

# *the Orff Echo*

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



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# NORTH COAST SOUNDINGS

Judy Thomas,  
Conference Chairperson



You are all invited to be part of a four-day exploration! Pack your recorders and transport yourselves, energies and voices to Stouffer's Inn-on-the-Square, Cleveland, Ohio; enter the exciting musical realms planned for you at the 17th annual American Orff-Schulwerk Conference, November 2-6, 1983.

Probe the richness and beauty of our historical tapestry through sessions designed to inform and inspire; then follow the threads to their farthest musical reaches and see what award-winning composers like *Peter Maxwell-Davis* and *Philip Rhodes* are doing with children's music.

Move with beautiful Austrian dance-educator and Orff-Schulwerk exponent, *Barbara Haselbach* as you discover the movement found in paintings at the Cleveland Museum of Art, or move with her in historical dance... or to African rhythms provided by *Prof. W.K. Amoaku*, editor of the African Schulwerk and authority on African music.

Revel with Marlboro College's Morris-English folklorist, *Tony Barrand*...

Brush up your ornamentation and recorder history with a sequence of recorder workshops led by superb artist *Shelley Grushkin*...

Discover how *Arpad Darazs* one of Hungary's most articulate, warm and artistic Kodály master-teachers, achieves fine choral sounds with children...

Attend informative exhibits, and any one of dozens of workshops designed to meet your teaching needs and astonish your soul: sessions on curriculum development, movement, special education, creative story telling, creative listening, process workshops with children of all ages, sessions with integrated children's demonstrations, sessions for the advanced and for the totally inexperienced teacher. The workshops are structured to give you the opportunity for as in-depth a conference experience as you choose to make it.

Look for early flight arrangements, tell your school district, and come share the experience of the North Coast Soundings in November of '83. The Cleveland Chapter will be expecting you!

# CHILDREN'S SINGING VOICES: TOWARD VOCAL FITNESS

Mary Goetze  
Indiana University School of Music,  
Bloomington, Indiana

Don't be scared  
If you're singing-impaired  
Sing out, sing free;  
Just not audibly.  
— Roy Blount, Jr. (1982)

As the sounds of xylophones and recorders, body percussion and folk dances emerge from music classrooms across this country, it is possible that the sounds of beautiful singing may not. Along with the children teachers risk paying attention to instrumental parts, creative movement, or joyful games and, in doing so, neglecting the most important musical activity for children — singing. As humorist Roy Blount writes: "No foundation exists for the singing-impaired. Nor does any branch of medical science offer hope. No one provides little ramps to get the singing-impaired up onto certain notes." (Blount, 1982) While we may find this humorous, the number of "singing-impaired" should be no laughing matter to music teachers. We can and should "offer hope."

Singing in tune and with a healthy vocal production is possible for nearly all children, but for some this will happen only with the careful guidance of a music teacher. This article will focus on the incidence of poor pitch singing, the importance of good singing, and the types of beginning vocal experiences which are appropriate for young children.

Studies suggest that on the average 18% of all elementary school children are problem or "poor pitch" singers. Ann B. Davies and Emlyn Roberts (1975) report that problem singers are more often boys than girls, and that the number decreases with age except for boys during their voice change. At the age of 5, 50% of the boys and 38% of the girls were poor pitch singers and at the age of 10 the numbers had dropped to 25% for boys and 11% for girls. Gould (1965) reports that 34% of all first graders and 11% of sixth graders are problem singers.

Teachers should not expect or be content with this many out-of-tune singers. With guided experiences in music classes, it is possible to reduce these figures dramatically. After studying programs where singing in tune was a primary goal, Gould concluded that "every unhandicapped child can learn to sing." (Gould, 1965)

Beyond the obvious reasons for teaching children to sing, there is evidence that

singing may be necessary for musical development. David Joyner (1969) found that "monotones reveal characteristic deficiencies in both pitch discrimination and tonal memory when compared to normal singers." In remedial training of a monotone, practice in pitch recognition and singing a single note did not yield improvement. Attention was then focused on the subject's vocal production. Joyner reports parallel development between improvement in vocal responses and the ability to recall the same material. "Direct training in pitch discrimination and tonal memory may be less effective than the training of the vocal instrument, where the latter is unable to respond normally to the physical demands of singing." (Joyner, 1969: 123) Thus, the kinesthetic experience of singing and producing pitches may "unlock" the voice and the ear as well. What could be more basic to music education than this?

If we are to avoid a high incidence of singing with poor pitch in our classrooms, Gould (1965) suggests that we must begin early. These beginning exercises could be preventive as well as remedial. The act of singing is a muscular activity; even the vocal folds are, in fact, a muscle. Perhaps we should think of conditioning and preparing this set of muscles in young children for their many functions in speech and song. Like other parts of the body, the vocal mechanism needs to be stretched and strengthened as early as possible to avoid vocal limitations. Consider trying to become a gymnast without having gained flexibility as a child. In gymnastics, a late starter would be seen as analogous to the inflexible monotone in singing. "Vocal Fitness" should take on new importance, especially in our classrooms of primary-aged children.

Just as there are physical exercises for strengthening the other muscles of the body, there are basic actions of the vocal mechanism which children should be led to practice. Certainly the most obvious one is pitch variation. Making high and low vocal sounds involves stretching and tightening the vocal folds, much as the trumpeter tightens the embouchure for higher pitches. In producing yet higher pitches, the vocal folds reach a maximum length and begin closing at the posterior end. This leaves a shorter portion of the folds free to vibrate, like shortening the vibrating portion of a violin string to make higher pitches. This is called adduction. According to Ralph Appleman (1976) this is what happens at the so-

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# ONCE IS NEVER ENOUGH

When I was trying to find room in my filing cabinet for last summer's notes, I came across the notes I'd taken in Toronto 20 years ago and was shocked and surprised to discover how much of what I'd written down had escaped me at the time and been hard-won only years later after repeated exposure to the Schulwerk, first in the year-long course at the Orff Institute, then in further workshops and conferences, and still later in my own teaching and composition. This experience convinced me that a single exposure to the Orff approach in a workshop can never provide adequate professional training, no matter how good the student or the course. That is why I feel so strongly that we are making a serious mistake in allowing absolute novices to enter our certification courses, which are (or should be) designed for those who are already committed to the Orff Approach, not for those who are trying it on for size. There is still a great need for short introductory courses to precede the Level I courses that are being offered in increasing numbers all over the country, but there seem to be fewer every year now that it's a matter of prestige to have a local Orff Certification Course.

In my experience, it is the students with extensive previous Orff training on top of a solid musical education plus some teaching experience who benefit most from our certification courses and are prepared to do distinguished work. Without any *one* of these prerequisites, our students are severely limited; without any *two*, they are dangerously handicapped, and under so much pressure, - bombarded as they are by too many new stimuli all at once, - that the experience is altogether too stressful to be truly productive.

Probably the best way to get professional training in the Orff Approach would be through in-service training with constant interplay between course and classroom. This is seldom possible, for lack of permanent Orff faculties in our Departments of Music Education. Our summer courses do have the advantage of multiple faculty, brought in from all over the country, - at least at the more prestigious schools, - but this can also be overwhelming to a novice, since all of us have developed our own style, our own approach, even our own curriculum and our own sequence, and it's a rare course that really coordinates the entire curriculum. This wealth of viewpoints is enormously enriching and stimulating to an experienced student, but quite beyond a raw initiate. The unsynchronized multiple approach can only be confusing and deeply discouraging in our certification courses (as in our National Conferences) and succeeds all too often in eliminating from our

ranks those promising novices who are simply not ready for the experience. How many has our movement lost because of our plunging them into a professional course for which they were totally unprepared? And how many courses have had to be seriously watered down to accommodate these novices who should never have been admitted in the first place? The two needs, - for introductory courses and for solid professional training, - are quite distinct and should be kept separate if either kind is to be truly effective. It is simply not possible to do both at once.

One week's quite long enough for a first immersion in our revolutionary approach to music-teaching. After a year's assimilation, those who have a natural affinity for this style of teaching will be ready to tackle a demanding Level I course with confidence and understanding. Perhaps we should all follow Denver's lead and require at least a week's previous Orff training before admitting anyone to our professional level certification courses.

Quite by accident, I discovered what I have found the most successful schedule for a Level I certification course, if it proves impossible to require a preliminary introductory course: to divide the Level I course between two summers, so that the intervening school year is used to assimilate the first summer's teaching and the students who return are rarin' to go when they return to complete their Level I training. The slower tempo gives them time to grow and to readjust to this new style of teaching without the appalling pressure that usually develops in the second week of our certification courses, when the students have already absorbed all they can and need time off to catch up with themselves, not more new material and more demanding assignments. With such a divided schedule, the students were able to absorb far more than if they had stayed for the entire course the first year, and the schedule could be more intense without anyone's wearing out in the process.

Those few who've already completed their certification sequence at another school and are willing to start over elsewhere prove to be our outstanding graduates. As time goes on, I trust that there will be more and more such adventurous souls who dare to continue their education after their piece of paper has been won, and venture into strange territory, repeating as many levels as they can afford under new teachers. Emphases, curricula, materials vary amazingly from one course to another and from one teacher to another, even though all of them may be conscientiously following the

*continued to page 23, col. 1*

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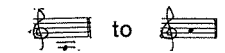
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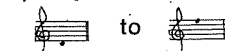
# CHILDREN'S SINGING VOICES, *continued*

called register change. Most likely this will take place without conscious effort if children are asked to make high-pitched quiet sounds.

Secondly, children need to learn to use the light mechanism of the voice in contrast to the heavy mechanism which nearly all children use without instruction. The lighter mechanism results from the thinning of the vocal folds, while the heavy mechanism uses the full thickness of the folds. The heavy mechanism will have the weight and quality of the speaking voice, ranging from



Because of the sensation of vibrations in the chest, this is often referred to as the chest voice. Above this range, the sound of the thick mechanism is loud and often tense and is used for shouting. The lighter mechanism, called the head voice because of the sensations of vibrations in the head, has a flutelike quality and ranges on the average from



(Miller, 1977) Singing in various styles, such as classical, pop or folk, involves varying degrees of thickness of the vocal folds as well as different resonating areas of the chest and head.

Training these vocal functions should begin with speech activities which are designed to exercise the vocal mechanism. Roberts and Davies (1976: 29) suggest the low incidence of tone deafness among peoples who speak tonal or "pitch-dependent" languages as a justification for recommending that children produce pitch fluctuations in the context of speech. "This would suggest the possibility of training them to introduce variations of pitch in their singing." In other words the skill of imitating the inflection of speech would seem to relate closely to matching the contour of melodies. Speech activities are a basic component of the beginning activities in Orff-Schulwerk instruction. Speaking rhymes with exaggerated inflection and pitch variation should be included, but with the added focus of exercising the mechanism.

It is important that children discover or become conscious of their "other" voice, the light mechanism, early in their training. First they should imitate this vocal quality, then be able to identify which "voice" they have used or which "voice" they heard someone else use, and finally they should be able to respond in either the light or heavy mechanism as directed. For reasons of communication, it is helpful to name these voices: "the singing voice" for the light mechanism versus "the talking voice" will serve as convenient labels. (Gould, undated) Children should perform rhymes in their talking voices, then in their lighter singing voices. Imitating birds, mice, or sirens can evoke a higher pitch and the

lighter quality from young children. Intoning the light mechanism may result in melodic "improvisation," but initially, attention should be focused on vocal quality (light versus heavy) rather than on conforming to a specific pitch or contour. Practicing pitch matching is essential, but success is dependent upon a flexible vocal mechanism, capable of responding with control. These activities pave the way for accuracy in pitch matching, even for those less gifted children.

In guiding children to vary vocal pitch, — which requires lengthening and adduction of the vocal folds, — the vocal glissando is an effective exercise. When paired with movement in a vertical axis, the concept of high and low is reinforced. Tracing the arched path of a ball with a vocal glissando up and down, vocal sound effects to accompany stories about elevators, hills or climbing, and imitating sirens are motivating ways to explore these vocal functions. Encourage children to do this with their singing voices. Modulating the pitch of the speaking voice is also important, particularly if they can learn to "thin" the vocal folds as the pitch rises. If a child is straining at higher pitch levels encourage him to use the lighter singing voice and to sing softly.

Speech activities are only the first step in learning to sing. Opportunities for pitch matching with the singing voice should be provided for each child individually, at first within the context of a game or an improvised conversation. When responding in pitch matching activities, the teacher must be careful to provide a clear, light, unstrained model without vibrato. Simple melodic patterns within a narrow range such as *do-re-mi-do* or *Sol-mi-sol* are best for beginning singers. Some children are more successful in finding the lighter mechanism when given a pitch decidedly higher than the range of the speaking voice. If the child has succeeded in gaining vocal control over the light versus the heavy mechanism and can consciously vary vocal pitch, making corrections should be easy. For instance, if a child sings back at a slightly lower pitch, one might say, "Good! Now lets try it higher." Then take his hand and physically and vocally move upward. If a child responds in the heavy mechanism, one could say "Thank you! Now do it using your singing voice." With a foundation of experiences and a system of communication, the chances of success are strong. But they will be greatly enhanced by a patient, positive and sensitive teacher.

An observant teacher will discover that many who can match pitches accurately will not sing on pitch during group singing. The skill of singing in unison will develop in all children, but for some this may take a long time, even years. In the meantime, it is

crucial that the child be included in singing activities, continue to practice simple vocal exercises and pitch-matching, and be reinforced positively for each attempt.

