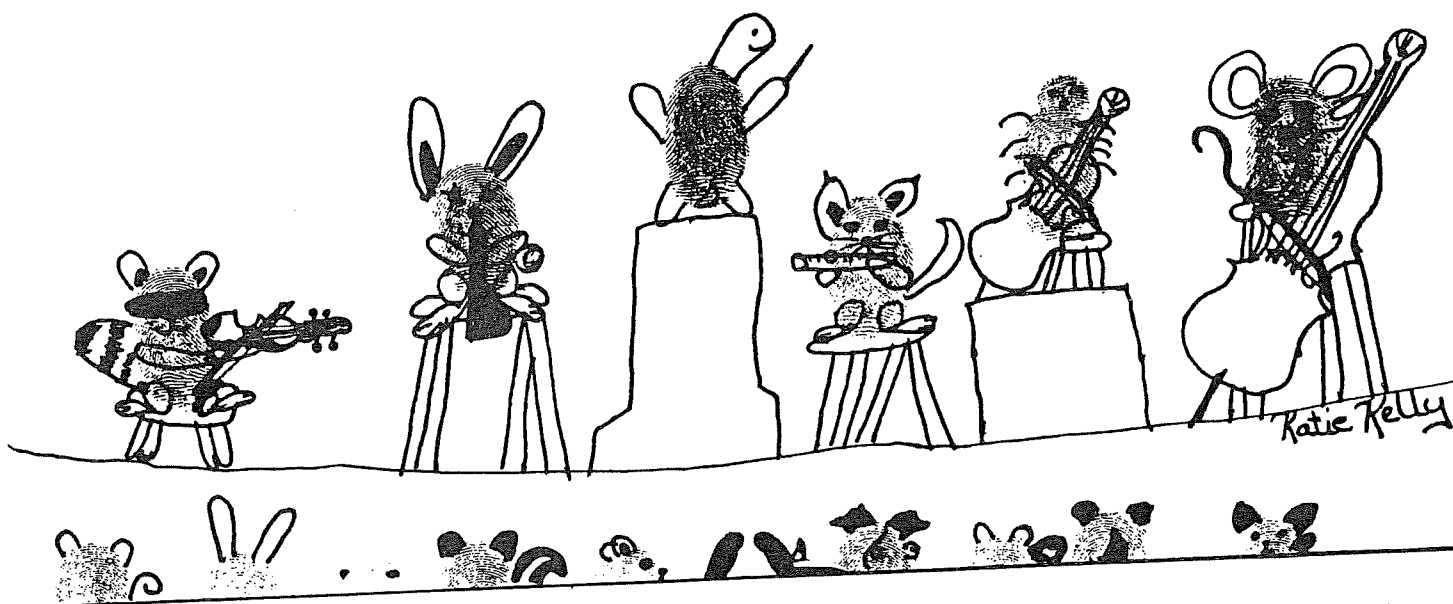


the **Orff** *Echo*



**Volume XVII
Number One
Fall 1984**



QUARTERLY PUBLICATION OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

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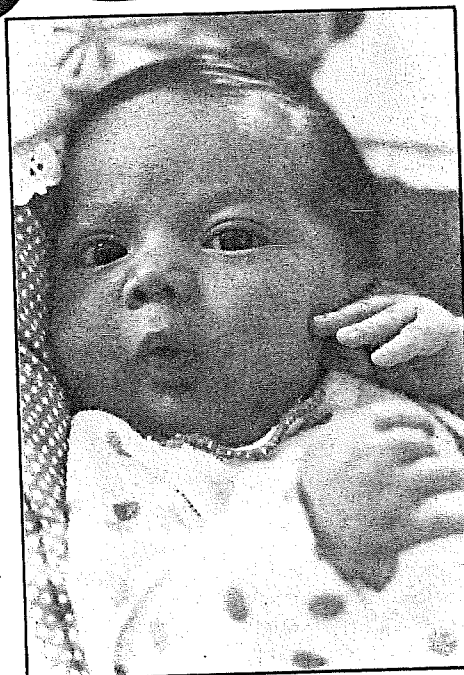
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CONFERENCE ENTERTAINMENT

Gloria Fuoco-Lawson
Local Conference Chair

Las Vegas has a rather special place on the U.S. musical horizon; some of the finest quality show music in the country is heard regularly in the various hotels and clubs. We have arranged several possibilities for you to partake of the show scene as well as other special events. And of course there's a tour available for you to see a bit of the Nevada landscape. Enjoy!

One of the most outstanding star performers to appear here is the jazz singer Joe Williams, who will be the featured entertainer for the Saturday evening conference banquet. Known for his work in the 50s with Count Basie's band, as well as for his solo performance, Williams has been described as "a singer of innate warmth, integrity, and lyric intelligence. . . utterly lacking in affectation and thoroughly versed in the ways of keeping an audience engrossed, entertained, and enthralled." A review says of him, "There are only strengths when Williams is on stage. His voice has a mesmerizing timbre, his range is intense, his phrasing is crystal and original, his taste the best."

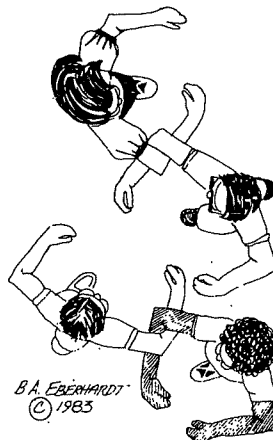
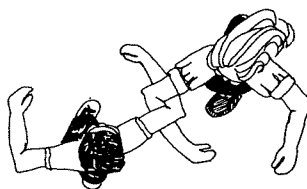


Joe Williams

Performing with Williams will be the University of Nevada Las Vegas Jazz Band, directed by Frank Gagliardi, as well as dancers from the Las Vegas Dance Theatre Studio, directed by Garold Gardner. Playing during the no-host cocktail hour and during the banquet will be the jazz duo of Jo Lano and Bob Badgely.

Special Optional Events. The evolution of clothing and music from the early 1900s is the main focus of *Fire and Ice* at the Hacienda Hotel. Gorgeous costumes and settings and fine skating combine for an entertaining evening. Babe Pierre is the show's comedian. Offered Thursday, Nov. 8, tickets for this event (including a prime rib dinner) are \$16.50, including tax and gratuity.

The Hilton's *Bal du Moulin Rouge*, with a cast of 100, is the only show in Las Vegas combining the extravaganza of a production show with the talents and intimacy of a star. Debbie Reynolds has been tentatively contracted as the celebrity for November. Crashing waterfalls in ancient Mexico, elephants, jugglers, and tumblers, plus lavish costumes, dancing, and singing, combine for breathtaking entertainment. Tax and gratuity are included in the \$23 price for this dinner show.



The enormous, awesome Hoover Dam is one of the seven modern wonders of the world, a timeless engineering marvel. Completed in the mid-thirties, Hoover Dam was created for flood control and the generation of electrical energy. Construction of the dam created the largest man-made lake in this hemisphere: Lake Mead, spanning 115 miles, is able to hold 30 million acrefeet of water—2 years' average flow of the Colorado River. Hoover Dam is located 35 miles from Las Vegas. The tour offered Saturday afternoon for \$12.50 includes transportation to and from the site plus a 35-minute guided tour into the dam and a free movie about its colorful history and construction.

Noon Concerts. The Las Vegas Percussion Ensemble—five musicians of broad background and experience ranging from showroom orchestra and recordings to chamber and ensemble work—will play Thursday noon. The program includes a wide variety of instruments as well as examples of various musical styles and eras.



Gus Mancuso

Friday's concert will feature Gus Mancuso in a beginning improvisation demonstration. Mancuso, jazz artist-in-residence for the Clark County Schools, will work with the jazz band from Kenny Guinn Junior High, under the direction of Carol Bumgartner.

The Nova Recorder Consort will play Saturday noon. Playing both recorders and gemshorns, the group includes three Orff specialists—Carol Meckstroth, Sue Lewis; and Gloria Fuoco-Lawson; Eleanor Chambers and Doug Brandt complete the ensemble.

Travel. The Travel Association, Ltd., the official conference travel agency, promises savings of up to 64% (depending on city of departure) on air fare. Call 1-800-327-9687 (Florida residents call collect 305-352-0905) for information and reservations. Free transportation from airport to hotel and the reverse is guaranteed to members using the Association's services.

Car Rental. Allstate Car Rental will provide cars from \$22.95 per day (free mileage). Reservation cards are being sent with conference registration confirmation, or call 1-800-634-6186.

Photos. Representatives from Photographic Services, Inc., will be taking pictures throughout the conference. These will be exhibited daily for selection and purchase. Sample price: \$6 for a 5 x 7 color.

Cassette Tapes. For the first time selected sessions will be recorded professionally and be available for purchase at \$7.95.

Hotels. The following rate schedule is in effect for the conference: *Sahara*—single \$43, double \$51, triple \$59; *Hacienda*—single \$36, double \$44, triple \$52. Nevada law prohibits quads. A 7% Clark County room tax will be added. Sessions and meetings will be held in both hotels, with free bus shuttle service provided between them. *Please Note:* Hotel reservation cards will *NOT* be sent. For reservations call: *Sahara* 1-800-634-6666; *Hacienda* 1-800-634-6713 (California residents use 1-800-634-6611).

SPECIAL NOTE: Conference participants are urged to use one of these two hotels. Meeting space is provided free to us on the basis of our commitment for a large block of rooms. Both hotels are excellent in quality of accommodation and service, and the rates are extremely low in relation to current hotel costs.

Register Early. Sessions will be assigned in the order in which registrations arrive. Every effort will be made to comply with your requests, but when a class is full (based on room size, nature of session, etc.) it will be closed to additional participants. Miriam Samuelson's classes will be limited in another way: 30 players and 70 observers will be admitted in each session.

CONFERENCE PROGRAM IN FINAL PLANNING

Gin Ebinger, Conference Chair

"It's all over but the shouting," they used to say in the small southwestern town where I spent my childhood. And that is an accurate description of 1984's national conference, *Destination: Improvisation*, November 7-11, Las Vegas, Nevada.

Conference calls have been mailed and the registrar and his committee are geared for action. The summer *ECHO* describes the many sessions being offered, and in a separate article in this issue the entertainment plans are detailed. Listed below are last-minute points which we hope will whet your interest and supplement your information on conference logistics.

Special Notice: We deeply regret that *Minna Ronnefeld* will not be teaching at the conference due to illness. We are pleased to announce that *Daniel Hellden* has agreed to come. Professor Hellden, noted composer and exponent of *Orff-Schulwerk* in Sweden, was himself prevented for health reasons from teaching at our 1982 conference in Albuquerque. Therefore it is especially gratifying that he will be able to attend now. Those who have requested Ronnefeld's sessions will be assigned to those of Hellden.

Concerts. Thursday night's ensemble festival will present many of our own members as featured musicians. A chamber orchestra directed by Mary Helen Klare (Los Alamos, New Mex.) will play works of Purcell and Bach. Pat Brown (Woods Hole, Mass.) will lead a recorder consort in music by Schein. Doug Wilson (Las Vegas) will direct a choral group in Orff's *Cantus Firmus Satze*.

Friday night a new type of chapter sharing will take place. Three chapters—New England, Rocky Mountain, and New Mexico—will present the *Orff/Keetman Christmas Story*. The audience will be asked to join in on the choruses (the parts for these have been purchased, and will be for sale after the program). In addition, Southern Minnesota will present music from Richard Gill's new book, and Middle Atlantic will dramatize folk tales.

Dancing. A varied fare awaits the late night dance enthusiasts. Thursday Cynthia Campbell (Montreal) will lead Renaissance dancing; a special feature of this session will be *live music*. Friday night Sanna Longden (Chicago) will not only lead in

European and Israeli folk dances but be featured as performer, together with her husband, in a group of dances. Saturday night festivities include guest teacher Verena Maschat, who will lead "Social Dances Through the Ages," tracing the development of one form from the sixteenth century into modern times.



Verena Maschat
Conference Guest Teacher

Meetings. Bob Samples, noted speaker and author on creativity and the workings of the brain, will be keynote speaker Thursday morning at the opening session. Two separate hour sessions, not requiring tickets, are scheduled later in the day for those interested to join Samples in a discussion period (read *The Metaphoric Mind* for a sampling of Samples. The *Advisory Board* will meet Thursday morning after the opening session, also together with the National Board at a dinner meeting Friday and at Sunday breakfast. The *Annual Business Meeting* will take place Friday morning. This is the only time in the year when the entire membership of AOSA has the opportunity for personal input into its operation. Come; meet your officers and representatives, hear reports of the year's activities, congratulate this year's Keetman scholarship winners; accept Kansas City's invitation to the 1985 Conference.

Exhibits. Many exhibitors—new as well as familiar—will be on hand with books, music, instruments, and good will. Drawings for prizes will be held daily. Take advantage of this annual opportunity to learn what is new and still available for your teaching needs. Our exhibitors contribute greatly in terms of supporting AOSA at the conference and through the year; please give them your support.

Closing Time. The Sunday morning session is scheduled to finish at 10:45, to facilitate early leaving. Most airlines have an early afternoon flight to the East, so you should be able to attend the morning session and still make the flight.



Miriam Samuelson
Conference Guest Teacher

EDITORIAL

EDUCATION: WHERE DO WE GO FROM HERE?

The ABC television network marked the beginning of the 1984-85 school year with a landmark documentary entitled *To Save Our Schools, To Save Our Children*, aired Sept. 4 from 8 to 11 PM. No doubt many of you saw it. The fact that a major network would devote three hours of prime viewing time to this presentation is public recognition that the status of public education has reached crisis stage. It examines and extends some of the issues presented by the National Commission on Education in its report, "A Nation At Risk."

