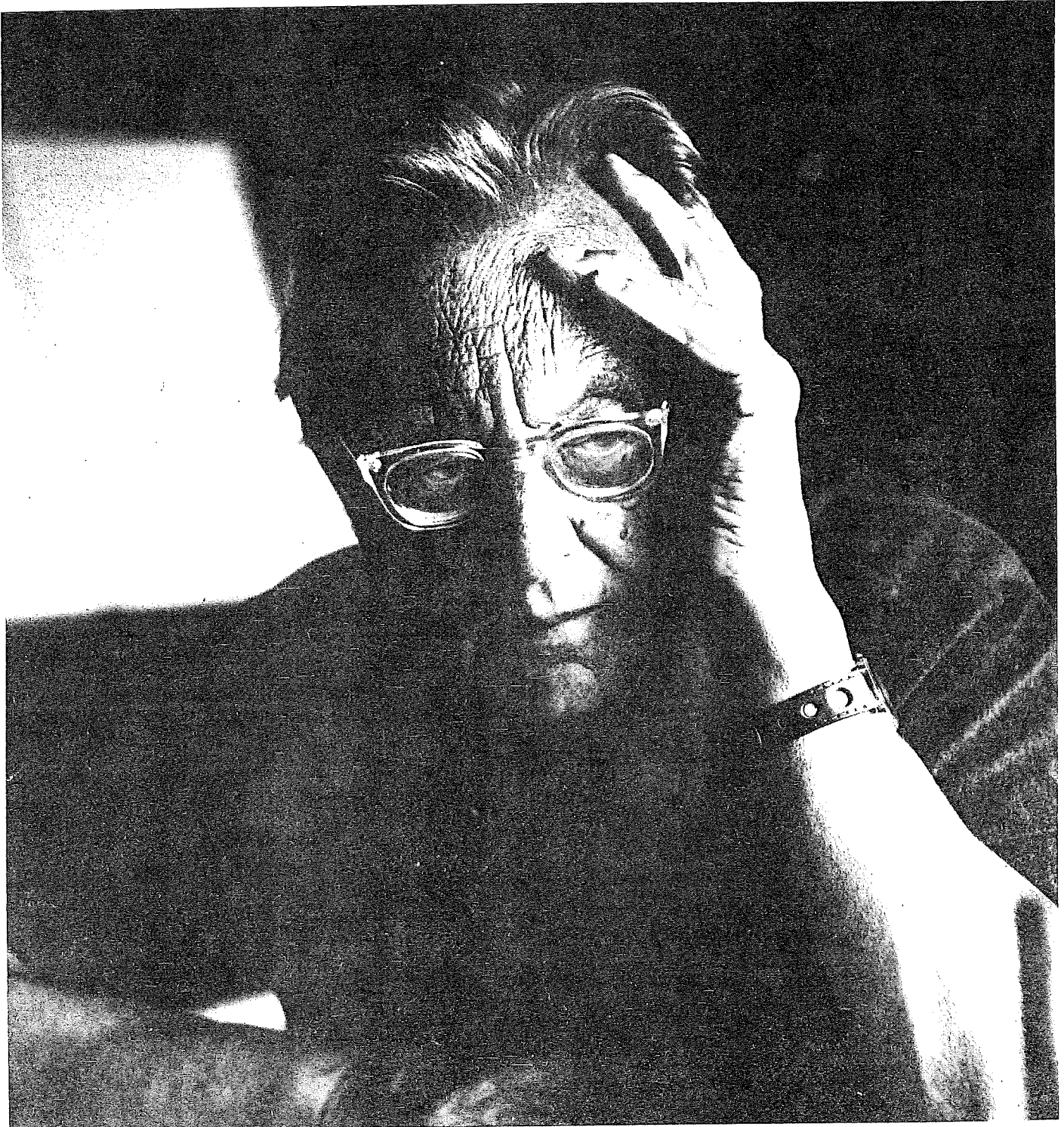


the Orff Echo

THE OFFICIAL MAGAZINE OF THE AMERICAN ORFF SCHULWERK ASSOCIATION



VOLUME XV NUMBER TWO

WINTER 1983

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PORTLAND CONFERENCE

Esther Gray
Manhattan, Kansas

There is in AOSA a lean, tall, patriarchal figure with a twinkle in his eye who at the St. Louis national conference began singing in a packed elevator and brought the riders into fervent harmony as they rode from floor to floor. Joachim Matthesuis, as I later learned, is past president and historian of our organization. After his health prevented him from sharing the Albuquerque conference with us, it was a happy experience to sing the traditional Praetorius Canon "Viva La Musica" with him in Portland and to hear his keynote address, which set the theme for our Portland encounters.

Joe Matthesius based his talk on a remark by Carl Orff in 1970 that he (Orff) had done what he could do "so that you younger ones could carry on once I am gone." Speaking as a teacher and as a principal and as a friend of Orff's, Matthesius praised the value of the Schulwerk, underscoring its emphasis on "learning by doing," and celebrating the opportunity it has had to grow and develop in the U.S.A. where he believes there is a healthy climate for innovative educational ideas.

We felt the presence of Gunild Keetman and Frau Liselotte Orff in Portland through their special greetings brought to us by Karl Alliger. Mr. Alliger shared with us how hard it was to come to our first national meeting after Carl Orff's death. He had not known that we could share in a sense of loss of someone whom most of us had never met, yet someone who had profoundly touched our lives.

Feeling that loss, dealing with it, and being about the business of "carrying on" were keys to the Portland experience. And so in a corridor where musical strains spilled out of packed sessions, one could find a group earnestly discussing AOSA policy next to a cluster of people struggling to master an elaborate hand-jive sequence, while off in the background a serious reader quietly perused the *In Memoriam* booklet about Orff.

Our music industry friends enriched our conference by making instruments
continued to page 8 col. 1

CLOSING ADDRESS: ON TEACHING MUSIC

presented to the
American Orff-Schulwerk Association
National Conference, Portland, Oregon
November 7, 1982

by
RICHARD GILL
Senior Lecturer,
New South Wales State Conservatorium of Music, Australia

It is time to review the situation. It is quite clear to me that, in this country, the United States of America, there is enormous energy, vitality and enthusiasm. This is combined with great warmth and hospitality. You are a unique people.

In my short time here, I have observed a number of excellent things, and I have observed a number of disconcerting things. Disconcerting in as much as they may not be recognized as such and even when recognized, may remain unchanged. With planning, imagination and forethought, the things which, in my opinion, need to be changed, can be turned profitably towards a brighter and more musical future. Of equal concern to me is that I observe the same problems in my own country, and this worries me greatly.

My principal concern is that we are forgetting how to teach music. I stress the words "teach" and "music." Music is worth teaching for its own sake; it has unique and intrinsic value. It does different things from all other artistic areas and it stands alone. It is not like painting; it is not like poetry; it is not like drama. It is unique. It must not be forgotten that it is an art, and great art works possess properties of structure, formalities, complexities and unities. Orff-Schulwerk has these properties to some degree, but it is only a means to an end.

We are in danger of glorifying the sounds we produce for their own sakes, without seeing or hearing where these sounds lead. We are in danger of creating little packets, or parcels of examples, which seemingly lead nowhere, have no follow-up and show no development. Without structure and sequence and development there is no art music — and there is no teaching. Just because you reproduce a piece from one of the Schulwerk books, and your children can play all the parts, there is no guarantee that

- (a) they understand anything they have done.
- (b) they can hear anything they have done.
- (c) they can take those ideas, and use them in another (creative) way.

The slavish following of examples in the Schulwerk series without proper analytical exercise is a waste of valuable time. It is the



teacher who must analyze what is to be taught — what concepts are to be studied — how they are to be used — and how they are to be developed and where they lead. Keller has this to say: "The Orff-Schulwerk is a beginning that is not in search of a conclusion, but seeks continual alteration and modification, both indicators of life. As such it is not concerned with special methodological and technical problems — these every educator must solve for himself on the basis of his own experience and with consideration of his professional situation. Rather, it addresses current musical-pedagogical questions of fundamental meaning. A teacher who has recognized the earnestness of these questions will not capitulate after encountering possible difficulties during the first weeks or months of work, only to turn backward into old practices. Instead he will continue his attempt to accustom himself and his students gradually to the light of new freedoms. This light however, like that of Plato's "Analogy of the Cave," may sting at first and strike one helpless. The reluctance of the students is often only the result of the teachers' own hesitation. Genuine joy in an assignment communicates itself to all who work together."

If the teacher does not have a method, a plan, a purpose, an idea or a concept, then
continued to page 5 col. 1

EDITORIAL:

WHERE DO WE BEGIN

One has only to look at the very first page of the first volume of the Schulwerk to be aware of the need for pre-Orff training. The demands are already quite sophisticated even here. Consider, for example, "Rain, Rain, Go Away" where the children are expected to be able 1) to sing on pitch a very simple two-tone tune; 2) to accompany their singing with a whole series of astonishingly demanding rhythm patterns, not a single one of which simply reinforces the pulse, — which is, of course, the first rhythmic demand we make of them, — but requires shifting patterns in the middle of this very short song! Turn the page, and what do we find? Another SO-MI tune with very demanding alternative accompaniments, all of which require independent movement of the two hands, sometimes parallel, sometimes contrary, and, at the bottom of the page, rapid alternating octaves on an alto glockenspiel! A couple of pages later, there are three contrasting ostinatos in each of the accompanying parts in the space of ten measures, and the last section has triplets in the melody against two eighths in the glock part, over a steady pizzicato bordun in the bass. A few pages farther along, in "Unk, Unk, Unk," a multitude of new techniques are necessary: — four mallets on AX, moving borduns, paraphony, syncopations, a third ostinato for AX in the final section requiring alternately three and two mallets, solo and tutti singing in a wider range covering a full octave. And so it goes, although there are some much easier settings interspersed between these more demanding ones, such as "Bobby Shaftoe," "The Baker," the popular canons, "Digdigdigong" and "Ding dong, the Bells Do Ring."

The same thing holds true when we move to the speech and rhythm exercises in Part Two. They are not as easy as they seem, and the progression is astonishingly rapid, requiring of us the insertion of many other original exercises to bridge the sudden skips. The instrumental pieces in Part III similarly assume the children's ability to stay together, to play parallel octaves and moving borduns, etc. One has to know the repertoire thoroughly to find a reasonable progression from one 'easy' piece to another.

An examination of these first songs and instrumental pieces in Book I of the Schulwerk make clear that the following skills are assumed:

1. The students can maintain a common pulse.
2. They can hear more than their own parts—singing one part while playing another, or moving to music their classmates are playing.
3. They can hold onto an independent part against other independent parts, playing \downarrow against \uparrow , \downarrow against \downarrow , or whatever rhythmic combinations are required.
4. They can hear the form of the piece they

are performing, instantaneously adjusting to new accompanying ostinato patterns at each new section.

5. They can play with considerable technique involving:

- a) independent movement of the two hands.
- b) rapid cross-over patterns.
- c) scale patterns.
- d) parallel octaves.
- e) the use of multiple mallets.
- f) the accurate playing of off-beats and syncopations.
- g) the use of glissandi.
- h) immediate changes in technique from one section of a piece to the next.

Obviously we cannot start where the Schulwerk starts, but must back up and give our young students the basic training Orff and Keetman were able to assume in working with the hand-picked 8-12 year-olds with whom they initiated MUSIC FOR CHILDREN in the historic radio programs of 1949-53 in which the Schulwerk repertoire was developed and recorded and later published. It was never conceived as a sequential curriculum, but as a series of open-ended models for music teachers to use and adapt as their own situations and heritages (both of folk material and of teaching techniques) suggested. We have to find the sequence ourselves and build the prerequisite skills before our children can be successful in interpreting and making their own the rich repertoire that the Schulwerk offers us.¹

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¹It is obviously to fill this gap that Volumes 1 and 2 of the American Edition were produced, but here again, much is assumed that is not spelled out and developed step by slow step.

LETTER TO EDITOR

4669 Gordon Drive
Boulder, Colorado
June, 1982

Dear Editor,

I took a class in the second week of June which was so stimulating that I wished school were to start in two days rather than two months hence. The course, taught by Mary Goetze, was titled "Singing in the Classroom."