Vocal exercises which challenge children at these various stages of development should be included within a single lesson well past the first grade. Whether for group singing or solo pitch-matching, teachers should instruct children to "hold their instrument" properly: sitting or standing tall, opening their mouths to make resonating space and taking a breath before singing are instructions which young children can understand. Creative teachers will find ways to nurture vocal development while guiding their classes toward melodic and rhythmic goals. Such activities should be integrated, not isolated.

Attention to vocal fitness through the inclusion of guided vocal exercises can be an effective means of reducing the number of poor-pitch singers in our classrooms. Whatever style or styles of singing children choose as adults, having explored and experienced, stretched and strengthened the vocal mechanism should prepare them for a lifetime of vocal use free of vocal strain and abuse. In time we can hope the need for a "National Foundation for the Singing-Impaired" will be replaced by "National Choruses of the Singing-Prepared."

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# PRESIDENT'S MESSAGE

*"To be what we are, and to become what we are capable of becoming is the only end of life."*

In reflecting upon these words, I would like to thank all AOSA members for the privilege of serving as your President this year. I would also like to thank the Executive Board for their tremendous commitment to the work and goals of 1982-83. Many National Board members will continue their efforts next year, some will change hats, bright new workers will join us, and six significant others will leave us after years of dedicated service to our national organization. Please join me in congratulating, thanking, and wishing all good things to Beth Miller, Pat Hamill, Marion O'Connell, Tossi Aaron, Millie Burnett, and Isabel Carley. After re-reading my fall letter to you, I feel deeply gratified that your board has made such great strides forward in accomplishing the goals set forth at the beginning of this school year.

Starting last September, the AOSA Carl Orff Memorial Fund was established, a campaign was launched in November at the Portland Conference to begin filling the coffers of this fund, and a decision was made at the March National Board meeting to establish an AOSA section of the Library at the Orff Institute in Salzburg, Austria in lasting memory of Carl Orff. This library will contain representative materials and works from the United States relating to Orff-Schulwerk, and will be ongoing, added to annually in the way of the Schulwerk which is by its very essence, "never ending . . . always growing." In addition, we will support the Carl Orff Foundation now being organized under the guidance of Frau Liselotte Orff in whatever goals and works they decide upon and whenever this Foundation gets underway.

I hope that many of the readers of this letter were able to share in the inspiring success of our 16th National Conference in Portland, Oregon last November. What a rare opportunity it was to be in the presence of the gifted Richard Gill and to partake in a host of sessions presented by our own energetic, enthusiastic, and incredibly skilled Orff specialists and guest teachers in the related arts.

Much significant business was accomplished at this conference as well. I applaud the decision of the voting membership present to adopt the Reorganization Plan, beginning in the year 1984-85, and I would urge chapters to follow this lead wherever possible by establishing a 2 year term of office for their Presidents. The continuity and focus which this decision is designed to encourage will be of inestimable value to AOSA in future years.

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The Research ( and now) Library Committee has made extraordinary progress this year in collecting materials, video tapes soon to be available for distribution, and initiating plans for a set of short films to follow "American Odyssey" in which in-depth process in specific areas of Schulwerk may be portrayed clearly. The establishment of the Isabel McNeill Carley Library, a lasting tribute to the great lady who has been our loyal and faithful editor since the birth of AOSA, will perhaps be of the greatest significance to the largest number of our members since within the next year, 1983-84, materials will be purchased, catalogued, and made available for circulation to our membership.

The Higher Education Committee has worked very diligently, compiling and completing a summer list of Orff-Schulwerk and related courses and workshops and making it available to all AOSA members. This will be updated annually as an ongoing service to our membership, in addition to the Recommended List of Certification Courses already in existence.

Our Editorial Committee is well along the way toward the publishing of Re-Echoes II, which should be available for purchase by spring, 1984, and promises to be an extremely valuable collection of outstanding articles from the last seven volumes of the Orff Echo, a sequel to the already existing superb Re-Echoes.

Lastly is the important accomplishment, thanks to the gifts of Tossi Aaron, of the statement: "What is Orff-Schulwerk and Why?" which will have gone to print by the time you read this and will be available in the form of a most attractive PR brochure, to you, the membership, for your exclusive use in a myriad of ways. Our goal is to help you to articulate the infinite value of music and music education according to the Orff philosophy.

There is no adequate way of telling you how much the implementation of all our work is dependent upon the extraordinary efficiency and skill of our Executive Headquarters under the tender loving care of Cindi Wobig, Executive Secretary, and Stanley Rowland, Treasurer. The next time that someone asks you or that you may ask yourself, "What does AOSA do for me in return for my national dues?" run this list by him/her and it would seem obvious that the answer is: "An incredible lot!"

I look forward with great anticipation to the challenge of working with the Advisory Board of AOSA next November at our Cleveland Conference. I have established, as of March '83 an Ad Hoc Committee: National and Advisory Board Liaison, to work - hopefully on a permanent basis - toward improved

communication and responsiveness to the needs and desires of our membership. This committee has already done extensive homework, and you will be receiving much input from this dedicated group through your chapter presidents. As long as there are intelligent, energetic, intense, and creative people working together toward even a common goal, there will be, and should be - healthy differences of opinion and controversy. Lest we forget our common bond, our "raison d'être" I would like to refer once again to a favorite quotation from Plato: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into . . . the soul, imparting grace, and making the soul of him who is rightly educated graceful . . . He who has received this true education . . . becomes noble and good, he will justly blame and hate the bad, . . . and when reason comes, he will recognize and salute the friend with whom his education has made him long familiar."

I salute you, my colleagues and friends in AOSA, wish you a fruitful and fulfilling summer, and challenge you to think for the year ahead: "What will I do for ORFF-SCHULWERK and AOSA?"

Carolyn Tower, Pres. 1982-83

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# GUIDEPOSTS:

## ORFF SCHULWERK AND POOH BEAR

by Elizabeth Nichols

Muncie, Indiana

Elizabeth Nichols is Associate Professor of Music Education at Ball State University in Muncie, Indiana, and has been a member of the Editorial Board of the *Orff Echo* since its first issue in 1968. She has a special love of literature, and is author of the delightfully witty "Tune Into Limericks (text by Edward Lear) with Orff Instruments." Read on and discover for yourself what can happen when the Orff process meets up with Pooh Bear!

Jacobeth Postl

In pursuit of literature for young children, I turn constantly to the poems of A.A. Milne. It is indicative of their appeal that they have already spanned two generations and are, today, fresh for the third one.

Enormous permission fees preclude reproduction of the Milne poems in their entirety here; however, paperback copies of both <sup>1</sup>*When We Were Very Young* (henceforth VY) and <sup>2</sup>*Now we are Six* (A6) are readily available in libraries and bookshops.

Poetry offers an ideal introduction to music for the young child when it is presented as an oral art. In performance, poetry can project all of the musical elements — pitch, dynamics, tempo, rhythm, and form. Timbres of differing tone colors are sounded by consonants and vowels, each with its own distinctive character. These are grouped strategically in the technique of rhyming. The pattern of "alike and unlike" phrase endings gives each verse its simple poetic form while large designs derive from a returning refrain.

An excellent example of rondo occurs in the Milne poem *Busy* (A6), which also reinforces the concept of roundness. For the "A" return, you might suggest a movement which the class can make, such as drawing circles in the air. It can be fun to challenge coordination for each child to move his body around in place, pushing with his or her heels. For melody, try a repeated *do-re-mi-re*, circling pattern for this returning section, "round about, and round about, and round about I go."

Look for places within a poem where body percussion can expand the words. In *Shoes And Stockings* (VY), one child might choose a percussion instrument to accompany the repeated word, "hammer," but the entire group can participate by pounding one fist against the other. Help them to find new sounds and motions for the "chatter" stanza.

Milne offers much stimulus for movement in such poems as *The Four Friends*

(VY), which has a lion, a goat, an elephant, and a snail who can read a compass. To avoid collisions while your class is on the floor exploring the movement of snails, it is effective to have a compass handy so that you can invite one child to read it to indicate the traffic pattern.

Look for other poems that suggest motion through imagery. At *The Zoo* (VY) mentions many animals to pantomime, - real and imagined. How might a "nosserus" move? Or a "mingo?" another distinctive feature is the poem's repeated line, "But I gave buns to the elephant when I went down to the zoo." A series of body percussion patterns may be invented to perform whenever this phrase recurs.

*Missing* (VY) is a poem in which Christopher Robin goes about asking, "Has anybody seen my mouse?" One child could accompany (on an instrument) another child who takes the role of the escaped mouse as he scurries from one hiding place to another. The class might participate by lightly tapping on the floor.

In *Sneezles* (A6), you will find multiple rhyming words ingeniously invented by Milne to imitate the sound of the poem's title. First, read the poem aloud for the listeners to identify rhyming words like "pleazle" and "wheazle." Then ask the group to keep a pulse with simple body percussion while the teacher reads. Any nonsense poem will adapt to this kind of treatment as long as the rhythm is clear.

*Us Two* is for friends, such as Christopher Robin and Pooh Bear. Introduce some mirror movement as a warm-up exercise to discover "alike and unlike" motions. Play a game in pairs, role-playing Christopher Robin and Pooh, conversing in gestures of alike (echo) and unlike (question and answer) phrases. Ask your class to observe each twosome and decide whether they will do something together today or each do "his own thing" according to whether the patterns they create are the same, or different.

The famous verse about John's "great big waterproof" boots, hat, and mackintosh is entitled *Happiness* (VY). The use of appropriate actions will emphasize phrase endings, as well as assist in learning each line. Your class can determine the proper motions to accompany the items of clothing which John wears. It is fun to set the poem another day into a *sol-mi* chant. I like a pattern of S-M-S----S-M for each phrase, with the *sol-mi* for John and also at the end

of each line until the last line, which needs a new melodic pattern.

*Cherry Stones* (A6) is a variation on the nursery rhyme, *Tinker-Tailor . . .* but offers many exciting alternatives - even a "rocket-man!" You may start it as a speech exercise with the alternating clap-patsch pattern, then transfer it to a simple *sol-mi* chant. Set the traditional beginning part for singing, with class echoes but speak the middle sections, with or without repetitions by the group on the simpler part. Return to the melodic chant in the last two phrases of the poem for unity. A glockenspiel makes a lovely accompaniment and helps stabilize the pitch.

In *Down By The Pond* (A6), Christopher Robin converses intimately about catching fish and newts. This is an obvious one for pantomime by small groups of children as they interpret the poem while the teacher reads it. The class may join on each phrase which can be set to the syllables, *sol*, *mi*, and *la*. I like to employ the teasing chant with the final lines of each verse:

l    n    l    l    d    d  
S    S    M    L    S    M

"He doesn't know I'm fi - shing"

It sharpens observation for the class to watch the actors and discuss at the end just who caught fish or newts, how they did it, and to determine what was used to carry the creatures home.

Encourage children to make up their own two and three-tone chants, and help them to notate the melodies so that the class can see the relationships of pitch. Utilizing only two lines or spaces, you are offering primary lessons in notation and reading readiness. To encourage tone matching, let Johnny set the *sol-mi* interval for the song one day, Suzie another. As their guide, you can gently move the starting pitch up or down on subsequent repetitions.

P.S. Don't forget to look into the *Hums of Pooh!* They *beg* to be set to music . . .

<sup>1</sup>Milne, A.A., *When We Were Very Young*, Dell Publishing Co., New York 1924.

<sup>2</sup>Milne, A.A., *Now We Are Six*, Dell Publishing Co., New York, 1927.



# THE REALM OF THE PENTATONIC

Isabel McNeill Carley  
Brasstown, N.C.

When I studied music theory, there was no mention of any kind of pentatonic scale, and only passing mention of the diatonic modes into which some theorists claim that they developed,<sup>1</sup> — Ionian, Dorian, Phrygian, Mixolydian, and Aeolian — with which we concern ourselves in the Orff approach. Any development of pentatonic theory has therefore been a gradual accretion of experience in using pentatonic scales in teaching, in improvisation, in composition, and in collecting and analyzing a great number of pentatonic folk tunes, mainly from our own heritage.

What got me started thinking beyond the obvious use of DO Pentatonic in the first volume of the Schulwerk was a conversation I had with Dr. Richard Johnston of the University of Toronto when he was visiting in Salzburg the year I spent at the Orff Institute attending the German course. He quoted Daniel Healdén as saying that there was more to the pentatonic than the 'gapped major scale' used in O/S Book I.<sup>2</sup> That was all, but it stuck in my mind, and as I began to hunt for pentatonic songs from our own tradition, I became more and more aware that many of them were indeed anchored on tones other than DO. I kept hunting and collecting examples of the less likely pentatonic modes, finding many examples of LA pentatonic; a few of both RE and SO pentatonics, especially among songs from the southern mountains; not a single MI pentatonic to date, although many of the three or four-tone playground chants seem to be centered on MI, at least when they are allowed to stand alone, without accompaniment.