The program was filmed in the public schools of Kansas City, Arkansas, Montgomery County, Md., and Los Angeles. Problems were broken into three categories. The first segment dealt with how the lives of students have changed over the years. The present-day phenomenon of latch-key children, who have little or no adult supervision or support when they go home from school, has markedly affected school success. Psychologists admit the problem has not yet been thoroughly studied, but the evidence is strongly indicative. For many children, life outside school is so disruptive and unreliable that they simply cannot function in school. School may be considered more of an annoyance than a benefit, both by the child and by the family. But ironically, in some situations now the school is being asked to take more and more care-taking responsibilities for children, while at the same time, due to decreasing support, struggling to maintain a bare-bones academic program.

The second portion examined how the teaching profession has changed. Not many years ago teaching was highly respected, ranking with certain other professions including law and medicine. Now teaching carries little if any status reward, as well as being well down on the scale in terms of monetary recognition. The program documented two current trends. Firstly, good teachers are leaving the profession in increasing numbers, even after many years of service and after having accrued certain benefits. The frustrations of teaching so outnumber the gains that it just is not worth it in any sense to remain in the profession. And secondly, the quality of student entering credential programs in teaching has deteriorated greatly. I have witnessed this at my own university over the past five years. In general, students preparing for teaching are NOT among the most capable and creative—I speak not only for music teaching but for the classroom as well. Those going into teaching may be in the program because they can't

make it in business or computer science. On the other hand, most of them do have the special human qualities so necessary in teachers—warmth, sincerity, a true interest in children. They have to be commended for considering entrance into the profession at all in today's educational climate.

The third issue considered by the TV documentary was that of public support for education. At least one school was shown where parental and community interest is still very strong, and the school is outstanding. Others were shown where there is little if any caring, and the standard of the program can only be called minimal. Certain areas stand out in making special efforts for improvements in education—the governor of Arkansas has taken a strong leadership role in this regard. But in contrast, the majority of communities apparently are not willing to face the problems or to make the sacrifices necessary to change the situation in any significant way.

No answers were attempted by this documentary; the purpose was to present the evidence. It was suggested that if the situation is ignored, the result will be a serious erosion in the original "American dream"—that all are created equal, all are entitled to certain basic rights and

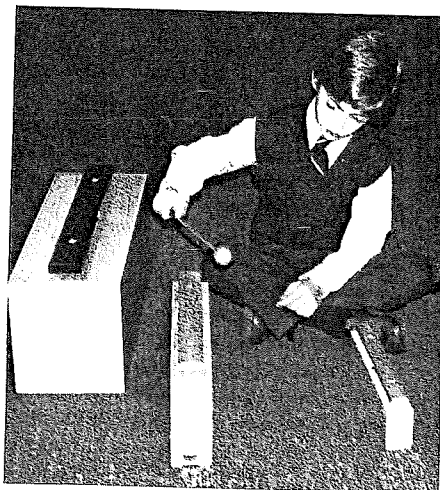
privileges, all may reach as high as they want and achieve what they are willing to work for, etc. Maybe it was the "impossible dream." Was it? Is it?

Why direct this summary of a TV documentary to Orff people? Aren't they among the most committed, the most idealistic, the most enthusiastic, the most ambitious—all the things valued traditionally in educators? Of course they are—of course we are. I think, however, we need to think seriously about what our role might be in a larger context. Many of you already are involved and are to be commended for it. It is important that we at least consider what our roles might be.

First of all, it seems all those exemplary qualities of Orff people I mentioned in the previous paragraph are not valued very much right now, if the teaching profession is not valued. Does this mean they aren't valid? Not at all. If we believe in humanity at all they are crucial, and it imperative that we maintain them and support each other as strongly as possible. There must be points of reference for what things "ought" to be; good teaching and good interaction with children must remain strong where it exists to maintain a model. Those who are in such situations are important, as well as

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APPLYING PRINCIPLES OF GOOD SINGING IN TEACHING CHILDREN

Jean Young

There is more to the art of singing than being able to carry a tune! Adults who lack confidence in singing feel that they produce an unpleasant as well as out-of-tune sound. One of our responsibilities as teachers of music is to give our students a foundation of knowledge, as well as a positive experience in music making, in order that they justly may be self-confident in their musical abilities. Any attempt to instruct or change the use of the voice must be made with special care in order not to damage the student's ego, for one's voice is an important part of personal identity. Change is hard won; for any given hour of vocal instruction, there are many more hours of using old habits. Nevertheless, fostering a population of children who sing with healthy, confident voices is a worthy goal for which to strive.

Beautiful singing is not a simple achievement, and music teachers who have had little or no vocal training may feel less than adequate to demonstrate and explain its principles to their students. Those who teach very young children may feel that tone quality is not a concern for them. It has been my experience, however, in working with students from age three to sixty-three, that all can be helped to produce a better, more tuneful sound by being instructed, in a manner suitable to the age group, in the principles of good muscle use, relaxed breathing, and free production of the voice. The principles and applications described in this paper are a distillation of what I have learned through studying and teaching singing. Most especially I have attempted to apply the Oren Brown¹ approach to singing and the Alexander Technique² of body use to the teaching of children.

Warming Up the Body

A good singing tone is produced by a flow of air through the vocal cords or folds, unhampered by unnecessary tensions of the face, throat, chest, or abdomen. In order to accomplish this, we must be able to take a breath and expel it without extraneous effort. This is possible only with a posture or, as Alexander would say, "body use," that allows the breathing muscles to work easily. "Sitting up straight" has long been a rule to fall back on, but it is hard to define just *how* to sit up straight correctly. Forcing back the head and shoulders, sticking out the chest, and pulling in the abdomen and buttocks all are attitudes to avoid, for they result in squeezing the back,

leaving no room for expansion of breath. They also result in tense neck and throat muscles, through which it is not possible to produce a free singing tone.

Rather, it is desirable that the muscles of the neck release the head in a direction "away"—that is, slightly forward and upward from the body, allowing the muscles along the neck and spine to further release upward and outward, freeing the chest and abdomen for breathing. This delicate concept is far better experienced through lessons in the Alexander Technique than described on paper. The point is that exercises to sensitize oneself and one's class to healthful body use can be a great help toward grasping the concept.

"...all can be helped to produce a better, more tuneful sound by being instructed, in a manner suitable to the age group, in the principles of good muscle use, relaxed breathing, and free production of the voice."

Simply bending over, gently dropping the head and then the upper body and arms toward the floor, brings a gentle stretch to the back and neck. It is easier to feel the filling and emptying sensation in the lower back as the breath moves in and out in this bent-over posture. In moving gradually (while breathing continues) to a standing position by thinking of straightening the spine from the bottom, one vertebra at a time, we are allowed to keep this new-found length in our backs. The length of the torso can also be enhanced by gently stretching the arms upward, feeling the lengthening of the rib cage along the sides of the body and letting the breath fill this new space. As we sing, we need to maintain this easeful length along the back, neck, and sides, not compressing the spine by pulling down with the weight of the head and shoulders. Special care needs to be taken to avoid allowing the lower back to sag forward into a swayback position, resulting in the shortening of the muscles along the spine and a decrease in usable lung space.

Special attention needs to be given to the muscles of the neck, for the tensions stored in those muscles strongly affect the voice. Neck rolls, in which the head is dropped gently to the chest (feeling the length along

ly to the sides and back, keeping the shoulders steady, are helpful in freeing tight muscles. Yawning, sighing, and stretching the mouth and throat are helpful in opening a passageway for the breath.

Muscular warmups such as these can be enjoyed by students of any age in preparation for singing. They should be an automatic preamble to a singing period, and they also can be used to loosen up during a class of extended length. When I use these body warmups with young children, I may try to incorporate them into a game, using the body as a marionette or ragdoll. At other times I simply call them warmups and spend only a minute or two on them in preparation for vocalizing.

A wise teacher will remember that singing is a very physical activity which demands physical preparation and also periodic rest. The rhythm of the classroom agenda should alternate singing with movement, instrumental, or dramatic activities, allowing undivided attention to be given to singing for at least part of the period. When voices are tired, the melody line may be taken by the recorder or piano. The physical setup of the classroom also is extremely important. Singers need to alternate standing or moving with sitting in upright chairs or on the floor. If they are seated on the floor, it is important that the teacher also be on or near the floor so that the children are not forced to look up at the teacher, placing their necks and backs in a shortened position. Such a posture makes breathing difficult and puts undue tension on the throat.

Taking a Breath

The physical warmups described here help a child to learn good breathing habits. Without guidance, many students when asked to "take a deep breath" will suck in the abdomen, puff out the chest, and tighten the neck. Such a breath can only lead to a harsh, forced singing tone. Having found a new length to the torso, with an upward direction of energy along the spine, the student can now find a more effortless way to breathe. The inhalation is a dropping down of the diaphragm muscle, accompanied by a somewhat full, rounded feeling in the area of the waist and back as the breath flows in. The exhalation is a result of the passive upward movement of the diaphragm muscle, returning to its resting position. There is no need to push the air out; rather, it is desirable to let it flow out evenly, as in a sigh.

In helping children to become aware of their breathing without becoming self-conscious, I ask them to put a finger in front of their lips and to blow gently on it, as in blowing out a candle without disturbing the

Continued on Page 6

New!

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Continued from Page 5

cake frosting. With a wide mouth, they also may breathe onto their palms, as in the process of misting over a mirror. They describe the feeling of the breath (warm, moist, etc.) and may tell me that it comes from the lungs. If they know where the lungs are, they need to be reminded that we feel an inhalation also below the lungs, and especially in the back. I then ask them to place a hand on their tummies, just at the waist, and to take a breath and feel what happens (this also can be done lying on the back on the floor). This discovery of the source of breath does not take more than a few minutes, and the experience serves as a reference whenever better use of breath is needed.

Warming Up the Voice

It is with this flow of breath that we wish to produce our vocal sounds. Each tone is begun by the passage of breath through the vocal folds, causing them to close and open. A tone can also be begun by closing the vocal folds with the other muscles of the throat and neck, but this leads to a tense, inflexible sound.

The sign is an excellent starting point in the making of vocal sounds. A release of breath into an "Oh . . ." "Ah . . ." or "Oh, my . . .," on a speech tone that falls in pitch, is a vocal sound that is likely to be free of tension. It is a simple sound, non-specific in pitch, allowing the students to produce it simply with freely flowing breath. Many young children also find it easy to make this sign while rolling an "r" or while buzzing their lips in a "brrr" sound.

It is at this sighing stage, after thoroughly warming up the middle register of the speaking voice, that the teacher can most easily introduce the sound of the upper register or head voice to the children. In teaching adults to find their upper registers, it is helpful to refer them to the speaking voice they used as a child. Young children, many of whom already have found a lower, chestier speaking voice, can relate to the high sounds that a baby makes, or to the voice of a small animal or puppet. The tendency to make a high sound by squeezing in the throat can be avoided by beginning the sound with the flow of breath, as in a high sigh or cry sound, or as in making the sound of the wind or of a ghostly wail. Notice that I am not using the term "singing voice" yet, for it is through the channels of the sigh and cry that we hope to find a new freedom in the singing voice. When these responses become more automatic, they can be given the name "singing voice."

Echo games are helpful at this point, with the teacher making a sighing sound, followed by the class as a whole. Body movements, such as raising and dropping the arms, or letting the upper body drop, may accompany the sigh. The sounds may grow in complexity, adding more consonant articulations such as "Bop, bop, bop," "Oh, wow," "My, my, my," "Fee fai fo fum," "Who are you?" or "Wheel", but remaining faithful to the falling speech tone. Words to be used in a new song can be included in such nonsense sound games, helping to form good habits in producing these words. With young children, I like to use this kind of echo-speech warmup briefly as a direct lead-in to the singing of each song. The teacher may wish to exaggerate slightly the

free use of breath, being especially mindful to continue the flow despite interruptions by consonant sounds.

Consonants are formed by using the lips, teeth, and tongue. If a consonant is to be crisp and clear, the facial and tongue muscles need to be free of tension so that they may work efficiently and then get out of the way again. These muscles can be found and given a warm-up. The children can massage gently with their fingers the hinge area where the lower jaw attaches to the skull. Using one or two hands on the chin, they may open and shut the jaw. The tongue can be stretched and wiggled, the lips puckered and pouted. The whole face can be squeezed up tight and then relaxed, stretched wide with mouth open, and again relaxed.

The formation of consonants can be explored by older students (perhaps eight and above). With guidance, they will discover that the lips close to form the "m" or humming sound and that the vocal folds vibrate on this sound. The lips also close to form the explosive "p" and "b" sounds, with the vocal folds vibrating only on the "b" (a *voiced* consonant). The children should be encouraged to produce these sounds with the jaw relaxed and slightly open, the breath flowing evenly, and the lips closing without unnecessary tension. Speaking or sighing the sounds "bop bop bop" or "ma ma ma" gives the children a chance to practice these isolated consonants.

The tongue, touching the roof of the mouth, forms "t," and with the addition of the voice, "d." The children can try to form these with the jaw relaxed and slightly open and only the tongue reaching up to form the consonant (as in "do do do" or "do dah do dah"). The tongue also forms the "l" (voiced) by lightly touching the roof of the mouth. The Italian "l" uses the tip of the tongue, touching immediately behind the front teeth, making a very easily sung "l." The tongue is also used for "n" and "ng" sounds (both voiced) and for "k" and "g" (voiced), and again these should be made without the jaw squeezing shut, and with a free flow of breath. Good for feeling the flow of breath are the "f" and "v" (voiced), "s" and "z" (voiced), and "sh" and "zh" (voiced, as in "azure").

Consonants can be combined with vowels in warm-up games on a speaking or singing tone. One effective and enjoyable way to use them Tossi Aaron taught me many years ago. The teacher writes a series of letters on the board, and while the teacher (and later student) traces the outline of the letter, the class makes the sound of that letter. For voiced consonants and vowels, the pitch may move up and down with the tracing motions. For the

Continued on Page 10

INTERVIEW WITH WILLIAM AMOAKU

Mary Shamrock

*Dr. Amoaku is a musician and teacher from Ghana, in West Africa. At present he chairs the music department at Central State University, Wilberforce, Ohio. He attended the Orff Institute in Salzburg and compiled the collection entitled **African Songs and Rhythms for Children** (Schott 6376). He was interviewed at the 1983 AOSA Conference in Cleveland, at which he presented several sessions.*

Shamrock: Could you describe your musical education, in both its formal and informal aspects?