One of the assignments was to write a paper summarizing current literature about singing. In starting the assignment, I was chagrined to find not one entry in the Orff Echo index under the categories of "singing" or "song." Help! Is there a more current index than up to 1976? I remember an article from a 1980 issue of the Echo; where are the other "singing" contributors? What musical instrument is more basic than the voice? It surely has a place in our music making with children; I ask that it have a more prominent place in our professional sharing through the Orff Echo.

Sincerely,
Claire L. Seger

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On Teaching Music, continued

there is no point. Orff quite clearly made the assumption that everyone who used the Schulwerk would be a thoroughly trained and competent musician. He paid us all a great compliment, and some of us have mistaken that compliment to mean an imprimatur or carte-blanche to do as we wish, haphazardly and even willfully.



"Mrs. Mason bought a basin!"

The Schulwerk books are quite clearly structured, moving fairly systematically from concept to concept. What the books don't tell you is how. Keller says, and I quote again: "From the beginning they (the pupils) should each have a feeling of creative participation in the musical activities. The teacher cannot be unprepared if this is to succeed. Nothing requires more meticulous preparation than guiding and supervising lessons in discovery and improvisation!" More clearly stated: "Nothing may be less improvised by the teacher than lessons in improvisation with children! The teacher's primary task in preparation is to find successful ways and means through which to stimulate the children's individual awareness and discovery of elementary musical procedures."²

Here he offers some ideas but the ideas are not obviously sequenced or structured. Many fear that sequencing or structuring destroys the creative flow. Consult the music of Bach, Mozart, Beethoven, Stravinsky, Palestrina, Samuel Barber, Brahms *et al* and see how often you find the structure interfering with the creative flow. What most teachers misinterpret for structure is recipe — recipes which are slavishly followed — but even the most wary of cooks will throw a few raisins into a biscuit mix!!

One needs clear aims and objectives for teaching music — the hardest of the arts to teach in my opinion — because it deals in abstractions and intangibles. In

other words, one needs to set goals, such as; by the end of Term I my students will know x, y and z (or at least have experienced x, y and z); by Term II a, b, c, etc, and these goals need to be defined in terms of understanding aspects and concepts within the framework of aims and objectives.

The following are what I consider to be aims in teaching music:

(a) To introduce children to music as a live experience, and assist them to learn such skills as will enable them to take an active part in music making and to become perceptive and understanding listeners.

(b) That through aural perception of music and personal involvement in music making, appreciation and a sense of aesthetic satisfaction will evolve. Through the above aims, the following objectives, over differing periods of time, should be achieved:

1. be able to sing in tune.
2. know a number of songs in different styles.
3. read rhythm and/or pitch from staff notation.
4. write rhythm and/or pitch in staff notation.
5. play melodic instruments and percussion instruments (melodic and non-melodic) from notation or in the manner of improvisation according to the instruments and facilities available.
6. experience some musical activity from a listening aspect i.e. listening to recorded music (tape cassette or long playing record) and know something of the focus involved in these recordings, the instruments and/or the voices.

In order to achieve these broad aims and specific objectives children should have a knowledge of the following musical concepts: (a) rhythm; (b) pitch; (c) harmony; (d) dynamics; (e) tone-color.

The above-mentioned concepts can be introduced to children in a number of ways and through a number of activities involving speech, movement, singing, dancing and playing instruments. Children can perceive any one of the above concepts through these activities and may be led to discover pattern, structure and form in music, which in turn become other concepts. One of the best ways to achieve these aims and objectives is to plan the activities in a structured way so that sequential learning can take place and one can see continuous development. Notwithstanding the intermittent use of the class specialists (i.e. the Orff-Specialist, the Kodaly Specialist, etc.) it would appear that music education in the primary school is the responsibility of the classroom teacher. Music has always been viewed, so it seems, as a specialist area, because the accent has been placed upon instrumental

¹Wilhelm Keller, Introduction to Music For Children, Schott, 1963, p.45 paragraph 1.

²Ibid, page 23, paragraph 1

performance, needing a specialist to teach the instrument. It must be clearly understood, however, that the study of music in general education has objectives which differ from the specialist skills associated with instrumental performance and its teaching, and that the techniques employed in teaching class or general music may often be similar to those used in other subject areas. While many classroom teachers may feel incapable of teaching music there is sufficient evidence available to indicate that, given support, advice and assistance they can teach music as effectively as they teach anything else.

Children learn music by having a large and varied repertoire of music which they know very well through involvement and through their own creative efforts. Aural awareness of the nature and materials of music is developed gradually over a long period of time. Experiences must precede any introduction of note names, symbols or principles. Through movement, speech, singing and dancing and playing class percussion instruments a child can show what he has perceived and, with the application of speech, begin to form concepts and develop aural imagery. Music is not merely entertainment, but this does not mean that music learning experiences should not be enjoyable. Orff-Schulwerk, used properly, does all this but we must remember that random and isolated music experiences do not constitute a music program.

Schulwerk should offer us these possibilities, Schulwerk should force us in the right way to show and teach our children how music works. Schulwerk is music and as such should be done in context with real music, i.e. the music of real composers — master composers. Let us take, for example, that you wish to introduce the concepts of in 2/4 time. There are countless songs

continued to page 6 col. 1



"Mrs. Nix, up to her tricks, threw the basin on the bricks!"

ON TEACHING MUSIC, *continued*

which could introduce the formal steps; then why not let children hear some of the 2nd movement of Beethoven's 7th Symphony, or some of Brahms Academic Festival Overture or some of Stravinsky's Petrouchka? Then might we not also ask children to show that they understand this concept by playing something on a xylophone using this pattern or singing a song of their own invention to this pattern. In other words, the teacher provides the model, or a vast number of models, and then the children vary the model and produce a creative result. All the great composers have studied great composers, and the borrowings of one from another are obvious to the educated ear. This type of teaching leads children to an understanding of what music is about.

Orff offers us so many opportunities to create ideas, and they are so obvious, all of us, at one time or another, often fail to see them. I remember well my own pathetic efforts as a beginning music teacher, singing endless pentatonic songs. Initially I was seduced by the sound of the instruments, but there had to be more. No one can sing pentatonic music forever and make any genuine musical or artistic growth. Orff, I believe, never intended that we should spend hours playing his material. He, in an extraordinary act of generosity, gave the world some ideas. He encouraged growth, and we do his ideas and his approach a great disservice if we embrace the books jealously, and never let go. The world of music is your material; the world of literature, the world of dance.

... If we are to lead children to art music, examples of that type of music must be included regularly and frequently in the music program.

As teachers we have the overwhelming responsibility of deciding what material to use. In the final analysis I believe it doesn't matter what material is taught, so long as the choice is modified by the concept you wish to teach and that the choices are sufficiently varied to interest the child.

By that I wish to state categorically that the endless teaching of minor 3rd songs, the endless teaching of pentatonic melodies, the endless reproduction of instrumentation from the Schulwerk books exclusively, until the child can sing them in time and in tune, and to the exclusion of all other material is damaging and actually turns children away from music. Children like to play, like to invent, like to create and the minor 3rd is, after all, only one interval. A solid diet of rock and roll or disco music or any one style of music is equally bad. Clearly then, we have the responsibility to offer the child a large area of resources

and from this large area a child will gradually choose, over a long period of time, the things which are significant to him because he understands them.

Schulwerk, used properly, gives us these resources. I am no movement expert, but I don't hesitate to dance, stamp, jump or hop or leap or run, and just that much encouragement from a teacher can lead a child to an enormous number of ideas. He in turn, will offer you more ideas, which, it is to be hoped, may be better than your ideas. He will be involved.

The tying of the threads of this unique approach to music education together is, thankfully, the job of the music educator. Orff did not really do this for us in so many words.

As teachers we are in danger of creating our own mausoleum or museum of musical antiquity. 1983 is but seven weeks away and the 20th century is nearly over with only 17 years left. This year the world mourned and buried Carl Orff, — but only the flesh; not the spirit, — not the soul. We must keep that spirit alive, and I believe that in this county the concept of keeping the spirit alive is possible.

You are people of imagination, industry, enterprise and vision. You have people here who have answers for you, — talented people, imaginative people. But you must ask questions to get the answers. Do not be satisfied with "this is how it's done" as an answer. That is not sufficient. Ask why, where, what and for whom. Do not be

intimidated by those music educators who are frightened of new ideas, (after all, Schulwerk isn't really new, the ancient Greeks understood the principles of Schulwerk), and remember that we, in the year 1982, are fighting for our very lives. The threat of nuclear catastrophe is, even to the most disinterested observer, a genuine and terrifying threat.

Therefore you must fight to preserve those things which are of cultural value — your music, your dance, your poetry, your opera, your symphony concert, your theatres, your art galleries; and the people who will help you are your children. Their lives and their sanity will be saved by involvement in music, and indeed all forms of artistic endeavour.

While on one hand we have mankind hell-bent on self-destruction, we have, on the other, you people here bent on creativity. Of the two forces, yours is ultimately the more powerful. You must recognize this and the awesome responsibility that goes with it. I am over-awed by your know-how, your sincerity, your genuineness and expertise. You are special people. Harness these qualities and with your energy let's create a new musical world, the world that Carl Orff, by virtue of deed and example, promised.

Orff, I believe, meant what he said, when he said "I have done my part, now do yours." Let us regain our perspectives, question our aims and objectives, and set a clear course towards musical sanity. If anyone can do it, you people can.

LETTER TO THE MEMBERSHIP

Brasstown, N.C.
Nov. 20, 1982

Dear AOSA members, near and far,

First of all, let me thank all of you for your part in giving me the metal engravings of the very first issue of the Echo fifteen years ago. They are very handsome, and will have a place of honor in my studio, as a reminder both of your appreciation and of my years of hard work as Editor and Chairman of the Editorial Board of AOSA since its inception.

Thank you, too, for giving me an Honorary membership in AOSA and for naming the AOSA Library after me. That is indeed a signal honor which means a great deal to me, as did the prolonged standing ovation you gave me in Portland.

I would like particularly to thank those leaders who spent so much time and thought on all these special recognitions, and to the members of the National Board and the Editorial Board for their additional gifts

and surprise celebrations during the Portland Conference.

Although I am resigning the editorship, I have no intention of retiring from any of my activities. I shall continue teaching, writing, composing, doing workshops as always, but without the everlasting deadlines that have ruled my life for so many years. You haven't seen the end of me yet!

As I go into the home stretch as your editor, let me ask you to keep your letters and unsolicited manuscripts coming to me until the fall deadline, when Mary Stringham assumes the editorship. I shall then turn over to her whatever articles I've not yet been able to use. The transition has been carefully planned so that most of the current Editorial Board will continue to work with Mary. I trust that you will also do your best to help her in her new position.

Sincerely,
Isabel Carley

Guideposts:

PLAY PARTIES

Cecilia Riddell

California State University, Dominguez Hills,
Carson, California

Play Parties are among the most useful and delightful forms for adoption of ORFF Schulwerk process with their speech rhymes, melody and movement relationships. Cecilia Riddell chose "Turn The Glasses Over" from a collection of Play Parties she recently edited ("World Around Songs") to use as an example of teaching strategies. Cecilia Riddell is currently an instructor in Music at California State University, Dominguez Hills, and a doctoral candidate at UCLA in Music Education and Ethnomusicology. She holds an ORFF Certificate and is Past President of the Los Angeles Chapter, AOSA.

Jacobeth Postl

In my many years of teaching music to children and to teachers, I have found the play party to be an unusually delightful, rich resource. A grown-up cousin to the singing game, it is a traditional song with matching movement. It has American personality; it creates smiles and laughter; it is cooperative, infectious fun.

The play party (not called "dance" because dancing was not allowed by the religious custom of the pioneers) is, in fact, a dance with a singing accompaniment. Foot work is characteristically simple (usually just walking) and many dance tunes are already familiar to American children as folk songs — "Bingo," "Pop Goes the Weasel," "Oh! Susanna," "Paw Paw Patch," "Comin' Round the Mountain," "Jim Along Josie," for example.