## PENTATONIC THEORY

As Prof. Keller pointed out at the St. Louis Conference, there are not only the authentic modes to be considered, but also their plagal variants, so that with only the tones of any DO pentatonic scale we have at our disposal ten different modes! For example, if we use only the tones of the C pentatonic scale, we have the following possibilities:

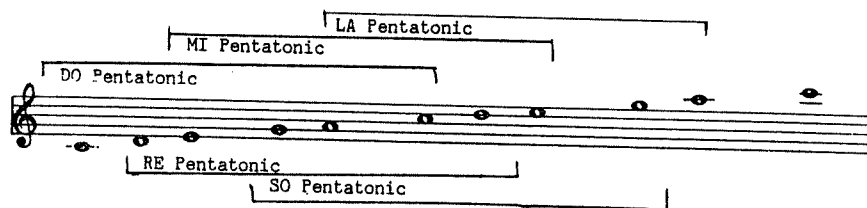
AUTHENTIC	PLAGAL
DO Pentatonic: C D E G A C'	G A C' D' E' G'
RE Pentatonic: D E G A C' D'	A C' D' E' G' A'
MI Pentatonic: E G A C' D' E'	A C' D' E' G' A'
SO Pentatonic: G A C' D' E' G'	D E G A C' D'
LA Pentatonic: A C' D' E' G' A'	E G A C' D' E'

PAGE 8

Of course, some tunes extend beyond the range of an octave, but the point is that the shape and character of any melody is partly dependent on the position of the final in the tune, whether it lies at the top or bottom, as in the authentic modes, or in the middle, as in the plagal modes. Tunes in LA or SO pentatonic modes in the C pentatonic set-up are likely to be plagal, since the final lies in the middle of the vocal range, whereas those in DO or RE pentatonic are likely to be authentic, with the final near the bottom of the vocal range. In F and G pentatonic set-ups, the reverse is true: tunes in DO or RE pentatonic modes are likely to be plagal, and those in SO and LA are likely to be authentic. Instrumental pieces, of course, are far freer to use either form of the mode whatever the scale set-up since they are not restricted to the vocal range. In any case, ANY tone of the pentatonic scale may be the tonal center for which the pentatonic mode is named, and ANY pentatonic mode may be either authentic or plagal.

On the diatonic bar instruments, then, we have the possibility of using the complete set of pentatonic modes in C pentatonic, F pentatonic, G pentatonic, B flat pentatonic, and D pentatonic, — fifty possible scales just in the limited range of the diatonic instruments! With such riches at our disposal it behooves us to explore the possibilities of the pentatonic in far greater depth than has been customary, both in studying our heritage of folk songs and in improvisation, arranging and composition.

The following chart may make more immediately visible the authentic modes of the C pentatonic scale:



1. The only discussion of pentatonic theory I have ever seen is in the Introduction to Cecil Sharp's *English Folk Songs of the Southern Appalachians*, Vol. I, OUP, in which he classifies pentatonic modes as follows: Mode 1 — SO Pentatonic; Mode 2 — LA Pentatonic; Mode 3 — DO Pentatonic; Mode 4 — RE Pentatonic; and Mode 5 — MI Pentatonic. He also states that pentatonic scales developed historically into hexatonic and heptatonic scales, and there is a detailed chart of such transformations, amended by Maud Karpeles, in the second edition of this famous collection.

2. The variety of pentatonic and diatonic modes is recognized in later supplements to the original Schulwerk volumes, — notably Keetman's books for xylophones and in "Paralipomena."

The chart makes clear that the spacing of the intervals varies from mode to mode: DO Pentatonic lacks the 4th and 7th degrees; RE lacks the 3rd and the 6th; MI omits both the 2nd and the 5th; SO has neither 3rd nor 7th; and LA lacks both the 2nd and the 6th. With these gaps in different positions within the octave, melodies in the various modes sound very different, one from another. Indeed, some pentatonic tunes defy ready analysis, and seem quite ambiguous, so that assigning them to one mode or another seems arbitrary. Since they were never accompanied, this ambiguity bothered no one, and may have added a welcome element of unpredictability. The shape of the tunes varies too, depending on where the final lies.

## PENTATONIC FOLK SONGS

One very good reason for us to take seriously the pentatonic modes we've been discussing is that we have in this country an incomparably rich heritage of pentatonic songs which we, as music teachers, need to know and to pass on to the children we teach. Among these traditional songs are children's songs, play-party songs, ballads, love songs, folk hymns and carols, — an astonishing wealth of beautiful and memorable songs of rare aesthetic value. Such songs as "Black, Black, Black," "Poor Wayfaring Stranger," "Resignation," "Barbara Ellen," "A la Claire Fontaine," "The Riddle Song," "Wondrous Love," "Nottamun Town" are among the loveliest in the language, treasures far beyond the kindergarten and primary children for whom the pentatonic realm is usually reserved. Let us not neglect these songs and their peers in our hurry to reach more familiar harmonic ground.

Before the full pentatonic scale is introduced, two-tone, three-tone, and four-tone chants and tunes are found or improvised. Theorists differ as to how to refer to them, — whether as partial pentatonics or as things in themselves. Many of these limited range songs are tonally ambiguous, since they require no accompaniment whatsoever in their playground incarnations and imply no harmonic center. The choice of a supporting bordun may not be obvious, and may, indeed, be somewhat arbitrary. When,

continued to page 9, col. 1

# THE REALM OF THE PENTATONIC, *continued*

for example, there are only three tones, A, G and E, in a tune, it may sound quite convincing with a C-G bordun, like a), in which all the accents fall on either SO or MI:



If, however, the same tune is used but the rhythm changed so that it starts with an upbeat, as in b), it sounds better with an A-E bordun.



Other three and four-tone songs may be clearly minor in feeling, like "Hammer Ring"<sup>3</sup>

**c) HAMMER RING**

Don't you hear that ham-mer ring-ing?  
Ham-mer ring, ham-mer ring?  
Ham-mer ring, ham-mer ring?

or "Mary Mack,"<sup>4</sup> with its delightful opportunity for shifting accompaniment using both the tonic and the submediant fifths or chords:

**d) MARY MACK<sup>4</sup>**

Ma-ry Mack, dressed in black,  
Sil-ver but-tons all down her back,  
Hi-o, Hi-o,  
Hi-o, Hi-o, Hi-o.

There are, of course, innumerable songs in DO pentatonic, both authentic and plagal, in our tradition. Let me remind you of a few, without taking the space to quote them. Among the authentic tunes are "The Barnyard Song," "Kansas Boys," "Tideo," "Jim Along, Josie," "Willowbee," and "Restless

3. from Bradford, *Sing It Yourself*, Alfred Publishing Co.

4. from Carley, *Recorder Reader 1*, Brasstown Press.

Sea," with its pleasing play between major and minor. Familiar plagal songs are "Cotton-Eye Joe," "Toodala," "All Night, All Day," "Angel Band," "Night Herding song," and Lincoln's favorite, "Hoosen Johnny."

LA pentatonic tunes may not be quite so familiar. Let me mention a few: "Land of the Silver Birch," "Dear Companion," "My Good Old Man," Richard Chase's version of "Cock Robin," "Wayfaring Stranger," "Edward," and that marvelously surreal song, "Nottamun Town"<sup>5</sup> are all authentic.

**5 Nottamun Town**

In Not-ta-mun Town, not a soul would look up. Not a soul would look up, not a soul would look down. Not a soul would look up, not a soul would look down to show me the way to fair Not-ta-mun Town.

Plagal examples are "Down in the Meadow," "The Birds' Courting Song," "Stewball," a great favorite, and "The Cherry Tree Carol"<sup>6</sup> from our part of North Carolina:

**6 Cherry Tree Carol**  
Clay County, North Carolina

1. When Jo-seph were a young man, A young man were he, He court-ed sweet Ma-ry, the Queen of Gal-i-lee. s And Ma-ry's Sa-vi-our spoke, "Dow-down, ye cherry bush, And let my moth-er get some."

Pentatonic modes without the third — RE and SO — sound strange and mysterious to our ears. It takes time and practice to feel comfortable with them — either in singing folk songs or in improvising. The RE mode, for instance, has the new possibility of using the low seventh, — particularly in cadences, — and its major triad as a melodic motive, as in the following examples:

5. from *Songs of All Time*, World Around Songs, Burnsville, N.C. Jean Ritchie \*1964, Geordie Music Publishing Co. from *Celebration of Life*. Used with permission.

6. from *Songs of All Time*, World Around Songs, Burnsville, N.C. Used with Permission.

7. from *Songs of All Time*, World Around Songs, Burnsville, N.C. Jean Ritchie \*1952, 1971, Geordie Music Publishing Co., from *Celebration of Life*. Used with permission.

a) Shady Grove<sup>7</sup>

**Shady Grove**

Cheeks as red as the bloom-ing rose,  
Eyes of the deep-est brown, You are the dar-ling of my heart. Stay till the sun goes down.

Shady Grove, my little love,  
Shady Grove, my dear,  
Shady Grove, my little love,  
I'm goin' to leave you here.

*continued to page 10, col. 1*

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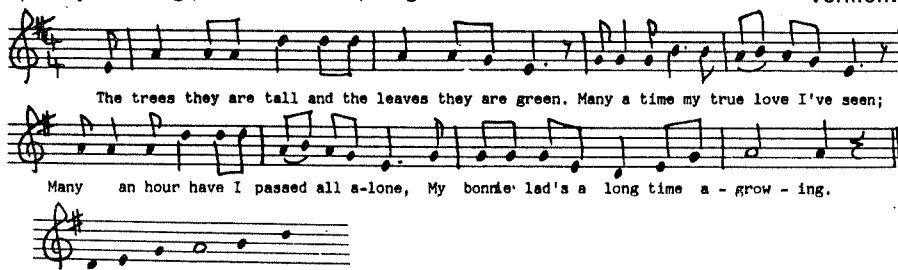
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# THE REALM OF THE PENTATONIC, *continued*

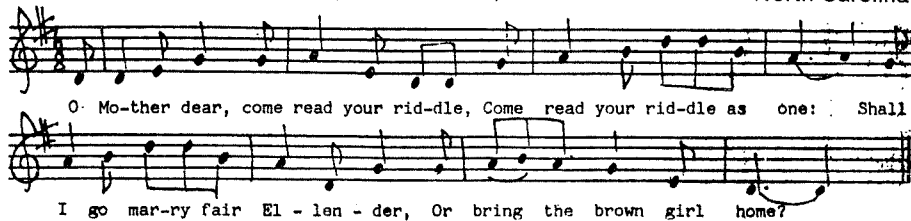
c) Daily Growing<sup>8</sup>, RE Pentatonic, Plagal

Vermont



d) Lord Thomas and Fair Elinor<sup>9</sup>, SO Pentatonic, Authentic

North Carolina



SO Pentatonic, on the other hand, requires unusual melodic emphasis on its dominant to be convincingly anchored on SO, and may also involve frequent use of the second degree, LA and its minor triad. Without this emphasis on RE, the tune may sound more like DO plagal than SO, like the well-known "Riddle Song," which seems to shift from DO plagal to SO and back again, so that either drone sounds questionable, though it is usually classified as SO Pentatonic. Here are two clearer examples of SO Pentatonic tunes, - one of the many variants of "Lord Thomas and Fair Elinor" in the Sharp collection, and "Pretty Saro":

MI Pentatonic is a law unto itself, with its third but no fifth, and requires more emphasis on the tonic itself than any of the other pentatonic modes to make it convincing. It is usually reinforced with a tonic drone. As in its diatonic equivalent, the Phrygian mode, the fourth degree serves as the dominant in both authentic modes, the sixth in both plagal modes. For example:

*continued to page 11, col. 1*

## Pretty Saro<sup>10</sup>



Kentucky version from the Ritchie Family, Perry Co., Ky.

8. from *The Hills of Vermont*, Sturgis and Hughes, G. Schirmer, Inc., 1919.

9. Cecil Sharp, *English Folk Songs from the Southern Appalachians, Vol. II*, Oxford University Press, 1917, 1932.

10. from *Songs of All Time, World Around Songs*, Burnsville, N.C. Jean Ritchie ©1940, 1962, Geordie Music Publishing Co., from *The Dulcimer Book*. Used with permission.

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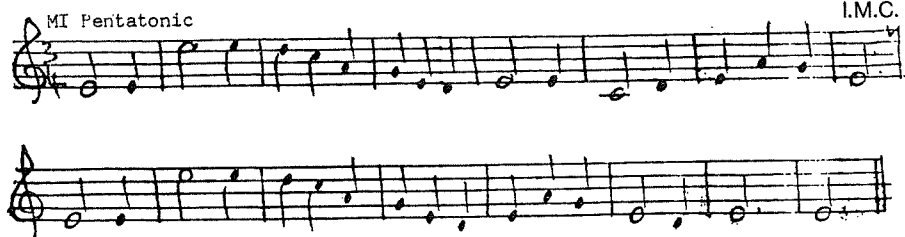
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# THE REALM OF THE PENTATONIC, *continued*



Most pentatonic songs are clearly anchored in one mode or another, though a few are tonally ambiguous and require patient analysis and experimentation before class use. It is sometimes possible to mistake a SO plagal tune for a RE authentic, for instance, and the only way to be sure is to analyze the tune itself to see whether the fourth or the fifth is used more frequently and more conspicuously. If the fourth is emphasized more, then chances are the tune's in SO plagal and will sound best with a SO-RE bordun, but if the fifth is more prominent, the tune lies in RE pentatonic, and will sound best with a RE-LA bordun.

A further caution: Some pentatonic tunes are indeed what Helldén called them, 'gapped major scale' tunes, and are quite inappropriate for use in Orff-style arrangements because the harmonic implications are simply too strong to be ignored. Too much melodic emphasis on either the dominant or the second degree of the scale, - particularly on accents or in cadences, - or sustained notes on either interval are clues to such tunes. Though one can, with ingenuity, invent ostinato patterns that accommodate occasional harmonic pulls, it is wiser to avoid such tunes altogether until we reach the harmonic stage and need not attempt to camouflage their basic harmonic nature.