Amoaku: Before I went to music school at the University of Ghana, I had already begun my musical training from the traditional perspective. When I was about six or seven years old my uncle, who was then director of the local brass band, encouraged me to participate in their performances. At that age I remember sitting on his lap one evening when the brass band was entertaining the community—which was the usual thing in those days, I'm talking about the forties—that was the only kind of Western entertainment, in addition to traditional types of music. The brass bands were the status quo of Western entertainment in those days.

Shamrock: Then these were all African performers playing in Western brass band style?

Amoaku: Yes . . . they tried hard to imitate some of the recordings; in those days especially there were many in the Spanish idiom. In this way I was introduced at a very early age to Western popular music—not so much the classical. My uncle encouraged me, and by age seven he had bought me a toy drum that I could play alongside the other drummers in the brass band. By age sixteen I could play the alto saxophone fairly well, which I learned on my own—I wasn't taught; I just picked up the horn and fiddled with it for about two or three months and I was able to play those songs just by listening to them on the radio and recordings. I remember "Stardust" was one of the pieces I played. So I became a bandleader at sixteen; I had a sixteen-piece band that I travelled with extensively in Ghana and Togo; sometimes we would be on the road for four or five days, playing every night in night clubs or at public parties.

Then in 1962 the School of Music at the University of Ghana was formally opened, and that was the beginning of my formal musical training. But I had already been exposed to a variety of music; even though I was playing Western music I was also playing traditional music, for festivals. I

happen to come from a family of musicians. My mother, who died only about two months ago, was the leader of the women's singing group; they would sing dirges and laments on funeral occasions and on other important occasions she would lead the women's group and sing different kinds of songs; my sisters also became very musical in that sense. And from my paternal side, my uncle, of course was the leader of the brass band, and all my brothers play some kind of instrument—it became a family tradition, more or less. And one of my aunts is a traditional priestess. Then I happen to have come from a family that is part of the royal family; we provide the linguist for the chief. The linguist is like a spokesperson for the chief. You know, African chiefs do not speak in public; their linguists speak for them. So we were exposed, as a family, to traditional customs and traditional music.

Shamrock: What's the tribal affiliation of your family?

Amoaku: We belong to the Ewe tribe, the Ewe ethnic group. The Ewes live in the southeastern part of Ghana, on the border with Togo. Although I went to a Catholic school and we were not allowed to perform our own music—we faced punishment in school if we were caught performing our own music—nevertheless I DID perform in ritual music and faced the consequences; actually I was punished quite often, but my interest in it only increased.

But when I went to music school in 1962, after having been in the service for two and one-half years and having served in the Congo during the Congo civil war, I began to see music differently. I began to relate to what I was doing within a traditional idiom on another level, an intellectual one. It was quite interesting to see what I already knew on an intuitive level from another perspective. But the only drawback was that in college I could not continue my saxophone; we were told that the saxophone was not an orchestral instrument.

Shamrock: When you say you were told, by whom?

Amoaku: By our professors, who happened to be a mixture of Africans trained in the English system, and some Europeans who were on the faculty there. So after having gained all these experiences in music informally, on all kinds of instruments, when I went to music school they gave me a violin, at age twenty-two, indeed. For the first two of my five years at the University of Ghana I played the violin, and I just could not make any sense out of it. Eventually I decided I wanted to play the guitar, since I had already had some exposure to it. When I graduated and went to Austria [to the Orff Institute] I still was playing classical guitar. Then when I came to the U.S. in 1969 to enroll in the masters program at the University of Illinois, my responsibility as a teaching assistant was to teach West African percussion; that was when my interest in it really was reactivated and expanded. But every now and then I return to my classical guitar, just to be able to keep up with it.

Shamrock: Tell me about your work with children in Ghana.

Amoaku: I was working in a preparatory school—our preparatory schools are like private, exclusive schools for only those who can afford to send their children. We did a combination of both African and Western music. I had the privilege of visiting the Orff Institute with a performing group in 1966, and I saw and heard the use of the various instruments—glockenspiels and those kind of things; when I went back home, Dr. Orff was able to provide some of those instruments for us to use. So even before I studied at the Orff Institute I was able to use these instruments in my preparatory school, with about thirty-five kids. We did not play Western music, we played African music, in the diatonic scale—and actually gave some concerts at the end of the year. And that was really what led me into being that interested in Orff—I realized the relative ease with which I was able to accomplish this, even without having been to the Institute . . . just using our traditional approach to teaching, by rote—involvement with movement, the concept of music as a combination of rhythm, sound, melody, movement and all that.

Shamrock: Which is what music is already—it isn't as if one has to superimpose it . . . Did you make arrangements, with ostinato accompaniments and such?

Amoaku: Yes—ostinato accompaniments, and some of the instruments actually played just the way we would sing—in parallel thirds and parallel sixths; this was a style that was already familiar to the kids, so it was very easy for them to pick it up. I was surprised, and the kids were surprised, that they were able to do well

Continued on Page 8

enough to perform for their parents at the end of the year. Then right after that year I had to leave for Austria. One reason Dr. Orff did not think I should spend three years at the Orff Institute was that I already had the concept as part of my upbringing and only needed some brushing up in the approach. So I only spent one year at the Institute.

Shamrock: And then after that you came to the U.S.?

Amoaku: Yes, I came here for two years to work on my Masters at Illinois. I was working with kids when I was there; I had a little percussion and dance group in Champaign, Illinois—twenty-five kids from junior high school; they were so good that some local musicians decided to join in with us—we expanded our horizons to include adults. We performed in various places... we even went to the penitentiary to play for the inmates. They were really excited about what we did. So after my two years I went back to Ghana; again I worked with children from the University Preparatory School, using Orff instruments in combination with traditional instruments. I was only in Ghana for two years; I came back to the States in 1973 to the University of Pittsburgh to work on my doctorate.

Also in Washington, D.C. I worked with twenty-five kids from a junior high school; I taught them dances and the various types of rhythms that go with the dances. After only six weeks they were able to perform around the Washington area. I also taught the teachers some choral pieces in the African idiom, accompanied with percussion, which they taught their choirs; they actually performed these at some of the festivals. These pieces were composed by some of the friends I went to school with; they all are written for SATB choir, and are quite simple and very interesting.

Shamrock: You mentioned in our session today that African students all learn to sing SATB.

Amoaku: Yes, it's nothing that big; we start singing SATB in the primary school. By age ten, eleven, twelve, you are already exposed to singing SATB. Music in our schools is not like music in this country. When we talk about music, mainly it's nothing but singing. That's what it still is. What we do outside, in terms of traditional dancing, we do not interpret as music—we just perform and enjoy ourselves. It's a very interesting concept. Then we come to the classroom and sing SATB, and that is "music."

In most cases we do not have music teachers as such; the classroom teacher is also the music teacher. In teacher training college you take music classes so that you

can teach class music. If you are assigned to a certain grade, that's the grade you are going to teach for the whole year, or for many years, and you teach every subject—math, geography, history, social sciences, art and everything. When it comes to music you have to prepare some songs to teach your class. However, on certain occasions the whole school comes together as a choir. In the primary school we have about forty-five in each class... also in middle school. In our middle school we have four classes, so when a middle school choir comes together, it's forty-five times four. The most enterprising music teacher on that faculty takes the whole school and teaches them. In an all-boys' school, of course there are always some who can sing soprano, and the bigger boys sing bass.

Shamrock: Are all schools still one sex?

Amoaku: No, there are mixed middle schools; the mission schools are separated in some instances—for instance, the Catholics have an all-girl school and an all-boy school. But those schools that belong to the local councils, which are like local governments, may be mixed.

Shamrock: This sounds more comparable to a public school here.

Amoaku: Exactly. Well, the mission schools are also public schools; anyone can go there. The only private schools are preparatory schools—only those who can afford it go there. But the mission schools are public schools, and the government has some kind of jurisdiction over what is taught there, except that the emphasis may be on the Catholic doctrine or Presbyterian religion or whatever. But then again, not all mission schools are organized on the basis of sex; some are mixed—the Anglican schools, for instance. So it really depends on the tradition of that particular school.

Shamrock: Do you have any recordings from the time you were using traditional instruments combined with Orff instruments?

Amoaku: You mean back home? You see, in those days I didn't think much about preserving those things—I was just doing it out of interest. I probably would do it now... and especially since Dr. Orff asked me to compile that little book *African Songs and Rhythms for Children*—it was only then that this must be important—until then I was just doing it for the fun of it, and I really didn't think it was that important to preserve it.

Shamrock: You were doing similar things in Illinois and Washington that you had done with the kids in Ghana... did you notice any significant difference in the rate

or the way in which they learned it, since the one was in "home context" and the other was not?

Amoaku: Generally speaking, when I watch most kids respond to music here, they are not able to hear the off-beat phrasing of the various layers of rhythm, and the way they respond in terms of movement to music also is not as polyrhythmically oriented as with our kids. You see, when our kids respond to music, the body moves polyrhythmically. But I realize that here, even with the black kids, when they find out where the down beat is the whole body moves to that; they aren't necessarily responding to the other rhythms that are going on.

Shamrock: Interesting—as you speak I can see the way you are moving change...

Amoaku: Right! When I began with the children, I had to change their whole response to rhythm in terms of movement. I had to show them that when you move to rhythm, no matter how simple it may be, your body actually is responding to the rhythms that are not audible, the rhythms that you feel—the rhythms that are implicit. You ought to be able to hear these rhythms, and your body should be able to respond to them. And that is the way you can actually begin to feel the polyrhythmic effect. And within a very short time they were able to respond to this. So I find it quite strange when I find them dancing to all this rock music, and then put something on which has a similar underlying pattern, and they are lost. They can't find the downbeat, so you have to show them where the downbeat is. But then when you put on something that they hear every day on the radio, in the Top 40, they respond to it right away. I don't know what it is that confuses them when it comes to African rhythms; I don't know if it's the overlay of rhythms, or the difficulty in identifying the regulative beat and being able to respond to that beat—that's what we were trying to do in our session this morning. So it is quite different—some kids respond quite naturally, but some find it a little hard to respond to it naturally—even the black kids, who have been removed from that musical culture for quite awhile. So we have to teach them how to do it.

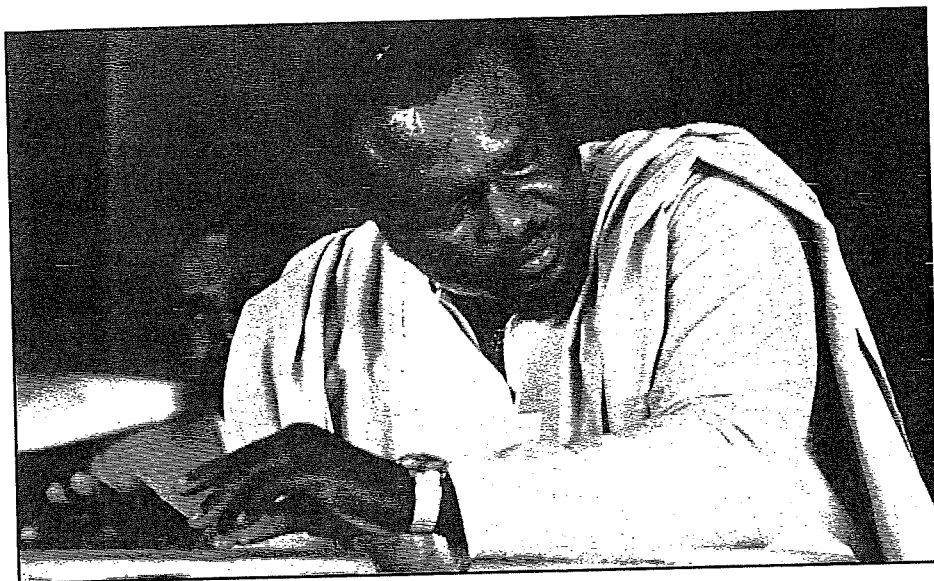
Shamrock: You speak of the difficulty the children have in doing this, but really it's no different for the teachers—they have to learn it the same way. In having tried some of this myself with groups, it seems with practice and concentration you can usually get a number of rhythmic layers going fine—but when it's time for the master drum part, we're out of our realm. Someone can always play something, but I feel very hesitant about making up a solo rhythm over a layered texture since we have no idea as to what is appropriate in each situation...

Amoaku: OK—improvisation is an integral part of Orff-Schulwerk and of polyrhythm. The master drum is probably the only instrument that does not have a fixed rhythmic pattern. It may have a pattern that may be used as a reference point, but master drummers respond to supporting rhythms, and all the other instruments are playing supporting rhythms. The master drummer simply listens and responds to what these rhythms are doing. Sometimes he listens to one and responds to that. . . . sometimes he responds to a combination of two. . . . sometimes he listens to the whole thing. As I was listening to the class this morning, clapping all those different rhythms together, there was this urge in me to fill in those patterns with certain rhythms

for the master drummer to play another duple combination over that, or to play a set of figures or motives that may totally contrast with the other parts. When you improvise as a master drummer you improvise within the meter.

Shamrock: So then that's what you mean by "in the idiom." I was thinking perhaps it is as precise as being restricted within a given dance form to only specific patterns. . . .

Amoaku: If you notice in my little book I indicate certain basic master drum patterns for each dance. And whatever you do, those basic motives are usually used as points of reference. It's not a matter of getting on the master drum and playing



Wm. Komla Amoaku

—and that is essentially what the master drummer does. He may play a very simple pattern that may be repeated over and over—it's a matter of taste. The master drum part does not have to be complicated. It may consist of punctuative rhythms, just to punctuate what the supportive parts are doing. There may be just one beat in every measure, but it depends on where that beat comes and what is happening in the other parts. The important thing is that it remain within the idiom, within the norm.

Shamrock: But we don't have a feel for what the norm is.