Despite their uncomplicated nature, certain play parties will present obstacles to certain groups of children. The wise teacher will anticipate spots which might cause mischief and use Orff Schulwerk and Kodaly techniques to prevent confusion while presenting a particular "singing dance." Below are suggestions for teaching through imitation (echo, mirror), body percussion, hand signals, and rhythmic and pitch syllables. They can be adapted to any play party, but I've chosen to use "Turn the Glasses Over."¹

¹Handy Play Party Book, 1982 edition, World Around Songs, Route, 5, Burnsville, North Carolina 28714

Turn the Glasses Over

I've been to Har-lem, I've been to Do-ver,
I've trav-eled this wide world all o-ver, O-ver,
o-ver, three times o-ver, Drink all the bran-dy-
wine and turn the glas-ses o-ver. Sail-ing east,
sail-ing west, Sail-ing o-ver the o-
cean, Bet-ter watch out when the boat be-gins to
rock Or you'll lose your girl in the mo-tion.

FORMATION: Circle of partners, men on the inside, hands crossed in skating position. (Right hands joined, left hands crossed under them.) One or more extra players are in the center.

ACTION: (1) Players walk in a circle counter-clockwise until they come to words 'turn the glasses over'. (2) Then each couple 'wring the dishrag', as follows: Keeping hands clasped, raise arms, turn away from each other, back to back under your own arm. (A minute's practice will do the trick.)

(3) Girls continue marching in original direction, while men reverse and march in opposite direction (clockwise), during which those in the

center join the men's line. (4) On the word 'lose' each man takes the nearest girl for his new partner. Those left out go to the center and the game is repeated.

Virginia Bear,
Wapakoneta, Ohio

1. IMITATION: In this dance the motion of "wringing the dishrag" always baffles a few children, not to mention adults! Forget the profound explanation, and, silently, provide a model to imitate. Take a child by both hands, turn all the way under & back over (back to back) singing or speaking "turn the glasses over." Children (already in partners) will imitate. Repeat, trying to establish a rhythmic movement echo, until each couple succeeds.

2. SPEECH ECHO: Four measure phrases, spoken in rhythm, will quickly teach the words. Try dividing your group in half, with each side speaking alternate 4 measure phrases.

3. MELODIC ECHO — CANON: Once pentatonic melody has been learned phrase by phrase through echo-play, it will be much enjoyed as a canon. Try it several ways — as pure melody, as song (with words), as rhythmic speech, and as pure rhythm (clap, or speak the rhythm with syllables — "TA, TI-TI, TA, TA," etc.). Use four-measure intervals between the canon entrances.

4. BODY PERCUSSION: Sound gestures create additional fun and challenge for this sturdy tune. Seated or standing, children can keep the quarter note pulse with snaps, claps, slaps, and stamps on levels which simulate the ups and downs of the melody. e.g.

SNAP
CLAP
PATSCH
STAMP

I've been to Harlem
I've been to Dover

I've world all o-ver

5. MELODIC PATTERNS: In a few play parties certain melodic patterns need reinforcement — here, it might be the part, "sailing over the ocean." Stop and use large body movements for LA, SO, SO, MI-MI, MI . . . RE . . . as shown:

L S S M-M M R

6. REPETITION OF INTERVALS: By all means, capitalize upon the repetitions of the SO-MI, MI-SO, and DO-LA-SO intervals in this song. Employ hand signals, provide identification games on the blackboard, and try dictation, too.

continued to page 21 col. 1

Portland Conference, continued

and learning materials available to us. We tend to appreciate them without telling them so. It is worth noting that many hundreds of dollars worth of merchandise were stolen from Orff exhibitors in Albuquerque after they took down their displays, and that much of that loss was not covered by insurance. Yet our exhibitors were back this year, and nobody was dwelling on that sad experience. In fact, in addition to supplying displays and conference needs, they met with our executive board in a strategy session to share their insights in marketing and public relations for improving public awareness and understanding of Orff-Schulwerk.

Portland's unflappable POSA had all members' hands full in co-ordinating the conference since attendance (over 900) so far exceeded their wildest expectations. Their warmth, calm and utter competence made the meeting so smooth that it was almost a surprise at general sessions to be reminded that hundreds of Orffers were gathered in the spacious halls of the Red Lion.



**"But No Elephants"
Children in Judy West's
Presentation**

Photo by Wayne McDonnell

Among the general sessions we most enjoyed were the demonstrations by the children who are privileged to learn music from Judy West and Laura Frizzell. At the annual business meeting, questions, concerns and proposals popped like popcorn from the floor, evidence of a high degree of earnest interest in the future of AOSA on the part of rank-and-file members. Carolyn Tower graciously fielded all remarks



Isabel Carley receiving the metal etchings of the first issue of the Echo.

Photo by Wayne McDonnell

and steered us to completion of our 1982 business.

Then she began our expression of appreciation to Isabel Carley who has given countless hours and immeasurable care to the *Orff Echo* since Volume 1 Number 1 appeared in November 1968. That issue was a neat, white, four-page bulletin; bulletins grew longer over the years until the *Echo's* now-familiar magazine format was introduced in the fall of 1978. In gratitude for the contributions of our outgoing editor, the AOSA has named the new Isabel McNeill Carley Library in her honor. The library is to serve AOSA members throughout the U.S. and beyond, assisting them with publications and information about Orff-Schulwerk.

In the 70+ sessions offered there was the exciting task of breaking down material to its basic musical elements, then reconstructing and arranging it, awakening and extending its possibilities. Avon Gillespie led us through such comfortable challenges as extracting contrary rhythms and melodies from a Swedish Samba and then cajoled us into less familiar territory as he gave a serious lesson in hip movement before we improvised dances. Donna Otto gave us the history of "The Kettle Valley Line," then, hair swaying and skirt swinging, she threw her whole self into a teaching sequence (singing-instruments-dance) which she had developed with skeptical grade 7's in Canada.

Again and again teachers, each in an individual, personal style, shared

material and modeled its development. Hungry colleagues danced, sang, patsched. The hunger was not for a gimmick to imitate, but rather for one more example, one more learning sequence or special song that could fill in one of those pedagogical snafus that stall a productive group of learners when a challenging concept is presented.

Marshia Beck, Elmira Beyer, Grace Nash, Frances Goldberg and the research panel on "the gifted" emphasized the importance of understanding how children develop and how they learn. Related arts were featured in accordance with the Portland conference subtitle, "A Cultural Kaleidoscope, Integrating the Arts." Story-telling, movement and drama each had a focus. Scott McKay led us through elements of mime and left us with effective exercises to use with our students. We frolicked through tales of many ethnic origins, improvising to Mara Stahl's effective storytelling with masks and puppets elaborate enough to be museum pieces.

We played hard also, enjoying a rich chapter-sharing performance and dancing into the night with Phyllis Weikart's "Folk Dance Collages." (Why not schedule Phyllis Weikart during prime time? If she can lead us in intermediate dance *after* two intense evening events, think what she could do when we all are fresh!)

We laughed with Debby Fetrow over the scenario of a crew of hotel person-
continued to page 9 col. 1

Portland Conference, continued

nel avidly exploring a collection of Orff instruments and guiltily returning the mallets when POSA arrived on appointed rounds for set-up responsibilities. Hotel personnel attracted to elemental instruments? How delightful. A reminder that people, sometimes unlikely people, perhaps all people, do crave participatory musical experiences.

Then there was a profound character who enriched us, appreciated us, posed difficult questions about our purpose as teachers, and ultimately gave us an inspiring charge. Richard Gill taught, and taught some more. Enthusiastic and unassuming, he seemed full of material in infinite permutations — Mrs. Mason bought a basin for one hour in at least 30 different ways, and Mrs. Nix, up to her tricks, threw the basin predictably on the bricks, explosively, with quiet intensity, with and without motions, with and without meter, with and without melody. The astonishing thing about Richard Gill was his phenomenal intentionality, step-by-step as he presented tasks. Not only did he know exactly what kind of involvement he wanted to elicit from his learners, but an hour later he could recall exactly what he had done and what his students (adults or children) had done along the way. Every activity was enjoyable for its own sake, and every activity was leading to a purposeful concept.

In Gill's model session, a class of elementary children followed this delightful Australian piper from one end of the ballroom to the other, never static over 6 minutes, but never moving without joy or without a clearly defined and understood purpose.

Richard Gill believes in *teaching*. He believes in it as an active enterprise requiring skills which can be honed. He believes in it as an awesome responsibility with monumental potential for enriching human life. His notion of good teaching is demanding. It calls for conceptualization of a sequential plan that will effectively lead to a destination, with room for flexibility when the children are "offering something of a creative nature." Within the hour he spent with children in Portland, he called for improvisatory contributions again and again in many contexts. Recalling a precious sequence of inputs that changed the direction of his lesson, Gill chortled, "I was enjoying that, and I



Carl and Nedra Schnoor with Richard Gill at the Banquet

Photo by Wayne McDonnell

said, "Blow the plan!" Quickly serious, though, he added that he had had a clear plan and that he had made the decision to digress because it was profitable to the group. "It's only if you have a plan that you can depart from it."

Richard Gill, with his astute, foreign view of music education and Orff-Schulwerk in the U.S., came into sessions and participated, soaking up experiences and observations. Then, acceptingly and caringly he reflected back to us the strengths and weaknesses he saw. The articulate message, energetic and compelling, was basically to remember that we are *music teachers*. That we became music teachers because we had visions of the intrinsic value of music. That we possess a gift of immeasurable value, and that it is our responsibility to bestow that gift, because it is so very much needed today. And that bestowing that gift calls for assertive teaching which grows out of adequate training and comprehensive planning.

Indeed, if we can heed this message, and if we can incorporate developmental expertise and background in other arts to bolster our purpose, then we will truly be carrying on the work that was initiated in the Schulwerk by Orff and Keetman.

Thank you, POSA for all your work behind the scenes. And Jan Rapley, Nedra Schnoor, Chris Weber, thank you for devoting yourselves to the

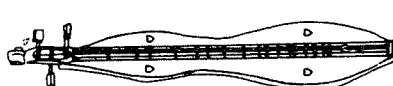
gestation and the implementation of an unforgettable conference!

SALZBURG SUMMER COURSE 1983

The Orff Institute in Salzburg is offering an International Summer Course from August 1-12, 1983. Guest teachers will be Jane Frazee from the United States, Richard Gill from Australia, and Michael Lane from Great Britain. For more information please write directly to the Orff Institute, A-5020 Salzburg, Frohnburgweg 55, AUSTRIA. Brochures will be available in January.

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HAPPY BIRTHDAY, ST. LOUIS AOSA

Dianne Ladendecker

September 11, 1982 was a day of remembrance, reminiscence and nostalgia for members of St. Louis AOSA. You are probably asking yourself what cataclysmic occurrence could have caused an organization with its feet planted firmly in the present and its energy directed strongly toward the future to take such delight in honoring the past — albeit the recent past? The answer is simpler than one might think — we were celebrating our tenth anniversary.

The celebration had been carefully “orchestrated.” We had chosen as our clinician of the day Professor Phyllis Weikart of the University of Michigan, because we had first-hand knowledge that she was not only capable of energizing a large group of people, but that she would also provide clear, workable process.

So, after Phyllis had paced us through a morning of non-stop moving and thinking, we settled into the formal business of commemorating our first decade. President Peggy Laramie opened the proceedings by introducing our first President and principal organizer, Cordelia Stumberg. Cordelia was able to recollect chapter history that this writer (a newcomer of seven years) hadn't heard before. And, looking around the room at those eighty enthusiastic people present, it was difficult to imagine that ten years ago our chapter claimed only twelve members, and that our president at that time was a warm, gentle lady whose heart was in her throat at the thought of the responsibilities that lay ahead. Thank heavens she rose to the challenge! Thank heaven for all the other Cordelias who have risen to the challenge! If they hadn't, what would the future have held for Orff Schulwerk?

The next order of business was to present a certificate of appreciation to Mr. James Strub, formerly of Strub Music, who became one of our staunchest supporters in those early years. Before we adjourned for lunch, we all joined in the singing of a hymn honoring AOSA and the St. Louis Chapter that had been written, composed and arranged by Marianne Sher and Dianne Ladendecker, accompanied by those members who arrived early.