## PENTATONIC IMPROVISATION

It is not only for the sake of these wonderful old folk tunes that a study of pentatonic modes is valuable, rich as this tradition is in our own heritage. The use of all these pentatonic modes in improvisation from an early stage develops a real sensitivity to melodic structure and flavor that, in my experience, can be cultivated in no other way, since there are ONLY melodic concerns at this stage, with no harmonic implications or conventions to be accommodated. It is through improvisation that the character and melodic possibilities of each pentatonic mode become familiar, that the flavor of each mode can best be savored.

Before any group or solo assignments in improvisation can be successful, the pentatonic mode you plan to use must be thoroughly established. If, for example you're planning a lesson in RE pentatonic, take the time to sing a familiar RE pentatonic song like "Shady Grove" or Betty Larkin" before launching into any preparatory drill.

One of the best ways to begin is with vocal group improvisation, following and mirroring the teacher's hand signs in simple, slow-moving melodic exercises, until the intervals and gestures are secure. Then I like to add a carefully built-up supporting ensemble to reinforce the unfamiliar tonal center, - as simple or complex a "carpet of sound" as the particular group spontaneously invents with your guidance and the class's aesthetic input. As soon as they are ready to volunteer, students take turns assuming the teacher's role and lead the class in a melody of their own making. Some memorable and magical improvisations have rewarded such ventures again and again.

Echo-play on scale figures, the full scale, and characteristic melodic motives then prepares the way for Question-Answer play, class rondos combining set rondo themes drawn from the class's Question-Answer improvisation with spontaneous improvised interludes, the setting of a chosen poem, or the arrangement of a favorite folk song, - whichever your class is ready to tackle.

Whatever the particular assignment, be sure to add at least one accompanying pattern yourself to lull your students into a comfortable right-brain state of mind in which they can allow their natural musicality free play... Then, even if somebody flubs, the music goes on, and there's a minimum of self-consciousness involved, - particularly if you've made clear that everyone has good and bad days in improvising, and occasional disappointment is to be expected. No matter what the accompanying instrument, the results will be much better musically and much less threatening to the participants than if the improvisation is unsupported. Both the physical movement involved in playing the accompanying patterns on the bar instruments and the magical sounds they make combine to produce an enveloping hypnotic effect which seems to disengage our critical left-brain faculties and allow natural musicality to assert itself in improvisation.

Let me add parenthetically that hand-sign improvisation is just as effective with instruments as with voices. I find that recorder players play much better in tune when they are following and thinking the precise tonal relationships the syllables involve than when they are either reading or improvising without them. And, certainly, it's very easy to teach a phrase or an

ostinato to a player in the ensemble who can *sing* the part correctly before trying to find it on an instrument.

Another advantage of using the pentatonic modes extensively in improvisation is that our students are totally unaware of the vast number of pentatonic songs they already know, both because the tunes have usually been given unbecoming harmonic accompaniments which have obscured their melodic character, and because they've never given a moment's thought to analyzing the songs they know. As a result, they *have* to improvise their own tunes when we choose to explore the pentatonic modes, and cannot simply reproduce tiresome, banal imitations of obvious melodic material, running blithely up to the dominant and back downstairs to the tonic, as seems invariably to happen when the transition to diatonic scales is made before melodic sensitivity has been developed through improvisation. There are enough possibilities for pentatonic improvisation to keep all of us busy exploring them far beyond the beginning stage we usually associate with the use of the pentatonic. With such enormous resources at our fingertips, it should be obvious that we need never put the pentatonic realm behind us, but should come back to it periodically to enrich our whole musical curriculum, instead of relegating it only to the initial stage of Orff training.

*continued to page 12, col. 1*

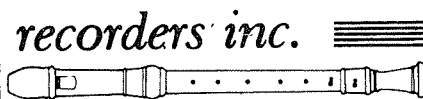
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## TRANSITION TO DIATONIC MODES

There is another very cogent reason, it seems to me, to take pentatonic theory seriously and to emphasize the use of the pentatonic modes both in our choice of song repertoire and in improvisation lessons: their use weans our students away from DO as the inevitable tonal center, so that the transition to the diatonic modes becomes an easy and natural progression, just as the transition from DO pentatonic to the hexatonic and full major scale has always been in the Orff approach. When we are ready to move on to the diatonic modes, we need only fill in the holes in the familiar pentatonic modes: RE pentatonic becomes the Dorian mode; MI pentatonic becomes the Phrygian; SO pentatonic becomes the Mixolydian; LA pentatonic becomes the Aeolian; and, of course, D pentatonic becomes the Ionian mode, our major scale. Only the Lydian (on the fourth degree) and the Locrian (on the seventh degree) remain to be introduced, and they are of little practical use with their inescapable diminished fifths. Without this bridge, the move from pentatonic to diatonic scales often proves traumatic and astonishingly difficult, even for graduate students in Orff Certification courses. Indeed, this seems the most difficult stage in the Orff sequence for our students, to combine the familiar bordun-ostinato style of accompaniment from the pentatonic stage with the diatonic tunes of the modal stage without falling into harmonic patterns that properly apply only to the next stage of functional harmony, with its dominants and subdominants.

Since conventional major and minor scales and tunes are comfortably familiar to our students at any age, - whether pre-school children or graduate students, - it seems to me all too easy to jump prematurely into this familiar territory and to spend far too much time in its comfortable confines. *Of course* it is a necessary stage in our students' musical education, so that they become adept at using the time-honored functional harmony of our western tradition, but now, at the end of the twentieth century, we would be doing our students a serious disservice if we were to lock them into the outmoded conventions of the last two centuries which serious composers have discarded long since. One of the great virtues of the Orff approach seems to me the universality that frees it from the conventions of the central European musical tradition in which it developed so that it can lead *anywhere*, musically speaking, anywhere our interests lead, - to the enjoyment and performance of pop music, of our own folk music, of early music, of traditional symphonic repertoire, of music from other traditions, or to the most sophisticated contemporary styles.

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## CONCLUSION

Recurrent thorough and patient exploration of the pentatonic modes, such as I have outlined, both in our heritage of folk song and in improvisation, multiplies tenfold the musical resources open to us and our students in the pentatonic realm and opens the world of modal music to an earlier appreciation and confident use than has hitherto been possible. Such exploration can only encourage similar thorough study, analysis, and experimentation at whatever later levels of musical training our students may reach. They will have learned what Orff intended, - to play with the materials of music as a composer does.

Isabel McNeill Carley  
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## BRIEF ANNOTATED BIBLIOGRAPHY:

Cecil Sharp, *English Folk Songs from the Southern Appalachians, Vol. I and II*, Oxford University Press, 1917, 1932.

A scholarly collection of ballads, love songs, children's song's, hymns, jigs, nursery songs, and dance songs with many variants collected between 1916 and 1918, with a germinal collection of 32 songs collected earlier by Olive Dame Campbell.

Cecil J. Sharp and Maud Karpeles, *Eighty English Folk Songs*, Faber and Faber, 1968.

A valuable selection of songs from the above volumes in an accessible, inexpensive paperback edition. Highly recommended.

*Songs of All Time*, edited by Edna Ritchie, Raymond K. MacLain, Richard Chase, and Marie Marvel, Cooperative Recreation Service, 1946, 1957; Reprinted by World Around Songs, Burnsville, N.C.

A useful pocket book with many good pentatonic and modal tunes from the southern mountains. Highly recommended.

Louise Bradford, *Sing it Yourself*, Alfred Publishing Co., 1978.

The best available collection of American pentatonic songs, chosen for their appeal to children and their pedagogical value. Essential to American Orff teachers.

Erdel and Komlos, *150 American Folk Songs*, Bossey and Hawkes, 1974.

An excellent scholarly collection of carefully sequenced American folk songs including many pentatonic and modal tunes not widely known. Songs are carefully classified according to range, and all of them have been notated to end on G, so that transposition is required to put many of them into a practical vocal range. Highly recommended.

Isabel Carley, *My Recorder Primer*, Brasstown Press, 1982.

A first instruction book for young children with exercises and songs of limited range to sing and play using various tonal centers.

Isabel Carley, *My Recorder Reader 1 and 2*, Brasstown Press, 1981-82.

Carefully chosen and graded pentatonic songs in all the pentatonic modes for children to sing and play. Book 1 is in G pentatonic and its related modes, Book 2, in C and F pentatonics with their related modes. Some suggested accompaniments and games. Child-approved.

Isabel Carley, *Recorder Improvisation and Technique*, Book 1, Brasstown Press.

The only available guide to playing and teaching the recorder through improvisation, with numerous exercises and folk songs in the various pentatonic modes.

New Camp '83, a Country Dance Camp sponsored by Country Dance Camps, Inc. in cooperation with the Country Dance and Song Society of America, will be held at Frostburg State College, Frostburg, MD July 24-30. The program will include English country dancing, Danish folk dances, Morris dancing, New England contras, and Appalachian Squares under expert leadership. Write John C. Owen, 9929 E. Moccasin Trail, Wexford, PA 15090 for details.

Dance Week at the J.C. Campbell Folk School in Brasstown, NC will be held from June 12-18 this year with an excellent staff, including Genevieve Shimer, Phil Merrill, Edna Baker, Bob Dalsemer, and Don Davis. Classes will include English and Danish Country Dancing, Appalachian Squares, Singing Squares, Contras, Morris, Clogging, and Singing Games. Leadership sessions, dance band with Phil Merrill, optional singing, recorder, and dulcimer sessions will also be offered. Write J.C. Campbell Folk School, Brasstown, NC 28902 for brochure.

A Recorder Week under the direction of Johanna Kulbach will be offered at the Folk School the following week, June 19-25. Write for details.

A new workshop in movement and sound will be held in Hendersonville, NC from May 12-22 under the leadership of Katya Delakova, Moshe Bodmor, Ilse Johnson, and Jose Posada. "This workshop aims to release the unlimited creative expressive power of which every human body, every human voice, is capable, regardless of background, age, or . . . talent." Attendance may be booked for either weekend or the entire course. For further information write SOMAS, % Blue Star Camps, Herman and Roger Popkin, 3595 Sheridan St. #107, Hollywood FL 33021.

Write the Country Dance and Song Society of America, 505 8th Ave. New York N.Y. for details of summer week-long workshops in folk dancing, folk music, old music, chamber music, family week, etc. at Pinewoods Camp in Massachusetts. There are far too many to list here.

An American Recorder Society Workshop in Early Music will be held at The Colorado College in Colorado Springs, July 24-30, with a distinguished faculty including Bernard Krainis, Lionel Party, Albert Seay, Philip Levin, Louise Austin, and Constance Primus. Information from Roberta Blanc, Workshop Coordinator, 1218 Steele St., Denver, CO 80206.

A Dance Musicians' Seminar covering Medieval, Renaissance and Baroque practice, and a concurrent Recorder Master Class with the Dutch virtuoso, Marion Verbruggen, are both offered in connection with the Early Dance and Music Institute at Amherst College, Amherst, MA July 10-17. Write Barbara Ansbacher, Coordinator, 67 Lincoln Ave., Amherst, MA.

# Orff for the Instrumentalist

Occupation with a musical instrument is educationally of more than slight significance. It wakens the need for purposeful, continued activity; it "wants" to be practiced. The learning of a musical instrument demands mental attention and physical readiness; it presupposes the will to concentrated work.

— Franz Tenta\*

Does the Orff-Schulwerk process have value for the instrumental student? A growing number of teachers answer with a resounding YES. Here are some statements regarding practical experiences in treating traditional instrumental instruction with a powerful dose of Schulwerk.

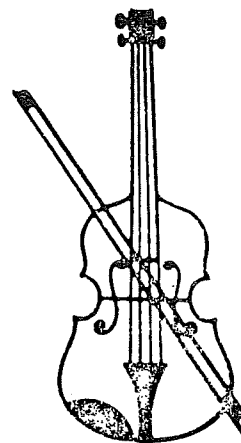
*Prepared by Gin Ebinger*

## The Orff Approach and Beginning Orchestra

After all these years of teaching young children how to play string instruments, I am still amazed at what they can do. Yet every year I expect more from them. My goal has always been to guide a beginning student through the development of good, solid elementary musical and instrumental skills. Once this has taken place, he will be free to enjoy the experience of making music, expressing himself through music and on the way to becoming a competent young musician. What's more, I want this entire process to be enjoyable for him. Since being introduced to the Orff-Schulwerk philosophy and its approach, and incorporating some aspects of it into my teaching of beginners, all this has become more possible.

Often I am asked, "How can you stand to teach beginning string students?" I confess sometimes it is a bit difficult! Although I hasten to add that I love it and find it most rewarding! Yet imagine before you a beginning orchestra class of fourth-graders, sitting, bright-eyed, with an assortment of instruments—violins, violas, cellos, sometimes a string bass—including bows, rosin and music books. (Music books! Needless to say, those can wait a few more weeks!) The children are very eager to learn how to make instant music on these new, mysterious instruments. And in their case, "what they don't know won't hurt them!" Simply handling these vulnerable instruments will be an accomplishment. Not to mention being able to draw the bow across the strings with their right hand while trying to produce different pitches with the left hand. All this, while holding the instrument in the correct playing position. It can be a frustrating and discouraging experience for all involved.

It is at this time, in the beginning stages of learning to play, that using some aspects of the Orff approach has proven to be very successful for me. One technique in particular that I have used much and which has been invaluable in starting beginners has been that of "echo-play." As beginners listen to and echo back easy four-beat open string rhythmic patterns, they start developing a feel for tone production.