Amoaku: You probably notice that when we talk of polyrhythm and about playing ensemble as a group, everything we play is metrical. If the master plays overlays of rhythm on top of the supporting parts, the rhythmic motives that he uses must necessarily correspond with what the other parts are playing, and the language, the norms in each particular dance, are such that every dance has some recognizable patterns. If all the supporting parts are organized in 6/8 it would probably be hard

anything—you have to play within the framework of the dance, within the pattern. You could play triplets in duple time, but those triplets are essentially within the overall framework. So that's how it is. Most people find it difficult to improvise because they think of too many complicated things to do.

Shamrock: This is exactly what happens even within our own rhythmic structures.

Amoaku: You don't have to be complicated to be a good improviser. Count Basie is probably one of the greatest jazz pianists that has ever lived, and he is as simple as anything. He can play only three notes and that's a whole motive. So improvisation can be simple, yet very tasteful—it depends on where it comes.

Shamrock: That's the essence—where it comes. I wanted to ask about something you said yesterday. In a response to someone's question concerning how to teach the rhythms you included the statement "God made all of us equal and after that we're on our own." One of the things we

Schulwerk concept is that each child should be helped to achieve success, to become comfortable with music making—and it's not totally their responsibility to assert themselves, but our responsibility as teachers to draw them out, to go 90% of the way if necessary. Now does your statement reflect the African approach?

Amoaku: When I made the statement I was basically referring to our natural approach to the acquisition of musical knowledge, which is through the enculturative process. In a sense you are born into the community or the society, you become integrated into the society, and you are exposed to its various levels—in terms of music, history, the folk arts, whatever it is. And because of the oral nature of the society, you learn by word of mouth. You depend a lot on your own creative powers to be able to acquire the knowledge—historical, social, religious, musical, etc.—by observing, by participating, and by imitating. So from that perspective you are on your own—that's what I meant.

Shamrock: What about in an actual teaching situation?

Amoaku: In very specialized areas, such as playing the talking drums, which involves more than just performing music or playing drums—you have to learn the language of the talking drum, all the epic poetry, all the praises that must be played in the presence of the traditional ruler, and these kinds of things—you sometimes are apprenticed to a master drummer who teaches you. So we have a kind of institutionalized system there in which the child learns to play those instruments. But when it comes to playing music that is mainly recreational or that is ceremonial—and of course this music is not played every day—in some cases you might not hear a particular type of ceremonial music played in two years. So in that case you really have to depend a lot upon your own creative powers—you have to participate in that music when it's played. If you don't know how to play a particular part or a particular rhythm, someone there teaches you how.

Shamrock: Do they make a deliberate effort? Do you have to go up and ask?

Amoaku: No, they will initiate it. Assuming you are playing a bell pattern, which is the time line and the most important, and you're not playing it well—somebody, usually the master drummer, may play the pattern on the body of the drum to correct you—we call these "corrective beats." You listen and imitate, and by so doing you learn. This is voluntary—he doesn't have to do it. He could say, "Leave the bell for someone else to play, someone who knows

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lucky. For those who are trying to maintain a teaching program in spite of all obstacles, the decision must be made as to whether it is more valuable in the long run to try to provide something minimal for the children, or to abandon the program. In some cases, it may be impossible to teach students due to *their* problems, and the teacher need not bear the responsibility for a bad situation. In others, the administration may not value what the teacher values in terms of a program or curriculum. In either case, maintaining the program may be more destructive than terminating it. The value of the program may only be realized when it is no longer there.

There is evidence that organized, persistent action by community groups can have a positive influence for change. This takes the ability to clearly articulate beliefs and positions, the tenacity to continue pressure despite opposition, and the courage to stand up to criticism and harassment. Is it time for these considerations to come under scrutiny in our chapter meetings? Perhaps it would be a very valuable kind of "chapter sharing" at some of the meetings. Though we would certainly prefer to spend the time developing our teaching skills and learning new materials, from the standpoint of our long-term lives as educators these other issues may be more crucial at the moment. In certain cases the chapter itself may be able to exert pressure for change; in other cases it may be better done without involving the chapter name. Group brainstorming may result in several alternative approaches to explore. Perhaps it will require joining forces with other groups in order to make enough impact upon the situation. In many cases, it just takes the initial energy to get an idea started and moving; others are willing to help if they can be shown how.

One of the reasons people are attracted to Orff as a teaching philosophy is that it allows for, indeed demands, the exercise of creativity—examining an idea (a rhythm, a melody, a movement sequence. . .) from all possible angles and developing a variety of ways to use it, combine it with other musical elements, expand it through other arts, etc. etc. It seems logical that these same qualities are invaluable in examining our educational situation and finding possible solutions. And in all Orff groups, to a greater or lesser degree, there is organizational expertise—the ability to articulate ideas and plans into actual events. *Schulwerk* involvement provides opportunity for exercising and developing both the creative and the organizational potential; both are absolutely necessary to good teaching. Could this be the time to apply these potentials in a wider educational perspective?

This is no suggestion that we are somehow responsible for an answer; even the documentary couldn't suggest one. I am suggesting that we consider how our "togetherness" might be able to influence the situation, whatever it might be in our various areas around the country. And if you didn't see it and there is a rerun, be sure to see *To Save Our Schools, To Save Our Children*.

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Singing-Continued from Page 6

explosive consonants, the tracing may be done with a tapping motion, varying the tempo. The letters may be chosen so that together they form a key word in the song to be learned that day. A vocal benefit of this game depends on tracing the letters from top to bottom (which is the correct way to draw most letters.) This allows the class to begin sounds in the high register and to slide down into the lower register, which is a much easier vocal task than is the reverse. In addition to practicing vocal flexibility and free use of breath, this game reinforces the skills of following a conductor, improvising rhythmic variations through the tracing patterns, and learning letter sounds and shapes.

Application to the Learning of Songs

All the skills we have practiced are intended to be used in the learning of actual music. If this is to be done successfully, we must remember to choose music which is within the capabilities of our students. A simple melody with effective words, beautifully sung, is much more moving than a difficult melody sung with forced, perhaps out-of-tune voices. Songs with falling melodies, which avoid upward stepwise motion, are technically much

easier for inexperienced voices. At each step of learning a piece of music, the teacher can find ways of applying new breathing techniques to bring freedom to the tone quality of the students' voices. Isolating difficult parts of the melody and singing them with a simple "ah—" or "ooh—" sound can encourage the free use of breath. Difficult text sections can be taken apart for meaning and also to discover the ways the mouth and breath are coordinating to produce the sounds. Fruits of this careful preparation and analysis may well result in more students being able to sing better in tune over a larger range, with a more pleasant and expressive sound.

I find warmups particularly useful in teaching very young children, who need a lot of guidance in order to find a flexible, tuneful singing voice. In echo games the children can play with the words and sounds of the songs, using a speaking voice which fluctuates in pitch. Expression and inflection of the words may be experimented with. Finally the melody is added. Ideally, the children have already heard the melody many times, as an accompaniment to movement of rhythm games, and now they must simply find it in their voices.

Even with all this preparation, not every child will sing in tune or produce a beautiful sound. But each child will be closer to this ideal than he or she was at the start. By helping children to understand and gain mastery of the many small steps necessary for good singing, we can help them to make a much larger step and one day become sensitive, expressive musicians.

ENDNOTES

1. Oren Brown is a voice therapist and teacher of singing at the Juilliard School in New York City. His singing technique is based on knowledge of the physiology of the voice and recognition that the whole body is involved in producing vocal sounds. He maintains that healthy phonation in singing and speaking are based on the same principles. Further information is available in the manual *Oren Brown Voice Seminar*, copyr. 1981, Oren Brown.

2. F.M. Alexander, born in Australia in 1869, was an actor who developed vocal problems when reciting. Through years of careful observation of his muscular habits, Alexander was able to overcome his vocal difficulties. His discoveries led to his development of the Alexander Technique. Judith Leibowitz, director of the teacher training school of the American Center for the Alexander Technique, in New York City, explains the technique as "a method by which one can become aware of and change habits. . . . First there is the inhibition of the habitual response. . . . then, there is the poise of the head on the spine which allows for the total lengthening of the spine in every movement. . . . and finally, conscious direction which defines the poise of the head and lengthening of the spine, and gives a tool for realizing these conditions." ("What Does the Alexander Technique Mean to Me?", *The Alexandrian*, 1 (1), Spring-Summer 1981.)

—The author teaches pre-schoolers at The Day School in New York City as well as serving on the voice faculty at City College of New York.

THE ETHNIC ENSEMBLE: AN EXPERIENCE IN INTEGRATION

Margo Snider

Because this is a time when the necessity for music programs is being questioned constantly, I feel that music educators must use every opportunity to transmit to the public the importance of music education for the total development of the child. With this in mind, I developed a project that would serve two main purposes: to inform the public that music education is important in society and to instill in students the awareness of a culture relevant to their own heritage. I called the project the Crouse African Ensemble because the students involved attended Crouse Elementary School.

I teach in what is termed an "inner-city," all-black elementary school in the Akron (Ohio) Public School District. In 1979, I initiated an ethnic ensemble for fifth and sixth grade students which involved them totally in making music as well as developing their individual capacities for accomplishment and growth.

The intent of the program was to supplement rather than substitute for the regular classroom music program. After securing the support of various school administrators, I procured the necessary funds through state grant money that had been provided to our school district. These funds were used to pay for teaching staff, appropriate instruments, and costumes. I felt that a teacher who actually came from an African culture would have more impact on the students and allow them to identify with him racially. As I was new to the Akron area, it took much inquiry to find out what ethnic music programs and studies were available in the area. Then I met Oyoe Ademon from Nigeria, then with the Cleveland State Heritage Project. Assisted by other teachers in his project, we designed a course of study.

The project was limited to fifth and sixth grade students who signed up voluntarily for the project. There was no limit as to number, but they had to agree to attend all sessions, which met after school hours. Classes met two hours a day, three days a week, for one month. During these sessions students were divided into three groups—singers, dancers, and instrumentalists; they were rotated so everyone had the opportunity to be involved in the three performing media.

After the month of classes with the African teachers, I continued the music with the students three mornings a week for forty-five minutes before school started. By this time the group had leveled off to forty-five students who were totally involved and interested in learning about and performing African tribal music. This was approximately one-third of our fifth and sixth grade student body.

After the second month of practice the students were able to present a thirty-minute program of songs, dances, drum patterns, and information on customs and meanings of music from the various tribes. Eight students were used in the instrumental ensemble. They learned the three polyrhythmic ensembles they played just as these patterns are taught in African villages—by rote through a master drummer. The students rotated on the instruments so that each child had a chance to play one of the drums. Later on the polyrhythms were notated so the students could visualize the rhythms they were playing.

The dance troupe consisted of twelve girls and six boys. The entire group performed three dances together; the girls alone performed an additional two and the boys one. The remaining nineteen students performed as a choir. Most of the nine songs learned were in the Yoruba

language (from Nigeria) and in the language of the Akan people of Ghana. The song texts concerned various aspects of African life, such as welcoming friends and naming a baby.

To complement this musical repertoire, I felt the students should be dressed as authentically as possible, given limitations of cost and time involved in making costumes for forty-five students. A colorful material with an African design was found; from this I cut wrap-around skirts for the girls which they wore with a leotard, and shirts for the boys that resembled dashikis. For the boys' dance, the "Zulu Warrior," I decided a different look was needed, so they wore a skirtstyle costume made from leopard cloth and fur material wrapped around the ankles. These boy dancers were so caught up in the excitement of the dance that they never once exhibited embarrassment or voiced objection about wearing the "skirt." This dance, accompanied by tribal chanting, was received most enthusiastically by our audience.

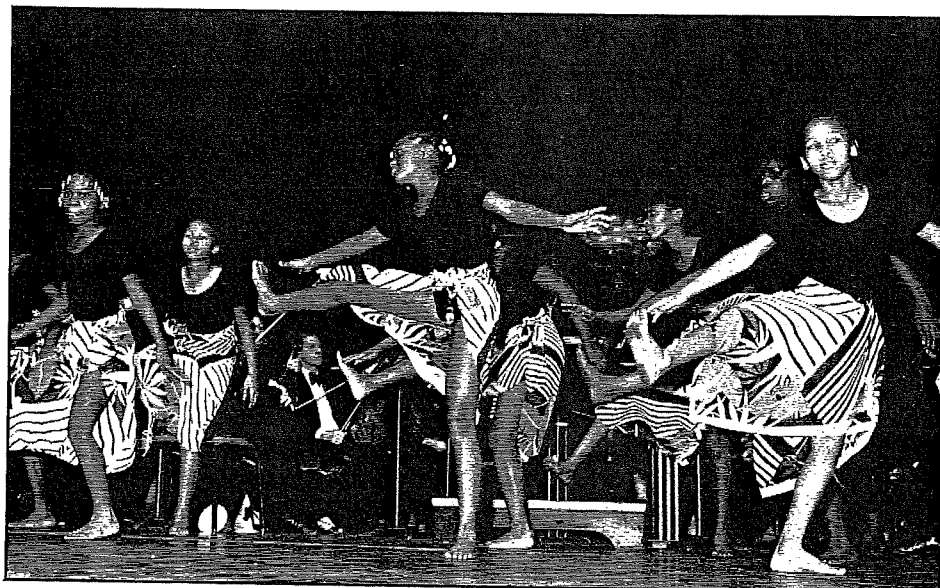
The students presented this program for other schools, service organizations, universities, and conventions; the public response was overwhelming. High performance standards were always maintained, and the audiences were amazed that fifth and sixth grade students could prepare such a program.

The rewards of this project were multifold. Educationally the students were involved in many areas of learning necessary for growth and development—I will cite only two as examples. The girls' dance troupe developed fine physical coordination in learning the dances. They had to adjust to an entirely different hip and arm movement than what they were familiar with in their "popular" dances; thus they became more aware of their

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Snider and Students



body capabilities and muscular control. Learning the dances also involved memorization, sequencing, and concentration; they constantly had to be aware of what pattern came next so they could not allow themselves to be distracted. The choir used the learning skills which apply to a reading class. Because of language and dialect problems, the students learned to pronounce the words phonetically. They always read the English translations of the songs, so decoding skills were involved.