Then we adjourned for lunch. Among those who know us, St. Louis Orffans

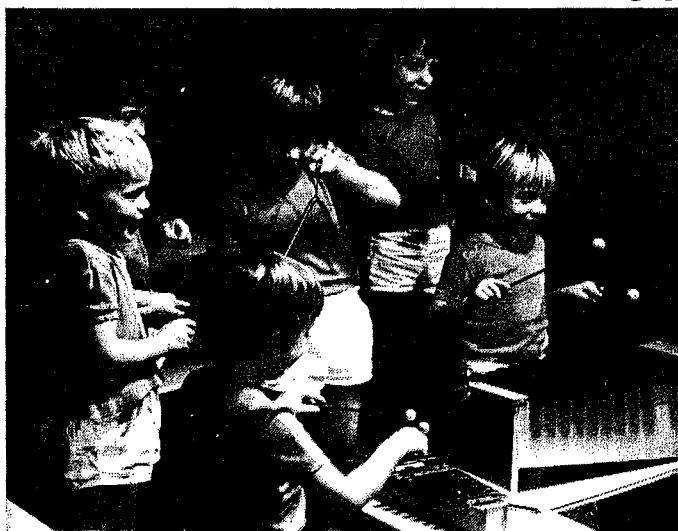
hold the reputation not only for our dedication to good teaching, but for our enjoyment of good food. On this occasion, in addition to our usual gourmet pot luck (perhaps this sounds like a contradiction in terms, but I assure you, it isn't) we enjoyed an absolutely fabulous birthday cake. In recognition of St. Louis' French heritage, the cake was prepared for us by Chef Renée of L'Aubergè Bretonne, one of St. Louis' finest French Restaurants. She was assisted in this endeavor by our own Vice-President and resident gourmet, Marianne Sher. Not only was it a visual delight, depicting our newly designed logo, but it was absolutely delectable.

Chosen to cut and serve the cake was Norman Goldberg, President of Magnamusic. Norman has been a consistent supporter not only of St. Louis AOSA, but of Orff Schulwerk throughout the world. He also holds the distinction of being St. Louis' first honorary lifetime member. (Our other lifetime member being Elizabeth Engle, the first teacher

in our organization to retire, who still attends every meeting.) One of the memories Norman shared with us was a very special one — that of celebrating Carl Orff's birthday with him. The cake had been baked by Vera Alliger and was in the shape of a chromatic xylophone with marzipan bars. Norman was given the choice between F and F#. It appeared that we had chosen a bonafide expert to handle the cake detail.

After our remarkable lunch, we returned (somewhat logy) for an afternoon of movement process with Professor Weikart. Before we adjourned for the day, she shared with us her feelings at being involved in our celebration. She acknowledged that for her this was also a celebration, and a homecoming. She reminded us that the first time she encountered a group of kindred souls, dedicated to the proposition that all children should be allowed to be successful, was at an Orff Conference. That conference occurred in 1978 . . . in St. Louis.

THEY DESERVE THE BEST



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CHAPTER NEWS

Greater Cincinnati AOSA and Miami University are sponsoring the Chapter's meetings for '82-83 beginning in September with "Children's voices in Orff-Schulwerk, from Pitch-matching to Part-Singing," by Mary Goetze from Indiana University. Also scheduled are Phyllis Weikart, University of Michigan, October 16, in "Movin' Easy: Simple Progressions for Rhythm and Movement Competency and Choreography;" B.J. Lahman, Cleveland, with "Orff for Neophytes" on Feb. 19; and Jann Muck, Sylvania Schools, on March 19 presenting "Soprano and Alto Recorder Use in Grades 3-6." Miami University has made one semester credit hour available to participants.

The Middle Atlantic Chapter has invited Shelley Pixton in March, to offer a unique workshop: "Schulwerk Lessons Based on Bloom's Taxonomy of Learning." Richard Gill, Brigitte Warner and Carol King complete their schedule with workshops on January 29, October 23 and September 11, respectively. Sessions alternate between Greenbriar West Elementary School in Fairfax, VA. and Anne Arundel Community College, Arnold, MD. Recorder sessions are set for the period immediately following lunch at every chapter workshop.

Middle Tennessee AOSA claims "We're ORFF to another year!" with a special October "TEA" for music personnel from area colleges, local teachers, and other prospective members at Metro Teachers' Center, Nashville, at which the film, "American Odyssey" was shown. Other events include an October workshop by Konnie Saliba, a "Holiday Potpourri" on November 13 with Ginny Gable, Nashville, and "Sing, Chant and Play" on April 16 with Dr. Cynthia Curtis, coordinator of Music Education at Belmont College, and Sue Schneller, Music specialist at Ensworth School. Middle Tennessee members are also supporting the newly organized Children's International Educational Center at the Nashville Public Library.

Long Island Chapter sponsored a CELEBRATION '82 on May 1 at Shelter Rock Elementary School, Manhasset, Long Island. A select group of 120 gifted youngsters participated in an original cantata written by Herb Rothgarber and Kathy Kovins. The music,

consisting of seven pieces, included singing, soprano recorder, movement, instrumental accompaniment and related fine arts. A great deal of planning and rehearsal went into the production. Joan Fyfe and Joan LaBash joined the authors as the Festival Committee. Scores were available at the George A. Jackson School in Jericho, November 21.

The Pittsburgh Golden Triangle Chapter stresses local leadership in their workshop schedule, "Why should Orff specialists be 'without honor' in their own chapters?" Jackie Blender, Martha Fisher and Cak Marshall gave a session on "Part-Singing and Part-Playing" at the October meeting, Bev Antis, June Baxley, Mary K. Davis, Jerry Veeck, JoAnn Pasquinello, and Marjorie Smith will present sessions on Orff Ensemble January 17 and on Improvisation March 21. David Holt was a guest in September on "Southern Mountain Rhythms," Lyn Rubright came in November with "Storytelling," and Richard Gill will give a Saturday workshop in February at Carnegie-Mellon University. Other sessions are held at Duquesne. Marjorie Smith is president.

Berkshire-Hudson Valley Chapter is also featuring an "Our Member Workshop," featuring Vivian Murray, Annette Curtis, and Robin Uhr. Guest clinicians included Sue Ellen Page Johnson in "Choral Techniques" in October, with a recorder session by Joseph Loux, and Judy Thomas, who will present "Curriculum Development" on April 16. All Workshops are held at the College of Saint Rose, Albany, NY.

The Evergreen Orff Chapter gives some space in each of their newsletters to introducing a member. The fall issue featured Lisa Ann Parker. Also discussed were "Things to consider when buying instruments," such as tone consistency from lowest to highest tones; service for parts and replacement, durability, quality and intonation as well as price in relation to greatest usefulness for the number of students involved. It was also explained that the Orff Executive Board has a commitment to recognize the contributions of all companies to the Orff movement and thus not to limit endorsement to any single one.

MENC invitations have been received by many Orff specialists to present

fifteen or thirty minute "idea" or "mini" sessions at MENC conferences. Well aware that these invitations afford an inadequate time span to demonstrate Orff Schulwerk. The Evergreen Executive Board sent the MENC Planning Committee a letter of concern, stressing that the Orff sequential teaching process demands at least one hour sessions. They also elaborated on the Schulwerk educational philosophy and reminded the Committee of the extensive training required for Certified Orff teachers. This letter does a service to all Orff teachers and to the AOSA.

The Northern California Chapter hosted Richard Gill at San Francisco's Town School for Boys in the first of a series of cross-country workshops. Approximately 140 enthusiastic participants came to see and hear Richard fresh from Portland. The workshop lived up to its title: That Sounds Like Fun. His sense of humor and enthusiasm can transform even a necessary rule, such as no shoes on the gym floor, into an Orff experience. He brought us to improvisation through speech echoes; canons became dances, rhythm became text and the whole day became a wonderful musical learning experience. NCAOSA is plotting to keep him in the area for an extended period of time if possible!

Elizabeth Nichols

Richard Gill's Itinerary

January 11-16, 1983 South Central Minnesota Orff Chapter.

January 17-23, 1983 Greater Detroit Chapter.

January 24-31, 1983 Mid-Atlantic Chapter: American Orff-Schulwerk Association.

February 1-7, 1983 New Mexico Chapter.

February 8-14 1983 Greater Cleveland Orff Chapter.

February 18-19, 1983 California State University, Chico.

February 22-28, 1983 Evergreen Orff Chapter.

FOCUS ON REGION II

Del Bohlmeier
Regional Representative
Tempe, Arizona

Region II comprises eleven chapters in six states: Arizona, Kansas, Missouri, Colorado, New Mexico, and Texas. We hope soon to add another chapter in a new state, Oklahoma.

The Orff members in Region II reflect the energy and optimism of that area of the country in general, with creative ideas for organizing and maintaining enthusiasm among their membership. In addition, Region II has provided a great amount of national strength by hosting three of the past five national conferences: St. Louis, 1978, Phoenix, 1979, and Albuquerque, 1981.

The individual chapters within Region II have exciting activities planned for this school year. Central Texas Orff has three workshops lined up with nationally known clinicians: Helen Kemp, September 17-18; Margaret Dugard, January 22; and, Lynn Johnson, March 12.

The St. Louis AOSA celebrated its 10th Anniversary and began its year of eight workshops with clinician Phyllis Weikart on September 11. Other workshops and clinicians include: Shirley McRae, October 16; Mary Stalmaker, November 20; Arvida Steen, January 29; Margaret Dugard, February 19; Jean Sinor, March 19; Lynn Johnson, April 23; and The Year's Roundup with Dianne Ladendecker and Cora Lippi, May 21.

The Rocky Mountain Chapter AOSA kicked off its year by drawing on the talents of three Rocky Mountain members as well as the expertise of educational consultant Dr. Dee Joy Coulter. Following the title of her article, "The Brain's Timetable for Developing Musical Skills," (see Orff Echo, Spring 1982), chapter members Barb Eberhardt, Ruth Ann Chiaraluce, and Peg Berry presented sample lessons for primary, sixth grade, and high school students. After each sample lesson, Dr. Coulter and Barbara Grenoble discussed the lessons in terms of brain growth and development.

On October 15-17, the Rocky Mountain and New Mexico chapters held their annual retreat at Ghost Ranch in New Mexico. The remainder of their yearly schedule includes a session on drama and costuming with Kay Girault



Rocky Mountain Chapter Folk Day with Bonnie Phipps

and Paula Bennedsen on November 13; Phyllis Weikart, January 7-8; Nancy-lee Summervill, March 12; Donna Ford and Eric West, April 30. Also, at that workshop, they will be having a Musical Garage Sale of books, scores, instruments, etc.

The New Mexico Chapter, in addition to the Ghost Ranch retreat with the Rocky Mountain Chapter, will be doing workshops for classroom teachers and the Early Childhood Association in both Albuquerque and Navajo.

The Arizona Chapter, largest in Region II with 155 members last year, has four exciting workshops scheduled, including Margaret Dugard, October 16; Richard Gill, January 8; Mary Goetze, February 26; and Phyllis Weikart, April 16. The Arizona Chapter is most fortunate in having tremendous support from two local music vendors. Arizona Music Center, sponsors the clinicians for the workshops, and Harlu Corporation, which has its own printing presses, provides all the printing needs of the chapter. In addition, they also provide raffle prizes for the workshops. This kind of support is invaluable and should be looked into by other chapters around the country.

Other chapters in Region II have busy years planned, also, and will be reporting at a later time.

Region II is alive and well and continues to provide leadership and strength to the Orff movement throughout the country.

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RHYTHMIC COORDINATION: ATTAINABLE, ESSENTIAL

Note: As centerfold editor for this issue, I approached Phyllis Weikart (University of Michigan, Ann Arbor) in the hope that we could collaborate on four pages that would make her work in rhythmic coordination accessible to you. It has been a challenge to condense the sequential concepts. For elaboration and further applications of these activities, follow our footnotes to her new book, Teaching Movement and Dance, a Sequential Approach to Rhythmic Movement. Esther Gray.

WHY EMPHASIZE RHYTHMIC COORDINATION?

According to observations and tests of individuals from first grade through older adulthood, many children and adults are not rhythmically coordinated. Those who are not face unnecessary barriers when their daily lives bring them into situations where they are called upon to dance, sing or participate in recreational sports.