Most wonderful of all is that from the very outset students get the satisfying feeling of producing sounds that make musical sense. At the same time they are developing a keener ear and a feeling for beat.

All new concepts and skills—simple bowing techniques, finger patterns, rhythmic figures and more—are introduced in this manner. The teaching of rote songs, rounds in particular (a favorite is "Frere Jacques" which students sometimes play while doing movement in canon), through echo-play is especially effective. By learning new skills, both instrumental and musical, in this way, students are free to concentrate on learning one thing at a time. When they arrive at a particular skill's introduction in their books, they are familiar with it, "old hands" at it, having had the experience of playing it many times before. Consequently reading music poses no additional problems. As we continue through the year, students later enjoy the challenge of listening to and playing back longer rhythmic patterns as well as the improvising of "question-answer" phrases.

So far I have only managed to dab into the wealth of possibilities I sense exist and wait to be explored as far as the Orff approach and instrumental music teaching are concerned. I would love to have more time (daily orchestra classes) with my students to better explore these possibilities. For I suspect that because of the nature of string instruments, to apply the Orff approach more fully, more time will be necessary. What I have applied up the present has proven to be most successful. Definitely a freer, more versatile group of students has emerged. And in the process they, and I, have had a good time exploring, discovering, and learning together.

Mary Helen F. Klare  
Los Alamos, New Mexico

\*Stringham, *Orff-Schulwerk: Background and Commentary*, p.9.



It's a typical day in my piano studio. Here comes Suzie who's 9 years old and freckle faced. One look between the freckles tells me she's had a hard day at school. I see blue eyes that could spill over at any moment. What to do? SOS is clearly called for. We put aside her Mozart minuet and I join her on the piano bench. "OK Suzie, we're going to do a little improvising in the key of A Major. I'm going to play an ostinato which sounds like this:



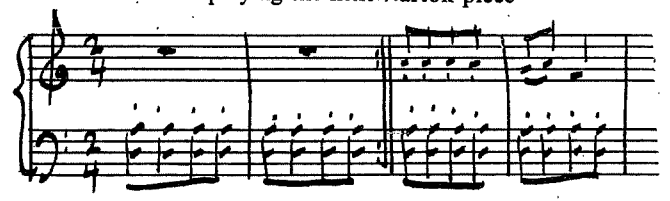
What can you make up above it that will sound like an elephant who's had a hard day dealing with tourists at the zoo? Let's play 4 phrases and be sure Jumbo is mad." She plays a mezzo forte quarter note tune, wincing occasionally when her part and mine don't mesh comfortably, but then resolving dissonances as she has learned to do. "Could you make Jumbo even angrier?" This time she plays a powerful half-note theme in a forte dynamic. She's smiling when she finishes. "Try it in octaves." By the time we add the pedal and she's leaving the dissonances unresolved, we're both giggling. Now we're ready for Mozart.

I see George arriving on skates, smoothly gliding by my studio window. He's eager to play the CPE Bach Solfeggio but the grace he achieves on wheels is lacking in his playing which sounds notey and has no line. A case for SOS. We close up the piano and I bring out the claves. "George, you be the left hand and I'll be the right." His rising figure



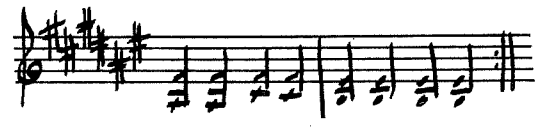
sets me up for my answering figure and we play it several times until it flows smoothly in an allegro which he hasn't yet been able to achieve at the piano. "Oh," he says, "I hadn't realized that the left hand gets more exciting each time it comes in and when it stops the right hand sort of relaxes." By isolating the rhythm he now has some insights into the musical structure.

Talented but tense Julie comes next. She is playing the little Bartok piece



but is having a hard time relaxing her wrists to allow the staccatos to rise from the piano. I get out the alto xylophone and she plays the left hand fifths with a mallet in each hand, feeling the bounce which is so apparent off the wood sticks. I show her how to hold 2 mallets in her left hand and she slowly tries out the fifths. Pretty soon she's got a good tempo going and her wrists are flexible and loose. We go back to the piano and she's able to play about two measures of wrist staccatos before tightening up. "Good work, Julie, keep the memory of the mallets inside you when you practice."

Later in the day, cool Steve saunters in. He's got problems with the middle section of the second Gershwin Prelude, including an E# he never remembers, a right hand which must be absolutely steady while a jazzy left hand does its best to confuse him. What a time to call for SOS! I suggest that he make an ostinato figure out of part of the right-hand pattern like this:



Now he can concentrate on playing the E# and internalizing the relentless beat. I improvise a jazzy tune below it. When he seems comfortable he expands the ostinato to include all the intervals in the passage. I continue to improvise. Then we switch parts and he improvises against my steady intervals. Finally we go back to the original and the improvement is noticeable—not perfect yet, but he knows how it feels inside him and has a base for intelligent practicing.

After she's through with work, Nora shows up with her 4-part Bach Fugue. She feels that she is losing the clarity of the voices and there is no clear definition of the parts. Obviously a new approach is needed—SOS! "OK Nora, let's orchestrate Bach. Choose an instrument which you can play with one hand." She takes the finger cymbals and I choose a small drum held between my knees. I begin by playing the alto voice on the piano, she follows with the soprano on the cymbals. I come in with the tenor on the drum and she makes the last entry of the bass on the piano. We repeat, switching parts and soon are very aware of every note in every voice. Repetition is never boring because of the variety of colors we are using and when Nora returns to the piano I begin to hear clarity and excitement in each part.

Well, as I said before, just a typical day.

\*Simple Orff Solution



Rosalie Heller  
Los Alamos, New Mexico

## Orff Philosophies Applied to Piano Teaching

The late Dr. Arnold Walker, then Director of the Faculty of Music at the University of Toronto, was the renowned music educator responsible for bringing Orff-Schulwerk to North America. In 1959 Arnold Walker wrote:

If you take a child, if you sit him down at the piano, tell him where middle C is and proceed to teach him the Minuet in G, you introduce him to rhythm, melody, harmony and instrumental technique at one and the same time. He might survive it, certainly; but the chances are that he will learn the piece mechanically, without feeling for rhythm, without enthusiasm for the very polite (and most un-childlike) melody, without appreciation of functional harmony.

In the conventional way of teaching piano as Dr. Walter described it, the child is introduced to staff, clefs, notes and mathematical division of bars; he is introduced to rhythm, melody and harmony; and he is asked to use muscles of his arms and fingers that he didn't even know existed and is not yet ready to isolate: and all this more or less at the same time. He is asked to reproduce a premeditated, composed work before he is able to understand, feel, or enjoy rhythm, melody, harmony, phrasing or dynamics.

We know that Orff's approach is elemental, and elemental music is living music: — music in constant change — improvised music. A child's world is elemental, in which learning is achieved by experimenting. Hence Orff's elemental approach may be proposed as being more successful and better suited for the education of the child.

When one attempts to establish a philosophical basis for the application of Orff principles to piano teaching, it should be remembered that it was at the piano that Orff first formulated his concept of elemental music.

In the 1920's, when Carl Orff first experimented with introducing music to dance students at the Gunther Schule, he used the piano and developed a course called "Piano Exercises." That course was compulsory for all the students in the Rhythmic and Dance departments of the School.

Carl Orff required the students to begin by playing simple drones in fifths such as heard on bagpipes or on a hurdy-gurdy. These drones would be played in high or low registers and at different dynamic levels. The drones could be given a rhythmic pattern or could be played with various touches, such as legato or staccato. Next, the drone would be moved in a limited range, thus creating a wandering drone or an ostinato pattern. An improvised melody would be played on top of the drone, first by the teacher and later by another student. After some experimentation and experience a student would be able to play with two hands both drone and improvised melody. This music was created to function as a musical accompaniment to the movement of the dancers; it was totally improvisatory. Later on Orff decided to replace the piano with the more portable, elemental xylophones and percussion instruments.

Nevertheless, it is crucial that Orff-Schulwerk, as we practice it, evolved from experimentation at the piano.

Today it is becoming more and more accepted among music teachers that ideally a child should have Orff training for at least a year before playing an instrument. In the group situation of an Orff class the child will experience the basic qualities of music starting with rhythm, through speech and movement; melody, through simple songs and improvisation and harmony, by adding instrumental accompaniments to the songs.



As Dr. Walter put it:

A child finding it difficult to grasp a rhythmical pattern or to hold his own in a rhythmic canon has no business playing the Minuet in G. We must perceive and feel all the elements of music before we have to read and intellectualize the music. If we do not have this feeling we are just mechanical robots punching out dry messages that are fed to us by a series of black dots on paper.

The distressing reality is that there are numerous piano teachers creating potential mechanical robots every day. You hear these robots in endless festivals and student recitals.

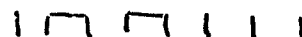
The question is: How can Orff-Schulwerk, which relies on a group situation, be applied to piano teaching, which is done primarily in a personal encounter between the teacher and the individual student?

Let us assume that the child we are going to teach has not had any Orff training, but rather has been taught by the traditional method. Let us say that he or she has studied piano for two years and is able to read music.

In Orff classes we usually start with speech patterns. From these we derive rhythms and then we add movement, melody and harmony. Let's see how this can fit into our piano teaching.



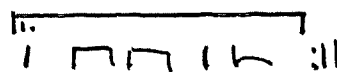
Hi diddle diddle dum dee dee



Hi diddle diddle dum dee dee



One juicy pickle On pumpnickel



Will satisfy my hunger



I plan to have for lunch

### Steps in teaching:

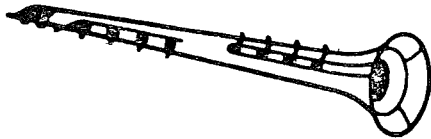
1. Read the poem with expression.
2. Add snap at the end of each section.
3. Say it in canon.
4. Add body rhythm; patsch, clap, clap.
5. Stand up and bend knees with each patsch.
6. Transfer body rhythm to instruments, still reciting the poem.  
patsch = drum, clap = woodblock, snap = triangle  
(All 3 instruments can be handled by 1 student or by student together with teacher.)
7. Clap the rhythm of the text, but keep the patsch on the strong beat.
8. Teacher adds the percussion parts from No. 6.
9. Put the rhythm in your feet  
in your arms (not clapping)  
in your hands with pretend mallets  
in your fingers on a pretend piano
10. Move the rhythm across the floor in a locomotive pattern.
11. Do the rhythm in canon with the teacher.
12. Play the rhythm on a xylophone set up in a pentatonic scale.
13. Play the rhythm on a piano—black keys only.
14. Add melody:
15. Go through all the steps again from 7 to 10 singing the melody rather than speaking the text.

Continued on page 4

## Orff Process for the Band Student

A young student setting out to master a band instrument is likely to encounter a formidable path ahead. Assuming that the student has no previous musical training, it is nonetheless not uncommon that the student is somehow expected to be "endowed" with certain musical skills that seem second nature to the teacher. For example, at a typical first lesson the student may be introduced to holding the instrument, counting rhythms, identifying time signatures, forming an embouchure, naming and fingering notes, using the tongue, and blowing! At this point one might wonder that anyone ever learns to play wind instruments at all, and it becomes clearly evident why so many band programs experience such a high failure rate. And unfortunately, the highly musically gifted seem to compose this drop-out group as greatly as the low, often leaving the most tenacious rather than the most talented students to comprise the band. What happens to these fifth graders who were initially so enthusiastic about participating in instrumental music?

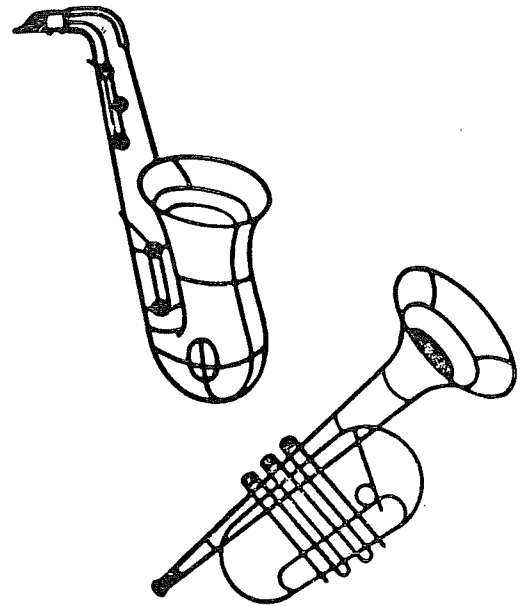
The incorporation of the Orff-Schulwerk process can make instrumental performance possible for greater numbers of children. Sequential teaching of skills and rote learning are the key concepts that need to be borrowed and implemented in the early stages of instrumental playing. According to Phyllis Weikart's research in *Teaching Movement and Dance*, the ability to identify and perform an underlying beat in music is a skill which is not secure in many children, and, until the child is secure in beat, there is no foundation upon which to layer rhythm, a higher-level skill. So the beginning instrumentalist has as great a need for the kinesthetic activities that lead to comfort with beat as do the beginning students in the Orff-Schulwerk process. Therefore the teacher who asks the student to tap his foot will not find this to be of any aid to the student unless beat is already firmly ingrained in the child.



