PAYABLE TO: AMERICAN ORFF-SCHULWERK ASSOCIATION
MAIL TO: AMERICAN ORFF-SCHULWERK ASSOCIATION
DEPARTMENT OF MUSIC - CLEVELAND STATE UNIVERSITY
CLEVELAND, OHIO 44115

Please advise promptly of address change

PLEASE CHECK ONE FOR OFFICE USE ONLY

- New Member
- Renewal Continuing
- Intermittent (held past membership)

- PLEASE CHECK ONE
- Regular \$20.00* (in U.S. Funds) Retired \$13.00*
 - Full-Time Student \$10.00*

Add \$3.00 U.S. funds for Canada & foreign mailing for each of above. Receives 1 copy of all publications, voting privileges, listing in directory, reduced registration fees at annual conference.

- Educational Institution \$30.00* (In U.S. Funds)
Add \$3.00 U.S. funds for Canada & foreign mailing. Receives 3 copies of all publications, 1 representative participating as a regular member.
- Library \$25.00* (In U.S. Funds)
Add \$3.00 U.S. funds for Canada & foreign mailing. Receives 3 copies of all publications for serials departments. No voting or membership privileges.
- Music Industry/Business \$35.00* (In U.S. Funds)
Add \$3.00 U.S. funds for Canada & foreign mailing. Receives 3 copies of all publications, 1 vote for a collectively elected representative on the AOSA Board.

*Add \$3.00 after November 15th to cover additional mailing costs.
Keetman Fund Donation _____