Correlations between basic rhythmic competency and (1) the ability to learn reading skills effectively, (2) the ability to match pitches in singing and (3) the ability to imitate the advanced motor skills of more experienced individuals point up the need for further research clarifying the significance of rhythmic abilities at all ages.

An exciting aspect of rhythmic coordination is the finding that competence is apparently more related to an individual's past experience than it is to gender or to age. *The majority of persons who are not rhythmically coordinated can become competent in rhythmic movement.* While some children and adults choose to participate in activities which enhance their rhythmic growth, others do not. It is possible to foster rhythmic development in the music classroom through prepared activities which are time-efficient, cost-efficient and just plain fun.

WHAT IS "RHYTHMIC COMPETENCY?"

The person who can identify the underlying steady beat of a piece of music and walk to that beat has attained basic rhythmic competency.¹

Sounds simple? Too simple to be significant? A natural part of maturation? Think about the following statistics based on testing of 765 children grades 1-6 and 90 adolescents: Among 1st and 2nd graders, fewer than $\frac{2}{3}$ could identify the underlying beat; of those children successful at identifying the beat, less than half could walk to the beat. Among teenagers tested, under 65% of the males and under 85% of the females could walk to the beat!² We can not regard marching to the beat as an easy preschool "rhythm band" experience.

On the average, boys have more trouble with rhythmic movement than do girls. If boys are not provided with rhythmic movement training, $\frac{1}{3}$ appear to grow up lacking rhythmic competency. Without such training, one out of five girls can fail to attain competence in rhythmic coordination.

In the U.S. today, children's play patterns are dominated by sedentary, non-rhythmic activities. A music teacher, a physical education teacher or a classroom teacher can incorporate frequent, brief rhythmic movement activities into existing lesson



Photographs courtesy of the High/Scope Educational Research Foundation

Photographer: Gary Easter

plans. Practice sequences which follow the Weikart rhythmic competency progression have tested out as highly effective in promoting rhythmic coordination.

This can be seen in post tests of the above-mentioned first and second graders, 22% of whom were rhythmically competent during the fall. After three months of sequenced rhythmic movement activities 77% were walking a beat, and with more practice 100% were walking a beat by May. Testing of the adolescents cited above, after a mere 3-week intervention, showed 95% of the boys and 92% of the girls walking accurately to the beat of a previously unheard piece of music.³

LAYING THE FOUNDATION FOR SUCCESS

Basic Comfort with Movement⁴

Ultimately, rhythmic competency is not adequate to assure success in dance or athletics. Comfort with movement in free space is also necessary for poise and coordination. Because Orff training incorporates many kinds of free movement activities designed to foster body awareness and the enjoyment of movement experiences, we will not elaborate here on the important issues of movement improvisation.



Language as a Key⁵

A four-step language process has been found to assure the most effective, efficient learning as a student of any age advances through each level approaching rhythmic competency — or tackles more complex rhythmic movement activities including organized dance. Using language, the learner in effect talks himself or herself through an activity. The four language stages utilize verbal cues, fading them out as kinesthetic faculties take over the movement tasks.

This particular usage of language is deceptively simple. Perhaps it sounds unnecessary. Its usefulness in facilitating progress toward the rhythmic competency of any group cannot be overemphasized.

Step I "Say": Prior to moving, the students chant an appropriate rhythmic description which adequately represents an anticipated motion, for example, "Head, head, head, head."

Step II "Say and Do": Once the task is clarified and the rhythm set, the students pat their heads matching the continuing rhythmic chant.

Step III "Whisper And Do": The language component becomes less and less important and the participants accompany the rhythmic motion with a rhythmic whisper.

Step IV "Do": (Think and Do) Movement continues without language.

The language process is teacher-initiated. It is clearly modeled. Step one ("Say") can be omitted if Step II ("Say and Do") appears to be easy for a particular group of learners. The language process *precedes* the addition of music to the movement activity. Initially the chanted descriptive words provide the beat for the group to move to. Allowing group members to demonstrate and name motions helps to keep them alert — and makes the experience more interesting for everyone.



When a group can successfully perform an entire movement sequence, music can be added. The music must have a clear, strong beat. When music is added, movement begins with language Step III ("Whisper and Do").

A Clear Progression to Rhythmic Competency⁶

Random rhythmic movement activities bring rhythmic competency within reach of individuals who naturally (generally unknowingly) fill in sequential gaps for themselves. The following sequence appears to effectively lead individuals of any age (who have not yet attained basic rhythmic competency) from success in the simplest rhythmic tasks to the ability to walk to an external beat. On paper the progression can look too detailed. The distinctions between the levels are clarified because they have proved to be sequential — and to be directly related to the success of a group's rhythmic coordination.

Metaphorically speaking, we often ask children to leap and run before they have learned to walk. With the rhythmic development sequence below, beginners are able to become confident "beat walkers" before they face the challenges of learning a folk dance or accurately performing an ostinato on the bars.

The special significance of this approach is its emphasis on raising a learner's competency *before* locomotion activities are added. If 90% of a class can successfully execute seated activities at Level IV of the rhythmic competency progression, their teacher will introduce more advanced activities to a group capable of enjoying the challenge. Students will not need to present discipline problems in order to avoid participating in an activity that threatens failure.

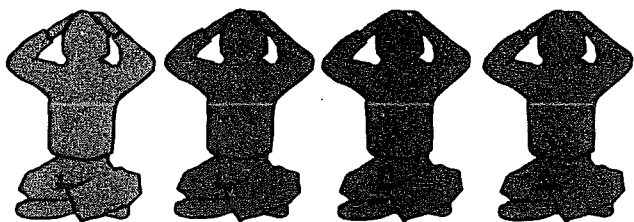
Introducing the Rhythmic Competence Activity Levels: General Tips

1. Students are seated.
2. Teacher can move from student to student providing tactile cues to insure that individual students understand the meaning of "beat."
3. Clear, single-word cues match the ongoing beat.
4. No drum or music is added until the learners have demonstrated that they have mastered the language plus movement stage.
5. No partner activities.
6. No claps or stamps before Rhythmic Competence Level IV.
7. Movement pattern changes are matched to phrase changes in accompanying music.
8. At each activity level, use many variations to the sample movements given here as examples.

Activity Level I

Bilateral (symmetrical) motion of two hands or two feet together.

Unit: *One movement to one beat.*



Say: Head, Head, Head, Head . . .

* High repetition is essential. Repeat each word/motion for a minimum of eight beats before changing it. Enjoy the comfort and security in the high repetition and radiate it to your group!

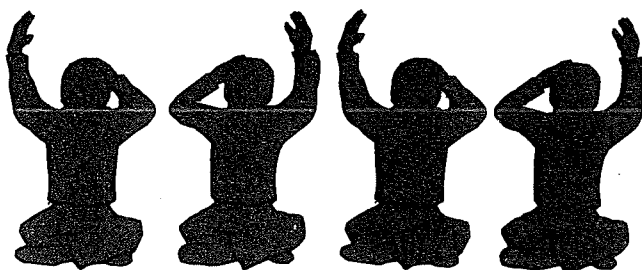
* After students have mastered the activity with language only, add a clear external beat with a drum or piano chords. Then utilize recorded music with a strong, easily identified beat.

Some Variations: With bilateral motion, hands may pat: head, shoulders, knees, chest, toes, back, lap, etc. — each for at least 8 beats. Similarly, feet can move together: tap toes, tap heels, bounce feet.

Activity Level II

Alternating motion of two hands, two elbows or two feet.

Unit: *Two movements to two beats.*



Say: Head, Head, Head, Head

* High repetition remains essential. (minimum of eight beats per pattern.)

* *Never* specify right or left.

* Always make the contact in each motion occur on the beat.

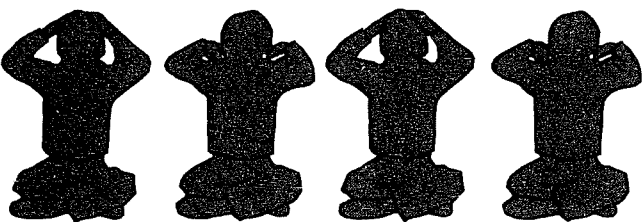
* When you add music, do some of the familiar Level I patterns prior to moving into Level II patterns.

Some Variations: Hands alternate in patting head, shoulders, lap, floor, big toe, etc. Feet alternate in tapping toes, stepping in place. Elbows alternate in touching knees, thighs, sides.

Activity Level III

Bilateral motion of two hands or two feet together.

Unit: *Two movements to two beats.*



Say: Head, Shoulders, Head, Shoulders

* The fact that you're comfortable with a new sequence does not mean your group is! High repetition must continue, at least 8 beats per pattern.

* For success, lead your group through a few Level I activities and a few Level II activities before cueing Level III activities to music.

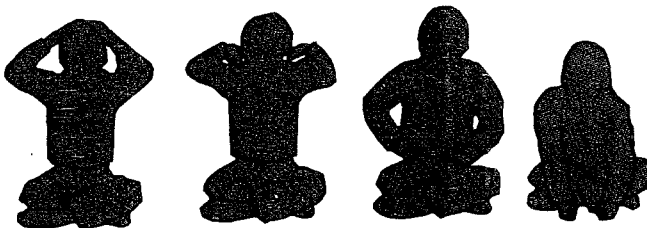
* Change patterns at phrase change when using music.

Some Variations: Pair combinations of pats (both hands in parallel motion): shoulders-waist, knees-toes, back-hips. Feet can move forward-back (as a unit), toes can move up-down, likewise heels can move up-down. More difficult is movement which requires that the participant feel a beat in space through a firm thrust, for example, hands touch "sky"-shoulders, or fists move out-in.

Activity Level IV

Bilateral motion of two hands or two feet together. (Yes, bilateral. You might have guessed that you should alternate Level III patterns. Wrong. You next combine Level III patterns into double motions.)

Unit: *Four movements to four beats.*



Say: Head, Shoulders, Waist, Floor . . .

* As in each preceding level, be sure the group says the movement cue words several times before attempting the "Say and Do" language step.

* Be sure the group has practiced the double motions you are combining as a Level III activity before you use them in Level IV.

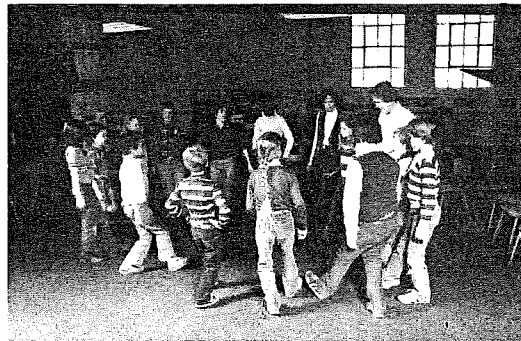
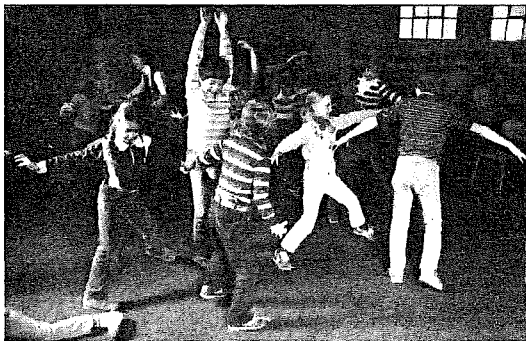
* Look for hesitation or problems between beats 2 and 3. If you find a problem, "Say and Do" the motions for beats 2 and 3 as a double motion several times. (The sequence pictured above combines "head-shoulders" with "waist-floor", and the practice would be combining "shoulders-waist" for several repetitions.)

* Use body parts for cues before using descriptive cues such as "up-down," "apart-together."

* Add music only when a combination is established.

Some Variations: floor-feet-lap-chest; lap-shoulders-head-shoulders; out-in-up-down (arms extend straight in front of body, arms flex bringing hands in, arms extend over head, arms flex bringing hands down).

The Transition from Creative Movement to Organized Dance



Count 32⁷

Novelty Dance choreographed by Phyllis Weikart

RECORD Any music in A or AB form which has sections of 32 beats

LEAD-UP ACTIVITIES Practice walking with different variations (individual's tempo); teacher calls out variations. Practice walking forward and then turning and walking backward (individual's tempo). Practice an alternating 2-beat sequence with the arms — one arm goes OUT, IN (straightening, bending) and then the other arm repeats the arm movement. Success with this sequence is necessary for success with alternating 2-beat foot patterns. Practice STEP, KICK, STEP, KICK (individual's tempo).