Rote teaching can be of tremendous advantage to the beginner because it frees him from the restraints of the printed page and allows him to concentrate solely on tone production. With the teacher as a role model, the student can imitate tone and style, and ear training and improvisation can be introduced at an early stage. Research by James Froseth, Professor of Music at the University of Michigan, is currently producing excellent materials for beginning band and string programs. In his *Studies in Creative Musicianship* Professor Froseth has incorporated a language as well as a sol-fa system for beginning students. Other books in his series include a movement and music book co-authored with Phyllis Weikart and a series for developing improvisation skills for young instrumentalists. (For more information, write to Music Learning Research Division of G.I.A. Publications, Inc., 7404 S. Mason Ave., Chicago, Illinois 60638.)

Incorporation of the Orff process can eliminate the complexity of the instrumentalist's beginning years. And the implementation of Orff techniques can change a beginning experience from a frustrating experience to a creative, rewarding and successful one.

Jann Muck  
Adrian, Michigan



## Orff Philosophies Applied to Piano Teaching

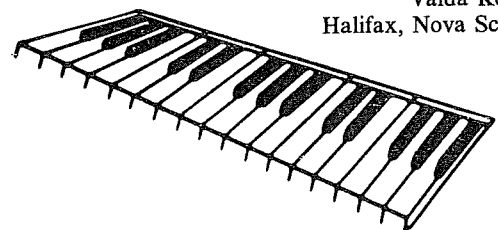
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NOTE: how the words were chosen:  
the repetitions of the words match the repetition of the melody.  
The stresses of the words fit the stresses in the music.  
There are no extra syllables in the words to distort the existing melody.



Only now are we ready to teach the student Bach's Minuet in G at the keyboard. By now the rhythm has been ingrained, the meter has been experienced and the melody is familiar. There still remains, of course, the piano technique, the placement of fingers on the keys, the hand coordination and the reading of the score. Nevertheless, as the student struggles with these problems he knows at least what the tune should sound like and how the rhythm should flow. With the elements of the composition experienced, he has an aesthetic goal towards which to strive, a goal which will be accomplished with the assuredness, security and pleasure of true musicianship.

Valda Kemp  
Halifax, Nova Scotia



# EXECUTIVE BOARD INITIATIVE

Del Bohlmeyer

Region II Representative

Tempe, Arizona

It has been said that most of the problems of the world could be solved through adequate communication. In an effort to try to resolve some of our current problems and prevent future ones, the AOSA Executive Board enacted new policies and procedures designed to improve communications with the membership and improve the decision-making process at their meeting March 11-13, 1983.

A special Ad Hoc Committee was appointed by President Carolyn Tower to study the problem and to present recommendations to the Executive Board. It was important to look at AOSA records in an effort to locate pitfalls and weaknesses in past policies and procedures.

The Executive Board looks to the Advisory Board, made up of the Chapter Presidents, to get a 'feel' for the thinking of individual chapters and members. Two meetings of the Executive Board with the Advisory Board have been held during the convention each year for this purpose, and the two Regional Representatives elected from each Region have communicated primarily by letter, to keep Chapter Presidents informed of national policies and to encourage response from them.

This system has been less than satisfactory for many reasons. First, so many Chapters elect a new President each year who, when attending the Advisory/Executive Board meetings at the convention, often has no knowledge of the history of the various issues. As a result, it often seems to the Advisory Board members that issues are introduced at the initial meeting, and decisions are required of them at the second and final meeting, making them feel rushed and uncomfortable with the total process.

In an effort to improve this vital link to the membership, the Executive Board has taken the following actions:

1. Three Advisory Board meetings will be scheduled during the annual conference, two with the Executive Board and one for the Advisory Board alone, with their chairperson. Because this extra meeting time will necessarily cut into session time, each member of the Advisory Board will be given 'Go Anywhere' badges so that favorite sessions may still be attended.
2. In an effort to provide more continuity, the Advisory Board will be expanded to include both the President and Past-President of each chapter or their official designees if they cannot

attend. Each chapter will have one vote on any issue.

3. Major issues will be handled thus:
  - a. Discussion of the issue will be scheduled at meetings during the conference each year, with a mail vote of the total membership after the convention. Included with the ballot will be a history of the issue as well as pro and con statements. Example: The National membership issue will be discussed at the Cleveland Conference next fall, with a ballot, including the history and pro and con statements being sent to the membership along with the Election ballots following the conference.
4. Regional Representatives are being asked to phone Chapter Presidents more often. (Letters are important but a phone call is more effective).

Changes are also being recommended for local chapters and their respective Presidents. First, chapters should seriously consider having the office of President-Elect

to improve continuity. A one-year chapter president who was not a President-Elect is usually not adequately informed and acquainted with the major issues. The Executive Board encourages local chapters to address this concern.

With this new arrangement of three Advisory Board meetings during the conference, it becomes vitally important for *all* members of the Advisory Board to attend those meetings. The 'Go anywhere' badges should help alleviate most conflicts.

Finally, the Chapter Presidents are being asked to keep their Regional Representatives informed about concerns, successes, and activities. Communication is a two-way process. The Executive Board has taken a big first step in being sensitive to the concerns of the membership. Now, the membership, through the Chapter Presidents and Past-Presidents (Advisory Board members) must take that big second step to complete the communication cycle. Together, we can make it work!

## SAVE ON AIR COSTS



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DALLAS	LAREDO	NEW YORK	SUREVEPORT
DENVER	LAS VEGAS	OKLAHOMA CITY	TRAVERSE CITY
			TUCSON
			WASHINGTON, D.C.

# DO YOU KNOW HOW TO LISTEN? SHHH

Alis Freker  
Montessori Directress,  
Evanston, Illinois

Perhaps sitting in the Los Angeles airport listening to a telephone ringing through a loud speaker for seven and a half hours made me most aware of the problem. When I was small I could walk down a tree-lined street all by myself, listening to the birds and the wind in the leaves, stopping to quiet a barking dog (since all the dogs in my neighborhood were my friends, it was merely a matter of recognition) or to pet a purring cat. Or I would go fishing with my Dad and listen to the dragonflies and the water lapping on the bow of the boat. There was virtually no television. We were the first ones I knew to get a set, but by then I was already seven and the programs were few and far between. These days are we ever free of electric and mechanical noise? Silence seems a miracle. Is the amount of noise to which we are subjected teaching us not to listen? Have we stopped listening? Will our children ever start?

This summer why not plan some small listening excursions with your child. You can learn to listen together. Pull those ear plugs from your ears; turn off those white-noise machines and journey out into the world. Go to the lake shore, find a nice rocky place (without sun-bathers and transistors) and listen to the birds.

Go fishing. You can always toss the fish back in the water. We always did. Or go to a farm and listen to the different animal noises. There are even some beautiful human made sounds to listen to: poetry reading, e.g., Shel Silverstein,



Photo credit: John Miller

"Where the Sidewalk Ends" and "The Giving Tree" are two books children seem to like. Two I like are James Thurber's "The White Deer" and "The Thirteen Clocks" for alliteration and charm rather than rhyme. And music. Why not drag out that dusty instrument you haven't played for the last ten years and give a private performance? It will be a more poignant experience for your child than attending a whole series of children's concerts.

If you can take your child to listen to something beautiful at least once a week during the summer and listen to the silences as well as to the sounds, you may actually find that you benefit too. You may begin to understand the people around you better because you can listen to the music of their voices as well as the lyrics of their sentences. Strangely enough, you may find your tolerance for loud or disturbing noise actually increases as you learn to listen. So you will need fewer devices to screen noise out. But the biggest and best benefit of all is this: you may actually find your child listening to what you have to say.

Reprinted with permission from *Near North Montessori Newsletter*.

Note: This article was conceived as a message to parents. You are welcome to use it (with proper acknowledgement).

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# Inspiration From 'Down Under'

by Jack Neill  
Manassas, Va.

When one has the opportunity to watch a master-teacher in action, it can often have the effect of a magical elixir, energizing the classroom, stimulating the imagination, and adding new enthusiasm to the curriculum. My own teaching has recently received such a vitamin tonic by observing Richard Gill, first at the Portland conference and later here in Virginia. Richard spent a day in the Manassas public schools - morning at my wife, Lorraine's school, afternoon at my school - working with our students from second through sixth grades. Several other music teachers (some using the Orff approach, some not) observed the sessions.

The children had been looking forward to meeting our Australian visitor for weeks; indeed there was a major furore from the second grade when the library ran out of books on kangaroos! When the first class of the morning entered the Music Room, they found a man whose love for music was contagious. Everyone got right down to business and the magic began.

The watchwords for Richard's sessions were "aural awareness." He showed a genuine concern for developing the students' abilities to listen, to experience, to evaluate, and, ultimately, to create. Each session was developmentally conceived, appropriate to the age levels, and masterfully presented. Using a wide variety of texts, he guided the children from simple to more complex concepts; he built upon these concepts and constantly added new experiences. We were thoroughly amazed at the amount of material he covered and utterly delighted by the musical growth achieved by the students during each brief period.

Initially, Lorraine and I were afraid that the children might be inhibited by the situation (how would you react in a class directed by a man with a foreign accent and observed by six other teachers and a photographer?). But Richard's reassuring manner had a calming effect that created a "safe" atmosphere for improvisation and inspired the most reluctant participants. He seized upon the individuality of the students in a variety of ways. For example, he handled the silliness of Glen, one of the sixth grade boys, by calling upon him to devise silly dance movements for a text (the "Danse du Glen"). The children were constantly asked to think about their creations, to evaluate them, to learn from them. They had so much fun thinking and learning, they didn't want to leave.

Watching this fine teacher at work with our children has reaffirmed for us the soundness of the principles of the Schulwerk. By the time we said goodbye to Richard Gill, we could hardly wait to get back into our classrooms!



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## CHAPTER NEWS

Winter-spring activities for the Greater Detroit Chapter included a workshop by **Helen Kemp**, on February 19 on the art of vocal enrichment, and on March 19, a half day session on "New Games People Play" - the art of participation with noncompetitive play, with **Joyce** and **Tom McKelvy**. **Carol King** gave the Detroit chapter Recorder and Basic Orff on April 12, and their year closed with various childrens' groups performing in dance, song and recorder. **Carol A. Hart** is publicity chairman.

The Evergreen Orff Chapter very meticulously lists the job description of each office of their Board in their newsletter before the meeting to select new officers.

**Lynn W. Johnson**, President, Central Texas Orff Chapter, reported the following news: "On Friday, February 11, at 8:a.m., the First Annual All-State Orff Chapter meeting was held as part of the Texas M.E.A. State Convention in San Antonio. Representatives from each of the five state chapters, Central Texas, Texas Gulf Coast, West Texas, Dallas Metroplex and Capitol Area spoke briefly of past and future workshops and other activities. Naomi Fucik and the 4th and 5th grade gifted and talented students from Donna, Texas, presented a musical panorama, "America, America." With AOSA chapter members and other interested people attending the meeting, it was standing room only.

"Also, an information request table was available during the convention for those who wished information about AOSA and individual chapters. Each chapter received a number of inquiries through this means. Both the meeting and the information booth proved to be successful first steps at 'networking' for Orff Schulwerk in Texas."

At its January meeting, the Arizona Chapter Board Members presented a skit to promote national AOSA membership written by **Carol Irwin**, Past President. To the tune of "Old Macdonald" they sang "Old Macdonald had an Orff Chapter." Then the chapter went off on its own and Old Macdonald died of malnutrition. The situation is saved at the last moment by MIGHTY CHAPTER'S joining National and proving that UNITED WE CAN SURVIVE.

Middle Tennessee AOSA announces new officers for 1983-84: President - **Cynthia Curtis**; Vice President - **Vivian Miller**; Secretary - **Denise Rogers**; Treasurer - **Ginny Gable**; Membership Chairman - **Beverly Brian**; two Board Members-at-Large - **Susan Ramsay** and **Elzine Krisle**. Their April meeting on the theme SING, CHANT AND PLAY, featured **Cynthia**, **Sue Schneller** and **Debbie Burton**.

The Piedmont NC Chapter reports a series of interesting workshops: an October double session with **Isabel** and **James Carley** on "Sequencing Movement from Exploration to Singing Games and Folk Dance" Friday evening, and a Saturday session on "Orff in Church" punctuated by more dancing whenever the group began to wilt. In November, a sharing session was presented by Chapter members **Rebecca Comer**, **Dottie Tobias**, **Jeanette Sigmon**, **Sharon Frazier**, and **Sharon Ward**. In March, an exciting workshop on "The Use of Drama in the Orff Approach" was led by **Beth Miller**, Region IV Representative. The workshop was made possible through the AOSA Workshop grant awarded to the chapter last summer.

**Steven Calantropio** reports that the Northern New Jersey Orff Schulwerk Association assembled a stimulating and informative series of elementary workshops for the past school year entitled "Sense through Sequence." **Barbara Staton** led the first workshop, "Move Into Music" and **Mary Goetze** followed with a session on "Sequencing Choral Music." In December, **Sue Snyder** gave a sharing session using materials from the Portland Conference. In February, **Judy Thomas**, AOSA Vice-Pres-

ident and chair of next year's National Conference, presented "Process and Sequence." The March meeting featured **Lois Birkenshaw** from Toronto in a workshop entitled "Sequencing Material in the Lower Grades." With the cooperation of the Tappan Zee Chapter, **Arvida Steen** came in April to lead a session on "Sequencing with Listening." Last in the series was "A Sequence of Mallet Instrument Experiences" presented by the well-known New Jersey educator, **Marilyn Davidson**.

The series was made available through the cooperation of the Bergen County Education Association, which awarded inservice credit for completion of the whole series. College credit was also available to the participants.