The most important outcome was the strong feeling of self-worth and self-identity developed by the students. They were proud of their accomplishments and had a very positive feeling about themselves. Many teachers and school personnel remarked about the healthy attitude these children displayed in their attendance, classwork and behavior. They also developed in the area of self-discipline. They were responsible for attending all rehearsals, no matter what the hour. They learned the importance of control and

teamwork. Performance situations required good behavior and proper manners. At one performance we were invited to have dinner in the convention hotel. For many of the children, this was their first exposure to a formal dining experience. We discussed the proper etiquette beforehand and then they had a chance to try out their social graces.

The Crouse African Ensemble was so successful that I continued the project the next four years, exposing more fifth and sixth graders to their African heritage. I did the teaching. One year Dr. William Amoaku from Central State University did a workshop with the ensemble. A highlight last year was a series of four performances with the Akron Symphony during their Children's Concert season. Each time the student response has been fantastic; their enthusiasm has been channeled into a project rewarding both to them and to the general public.

The project also has been correlated with other areas of the curriculum. The dancers made their own beads and spears

with the help of the art teacher, and students designed African masks to be used for program covers and scenery. Because many performances required traveling on a bus and eating out for lunch, the students needed math skills for figuring out their food budget and change. In the area of reading and literature, the students have become acquainted with African folk tales. As can be seen, there is great potential for correlating the music and dance of such an ensemble with other subject areas.

A project such as this is truly an experience in integration—of the many aspects of the total curriculum already mentioned, of the artistic and learning skills needed, and of the racial factors involved. I feel the educational and personal rewards have made the project exceptionally worthwhile. Not only have student needs been met, but the public is more aware of what a school music program can offer a child. Also, through the performances the audiences become acquainted with an area of music which is practically unknown to them. Music is a beautiful way of expressing human feelings. Today we live in a society that increasingly is becoming more impersonal. Perhaps through music we can help people to understand other attitudes and values and to better appreciate and respect each other.





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MEET YOUR PRESIDENT

Tossi Aaron

It is with great pleasure that I introduce you to a very special friend of mine. Perhaps you know her, too, and have seen her somewhere recently. Was it as AOSA Conference Chairperson in Cleveland? She was that blur with the clipboard who handled the salmagundi emergencies with her usual quiet efficiency and sense of humor. Or was it at one of the valuable chapter workshops she has given for AOSA since 1971? If you have taken part in one of those, you have experienced her clear, thorough, and very imaginative teaching style. Were you introduced to her as a student in one of her summer courses? Then you will remember her clear, level gaze, a look I believe must be part of the magic when she works with her elementary school students in Nyack, near New York City. It was her school that sent my friend to Salzburg, where she was awarded a Certificate after the one-year Special Course. She already had her Master's Degree in Music from the University of Illinois, you see, and had been playing piano and accompanying professionally before that. Actually she has a whole string of honors bestowed at both the state and local levels, every one of them well deserved.

You may have read the articles my friend has written for the *Music Educator's Journal* as well as for our own *Orff Echo*. If you haven't yet had the chance, be sure to see the new book of Greek myths for teachers and children to explore together that she wrote with Danaï Gagne. Maybe you have seen how swiftly her fingers tap dance on the keys, both piano and typewriter, but ski poles and drawing pens are equally at home in those hands (remember some of her delightful drawings in the *Echo*?). By the way, don't try to outswim my friend. . . she moves like a seal, only faster!

This friend spent several important terms on the National Board of AOSA as regional representative; she was the founder of the (now) Tappan Zee Chapter. Ever since I first met her in Salzburg in 1971 she has been actively involved in Orff-Schulwerk—an ardent supporter, devoted advocate, and skilled practitioner. So it is with personal joy and great pride that I hereby introduce you to my treasured friend and your new president,

Judith Thomas.



Judith Thomas

PRESIDENT'S MESSAGE

FALL 1984

Dear colleagues,

I was showing the AOSA film *American Odyssey* to a group of my elementary children this spring. I'd rented it for a county youth festival and decided to make double use of it while it was around. Like you, I'd seen it many times. Yet on re-viewing the film, I again felt a surge of warmth for my colleagues and friends who provided the beautiful teaching, and for those teachers represented in the film though not present. I felt renewed appreciation for the beauty Orff-Schulwerk conveys in relation to the earth and things elemental, and affection for my children's heads, bobbing happily in recognition of familiar activities and film sites.

It was a good moment albeit temporary: a child leaned on the projector cord, plunging us into that familiar silent darkness. The moment sparked an illumination, however, for before restoring the power—LO, I had a metaphorical experience. I likened the darkness of our situation to the artistic void many children (of all ages) might have experienced but for the work of Orff-Schulwerk—how many revelations might never have dawned, how many improvisations left uncreated, songs unsung, movements unmoved.

The "pulled-up-short" sensation brought on by the abrupt film stop gave rise to the thought that unexpectedly we were granted a piece of time in which to think before real life resumed, a space in which to question the relationship of the Arts to the future world in the broadest sense and to those

daily teaching. In this hypothetical space—I would like to raise some of these issues.

We are being invited to ponder some of the larger musical considerations at the International Orff-Schulwerk Symposium to be held in Salzburg June 28-July 2, 1985. Here are some of these questions, paraphrased from the recent *Orff-Schulwerk Informationen* bulletin:

How will music and dance be valued in tomorrow's life with all its uncertainty and technology?

What importance will be given in the future to the personal ways of processing information afforded by Orff-Schulwerk?

Orff-Schulwerk is constantly in danger of losing its identity through misinterpretation and distorting adaptation. When and where are adaptations necessary and at which point will the Schulwerk lose its renewing strength through changes and reductions?

Continue with me in this metaphorical hiatus through a mixture of more specific questions:

In Our Teaching—

In selecting materials as models and from which to extract concepts for children, do we constantly seek those which reflect quality and integrity, which meet high artistic standards as well as musical needs and goals?

Do we work to the "longer line" in our day-to-day planning, consciously developing curricula which insure spiralling, long-term growth and musical independence in our students?

In Education Our Communities—

Are we making an effort to promote Orff-Schulwerk through channels beyond our schools and into our communities by working directly with parents, administrators, senior citizens, etc.?

Are we continually alert to opportunities and wider arenas in which to showcase our students' achievements?

In Our Teacher Training—

Are we giving Orff-Schulwerk its just due by being fully trained and richly experienced before sharing informally with other teachers or formally through certification courses?

In Our Personal Development—

In view of the scope and demands on teachers using the Orff approach, are we

Continued on Page 14

able to acknowledge areas in ourselves which need strengthening and work toward that end?

Are we who deal intensely with Orff-Schulwerk and its rewarding demands finding avenues for necessary renewal and time for reflection on our work?

There are infinitely more questions to ponder "before the plug restores real life" and the film moves on. Time never grants as much as we'd like or need; however, I hope we can all use what we have this year to work together toward answers, be they lofty or modest. We have access to a powerful collective "think tank" in our membership, AOSA Board, and international network. I invite you to make use of your chapter, regional representative, national board, and *Echo* quarterly channels to air your insights, concerns, questions . . . and answers. As I see it, we are all united in the midst of an exceptional life event in Orff-Schulwerk, both as an approach to *being* as well as to music. It surely deserves the *finest* kind of nurturing, honing, questioning, to assure its healthy and far-reaching effect on generations down the line.

Please join me in acknowledging and thanking all people who, in their belief in children and music education, labor for AOSA: your Executive Board (we welcome new members Gail Cope, Donna Monticello, Fran Goldberg, and Marilyn Davidson), national and local conference chairpeople, AOSA chapters and officers, teachers, and industry. May we all be blessed with an energetic year faced with space for reflection and communication.

Judith Thomas

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KEETMAN GRANTEE REPORT

Lynn Johnson

I am greatly indebted to AOSA for enabling me, through the Gunild Keetman Assistance Fund, to study with Phyllis Weikart this past summer at the one-week workshop, *Teaching Movement and Dance*, at the High/Scope Conference Center. As one perennially searching for roots, foundations, and beginnings, I was delighted to work with someone who has searched and found movement roots. From these the exploration of space, time, and energy can grow, and the ongoing process of aesthetic musical learning can branch out from a firm foundation.

Weikart's approach to movement education embodies principles which I feel are important for successful teaching. First of all, teaching success depends on the students' learning success. When we offer our students learning experiences at which they can succeed—i.e., tasks they can accomplish or problems they can solve—we reinforce their self-esteem. Secondly, if the experiences are not successful, we as teachers may need to examine the roots in order to determine the most basic first

steps that are necessary. Weikart begins by examining the importance of pulse or beat, how this is expressed through the body, and how individuals move comfortably in personal and area space. We are part of, indeed microcosms of, the cosmic pulse. Time and space are the universal dimensions and are the two basic components of movement from which we receive our energy. If teachers, and of course students, have not had experiences allowing for exploration of space and manipulation of a steady beat in a coordinated manner, they will have difficulty acquiring knowledge of the world and in aesthetic expression.

Weikart's systematic breakdown of movement tasks facilitates the acquisition of beat awareness and rhythmic coordination. The tasks have been analyzed and sequenced in a way that takes into consideration the sensorimotor development of the body and the imitative aspects of early learning. She also considers the Piagetian emphasis on the importance of language, carefully structuring word usage in facilitating movement activities.

I thank the Keetman committee and AOSA for enabling me to participate in this intensive experience and to discover these new roots. Now with renewed vigor, my search continues.

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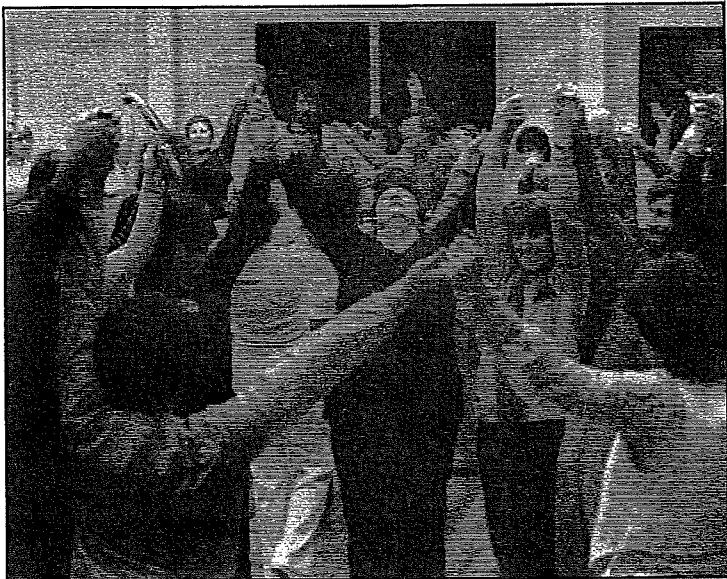
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1982 National Conference

ORFF-SCHULWERK

IN

Australia

The National Organization: *The National Council of Orff-Schulwerk Associations (ANCOSA)*

This national body was formed in 1977 by the two established state organizations, those of Queensland and New South Wales. In 1981 these were joined by the association of Victoria, and it is hoped that during 1984 two more state bodies will join (there are seven states in Australia). At present the combined membership of the various bodies is about 600 (from a total Australian population of approximately 15 million). The purpose of ANCOSA is to promote Orff-Schulwerk on a national level, organize national conferences, produce publications, and act as a forum for music and movement education. Administration of ANCOSA rotates between the states, as do national conferences.

Our conferences take place every two years and are five days long. To date we have had four: 1) July 1978, Sydney, N.S.W., with Dr. Hermann Regner of the Orff Institute as guest teacher; 2) August 1980, again Sydney, with Verena Maschat of the Orff Institute as guest teacher; 3) August 1982, Melbourne, Victoria, with all resident teachers—Richard Gill, Christoph Maubach, Elizabeth Dorgan, Keith Smith, and others; 4) August 1984, again in Melbourne, with Christine Schonherr of the Orff Institute as guest. Conference attendance has ranged from 85 to 220.

ANCOSA is supported by a levy from the state associations—at present \$1 per member per year—and tries to cover costs for conferences and other expenses wherever possible. Because of the levy, members of state associations are automatically involved in ANCOSA.

A national journal is brought out to coincide with each conference; it is not included in membership (1982 issue was \$2). An informal bulletin, *Orff Australia*, contains news of happenings in the various states as well as conference information; it is sent with state newsletters three times a year to all members. Reports of workshop activities and teaching ideas are left to the state newsletters.

Three particular personalities have helped the growth of Orff-Schulwerk ideas in Australia on a national level. Firstly, Keith Smith from Queensland worked very hard in the late 1960s and early 1970s to build up a strong association in the north; in 1970 there were 500 members in the Australian state (Queensland) which resembles the Deep South in the U.S. He has taught widely and had much influence in the other states as well. In the 1970s Richard Gill in Sydney, New South Wales, inspired many people with his interesting and challenging workshops. He continues to provide guidance and motivation (his present visit to the U.S. is our loss and your gain!). Then in 1980 Christoph Maubach of Germany, a graduate of the four year course in Salzburg, was brought out by Melbourne University and has stayed here since. Young and enthusiastic, his presence has been significant for the growth of Orff-Schulwerk in Australia. Working around and with these three important teachers have been many other dedicated and talented people.

It is safe to say that Orff-Schulwerk is alive and well "down under."

—Heather McLaughlin, Editor, *ANCOSA Journal*

The State Associations

1) THE ORFF-SCHULWERK ASSOCIATION OF VICTORIA

Orff-Schulwerk first made its appearance in Australia in Victoria in the 1960s. A group of teachers formed an association in Melbourne, which, through its meetings and newsletters, attempted to stimulate interest and provide practical experience. When the teachers felt sufficient promotion had been done, the association disbanded. However, pre-service preparation for teachers in the Teachers' Colleges gave students some experience in Orff-Schulwerk.