TEACHING Have group WALK forward 8 steps counting the steps as they WALK (SAY AND DO). Repeat and substitute the word TURN on the 8th beat and execute a 180° turn. Young children should not TURN and should use Part II simplification. WALK backward 8 steps counting the steps (SAY AND DO). Practice STEP, KICK 4 times (SAY AND DO). "Add on" IN, 2, 3, 4; OUT, 2, 3, 4. Do the dance, "SAY AND DO", at tempo; then add music.

FORMATION	Circle, no hands joined
PART I	WALK
Beat 1-8	Walk 8 steps counterclockwise turning 180° on beat 8
9-16	Walk 8 steps backward counterclockwise
VARIATION	WALK different ways WALK 16 steps without TURN WALK clockwise, beats 9-16 Use other locomotor movement
PART II	STEP, KICK, STEP, KICK; STEP, KICK, STEP, KICK; IN, 2, 3, 4; OUT, 2, 3, 4
Beat 1	Step in place
2	Kick opposite foot toward center
3-4	Repeat beats 1-2 using opposite footwork
5-8	Repeat Part II, beats 1-4
9-12	Walk 4 steps in
13-16	Walk 4 steps out
VARIATION	Omit WALKS IN and OUT and repeat beats 1-8. Change STEP, KICK to STEP, TOUCH or use other 2-beat sequences.

TO SIMPLIFY Move IN, OUT twice; omit the STEP, KICK.

CHAIR DANCING Substitute steps in place or construct a two-part dance which uses arm movements. This is an enjoyable option for the teacher whose class has limited open space available.

Footnotes:

1. Weikart, P.S., *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement* (Ypsilanti, Michigan: High/Scope Press, 1982), p. 5.
2. *Ibid.*, pp. 8, 10.
3. *Ibid.*, pp. 9-10.
4. *Ibid.*, p. 31: Chapter III, "Teaching Progression Leading to Basic Comfort with Movement"
5. *Ibid.*, p. 15: Chapter I, "Language as the Bridge to Movement"
6. *Ibid.*, p. 20: Chapter II, "Teaching Progression Leading to a Basic Level of Rhythmic Competency"
7. *Ibid.*, pp. 100-101.

Teaching Movement and Dance is available from the High/Scope Educational Research Foundation, 600 North River Street, Ypsilanti, Michigan 48197.

FROM MY BOOKSHELF

MAKING MUSICAL INSTRUMENTS: AN ANNOTATED LIST

Peggy McCreary,
Denver, Colorado

Peggy McCreary has presented sessions on percussion, from both practical and historical points of view, at National Conferences in Phoenix and Albuquerque and in workshops for various chapters. She teaches at the Grenoble School of Music and in the Orff-Schulwerk Certification Program at Denver University.

Gin Ebinger

Sound Designs. A Handbook of Musical Instrument Building, R. Banek and J. Scoville, Ten Speed Press, 1980, \$6.95.

Many of the fifty designs in this book are versions of simple folk instruments, but also included are some unique instruments invented along the way such as oxygen tank gongs, saw blade bells, conduit tubophones, with ideas on how to find musical possibilities in junkyards, garage sales and flea markets. Contains a full glossary, bibliography and discography with special chapters on basic woodworking and welding.

Science and Music, M. Berger and R. Clark, McGraw, 1961, \$3.67.

A good study of the scientific principles of how musical instruments work. Once instruments have been made, children will know why and how they can make sound.

How to Play Nearly Everything, Dallas Cline, ed., Oak Publications, 1977, \$3.95.

A joyful introduction to ten folk instruments everyone can play — how to play, where to find them, how to make them. Excellent photos and tunes to play.

Jug Bands and Handmade Music, James Collier, Grosset and Dunlap, 1973.

This book tells the reader how to make homemade musical instruments that can actually be played singly or in a jug band. Besides building instruments, the author also discusses subjects such as rhythm, frequencies and pitch, and the differences between music and unorganized sound. Step-by-step illustrations accompany the text throughout. There are scores to five simple songs at the end of the book.

Music: Invent Your Own, Martha Faulkner and Janet Underhill, Albert Whitman and co., 1974, \$6.95.

The authors describe this book as one "designed to stimulate natural curiosity and direct it toward the musical environment." Children are urged to use different objects as instruments in sections of the book that deal with rhythm, timbre, melody, and dynamics. An excellent book for parents and children to share at home.

Discovering music Through Sound Fun, Hoeffler/Berger, Peripole, 1978.

This book encourages an acquaintance with simple scientific phenomena through activities in nature studies and crafts. Included is a collection of easy-to-play songs, poems, stories, and suggestions.

Making Early Percussion Instruments, Jeremy Montagu, Oxford, 1976, \$9.95.

Since satisfactory modern replicas of early music instruments are hard to find, the author gives detailed drawings and instructions on making your own. Not for young children. Valuable historical information.

Making Musical Instruments, Peter Williams, Mills and Boon, 1971.

This book is actually twenty plastic coated cards that could be handed out to a group of children, simultaneously to work on different projects. Very clear directions and diagrams.

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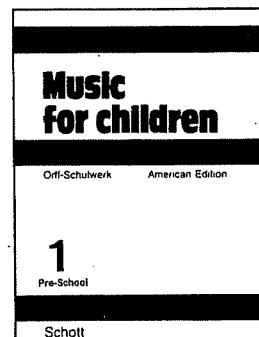


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BOOK 1
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In the spirit of sharing the variety and vitality of the American Orff-Schulwerk® movement, the many authors of the American Edition of Music for Children contributed some of their 'finest hours'. The three large volumes comprising the set are well loved folk materials combined with myriad creative approaches; the result is a resource guide which both eases the task and stimulates the imagination of Orff-Schulwerk teachers here and abroad.

Since Orff-Schulwerk has been concentrated primarily in the elementary schools of our country, the demand to prepare Volume 2 (Primary) and Volume 3 (Upper Grades) was greater. During the past five years this approach to teaching has made substantial inroads into the Kindergarten and Nursery School. More and more has been learned concerning what is most useful and meaningful for the very young child. The broader base for preparation of a volume intended for use with pre-schoolers has been invaluable.

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

MAGNAMUSIC-BATON

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WHERE DO WE BEGIN? continued

What are the basic skills that our students need to have before they can learn and we can teach effectively the Schulwerk repertoire we want them to know and love? What can we assume of the kindergarten and primary children with whom we begin to work toward music-making? What can we do to ensure the successful encounter of our classes with this incomparable repertoire that Orff and Keetman have provided for us?

We cannot assume the ability to sustain or move to a common pulse; to do two things at once; to sing in tune; to listen with concentration and discrimination; to tune into group activities with all their antennae out; to differentiate figure and ground; or to wait their turns with patience.

We can assume a limited but rapidly expanding vocabulary, a fascination with words, and a basic skill in movement involving all the obvious movements in place and in space; such as the ability to pat, tap, thump, slap, clap, stretch, push, pull, twist, spin, stamp, kick, etc. in place, and the ability to walk, run, jump, and gallop. These movement skills, however, are likely to be almost completely on an unconscious level. Part of our job is to use language to make all the necessary activities conscious, since language is the bridge to consciousness, whether in movement, rhythmic play, singing, speech play, or using instruments.

Where, then do we begin? We begin where the children are, making use of their fascination with language by exploring the possibilities of speech play; making use of their natural impulse toward movement by exploring their own natural movement before trying to impose an external beat; making use of their delight in rhythmic play through the use of the body rhythms that Orff has so skillfully developed into a musical vocabulary. They need to be given the opportunity to play with the materials of music as a composer does, — with speech and all its inexhaustible possibilities of inflection, tempo, meter, timbre, dynamics and expression; with their singing voices, wherever they naturally lie, in all kinds of improvisatory vocal play in sung conversations and story-telling before they are expected to match pitches; with the color and expressive possibilities of unpitched classroom instruments of as great variety as we can command, by themselves, in simple little rhythm pieces and in sound settings for poems, rhymes, and stories before the families of pitched instruments are used at all. Early training in elemental music involves, as Margaret Murray says, "a gradual externalization of the means of making music." We begin with our bodies and our voices in speech and song, and move gradually to the use of rhythm instruments in place of our original body gestures, from exploratory movement to the simplest structured move-

ment following sound signals and verbal cues to dramatic play and imaginative movement, and from there to traditional singing games with the simplest demands, those requiring only free individual movement with no set form and no partners. Only later do we introduce games with solo or small group assignments, games with set forms, — usually circles or facing lines — or, finally, partner games.

And, of course, before any kind of ensemble play is possible, the children need to be able to adjust to an external beat and keep it steady. It is hard for us to realize that a common pulse is an abstraction, quite outside the experience of most young children on any conscious level, and that a common beat is a compromise for the majority of the members of any group that makes music together. It is a very sophisticated demand, that most of the individuals in a group ignore their own natural tempo and pick up another whenever required. Many adults have never learned how to move to music because they missed the exploratory stage of moving to their own tempo before being expected to adjust to a common beat and never went through the necessary rhythmic play that would have taught them. It is surely our responsibility to see to it that our children go through a sensible rhythmic sequence so that by far the majority of them will achieve what Phyllis Weikart calls 'rhythmic competence' and 'comfort in space' as early in their schooling as possible.

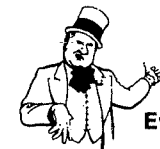
Once the exploratory stage is past, and the children can maintain a common pulse, ensemble music becomes possible for the first time, but we must beware of asking more than our pupils are able to do successfully, whatever means we choose to use. At first, a simple rhyme or tune over the pulse is all we can expect, whether we use speech ostinatos, body rhythms, unpitched percussion instruments, or bar instruments. Bilateral or alternating movement is quite demanding enough at this initial stage. Soon divided beats can be added against a continuing pulse, and multiple beats can be introduced. Patterns with rests and independent movement come later, as more and more tension between the accompanying parts is introduced and the kind of rhythmic polyphony typical of the Orff style becomes possible.

As we move into more and more demanding activities, it behooves us to analyze very carefully just exactly what it is we are asking of our students. Have we really prepared them for this next stage? Have we really figured out what new skills are involved? Have we decided the best approach to teaching them? Have we taken the time to look ahead and analyze the skills needed in the repertoire we're plan-

ning to use next month, next term? Have we worked out the teaching sequence of skills in movement, in speech play, in singing, in instrumental play so that we don't abruptly jump two or three developmental stages in our hurry to reach a particular goal? Have we set ourselves any specific goals at all? Or are we inclined simply to plan a program of songs and pieces we like and know well and want very much to use without going through this necessary stage of pedagogical analysis to determine objectively whether our classes are really ready to be successful with the repertoire we're giving them?

Let us make up our minds to apply in our own teaching the research people like Barbara Grenoble, Dee Coulter, and Phyllis Weikart have been doing in recent years so that our own teaching jibes with the physical and neurological development of our students and genuinely answers their needs at whatever stage they have reached. Let us resolve to take the time necessary to analyze the material we propose to teach so that the sequential process we keep talking about really does take place in our own classrooms, and the Orff movement in this country can lead the way to a new understanding of the place of music in our schools and in our culture.

Isabel McNeill Carley



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NAMES IN THE NEWS

Pat Brown is building a copy of an 18th century French, 2-manual harpsichord in the Boston Museum of Fine Arts. Her instrument is near completion, along with a copy of the 1640 Andreas Ruckers single-manual harpsichord, in the Yale School of Music collection. She recommends this kind of project for filling extra time!

Richard Spalding, Professor of Music Education at the University of Louisville, directed the Choral Club of Louisville in a benefit concert for hearing-impaired children on September 18. Songs of Stephen Foster, Bernstein's "West Side Story" and Lehar's "The Merry Widow" were presented with soloists from the Kentucky Opera Association. The operetta was narrated by Miss Deaf Kentucky, Elizabeth Clubb, and the entire program was hand-signed for the hearing-impaired by Norma Lewis, who is the only licensed oral and signing interpreter practicing in Kentucky. Proceeds are being used to employ an internationally known consultant to counsel parents of hearing-impaired children and to implement an enrichment program of classes for these children in Louisville's metropolitan area. The 1982-83 Season marks Richard's 15th year as director of the Choral Club of Louisville.