Elizabeth Nichols

## DALCROZE WORKSHOP

The Dalcroze Studies Summer Institute for Teacher Training at Ithaca College, Ithaca, NY, is scheduled for July 11-August 5. The courses of instruction include Eurhythmics Pedagogy and Philosophy, Dalcroze Piano Improvisation and Sofege. A fifth week, August 8-12, will feature Dalcroze Teaching Techniques in Childhood Education.

### New Publication

## DRAMAS IN ELEMENTAL SCALES

by  
**Danai Apostolidou Gagne**  
&  
**Judith Thomas**

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**AMERICAN ORFF-SCHULWERK ASSOCIATION**

**BUDGET PROJECTION: 1983-84**

**INCOME**

**EXPENSES**

Membership	\$63,500.00
Publication Sales	2,600.00
Echo Ad Sales	8,200.00
Mail Label Sales	3,500.00
Conference (Cleveland)	7,000.00
Interest Income	6,500.00
<b>Total</b>	<b>\$91,300.00</b>

General Board	\$28,880.00
The Orff ECHO Publication	18,755.00
Executive Headquarters	39,430.00
Financial	4,235.00

\$91,300.00

**EXPENSES BY DEPARTMENT**

The Orff ECHO Publication	
Editor Stipend	\$3,000.00
Editorial Bd. Meeting	
Travel	2,300.00
Lodging	175.00
Office Expenses	
Telephone	\$ 500.00
Postage	2,300.00
Supplies	600.00
Printing	8,000.00
Xeroxing	100.00
Contract Labor	340.00
Bulk Permit	40.00
Freight In	250.00
Advertising Manager	100.00
Commissioned Articles	50.00
Editor Transition	1,000.00
<b>Total</b>	<b>\$18,755.00</b>

Executive Headquarters	
Executive Secretary Stipend	\$13,500.00
Office Expenses	
Telephone	700.00
Mailing	6,000.00
Supplies	2,000.00
Printing & Stationery	2,300.00
Printing & Xerox	500.00
Postage Meter	600.00
Directory	6,000.00
Clerical Services	6,000.00
Travel	100.00
Summer Workshop List	1,630.00
Misc. Expenses	100.00
<b>Total</b>	<b>\$39,430.00</b>

Financial:	
Treasurer Stipend	\$2,400.00
Office Expense	
Postage	130.00
Telephone	500.00
Supplies	250.00
Printing/Xeroxing	30.00
Travel	200.00
Audit/Accounting	700.00
Misc.	25.00
<b>Total</b>	<b>\$4,235.00</b>

General Board:	
Board Meetings (2)	
*Travel	12,500.00
**Hotel	2,000.00
Meal Expenses	300.00
Office Expenses	
Postage	450.00
Telephone	1,200.00
Supplies	275.00
Xeroxing	150.00
Publicity (Adv. in Publications)	3,500.00
Chapter Workshop Grants (8)	1,200.00
Legal Fees	200.00
Professional Dues	50.00
Research	3,850.00
Carl Orff Memorial Fund	500.00
New Publications	2,205.00
Misc.	500.00
<b>Total</b>	<b>\$28,880.00</b>

\*Includes Pres. & Treas. travel to Conference  
 \*\*Includes Pres. & Treas. lodging at Conference

**SCHOLARSHIP  
ANNOUNCEMENT**

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

The applicant must be a current member of the American Orff-Schulwerk Association; must be a citizen of the United States of America, OR must have resided in the United States of America for the past five years; must have a financial need.

Applications forms may be obtained from the Office of the Executive Secretary.

Pat Hamill

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*announces the fifth year of its*

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**July 5 - 15: Level II**

**July 18 - 29: Levels I and III**

**July 18 - 29: Orff with the Handicapped/Introductory Music Therapy**  
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*For Further Information Please Contact.*

**Richard Stromberg, Ph.D., Assoc. Prof. of Music, Music Department,  
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Dakota 57069 — Phone: 605-677-5274.**

# THE GAME

Gin Ebinger, Vice-President Elect  
Los Alamos, New Mexico

Last Saturday night I was finishing the week's ironing and listening to the wonderful public TV reunion of The Weavers. The weather was nasty, had been all day — a cold wind whipping the leafless tree limbs unmercifully and beating against our plastic-insulated windows. And I was still trying to conquer a persistent flu bug.

I had spent the day, while doing the chores all of us teachers do on Saturdays, thinking about, preparing for my responsibilities at the next weekend's meeting of the National Board. I had particularly tried to think of reasons, good, solid, substantial reasons for being *against* required AOSA membership for those who were — let's face it — AOSA people!

This train of thinking, what I had been calling to myself the Game, had been in my mind off and on ever since the Conference. The Game had three rules which I invariably followed: First, a deliberate attempt to rid myself of the bias I feel (I believe in membership first in its parent AOSA, second in my chapter). Next, a deliberate recall of a specific colleague — each time a different one — and usually friend who believes as strongly and sincerely *against* as I believe *for*, and

an attempt to get "into" his/her feeling. And finally, to name the reasons there should be chapter membership without AOSA membership.

So there we were — I ironing a sleeve on my brown blouse, The Weavers having just spoken of the painful McCarthy years, now singing "Goodnight, Irene," when it happened: a no-warning, complete, very definite power outage. No lights, no functioning clocks; very shortly thereafter no hot iron, no hot coffee; not too much later no hot water, no heat of any kind, no frozen food...

I felt my way into the kitchen, looked out the window, and saw our whole little mountain DARK — the *absence of light*.

I groped in the cupboard for a candle. And a match. And as the candle flame flickered into life, the Game came into mind:

"Maybe this is what my friend feels — one's own candle can lighten the darkness"

And it DID — it really did! It was easy to get back to the bedroom; candlelight to

see and enough hot water to wash my face (though I didn't trust taking a shower). It seemed rather early to go to bed — but (a) I couldn't finish the ironing, and (b) it would soon be too cold to stay up, and anyhow, (c) what's wrong with going to bed a little after 8:00, reading ... Oops! Better find a couple of quilts because the electric blanket won't be working.

I was almost gleeful — a kind of adventure. (By this time, I must admit, I'd forgotten the Game. Creature needs and comforts had taken over). I had a lot of reading I wanted to do. So I settled in, comfortably, still warm, gathering my books together, positioning the candle....

BUT THERE WASN'T ENOUGH LIGHT.

Even when I found the small oil lamp I'd given my daughter at Christmas and added it to the candle's illumination, there still wasn't enough light.

I thought again of the Game, and soon fell asleep.

Gin Ebinger

## ORFF INSTITUTE SUMMER COURSE

The summer course at the Orff Institute boasts an excellent faculty this year, including AOSA members **Cynthia Campbell**, **Jane Frazee**, **Miriam Samuelson**, and **Carolee Stewart**. Directors of the course are **Jane Frazee**, from the U.S., **Richard Gill** from Australia, **Michael Lane** from Great Britain, and **Mimi Samuelson**, now a resident of Salzburg. Courses include Ensemble, Percussion Techniques, Recorder Ensemble, Speech and Song, Early Dance Forms, Children's Games, and Dramatic Play in addition to the basic morning courses in music and movement. Dates are August 1-12. Write directly to the Orff Institute, A-5020 Salzburg, Frohnburgweg 55, AUSTRIA for registration form and details.

## CORRECTION

Hamline University's ad for its Orff Certification Course in the winter issue was unfortunately wrong. Their new ad, on page 10 of this issue, correctly lists this year's dates as August 8-19, with Levels I and II and Teacher's Level scheduled. Faculty are Jane Frazee, Arvida Steen, Judy Bond, and Lynn Johnson under the direction of Prof. Jos Wuytack. We deeply regret any inconvenience to prospective students or to the university.

## TOSSI'S CORNER

Menuette #1  
Accelery Record'oeuvres  
Dewillegras  
Vivacisuisse  
D'al finegar  
Bouilliabaisse Clef,  
da Carpo  
Fillet of Sole o f  
Psalmion  
Ariacote Verte Agitomato  
Passacaglia flower  
Pie a la Motet  
Ladyfinger cymbals  
Coffee Ground Bass  
by Marshall Barron et Jennifer Barron  
COSS

## NEVER ENOUGH, cont.

official AOSA Guidelines. The usual two weeks per summer for three years is scarcely time enough to master a whole new approach to one's profession! One learns more by seeing different applications of the same philosophy than by proceeding with only the minimal basic training that most of our certification courses now provide.

As time goes on, there will also be more and more need for advanced seminars for serious Orff teachers who still feel the need of further training. There is more interest every year in the Level Four seminars I proposed five years ago, to which each participant brings his own contribution, and sharing becomes possible on one's own level, without having to hold back so as not to dominate the class, as so often happens to our best students in our certification courses. Established professionals feel the need just as strongly as these eager young people, and such small-scale encounters provide an ideal opportunity for mutual stimulation no matter how often they recur, since the mix of people and ideas will never come out the same twice. The universities are not likely to sponsor such seminars, since there is so little money involved in a course deliberately limited to twelve or fifteen people, but I'm convinced that they will yet flourish, as every year makes more people eligible, and the cream of the crop needs stimulus and encouragement even more than the average graduates of our professional courses.

Whatever our level of expertise in the Orff Approach, all of us need the stimulus of repetition with a difference every bit as much as the children we teach. There is nothing more stimulating than encountering old materials in a new context.

The Schulwerk, as Orff himself has said, is never finished. Neither should our study of it ever be. There is always more to discover, more to learn, more to apply in our own teaching. Each repetition of anything of value brings new meaning and understanding as it bears the weight of our growing experience and skill, so that our perception of what is ostensibly the same thing has actually changed since our last encounter, and each repetition becomes a far richer experience than its predecessor, no matter how often we revert to the same material, the same sequence. Once is never enough.

Isabel McNeill Carley

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.

10th Annual

## Training Workshops in Teaching Movement & Dance

directed by *Phyllis Welkart*  
author of the newly released 

*Teaching Movement and Dance is the direct result of Phyllis Welkart'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!

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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*.

## NAMES IN THE NEWS

**Nancy Dervan** was the afternoon speaker for the All Newton Music School Fall Conference. The title of her session was "To See, to Hear, to Play, to Learn: Adapting Orff for Building Cognitive Skills." She also made a presentation for the Very Special Arts Regional Training Symposium in Boston on "Coactive Communication Through Music." Nancy has compiled teaching materials for Orff with Mentally Handicapped children (through teens) and may be contacted at 43 Saunders Rd., Norwood, MA. 02062, for a list of those available.

**Mary Goetze** of Indiana University was a co-presenter, with **Jean Sinor**, Kodaly authority, at the February meeting of IENEA. Mary also directs an all-city children's choir and is publishing some of her choir materials in a Schott supplement. Her choir traveled to Memphis on their spring concert tour.

**Dr. Arthur W. Harvey** announces a graduate "Psychology of Music" Course to be taught in a two-week workshop May 31-June 10 at his own Eastern Kentucky University. He will teach "Music: A Lifelong Pursuit" in the week following at Lincoln University, Jefferson City, MO, and will travel to Ontario, Canada to the University of Guelph in July to present "Therapeutic Uses of Music."

**Mitzie Collins**, a member of the Rochester Chapter AOSA, has recently released a recording of music for children, SOUNDS LIKE FUN, featuring songs and singing games that lend themselves to Orff techniques, including a medley of three tunes, "Sally Go 'Round the Moon," "Here Comes Sally Down the Alley" and "Little Sally Water," and the game "Circle 'Round the Zero" arranged for Orff instruments and children's voices by **Sue Ellen Page**, faculty member at the Westminster Choir College, and the Ozark song, "Chick-a-la-le-l" arranged for Orff instruments and children's voices, by **Margaret Fittipaldi**, head of the Orff-Schulwerk Program at the Hochstein School of Music, Rochester, New York.

**Cynthia Curtis**, chairman of the Children's International Education Center, Nashville, TN., arranged an exhibit of musical instruments from other countries with art by International school children at the Main Public Library for spring viewing.

**Dr. David Woods** of Iowa State University has scheduled **Dr. Edwin E. Gordon**, Temple University, as guest clinician featuring sequences of specific tonal and rhythm learning sequences, for July 25-29, following David's own "Innovations in Music Teaching for Junior High School" at Ames.

**Don Slagel**, Oneonta, NY, reports an All-County Elementary Music Festival in which the choir was accompanied by his fifth grade Orff Instrumentarium from Riverside

School; a new Renaissance "No-name chorale" under his leadership; Saturday seminars at SUCO; and plans for summer workshops on "Orff for Classroom Teachers," and on "Improvisation for Musicians."

**Becky Love**, Past President of the Piedmont NC Chapter, presented a recorder session for the Elementary Division of the North Carolina Music Educators Association at their fall meeting.

**Pat Hamill** and **Sue Ellen Page**, will be leading Orff sessions at Choristers Guild Summer Workshops this year, and **Isabel Carley** will be the Orff specialist at the Montreat Music Seminar, the annual Presbyterian Church Music Workshop held near Asheville NC in mid-June. It's good to see well-qualified Orff leaders scheduled for these church music workshops.

Congratulations to **Mike Spector**, Sebastopol, CA., who has been awarded a Fulbright Fellowship for a year's study at the Orff Institute in the German language course.

**Gail Kuster** of Rutherfordton, NC., has been accepted at the Orff Institute in next fall's English language course.

Elizabeth Nichols

## NEW POLICY

In an effort to provide as broad a base as possible for the understanding of major issues to be considered at AOSA's annual business meeting and to insure opportunity for maximum participation by the Membership, the Executive Board has inaugurated the following plan:

— A history of each issue requiring membership vote will be prepared and distributed to all chapters. Notes on these issues will be compiled from Board minutes as far back as the issue itself has been a matter of Board Discussion. These histories will be distributed to chapters in the spring.