The present association was formed in 1977 by six people who had attended the summer school in Armidale, New South Wales, led by Keith Smith. Membership has grown to about 300 at present. Although the majority of these are from Melbourne, there is good representation from country areas, and even quite a few interstate members. Membership is \$15 per year (\$12 for country people and students).

Regular meetings take the form of evening workshops once a month, and the monthly newsletter is timed to come out just before each workshop with details of planned activities. Over the past few years each workshop concentrated on a different topic—e.g., percussion techniques, European folk dances for children, singing and movement for reluctant adolescents. In 1984 we are trying two "streams"; each meeting begins with an initial movement warm-up, followed by two sessions—the "elemental" session is designed for people who would like help with ideas on intro-

Continued on Page 16

ducing instruments, singing and movement to children, while the "developmental" session is for those who would like to extend and develop their own musical skills. About thirty people usually attend; all are involved in the activities. These workshops take place at the Victoria College, Burwood (a teacher training college in Melbourne). Apart from one or two weekend workshops each year, a regular event is a three-day May workshop in the autumn school holidays. In 1983 this involved children as well as adults.

About 40% of primary schools in Victoria have specialist music teachers. In theory classroom teachers are supposed to teach music; in practice they lack the skills, and more importantly, the confidence, to do so. Orff-Schulwerk is probably not yet as well known in our schools as Deanna Hoermann's Developmental Music Programme, though training colleges now pay at least lip service to both approaches. At present only informal training in Orff-Schulwerk is available in Australia—workshops, in-service courses, conferences, and the Armidale Summer School; these are not officially recognized by any system of qualification. Teacher training colleges vary greatly in their courses, but usually students emerge with a bare smattering of Orff ideas.

In Melbourne we are lucky to have a growing body of enthusiastic members and committee personnel. Our constitution allows no more than two years in one position; we have had a run of talented, hardworking people, all trained music specialists who give workshops as well as serve in official capacities—these include Kathy Whelan, John Rechter, Larna Malone, Heather McLaughlin, Christoph Maubach, Carol Richards (current president) and Gary King (current vice-president). In 1979 there was only one person in the state who had done the Special Course in Salzburg; now there are about a dozen. We use perhaps twenty different teachers for workshops on a fairly regular basis. Perhaps the most satisfying aspect of our association is the way we have all managed to work together productively, without jealousy or bad feeling.



Carol Richards and Class

Carol Richards, our present energetic and inspiring president, is an import—before coming to us she was a high school teacher in the U.S. Among her responsibilities is editing the association newsletter, which comes out monthly. This publication is greatly appreciated by members, especially those in the country. Another service to members is a library of books, music, and other resource material which is available on loan. We also have a collection of Orff instruments donated by the West German government; these also are loaned out at the rate of two instruments for a month's time.

1984 is an especially busy year, with all our regular activities plus hosting the national conference. With keen members and a hardworking committee, it should be an exciting one as well.

—Heather McLaughlin

2) THE ORFF-SCHULWERK ASSOCIATION OF NEW SOUTH WALES

The decision to formally establish an Orff-Schulwerk Association came in 1972, after a successful course was held for teachers keen to further develop their music teaching skills. Members meet monthly to benefit from workshops and to share their teaching experiences. The broad aim of the N.S.W. association is "to promote the aims and philosophies of Dr. Carl Orff and other allied approaches." It is important not to become insular in our outlook as this is contrary to the thoughts of our mentor. We believe that we must be flexible and creative in our interpretation so that Orff-Schulwerk remains a living, growing, and developing music education for children in a changing and growing world.

A certain stability in the N.S.W. association has been provided by the continuing service of Lorna Parker, founding president, and Diana Humphries, founding secretary, both of whom still retain these positions. They are assisted by an enthusiastic committee in running the association. Membership dues are \$15 per year.

The music education syllabus in N.S.W. has been given priority for revision in recent years; organizations such as the Orff-Schulwerk Association were invited to be actively involved in this revision. The music curriculum revolves around the activities of singing, moving, playing, listening and organizing sound (the aspect which concentrates on sound awareness and improvisation). The N.S.W. system allows teachers and schools to use their own discretion as to how they will pursue the aims of the music curriculum. This of course gives an open invitation to the Orff-Schulwerk teacher to provide an exciting implementation of the program.

With these thoughts in mind, the N.S.W. association has for the twelve years of its existence put much of its energy into providing weekend courses for teachers and other interested participants. Courses held over a weekend provide some degree of continuity and development. These courses receive the support of the Education Department; they attract participants from all over the state, which is about three times the size of Texas. It is very encouraging to see so many teachers willing to give up their weekends for the sake of improving music education for children.

Follow-up involvement is provided for association members through its official publication, *The Bulletin*. These are published monthly from February through November; they include resource material, articles on philosophy and teaching techniques, news about fellow associations throughout the world, and information regarding courses, conferences, and workshops being held in N.S.W. which will be of interest to members. We are delighted each month to forward copies of our Bulletin to fellow associations both in Australia and overseas; our delight is increased by receiving reciprocal publications from these organizations. This desire to share and to learn from each other is indeed a special quality of those involved with Orff-Schulwerk; it extends throughout the "Orff-Schulwerk family," with members scattered all over the world.

Extra-curricular children's classes in Orff-Schulwerk are conducted in various parts of Sydney; there is great demand for such classes, but unfortunately a shortage of teachers. One of the most significant areas of Orff development in recent years has been in special education. Children with special needs are receiving meaningful and enriched music education programs similar to their peers in the regular school.

The future looks bright for music education in N.S.W. We hope to continue providing guidance, resources, and support for teachers, in order to ensure that children in our state have the opportunity to experience the joy and excitement of active involvement in music.

—Lorna Parker

3) THE ORFF-SCHULWERK ASSOCIATION OF QUEENSLAND

The first meeting of the Orff-Schulwerk Association of Queensland took place on the first Thursday of August 1966 at the Kelvin Grove Teachers' College, which has been the location of all association meetings on the first Thursday of school months since that time. Keith Smith (founding secretary) and the late William

Geen (founding president) offered to conduct courses in Orff-Schulwerk for the State Education Department, and the first classes in Orff-Schulwerk were held at Kedron Park and Kelvin Grove in 1967. Hermann Regner, Margaret Murray, Doreen Hall, Martha Wampler, and later Arnold Burkart, generously provided assistance to the young association. Regular workshops, often attended by more than 100 people, were conducted by different members of the association. Individuals especially prominent in promoting and developing Schulwerk in Queensland are Bernard Hoesman, Jennie Beale, Margaret Taylor, Tony Egan, John Broughton, and David Lover.



Christoph Maubach and Keith Smith

In recent years the vitality of the organization slacked off; however, a reawakening of interest and activity began in 1983. From the beginning the secretary of the association issued a newsletter, monthly for eight years and then bi-monthly, with information, articles, and materials for use in Orff-Schulwerk teaching. An exchange of newsletters is maintained between Queensland and the other Australian associations as well as with Orff associations in other parts of the world. As of July 1983 a new and expanded bulletin known as *Springboard* comes out six times a year; subscription to this publication is included in the \$8 membership fee. Keith Smith continues as editor of this publication. He

has also issued a small book entitled *Questions and Answers* to help those just becoming acquainted with the Schulwerk and its pedagogy. Smith also directs the Orff-Schulwerk Summer School at the University of New England, Armidale, New South Wales; this year was the eighth season for this course, co-taught by Christoph Maubach. Participants come from every state and territory in Australia, as well as other countries such as New Zealand and New Guinea.

About 10% of elementary schools in Queensland have special music teachers. The State Education Department currently is promoting a Kodaly-based curriculum

for music. In most cases the children are dependent on the professionalism and abilities of the classroom teacher for any musical activity.

—Keith Smith

4) TASMANIAN ORFF-SCHULWERK ASSOCIATION

Orff-Schulwerk began in Tasmania, in a very small way, with six participants at the first workshop in October 1983; the number doubled at the November workshop. Since then much interest has been shown from all areas of the state, with 28 in attendance at the February 1984 two-day workshop.

LANGSTAFF JIG No. 2 — Gary King© 1983

Alternate accompaniment: G drone throughout

THE FLYING PIEMAN — Australian Bushdance

Formation: Straight-line set of four couples facing front ("ladies" on right, "gents" left).

Beats	Actions
1-16	First right leads second and third rights out past the first left, weaving in and out of second and third lefts back to place.
1-16 rpt.	First left similarly leads second and third left around the top three rights.
17-32	First couple slips sideways eight steps down the set and eight back up to second place.
17-32 rpt.	Each member of this couple takes the hand of the person to the right and to the left; the threes thus formed slip ways down the set. The original couple drops out and takes bottom place; the others slip back up the set.

There was once a jol-ly swag-man camped by a Bil-la-bong, un-der the shade of a coo-li-bah tree; and he sang as he

watched and waited till his bil-ly boiled, "You'll come a-waltz-ing, Ma-til-da, with me. Waltz-ing Ma-til-da, Ma-til-da, my

dar-ling, you'll come a-waltz-ing, Ma-til-da, with me," and he sang as he watched and waited till his bil-ly boiled,

"You'll come a-waltz-ing, Ma tilda, with me."



DIDDLE DIDDLE DUMPLING — Richard Gill

Diddle diddle dumpling, my son John, went to bed with his trousers on,

Trousers, trousers, trousers, one shoe off and the other shoe on, Diddle diddle dumpling, my son John.

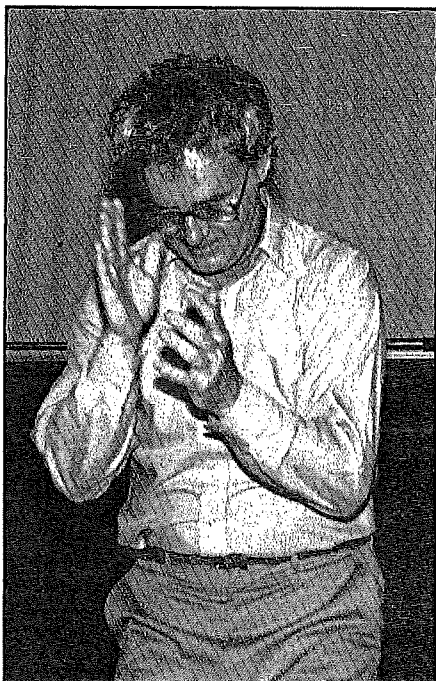
ORFF SHINES AT ISME

Millie Burnett

Summer 1984 brought two significant international events to the West Coast. The entire world of course was aware of, and viewed on its TV screens, the Olympic Games held in Los Angeles. Unfortunately most people did not see the many special artistic events which preceded the games, including performances by music, dance, and theater groups from various countries participating in the games.

Of more significance to music educators was the other West Coast event—the sixteenth conference of the International Society for Music Education, which took place in Eugene, Oregon July 9-14. The planning commission in this instance also arranged for some fine performances by representative groups from many countries, among them a Japanese koto and shakuhachi recital, a magnificent Swedish choral group, a swing choir from Chicago, and a charming children's ensemble from Austria. The week-long conference was filled with lectures, workshops, and discussions centering on the theme "Music for a Small Planet." It emphasized the multicultural aspect of our work, whether it be with preschoolers, the handicapped, or in elementary, secondary or higher education. We did, however, gain renewed appreciation for the efficient and well-planned scheduling of AOSA conferences.

Enormous thanks must go to the planning committee as a whole, but particularly to the Orff enthusiasts in Oregon who saw to



Richard Gill



Marsha Beck

it that sessions concerning the Schulwerk were well represented on the program. The AOSA planning committee, chaired by Nedra Schnoor, and the Lane County Orff Chapter in Eugene, under president Denise Schjoll, worked together to arrange participation, materials, instruments, housing, and wonderful hospitality for Orff visitors. They truly deserve special thanks.

The list of Orff presenters at ISME was headed by Richard Gill of Australia, who started four mornings off right with 8:30 sessions. Gill focused on teaching processes used to develop materials through speech, song, movement, and instruments. The sessions were inspiring for both old and new Orff enthusiasts.

Shelley Pixton and Kathleen Poole presented a paper clearly outlining the unique elements of the Orff philosophy; they opened and closed the session by involving the audience in sample activities. An outstanding session by Marsha Beck dealt with teaching processes Orff specialists can use in meeting individual student needs. She demonstrated specific activities intended for use with learning disabled children.

Mary Shamrock presented an overview of the history and musical traditions of Chinese and Japanese Americans, followed by a demonstration of how Orff resources, including the instrumentarium, can be used to aid the study of this music. The Lane County Chapter is to be com-

mended for preparing and presenting this demonstration portion. My own session made use of slides showing activities with handicapped pre-school children. A discussion of the theoretical framework for the study was followed by active participation in song material developed specifically for this group of children.

The plenary sessions held each day in the new Hult Fine Arts Center made us aware that the goals and problems of music educators are similar the world over. It engendered the feeling that the dialogue between countries should continue on a more regular basis and that the information exchange should be more complete.

Eugene provided a beautiful setting for the international flavor of this conference. We enjoyed visits with colleagues of various specialties from many nations as well as the fellowship with the Orff friends gathered there. The next ISME Conference is planned for Innsbruck, Austria, in 1986; we hope Orff-Schulwerk will be well represented there, and perhaps AOSA as well.



Millie Burnett

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how to do it." But he recognizes that you are interested in learning so he teaches you how. Or if you're playing a supporting rhythm on a drum and you don't know how—someone teaches you. You observe and imitate. They can take you all the way in that kind of situation. In other situations—for instance when I went home two months ago my mother passed away, and all the children . . .

Shamrock: How many children in your family?

Amoaku: My mother had eight of us—one died—but with the grandchildren and great-grandchildren it totalled about sixty. All of them came together; there were some drummers among them—I picked up the master drum and my little nephews picked up the supporting drums and we started playing; all the grandchildren started dancing. These kids were about twelve to fourteen years old. In that situation there was no kind of formal teaching. But see, these are musical types that have existed in the community for many, many years, so everyone is really familiar with the styles. Kids have heard them over and over again, and they know how to sing the songs. So we just got together, and we started. Someone led the songs and the others responded. We got three drums—the kids knew the patterns from before—and I got the master drum since I knew the pattern I was supposed to play with that particular dance. It was just very spontaneous.