Kate Grieshaber continues work toward her Ph.D. in systematic musicology (music research) at the University of Washington. Her study has included sociology, psychology, acoustics, kinesiology and research design. Kate's dissertation will involve research on motor control and interlimb coordination in children's performance of polyrhythms on barred or keyboard instruments. A member of Evergreen Chapter, Kate is using her Orff background in teaching music education at the University.

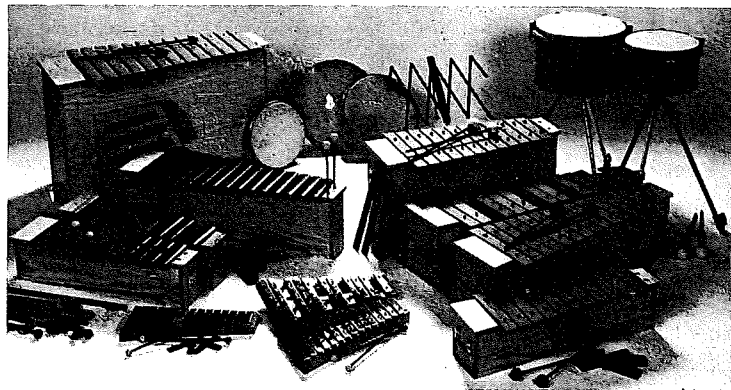
Joan Fretz gave a demonstration with her multi-faceted K-6 music program at the New York SSMA Conference at Kiamesha Lake.

Trude Hauff is dividing her teaching schedule between Oakland University and the University of Michigan in Flint, this year.

Jo Anne Ramponi of Albuquerque, who teaches at Santo Domingo Pueblo Headstart, has just completed a book called "Guide to a Successful Field Trip," a teacher's resource designed for classes of Indian 4-year olds.

Elizabeth Nichols

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NEWS FROM NATIONAL

Pat Brown

Woods Hole, Massachusetts

Officers Carolyn Tower, Janice Rapley, Judy Thomas, Marion O'Connell and Millie Burnett, Regional Representatives Tossi Aaron, Del Bohlmeier, Judy Bond, Pat Brown, Gin Ebinger, Pat Hamill, Beth Miller, Shelley Pixton, Nedra Schnoor and Richard Spalding, Industry Representative Bob Bergin, and Staff Isabel Carley and Cindi Wobig, the National Board of the American Orff Schulwerk Association for 1982-1983, met at the O'Hare Travelodge in Chicago on Friday, September 10 to begin their marathon meetings which continued until 2:30 P.M. on Sunday.

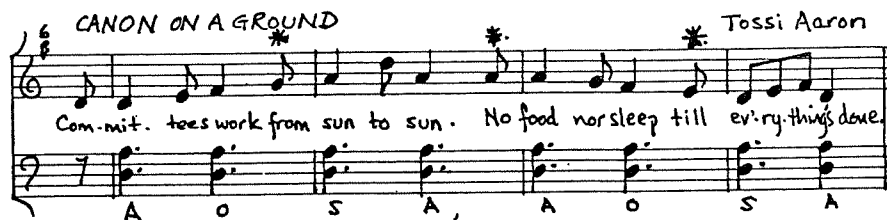
The two ad hoc committees, FISCAL/HONORS, and EDITORIAL SEARCH met Friday afternoon before the full board convened to accept the minutes of last March's meeting and the Treasurer's reports. From 8 to 10 P.M. board members went to various committee meetings, then met together from 10 to 10:30 P.M. for a wine and cheese break, with the compliments of President Tower. Committees then went back into session from 10:30 until the wee small hours.

Committee work resumed at 8 Saturday morning. At 2:15 the full board met to hear, receive and act upon reports from the staff and the various committees. Tossi Aaron thoughtfully provided a little levity with a Canon on a Ground. The Executive Secretary's report was read and accepted, and so was the Editor's report. The National Board approved the recommendations of the Editorial Board to have RE-ECHOES reprinted and to compile and publish RE-ECHOES II next year.

Committee reports began with CONFERENCE reports from Portland (1982), Cleveland (1983) (1984), Kansas City (1985), and Boston (1986). Most of these reports were heard after a brief dinner break. At 9:30 there was a communal neck massage, and then the cow bell (from Salzburg, of course) called us back to work.

The EDITORIAL BOARD has decided to use Carl Orff's picture on the cover of all issues of this year's Orff Echo. Prizes for the Photography Contest were decided upon. Ideas were discussed to effect a smooth transition between editors.

PAGE 20



The FISCAL/HONORS AND AWARDS COMMITTEE reported that AOSA will establish a Carl Orff Memorial Fund. (This will be separate and different from the Gunild Keetman Fund.) The new edition of Orff-Informationen No. 29, a tribute to Carl Orff published by the Orff Institute will be given to all current national members. It was also recommended that Liselotte Orff be made an Honorary Member of the AOSA.

The KEETMAN FUND COMMITTEE reported on articles available for sale at the Portland Boutique. A token donation of \$100 will be made to the Friends of Bavarian Artists as a memorial to Dr. Orff.

The NOMINATING COMMITTEE reported on candidates for the post of Regional Representative. Announcement was made of people selected to run for the office of VPE/Conference Chairperson, Virginia Ebinger and Edith Elliott, and the office of Recording Secretary, Cordelia Stumberg and Sr. Christine Weber.

The RESEARCH COMMITTEE reported on immediate projects and long-range plans. Immediate projects include the establishment of a lending library, the purchase of the remaining footage of American Odyssey, plans for a short sequential film, collection of pre- and post-testing data. Long-range plans include possible funding of a teacher in an inner city school system over a period of several years to determine the effects of Orff Schulwerk on the academic progress of the students. The committee's recommendation that an assessment of \$1.00 per member be taken from national dues for the use of the Research Committee was accepted by the National Board.

Sunday morning the HIGHER EDUCATION COMMITTEE updated a list of courses meeting the criteria for Orff

certification. An annually updated list of recommended certification courses will be sent to all AOSA members as needed. The list of criteria for institutions seeking Orff certification was sent to the National Board members for study and later decisions.

The combined PUBLICITY/PUBLIC RELATIONS/MEMBERSHIP COMMITTEE reported ads scheduled to appear in various music journals for the Portland and Cleveland conferences. Industry Representative Bob Bergin suggested an AOSA exhibit booth at the MENC and other state meetings. A public relations brochure is needed; a short video tape is also needed. Patches with the AOSA logo will be produced by a company in Denmark; colors will be navy blue on beige. Local chapters will be encouraged to exhibit at the state music conferences.

The REGIONAL REPRESENTATIVES COMMITTEE expressed concern about chapters folding and how AOSA might help them. The committee discussed the awarding of workshop grants. Information is missing on some chapter reports, making an accurate profile of the membership impossible. The proposed reorganization plan will be reworded and clarified, to be acted upon at the November conference. The Executive Board will announce to the Advisory Board at the November meeting that the requirement for unified membership will take effect as of July, 1985.

From a slate of three highly qualified candidates, the EDITORIAL SEARCH COMMITTEE recommended Mary Shamrock as Editor-elect, to assume her duties with the Fall, 1983, issue of the Echo.

We decided to invite Liselotte Orff to all future conferences, and to make her an Honorary Member of AOSA.

MAKING THE MOST OF E.T.

Boo Wilhelm
Rochester N.Y.

Teacher: "What does E.T. stand for?"

Student: "Extra-tarantula."

Even though first graders can hardly say my name, they can say "extra-terrestrial." Outside my door a sign states: E.T. inside. I began my year with a speech piece using the clacking of keys for the beat under several spoken ostinato patterns. At the end of the piece, one selected student repeated E.T.'s ending words. "I'll be right here." That's where I came in. I told the kids that I would be *right here* all year to teach them more about E.T. — *Ear Training!* I have visuals all around the room to help with concepts for all grade levels — everything from E.T. with a long neck and a short neck, to Theme and Variations on E.T. See if it works as well for you.



Play Parties, cont.

7. IMPROVISATION? "I've been to ???;" and "Drink all the ????" (ginger ale? Seven-Up?) Accompaniment? Over a simple bordun, children could make up pentatonic patterns on contrasting instruments. Transpose this song from G to either F or C Pentatonic if singers need a lower vocal range. A new way to dance this play party? I'm sure the pioneers improvised until they settled upon the motions and sequence we now see in print. However, you should ask that the children identify and retain the essentials — the dishrag motion and the partner losing/stealing idea.

Six other play parties which I find equally delightful, fast to teach, full of solid musical concepts, and readily adaptable to the Schulwerk & Kodaly teaching ideas above are: "Bluebird, Bluebird, Through My Window," "Shoo Fly," "Sally Down the Alley," "Great Big House," "Jingle at the Window," and "Working on the Railway."



Colorado Choir members waiting to go on

Photo by Wayne McDonnell



ON THE MOVE

RECENT ADDITIONS TO OUR SELECTION

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

Creative Movement for the Developing Child 5.95
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EXCURSIONS FROM PORTLAND

Elizabeth Nichols

In addition to the scheduled sessions at the Portland Conference, two bus excursions were offered: one, a trip along the Columbia River Scenic Highway, skirting lush parks with panoramas of striking beauty. At Horsetail Falls, we got off the bus and hiked up the trail, while a light drizzle merged with the spray on our faces. Farther on, we reached Multnomah Falls, which plummeted from a snow-fed creek whose waters are collected in a series of glacially carved basins. There we had half an hour to enjoy this impressive cascade and to visit the lodge. Just as we came out to return to our busses, a brilliant double rainbow appeared across the Gorge. All agreed it must have been part of Sister Christine's plan, right on cue.

The other adventure was a "living history" of the Cedar and Salmon People, presented by the Lelooska family at their long loghouse 40 miles northeast of Portland. This small related group, originally of the Cherokee tribe, have been adopted by Chief Sewid of the Kwakiutl Indians of Campbell River, British Columbia. The ceremonies of the latter clan provided the basis for our program.

The event took place at night with only a central log fire illuminating the loghouse. Huge cedar carvings of the animal emblems of the family stood at either end, flanking the entry and the place where Chief Lelooska sat draped in a red blanket decorated with mother-of-pearl buttons. His voice made every log resound as he intoned Indian legends of the Northwest Coast.

A masterful story teller, the Chief caught us up in his tale of the grandmother who was trying desperately to save two children, lost with her in a fog while their boat floated out to sea. The call of the loon accentuated the conclusion of the tale.

As their leader called them with drum or rattle, dancers would enter to move in a variety of foot patterns around the fire. One Indian supported the mask of Raven, Creator of his world, "clacking" its enormous beak open and shut fiercely. In subsequent dances, a grotesque mask often swung open to

continued to page 23 col.1



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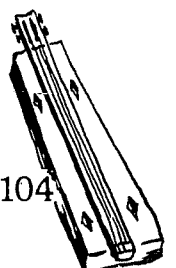
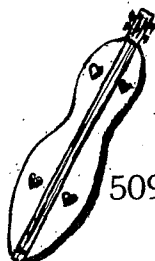
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Excursions, continued

reveal an equally startling one inside, carved with distorted mouths and bulging eyes, and painted in vivid colors. A headdress Dance featured a performer in an abalone shell "crown" with mink skins hanging down his shoulders. The Old Man wore a mask several times larger than a human head and shocked us by blinking its eyes like those of an inflated doll. Tension was relieved by a shriveled old woman who wandered in from time to time to add logs to the fire. At the end, in masks not too different from the "Mudhead" clowns of the Southwest, a pair came in, jostling one another in argument over who was the best dancer. Chief Lelooska invited the audience to decide which should be the winner.

Since the masks were elevated above their heads by the dancers, with blankets covering the space between, the figures were much larger than life. Giants of a primitive culture hovered over us as we sat, huddled on benches in the damp night. As the smoke and heat of the fire accumulated, music and movement spun a mesmerizing spell. Dozing momentarily, I was startled by a loud drum roll, followed by a high-pitched shout. My senses awakened to an eerie, primordial scene. In the semi-darkness, I recognized no one.... Disoriented, I stifled a scream as my brain struggled to answer the question "Where am I"? It was an electrifying, "other world" experience which I shall never forget!