— Discussion of the issues will take place, as usual, during Advisory Board meetings and during the annual business meeting at the National conference.

— Shortly after the conference, two ballots will be prepared and distributed to the issues in question. The second ballot will be accompanied by a list of pros and cons involved in the passage of each point.

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### STUDIO 49

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STUDIO 49 - THE ORFF INSTRUMENTS

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## FOCUS ON REGION III

Pat Hamill

*Regional Representative,  
Chicago, Illinois*

Region III has sixteen chapters in nine states: Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin. Our only state without a chapter is Nebraska, and Dr. Carl Easterbrook of Kearney State College has already inquired about forming a Nebraska chapter.

Two new chapters were formed in our region this year: Sioux Valley, president, Veronica Stoneall, and Prairie Winds, president, John Schneider.

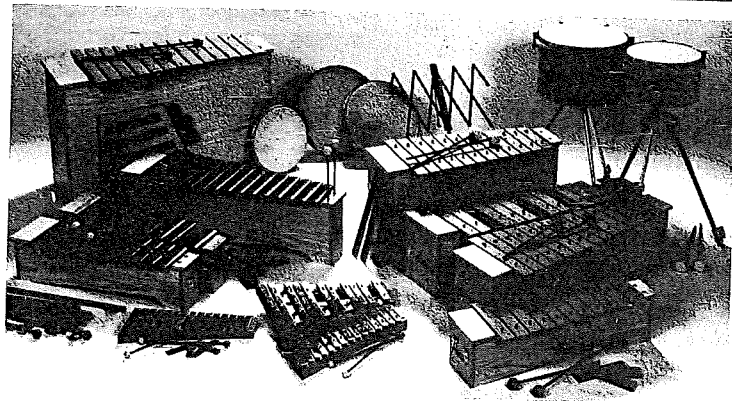
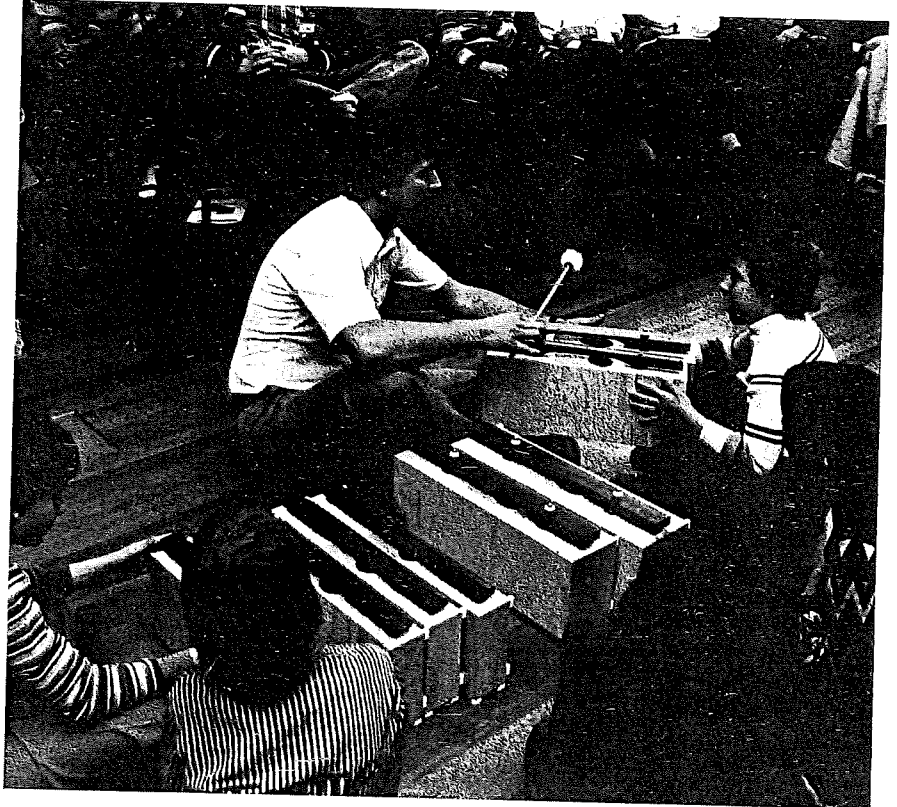
Chapters are the grassroots of the American Orff-Schulwerk Association. Marcia Huizenga of the Western-Michigan Chapter speaks for all of us when she says, "Members feel a need for contact with each other." Most of the chapters in Region III come together for contact at Saturday workshops where they have been learning more about the child voice from Mary Goetze, Helen Kemp, and Doreen Rao; They've been dancing with Phyllis Weikart and Cindi Campbell. Recorder techniques have been shared by Jann Muck, Avonelle Webster, and Carol King. Ethnic materials have been explored with David Holt and Carolyn Tower. Some chapters have even had student performances for a portion of their meetings. Basic Orff is alive and well in Region III this year, for many chapters have worked with Arvida Steen, B.J. Lahman, Lillian Yaross, Grace Nash, Marion O'Connell, and Konnie Saliba. A highlight for several Region III chapters was their time spent with Richard Gill. Donna Monticello, of the Detroit Chapter says, "What a successful January meeting! How inspiring it was having Richard Gill with us!"

Clinicians are not the only inspiration to our chapters. Many people credit the success of their chapters to "hard-working chapter boards, who are well-trained, and dedicated." And, "a dedicated executive board."

This article closes with a quote from Teri Storhaug, Prairie Winds Chapter, one of our newest. Teri says, "All of our local members really believe in Orff and what we are doing. We take the chapter and teaching very seriously and wish to improve the quality of music education."

And there you have the successes of Region III chapters; well-established chapters and brand-new chapters, inspiring clinicians, hard-working chapter boards, a dedicated executive board, and a drive to improve the quality of music education through the Orff-Schulwerk. You are so right Marcia Huizenga, we DO need to come together.

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# REVIEWS

**Tales To Tell, Tales To Play** 4 Folk Tales Retold and Arranged for Music and Movement by Carol Erion and Linda Monssen, drawings by Mary Wingate. Schott, 1982, \$10.95

"Black and white and (should be) read all over" best describes both the cover design and content of this new supplementary publication of the American Series of *Music For Children*. Arranged for movement and music, these Indian, American Indian, German, and African folk tales, beautifully embody the classic Orff spirit and elemental style. They are educationally valuable and musically engaging as scored. They could also serve as models for further improvisations of culturally appropriate rhythmic and melodic accompaniments and instrumental or vocal melodies. The movement suggestions are especially interesting. They include opportunity for mime to highlight the narration, dance improvisation, and the creation of 'live' scenic background through the use of body sculpture.

The book is attractively printed with clear instructions and visual designs. As suggested in the Introduction, this material was not intended primarily for public performance-production, but for in-class projects by the music specialist or even the classroom teacher. Such use would allow for a whole variety of musical, movement, and story telling explorations in the context of each tale's culture with the option of bringing it to performance level - or not. Very highly recommended.

Jacobeth Postl

**Pieces And Process** Nancy Dervan; A collection of six booklets designed for working with special students in Orff-Schulwerk.

Nancy Dervan is a music educator with training in special education and certification in Orff-Schulwerk. Her work has been chiefly with adolescent mentally retarded, but this series of publications would be appropriate for younger children as well.

**Beginning Exercises**, as its name implies, offers ideas for developing basic skills such as pulse, auditory and visual sequencing, and motor coordination. Ms. Dervan has developed her own system of visual symbols for body percussion and a number system for recorder fingerings.

**Task Analysis Checklist** provides an outline of skills, in behavioral terms, useful for music making in the Orff ensemble. Sample categories of tasks are body instruments, rhythmic notation, instrument identification, movement, singing, speech, etc. This book would be helpful to the teacher involved in IEP preparation.

PAGE 26

The other four collections provide orchestrated songs and instrumental pieces prepared in collaboration with a group of mentally retarded and emotionally disturbed adolescents over a period of six years. Also included are teaching procedures for each. The topics are general but include Christmas and Hanukkah selections. The texts would seem to be appealing to the population for whom they are intended. Having observed Ms. Dervan work, I know that her style is not patronizing, and her materials reflect this respect.

Shirley W. McRae

**Recorders With Orff Ensemble, Book I**, Isabel Carley, Schott, 1982, \$8.75

This new collection, 32 pieces for soprano recorder and Orff-style accompaniment, provides materials and a model for recorder instruction in the Orff approach. It is a welcome supplement to the American edition or *Orff-Schulwerk: Music for Children*.

The first part of the book contains nineteen compositions in the pentatonic scales of C, G, and F (the largest number in C), with tunes that have different tonal centers. The diatonic melodies in the second section offer experiences in a variety of modes and moods. The pieces, presented in order of difficulty beginning with 3-note tunes, have titles which range from "March" and "Fanfare" to "Rainy Day," "Fairy Lullaby," and "Fire Dance." Rhythmically demanding and musically interesting, the compositions include a variety of articulation, phrase lengths, meters, and tonalities. Throughout the collection, one finds suggestions for improvisation, as well as solos and difficult sections for the more advanced players. Several pieces begin as rhythms for body percussion and are developed into instrumental versions with melodic and rhythmic variations. The accompaniments are usually quite simple in texture, often with 2 or 3 instruments, always rhythmically vital. I especially like the opportunities for early experience in recorder ensemble, through music with 2 to 4 soprano recorder parts, suggested use of tenor recorder, and a couple of easy accompaniments which can be played on alto, tenor or bass recorders.

Because of the rhythmic interest of these compositions, I feel that they are particularly useful with older beginners, as well as with students who need to review basic techniques with new and challenging music.

The author's introduction gives tips on preparing students for the rhythmic difficulties through movement, speech, and body rhythms. The material in this book is clearly designed for teachers and classes with experience in Orff Schulwerk. Besides giving us a collection of music for our

students' pleasure and musical learning, Isabel Carley has provided us with a rich resource of examples and teaching possibilities for recorder study as part of the Orff curriculum. Enjoy it!

Beth Miller

**Melodies For Recorder**, Compiled and Edited by Paul C. Echols, McAfee, \$3.00.

The tunes in this collection span the 13th to the 19th century, and provide a great variety of unaccompanied solo songs and dance tunes from the early period, complete with texts for the first verses, as well as tunes from later hymns, part songs, and instrumental pieces. The editor has arranged them for C recorders, but the medieval and renaissance melodies could just as well be played on altos, reading up only occasionally, or on krummhorns, psalteries, or viols, - and, of course, they could all be sung.

The editor has included a list of sources, with the original scoring indicated.

I.M.C.

**Guide, Games and Activities for Musical Encounters**, by Paul J. Warrington, Jr., Musical Encounters, Inc., Kansas City, MO.

Paul Warrington's new 96-page guide to accompany MUSICAL ENCOUNTERS blocks features more than 200 games and activities for classroom or home learning. Supporting the first manipulative teaching aids developed for the Kodaly philosophy, the guide is equally workable for rote-to-note exercises with the Orff programs.

Moving from beginning to advanced, the guide offers unlimited variations to reinforce learning from known facts to the unknown and to creative experiences. Staff and stick notation come alive through imaginative exercises entitled: "Lucky Link," "Who Has the Blues?" "Block Bingo," and "Rhythm Story."

Complete instructions and cross-reference charts enable the teacher to identify specific musical concepts which are reinforced by the games and activities. Attractive and concise layout aids the teacher in finding the appropriate activities for students at specific levels of learning.

This book, tested by the music classes at Shawnee Mission, KS, is a *must* to accompany the MUSICAL ENCOUNTERS blocks.

Elizabeth Nichols



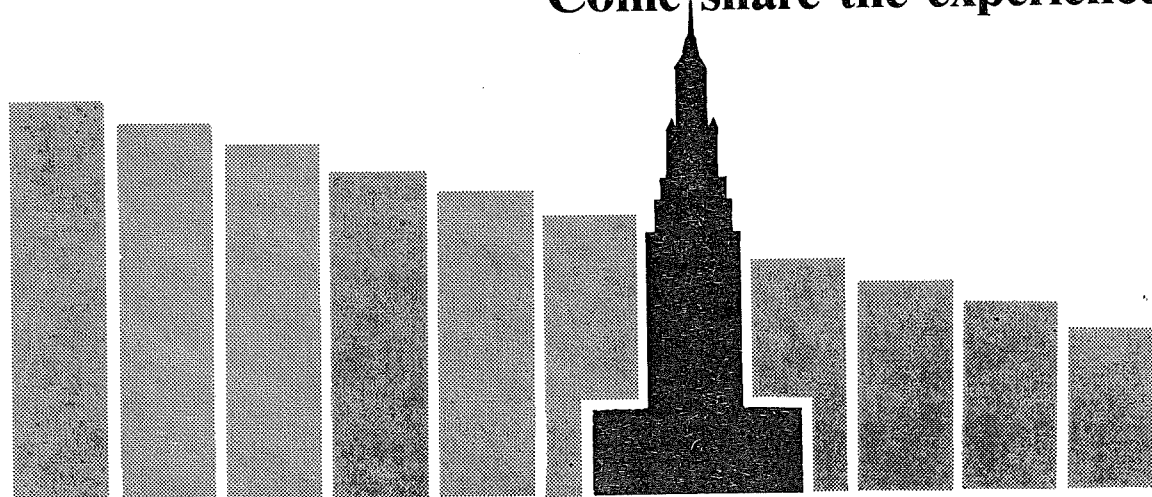


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