Shamrock: How interchangeable is all this? I noticed that you set up a number of drum textures to which you would chime in with the "Taa Taa Tee" song. Is it OK to use different drum textures for the same song?

Amoaku: Yes, yes. . . you can use different drum textures. We use the "Taa, Taa, Tee" also in different situations; we use it as an accompaniment to rhythmic exercises and just to practice being able to sing while we play the different rhythms, which is not easy for most people. Most of our games are like that. . . we use a combination of rhythm and singing. So "Taa, Taa, Tee" can be used in a number of situations, although primarily it is a cradle song.

Shamrock: But it must be that there are some songs that would not fit with other accompaniments. For instance, we hear an American folk song and know generally what is appropriate to go along with it as accompaniment. If we know the style we recognize what is inappropriate to it. So this is my concern in dealing with African songs. . .

Amoaku: I see, OK. When it comes to categorizing our music there are types of music that are neither ceremonially or rit-

ually bound, and these types of music can be performed on any occasion, either as separate entertainment or as an extra outlet for entertainment for a main event. "Taa, Taa, Tee" just happens to be one of those. It's not ceremonially or ritually bound, so it could be used in a number of situations.

Shamrock: Would you say that all the items included in your *African Songs and Rhythms* book are of that type?

Amoaku: Yes. There are some which include movement, such as "Che che koolay"—it's a follow-the-leader game, in terms of movement and rhythm. So there are different kinds of game songs that go with different games. But most of them are also interchangeable; as long as the overall pattern goes with the melody it may be used. Especially in using African material in this country it's quite often difficult to find and say what is appropriate. Of course if you're doing a duple pattern and trying to sing in triple, the two are incompatible. As long as its in duple time, which will reinforce their rhythmic sense and their ability to play and sing at the same time, that should be worthwhile.

Shamrock: Yesterday when you taught the children you took great care to see that they got the rhythms and the movements right. But the singing was left to chance. You said this was typical. . .

Amoaku: Yes, in the first place, it was hard enough for them to try to clap and move and listen to the drums at the same time—and then when it came to the singing, they were not very sure of the words or the pronunciation. And so they were a little hesitant about singing. But the overall aim was accomplished—that was for them to be able to see the three or four different strands as a unit, not as separate entities. As I maintain all along, you don't think of a movement first and then write something to go with the movement. We don't think of a rhythm and then think of how the hand clapping should fit with it. It's an all-encompassing thing. If you see it all as a unit it becomes easier, and that was the purpose yesterday. I can assure you that if I could have those kids for a week or two, they could sing with confidence.

Shamrock: To me it emphasized that the movement and rhythm are every bit as important as the singing. Some trained in Western tradition would more likely try to get the melody sung correctly first, then go on to movement.

Amoaku: See, the melody is not a separate entity, and I tried to demonstrate that yesterday—the rhythm of melody is usually the rhythm of the movement (sings and moves "Taa, Taa, Tee"). You can actually sing the song alone without any rhythms and be able to move to it, because

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when you sing the song you are able to identify and relate to the down beat. That comes in natural movement. And I also mentioned that in the Western system, when someone stands and taps the foot, he's trying to divide the rhythmic units. To us, tapping the foot implies dance—it implies movement, because that actually is what you're doing.

Shamrock: But it's a shame to stop with one foot, isn't it?

Amoaku: Right! In African music you don't tap your foot to imply rhythm. There is always some type of movement implied by music—even if it's a lament. My mother would sing a lament and play the rattle with precision timing, and actually move to that (sings example & moves). Even if it's a solo song, there's always that tendency to move to it—that's how you feel the rhythm. So when you say music, immediately what comes to mind is dance. If you ask an African "What kind of music do you like," he may turn around and ask "d'you mean dance?" That's the way they look at it—it's just a natural approach.

Shamrock: The little boy who played the bell part yesterday. . . had you showed him that before? He was like a rock. . .

Amoaku: No, not at all; I sang it to him, and I made him sing it, and he sang very quietly as he played—I was listening to him—"tee tee tee—te tee." I always emphasize that you must sing the rhythm. Let the child hear it first before he sees it.

Shamrock: Of course this goes right along with the Schulwerk and all the rhythmic teaching done rough language. How do you feel about using English words to teach an African rhythm?

Shamrock: In African rhythm the groupings or units are such that if you are a musician no one needs to tell you they're African. Even if it's linear rather than polyrhythmic, the syncopation, the off-beat kind of phrasing, tells you it's African. Now if English is going to be used as a way of teaching rhythm, then it must be a phrase or a sentence that corresponds rhythmically to the pattern you are teaching. I listened to the "Rap," the pop music that's on the radio now, like Sugar Hill—this is a typical example of introduction to rhythm through speech-song. And that's very common. Instead of teaching a child how to play a rhythm by clapping it, I would first find a phrase or group of words, maybe nonsense syllables. . . for instance "ko ko tau re ko ko," which the child repeats until it becomes part of him.

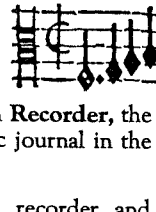
Shamrock: And those syllables don't mean anything. . .

Amoaku: Simply that the seller of the bread has eaten all the bread herself. So this one does have a content. But we have many patterns where the word really don't mean anything. And in the pattern I sang, for instance, notice that the "tau" comes on a rest, and I do not sound it except in my head. So it becomes an inherent rhythm. Even though there may be rests in these patterns, to us there is **always** something there. These are the inherent rhythms.

Shamrock: This may be an important thing for us to think of when we're trying to make a really good phrase for a rhythm to help in teaching it.

Amoaku: That's how you relate to polyrhythm, and that's how you play. I have a tendency to try to play something when I

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hear patterns playing—I hear those other things in my mind—that's how it is. So after awhile, after you begin to hear the different layers as interdependent patterns, then you will begin to hear other things that could fit in there, and you begin to see that those rests are really not rests at all. Something's got to be there—that's all.

Shamrock: It's completely different from the Western way of looking at it, isn't it?

Amoaku: Yes..unfortunately Western music is very melodically oriented, and also I have always said, divisive; the rhythm is considered in terms of units. But in African music we think of rhythm as a combination of several patterns, even if it's one line.

Shamrock: Unfortunately we have to bring this fascinating conversation to an end now. THANK YOU for sharing your knowledge and expanding mine.

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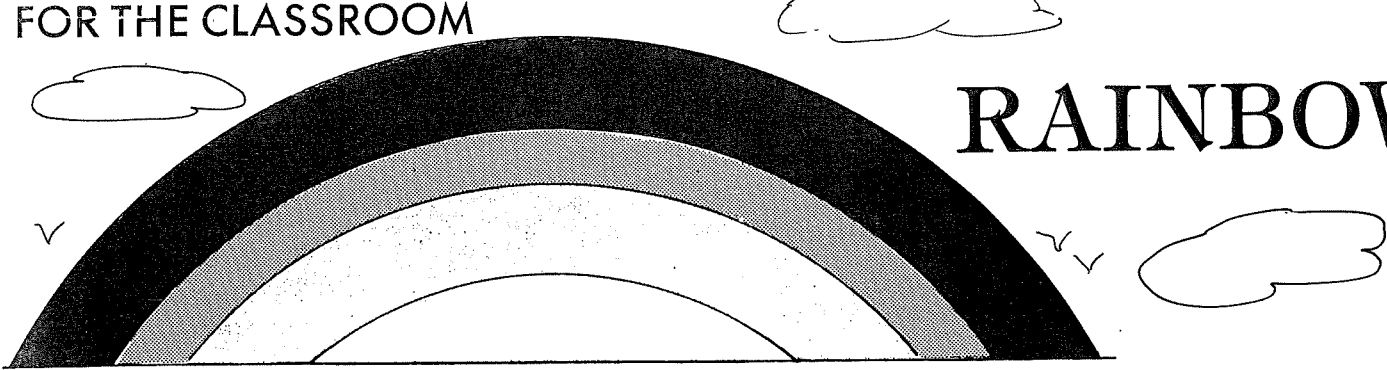
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RAINBOWS

Margaret Dugard—Orff specialist, Nashville Public Schools (Park Ave. and Ross Elementary)

A RAINBOW is (Webster) "the arc containing the colors of the spectrum in consecutive bands, formed in the sky by the refraction, reflection, and dispersion of the sun's rays in falling rain or in mist." (Related terms to investigate: parhelion/sundog, sunbow, iris. Other sources of refracted light: the prism. Other interesting color/light forms: stained glass windows, the kaleidoscope.)

WHERE DO RAINBOWS COME FROM? — M. Dugard

4

Voice I
Rainbows come from re-frac-ted light, I said re-frac-ted light!

Voice II
Yellow, red, re-frac-ted light? Did you know that rainbows come from re-

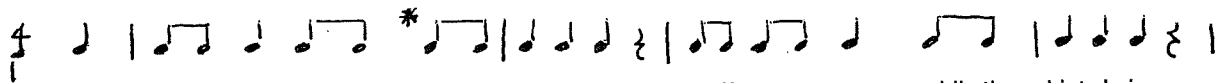
Timpani

and some very special help from droplets of rain.

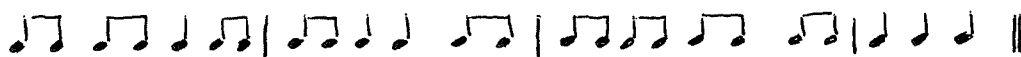
frac-ted light? very special help from rain.

Transfer I to low hand drums and II to high, or I to log drums and II to tambourines.

RAINBOW RIDDLE — Vivian Murray



There's someone you know whose name is Roy G. Biv; see if you can guess, while these hints I give.



Colors side by side in a ribbon of hues, you may find it in the raindrops or the morning dew.

Red, Orange, Yellow, Green, Blue, Indigo, Violet

Try reading the rhythms using patschen for  and snaps for . Transfer to hand drums and triangles. Transfer the entire poem to hand drums using side of thumb striking at bottom drum edge for and closed fingers striking at upper edge for. Use rhythm sticks to play the word rhythm, but find two different sounds—i.e., sticks on each other for , sticks on toe of shoe for . Perform canon between sticks and hand drums.

RAINBOWS — Margaret Dugard

Rain-bows are cal-ling me— Sing my name so dream-i-ly, Those rain-bows will car-ry me to pla-ces far a-way.

Contrasting section ideas:

1. Use names of children to create a pattern: Play it on SM + SX and AG.
Set up instruments in F pentatonic; play patterns with this rhythm:

Randy and Jeff Perri, Perri Tyler Perri, Perri Tyler 2. Joan.

*use bilateral technique for beginners on pitched instruments.

Use the above rhythm—or create your own—but use names of places. Possibilities are capitals of states, countries from a continent being studied, or ideas of dream places students would like to visit. Play the patterns on unpitched instruments.

POT OF GOLD — M. Dugard



Look at me . . . here I go . . . sliding down the colors of a new rainbow. All the colors just gleam and glow, wonder if I'll land inside a pot of gold.

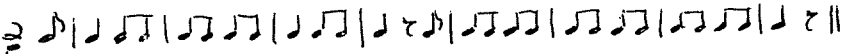
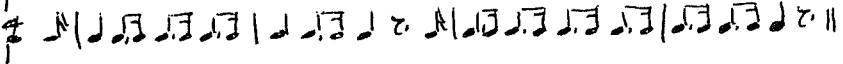
Grab that gold and follow me, sliding down the new rain-bow, Grab that gold and follow me, here I come, watch out be-low.

All sing main melody as an A section. For a B section, begin by saying "Grab that gold and follow me"; have class echo. Then sing pentatonic solfege phrases of eight beat length, having the class echo. Lead this activity into using the phrases of the countermelody. Once they have learned it in entirety, add the words. Then combine the countermelody with the main melody.

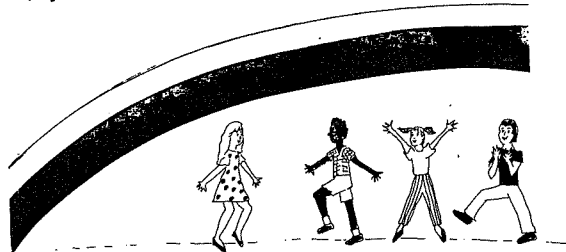
Another contrast section could be structured by playing, with body or unpitched percussion, wishes that could be made upon landing in the pot of gold.

RAINBOW KIDS — Marjorie Campbelle

A red dot, a yellow dot, a white dot, a brown; some feet and hands and faces, we're the finest kids in town.

Convergent rhythm of poem: 
Divergent rhythm of poem: 

Lower Grades: Use as a pulse game. Each child has paper and crayon or magic marker. As poem is spoken, mark 8 sets of dots (eyes) on the paper—4 sets across the top, 4 across the bottom. The second time through the poem, add sides of face. Repeat poem as desired, adding other parts to the pulse of the poem—sides of neck, eyebrows, nose. It is important that students SAY the poem while adding the various lines.



RAINBOW KIDS SONG — M. Dugard *This chord change orchestration is intended for more experienced classes. The simple pentatonic melody could also have a bordun style accompaniment.*

Use words from the above poem for the A section. Words for the B section: "Rainbow kids can sing and play, rainbow kids can chase the blues away." And for another time through: "We stay friends when things go wrong; we just sing a little rainbow song."



The musical score is written on ten staves. The top staff is the melody, marked with a treble clef and a key signature of one sharp (F#). It includes a 'Fine' marking and a 'D.C. al Fine' marking. The second staff is a harmony line, also in treble clef. The third staff is for a guitar (SG), marked with a treble clef and a key signature of one sharp. The fourth staff is for a saxophone and soprano (JSX+SM), marked with a treble clef and a key signature of one sharp. The fifth staff is for a kabasa, marked with a treble clef and a key signature of one sharp. The sixth staff is for an ax, marked with a treble clef and a key signature of one sharp. The seventh staff is for a temple block (Bl.), marked with a treble clef and a key signature of one sharp. The eighth staff is for a bongo and conga (BX+BM), marked with a treble clef and a key signature of one sharp. The ninth staff is for a tambourine, marked with a treble clef and a key signature of one sharp. The tenth staff is for a timpani (Timp.), marked with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings.