Phyllis Weikart

Photo by Wayne McDonnell

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The AOSA Photography Contest is open to all national members of AOSA. Entries must be black and white glossies 3 X 5 (or larger) clearly showing children or adults engaged in Orff-Schulwerk activities. Close-ups of single figures or small groups are likely to be most effective for publication. Entries must not have been published or copyrighted anywhere else, and will be returned only if accompanied by a stamped, self addressed envelope.

Each entry must be accompanied by title, location, and name of the photographer, along with a statement that the photo is your own work, and written permission to print it in the Echo.

Winning photos may be used by AOSA as the Editorial Board sees fit. Originals will be returned on request.

Prizes are as follows:

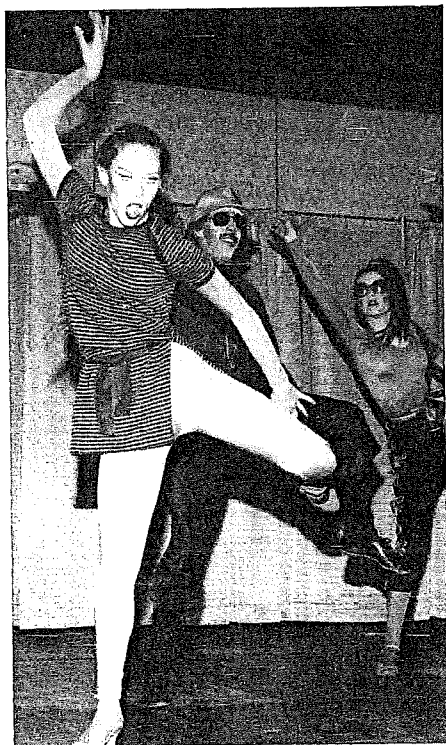
First Prize: Orff's DOCUMENTATION, Volume 3;

Second Prize: Winner's choice of 1 volume of the American Edition;

Third Prize: Re-Echoes 1.

Honorable Mention: Publication in the Echo.

Deadline for submissions is March 1, 1983. All entries must reach: Tossi Aaron, 332 Gerard Ave., Elkins Park, Pa. 19117 before that date to be eligible.



The Jefferson Dancers

Photo by Wayne McDonnell

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TIPS ON TAXES

Even if you call the IRS or have a professional tax preparer, some deductions may be overlooked. The person helping you may not ask all the right questions.

Here is a list of items you as a music teacher may be able to include: cost of any supplies for your classroom; Music games and instruments; sheet music and music books; journals; private lessons to maintain skills; admission and parking fees for performing arts events and music-based movies; postage for school-related mail; dues (remember all those music and education groups); donations to music and other non-profit groups; school-related phone bills; records, tapes, and related equipment; workshop fees and tuition; travel to those and mileage for meetings and shopping for music supplies and instruments; tolls, ferry fares, and parking related to your work; overnight lodging, expenses and meals related to *overnight* stays for music workshops, meetings, conferences, demonstrations, etc.; briefcase, file cabinet, piano; piano tuning and instrument repairs.

Remember that costs of tax guides and books to prepare your returns, as well as fees and mileage to get help on your tax forms, are all deductible the next year! Often tax preparers can find enough deductions to make up part of their fees to you. You must, however, have the proper receipts, notes, and other documentation for your deductions.

Lisa Ann Parker
Newsletter Editor
Evergreen Chapter
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REVIEWS

IMPROVISATION, DANCE, MOVEMENT. Barbara Haselbach Magna-music-Baton, St. Louis, Mo. 63132

If indeed, improvisation is the keystone of the Schulwerk, then, surely Barbara Haselbach's new book should be studied by all those who wish to motivate students to participate in creative dance. Haselbach is an outstanding dance educator and the current co-director of the Orff Institute in Salzburg. Her thorough mastery of dance material shows in all her work.

The main body of her book deals with the development of specific themes as stimuli for improvisation. Each theme includes objectives, materials, tasks, and comments. The tasks are the actual movement exercises, and they begin with suggestions for movements in place for the single dancer. They are followed by tasks for pairs and then groups of dancers. Ultimately, group formations travel through space with the improvisatory themes.

The bulk of the book is devoted to themes of Body-awareness or stimuli arising from within the body. These include movement experiences in time, space and dynamics and might have as starting points body parts, locomotion, rhythmic aspects or directions. These elements are presented by the leader, and discussed so that students become conscious of how movement vocabulary can be expanded. The author stresses the importance of guiding students through their improvisations until their work is finally evaluated.

This teaching progression is also maintained with themes arising from stimuli outside the body, such as language, concrete objects or visual images. The natural properties and characteristics of concrete materials are explored and in turn stimulate improvisational movement. Decorated paper makes a performing area. Large blocks, plastic hoses, or sculptural forms become moving objects or obstacles to move around. Students manipulate textural and mechanical devices like ropes, magnets, and tops to help acquire sensitivity and motivate kinesthetic expression.

Musicians are accustomed to using music as a stimulus for movement, and Haselbach welcomes the exciting

and evocative qualities of the pieces from the Schulwerk. Many other selections and styles of music are also cited. Instrumental accompaniments are frequently suggested and added once the movement improvisation has been initiated. There is no question that this author understands that dance has its inception in *movement*. This is also obvious from the sensitive photographs by Hilde Zemann which grace this volume. The inspirational black and white photos of students of all ages dancing and exploring movement are a visual testament to the artistic skills developed through improvisation. Many of them fill a whole page, and each ties in beautifully with the text. They illustrate sequential actions of entire bodies engaged in playful and aesthetically pleasing movement.

Other features add to the book's value as a teaching manual, such as an appendix which lists specific recordings and language texts, and a bibliography of excellent sources for further study. An improvement over *Dance Education*, (Haselbach, 1972) is the large print and format of 8 by 11 inches which make reading and referral easier. Although the striking blue and white cover on this paperback is most attractive, I feel such a useful book deserves a hard cover.

Improvisation in dance is often reserved for young folks, but it is equally important for trained dancers and for those with limited background. It keeps our art alive and keeps us close to the "elemental." This manual sets the stage for the release of creative and imaginative processes. It is, therefore, a welcome addition to Orff Schulwerk literature and to the libraries of all those who seek to foster personality growth through dance.

Claire Levine

MOVE WITH THE MUSIC — Songs and Activities for Young Children by Frances Webber Aronoff, Turning Wheel Press, 4 Washington Square Village New York, NY 10012

Frances Webber Aronoff's widely-known MUSIC AND YOUNG CHILDREN was expanded and reissued in 1979. In the forward to her new book just published this year, she says, "It is a workbook for adults, parents, and

teachers with little or no music training, and for accomplished musicians who have limited experience with helping children learn." I might add that the Strategies suggested are exciting stimuli for experienced teachers as well!

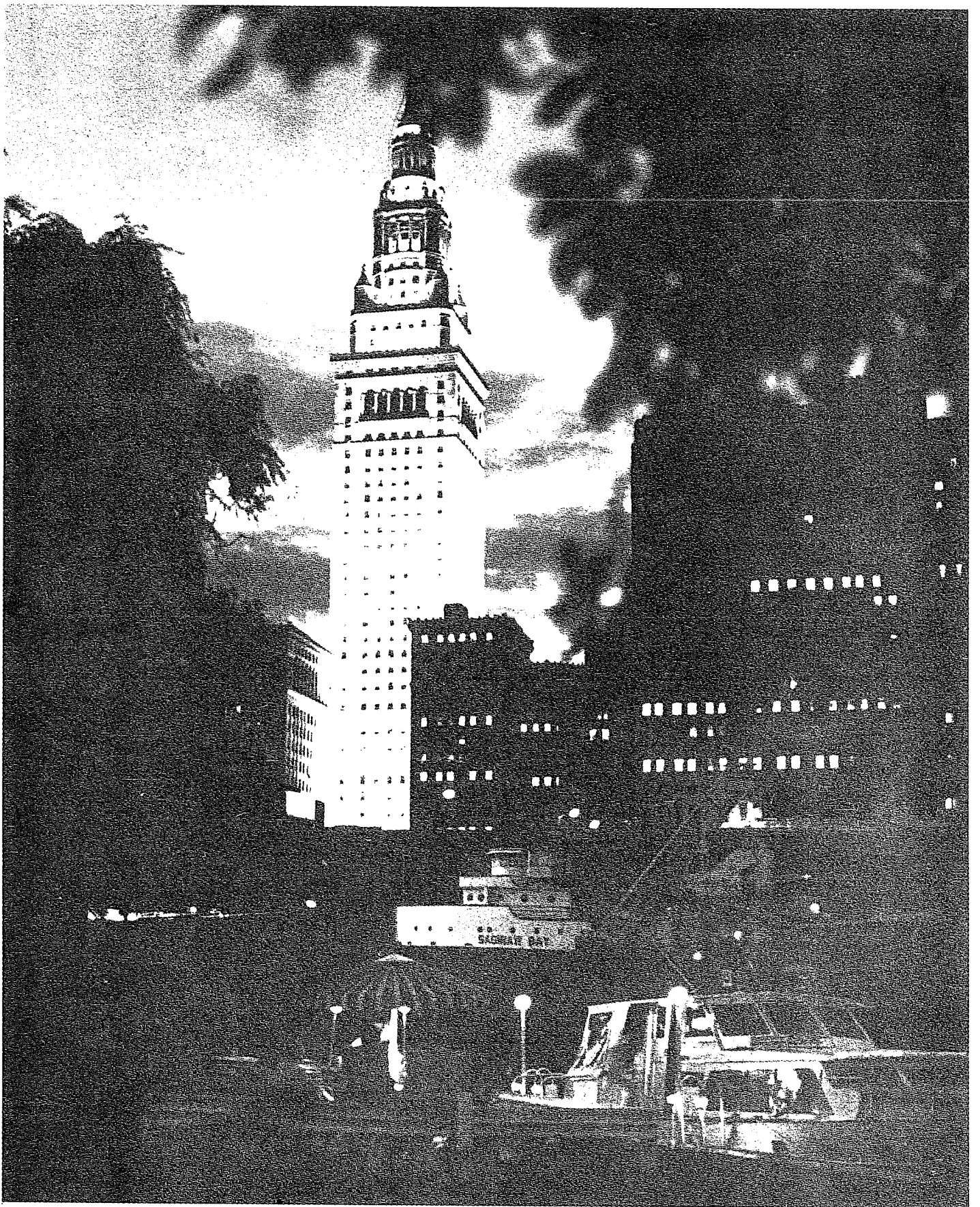
There are twenty-six songs in this collection, from the four corners of the globe, and they have as much melodic, rhythmic, and structural variety as their geographical range. They appear in their original languages, with English translations. Following each melody, clearly stated concepts and a wide variety of strategies (movement, aural, visual, and improvisatory) are considered. Especially interesting are the keyboard explorations which transfer learned concepts to the piano in very creative ways. The songs include a few major and minor pentatonic melodies and many 6 and 7 tone ones in our major-minor scales. They make a most appealing collection. There is strong emphasis on Dalcroze techniques of movement, but at the same time a welcome open-endedness in all the imaginative suggestions. ORFF people will undoubtedly find this a joyful resource book for materials and ideas easily adapted to our approach. Highly recommended.

Jacobeth Post

It's recorder Time: HOLIDAY SONG BOOK, By Sandy Feldstein and Morton Manus, Alfred Publishing Co., Inc., \$2.95.

Designed as a supplement to their previous *It's Recorder Time*, this 32 page paper-back offers a variety of holiday materials from the simple to the sophisticated. For example: we have songs for Columbus Day, UN Day, and Halloween In October; the usual November and December events; and unique celebrations for some months, such as Veterans' Day, Martin Luther King Day, Cinco De Mayo (Mexico), Graduation, Flag Day and Dominion Day (Canada). Your recorder players can celebrate *any* holiday with the contents of this book. Some are solos, some are duets, and another half dozen are trios. Titles include: Beethoven's "Ode to Joy," Saint-Saen's "Danse Macabre" and Elgar's "Pomp and Circumstance." Recommended once the kids know thier fingerings.

Elizabeth Nichols



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