Note: All material copyrighted; use only with permission. For more "rainbow" material, contact Margaret Dugard (see AOSA directory for address).

PEER TEACHING WITH ORFF INSTRUMENTS

Constance Vidor

It happens to the best of us. A group of fourth graders clutches mallets and hand drums, flushed with excitement. We have learned a song and a body percussion accompaniment. I have demonstrated how each body percussion part would become an instrumental part and have assigned the instruments. Everyone is supposed to know exactly what to do. Instead, everyone is waving a hand in the air and saying "What do I do, Mrs. Vidor?" Help! What went wrong?

It's not an unfamiliar scenario for teachers. So often, the directions given to an entire group must be repeated word for word to each individual. Frequently a child in a group perceives directions given to that group as having no direct relation to him. When several sets of directions are given to two or three sub-groups, the child may fail to focus on those which apply to his group, or he may forget which of the sub-groups he belongs to. Children who have difficulties with concentration or auditory processing are particularly vulnerable to this type of confusion.

Sometimes the directions just need to be simpler or given in stages rather than all at once. Sometimes visual reinforcements are helpful. I have found also that peer teaching is an effective way of reinforcing or even replacing directions given to the entire group in music class.

After the entire class learns an instrument part as body percussion, I choose a small group to take turns on the appropriate Orff instruments. Often these are children with an accurate rhythmic sense who can master quickly the technique of translating a body percussion part onto an instrument. After the class sings a verse or two of the song, I assign everyone in this instrumental group a partner. They then become "tutors," individually instructing their "tutees" and standing by them while they play the parts. This second group then can become the new tutors for a third group of children taking turns on the instruments. Often, a child with a weak sense of rhythm can benefit from playing through the song while watching his tutor keep the beat and give any necessary cues. The responsibility of helping someone else reinforces the tutor's understanding of the skill while helping the tutee on a more basic level. When listening to directions the children know that they will not only be expecting to follow them, but to pass them along to another classmate. Some children therefore are

more motivated to concentrate on this aspect of music class.

Another way of using peer teaching is to ask different children to "be the teacher" for the entire class. Students can take turns leading the class in hundreds of ways—from improvising motions for the class to follow, to humming melodies for identification. The key is to give enough turns so that children with average and even poor ability in music can have a chance to lead, as well as the more gifted. A good way to give a musically weak student a *successful* leadership experience is to have different children take very short turns leading the class in a structured activity, such as clapping a single rhythmic phrase for the other students to echo. Each leader is instructed to watch for someone who is echoing particularly well; this person is chosen as the next leader. With the excitement generated by this format, the increase in individual effort often is extraordinary. There is little difficulty in prolonging the activity until everyone who wants a turn is chosen, and what may have begun as an unfamiliar skill to many in the class becomes much better understood by all. Once again, the responsibility of individually leading the rest of the class is a powerful motivator.

Peer teaching also can work well in providing extra-curricular musical activities for students. A few years ago I started a "Tallis Canon Club." The club began with three children who arrived at school early in the morning. I taught them the melody of Tallis' famous canon on barred Orff instruments, and then made a few alto xylophones available for use during the children's recesses. These three taught another three, who in turn taught others. Although I was able to work with other children myself, I would not have had time in my schedule to teach *everyone* who wanted to learn the melody. By Christmas, nearly the entire fifth grade had joined the Tallis Canon Club.

Children love to help each other. At times they seem to know instinctively how best to help a friend. With the use of peer teaching, I rarely seem to hear that bewildered question, "What do I do now?"

Constance Vidor teaches at the Friends School in Baltimore, Md.

Need an Orff position? Have one available? Call Executive Secretary Cindi Wobig (216-543-5366) for clearing house service.

Our Garden Does Grow

Claire Seger

Most of us know Carl Orff's metaphor relating the Schulwerk to a wild flower. I happily report that the garden at our school is growing very well!

The first seeds were scattered in our little garden when then editor Isabel Carley asked Dee Coulter to write an article for the *Orff Echo*. Ms. Carley had heard Dr. Coulter speak at the University of Denver Certification Program, and asked her to share her neurological development perspective through the *Echo*. "The Brain's Timetable for Developing Musical Skills" appeared in the Spring, 1982 issue.

I shared the article with my principal, one of the founders of the private preschool/elementary school where I teach part time. The principal enthusiastically passed the article on to other teachers and to some parents. I was surprised and delighted with the response. At a staff meeting we talked about Dee's wonderful ability to explain so many hows and whys of children's learning. I invited her to teach a class at our school for interested parents and teachers. The success of the first class, "See How They Grow: the Neurological Development of Children," offered in February of 1983, led to another class this year.

Many times during the course this past February and March Dee emphasized the importance of the Orff approach and of movement for preschool and early elementary school-aged children. With references to Phyllis Weikart's work in rhythmic competence development, Dee convinced us that rhythmic movement can positively affect learning, brain stimulation, and behavioral self-control. As music teachers we are certainly aware of the effect of rhythmic competence on all ensemble work.

The growth in our garden has continued in two major ways. First, I increased my hours in order to see kindergartners more frequently. In addition to two 30-minute music classes per week in our little music room, the children see me in a larger room once a week. Here we focus on developing spatial awareness, body awareness, and rhythmic competency. The second branch of growth has been a report to our Parent Advisory Board about the need for a larger room at the school, to be used for music and movement/dance classes.

Children are reaping the benefits in our Bixby School garden, and it has been exciting to be part of the growth. We appreciate the seeds scattered by Carl Orff and Gunild Keetman, and more recently, the *Orff Echo*.

CALL FOR PAPERS MENC MENC NATIONAL CONVENTION 1986

The Society for Research in Music Education will sponsor a session to disseminate the results of excellent research projects at the MENC National Convention in Anaheim, California, April 9-12, 1986. Researchers whose projects are chosen for presentation will prepare posters describing their projects and will be available during the session to discuss their work with interested music educators. Those whose submissions are accepted will be expected to participate in the session or send a representative, if something should prevent their own participation. They will be asked to furnish 200 copies of an abstract describing their project and 12 copies of a complete report of the project, 2 of which go into MENC National Archives. Participants will also be asked to respond to post-convention inquiries about their work, including requests for copies of their report. This will not be a paper reading session. Instead, the music educators attending the session will be free to mingle with the presenters and spend time discussing the projects which interest them most.

Those wishing to submit projects should comply with the following guidelines: Submit four copies of an abstract no longer than 600 words summarizing the project. Also submit four copies of a full report of the project. The full report should go into greater detail than the abstract; there is no limit on the length of this report, but participants should consider duplication costs if a large number of people should request copies. The author's name and institutional affiliation should appear only on a separate cover page. All materials which are submitted must include the title of the project, and each submission should include a self-addressed, stamped, letter-size envelope and a self-addressed, stamped postcard. The card will be used to acknowledge receipt of the submission. All submissions will be screened by a panel of qualified judges; the envelope will be used to announce the decision of the screening committee and give additional details about the session. Applicants will be notified of the committee's decision by Nov. 1, 1985. Abstracts and reports submitted will not be returned. Submissions should be sent to: Carol Rogel Scott, MENC Program Chairperson, School of Fine and Performing Arts, Seattle Pacific University, Seattle, Wash. 98119. Submissions must be postmarked by Aug. 1, 1985, and received by August 15, 1985. Incomplete submissions will be rejected; these include abstracts with no papers, studies with incomplete data analyses, and intentional fragmentations of a single study.

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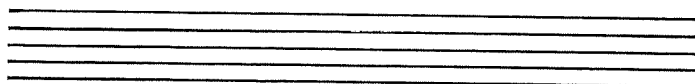
MUSIC PUZZLE

Below are 12 definitions; the correct answer to each is one word relating to music and to Orff. The first letter of each answer will tell you what note to write in each of the corresponding places on the staff. With rhythm added, it will "spell out" a melody from the Schulwerk. Can you write it and identify it?

1. melody overlapping itself _____
2. famous street song _____
3. "to the end" (Ital.) _____
4. sprightly tempo _____
5. Orff's nationality _____
6. famous symphonic variations _____
7. the only solfege syllable beginning with a note name _____
8. highest pitched Orff instrument _____
9. composer of #6 _____
10. slow tempo _____
11. upbeat _____
12. first name of Orff's associate _____

1. Canon
2. Gassenhauer
3. al fine
4. allegro
5. German
6. Enigma
7. fa
8. Glockenspiel
9. Elgar
10. adagio
11. anacrusis
12. Guntild

1 2 3 4 5 6 7 8 9 10 11 12



CENTRAL CALIFORNIA TREE BEARS FRUIT

Helga Medd CCOSA Co-President

In 1967 an interesting Orff-Schulwerk project was begun in Madera, California, with Grace Nash planting the seed. Billye Wilcoxson, Supervisor of Instruction for the Tulare County Schools, accompanied by Fresno music store owner Pete Valentino, visited the project, but missed meeting Grace Nash. At the end of the project Grace returned to Scottsdale, Arizona. The seeds went into a dormant period.

In 1977 my family and I immigrated from British Columbia to Fresno to "retire." The next year Dr. Phyllis Irwin invited me to teach a semester at California State University Fresno; she was acquainted with the Madera project and was most supportive. Then Dr. Curtis Funk arranged a workshop at Pacific College. Curtis and his family spent the year 1982-83 in Salzburg while he attended the Orff Institute. Sixteen years after Madera, Curtis and I went to Cleveland (Fall 1983) to charter our Central California AOSA Chapter—a very special occasion.

Another special occasion is planned for this fall—the first Elementary General Music Conference in the San Joaquin Valley. It will take place in Visalia October 4-6, with Friday evening and Saturday devoted to Orff-Schulwerk; special guests are Grace Nash and Jan Rapley. A luncheon Saturday noon will honor Grace, and after all these years, Billye Wilcoxson will finally be able to meet her! We are delighted to have this chance to celebrate our heritage and share it with the total conference.

Unfortunately Curtis Funk is leaving us for a new position in Chicago (we baked him a blue cake to show how blue we feel). We wish him the very best, and ask those in Chicago to treat him well!



Curtis Funk and blue cake

YOUR VOTE NEEDED IN LAS VEGAS

In order to maintain its non-profit corporation status, AOSA is being required to file an Amended Articles of Incorporation document which includes several necessary changes. This amended document must be approved by vote of the AOSA membership before it is filed. The new sections now required by the I.R.S. read as follows:

Item 1 under Purposes: "Said corporation is organized exclusively for educational purposes, including, for such purposes, the making of distributions to organizations that qualify as exempt organizations under section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future U.S. Internal Revenue Law)."

Net Earnings. "No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to its members, trustees, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article Third hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public

office. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future U.S. Internal Revenue Law) or (b) by a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future U.S. Internal Revenue Law)."

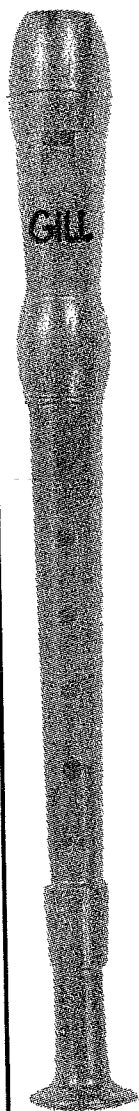
Dissolution. "Upon the dissolution of the corporation, the Board of Trustees shall, after paying or making provision for payment of all of the liabilities of the corporation, dispose of all the assets of the corporation exclusively for the purposes of the corporation in such manner, or to such organization or organizations organized and operated exclusively for charitable, educational, religious, or scientific purposes as shall at the time qualify as an exempt organization or organizations under section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future U.S. Internal Revenue Law), as the Board of Trustees shall determine. Any such assets not so disposed of shall be disposed of by the Court of Common Pleas of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes."

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		Mary Ann Fritz

A.O.S.A. CHAPTER WORKSHOP CALENDAR, 1984-85

ARIZONA

- Oct. 20: Lynn Johnson—Movement
Feb. 23: Don Campbell—Music and the Brain
Apr. 20: Cecelja Grose—For the Classroom Teacher

LOS ANGELES

- Sept. 30: Richard Gill
Nov. 3: Holiday Chapter Sharing
Jan. 26: Kaleidoscope—Millie Burnett, Early Childhood; Billie Burke, Folkdance, with Demo by 32nd St. Magnet School
Apr. 22: Kathleen Zundell, "Tales to Tell, Tales to Play"

NORTHERN CALIFORNIA

- Sept. 22, 23: Richard Gill (22nd, Open; 23rd, Advanced)
Nov. 3: Verena Maschat
Mar. 2: Carol King

ORANGE COUNTY

- Sept. 19: Susan Cambigue—Movement
Oct. 24: Ann Lief Barlin
Feb. 2: Avon Gillespie
Mar. 9: Jeff Kriske, Randy DeLelles
Apr. 24: Chapter Sharing

SAN DIEGO

- Sept. 22: Janice Bicknese, Trudie Hoefer
Oct. 27: Jacobeth Postl
Jan. 26: Shelley Pixton
Mar. 16: Mary Shamrock
April 20: Chapter Sharing

CENTRAL CALIFORNIA

- Sept. 17: Get Acquainted Membership Meeting
Oct. 5-6: Grace Nash
Feb. 2: Dr. Phyllis Erwin, Billye Wilcoxson, Rod Atkinson
Mar. 22-24: Session sponsored for CMEA

MOUNT LASSEN

- Sept. 28-29: Richard Gill
Nov. 17: Elizabeth Gilpatrick
Mar. 23: Kathleen Poole

ROCKY MOUNTAIN

- Sept. 8: Richard Gill—Improvisation Stressing Musicianship
Sept. 14-16: Retreat with New Mexico Chapter, Ghost Ranch, N. M.
Nov. 3: John Stansfield—Storytelling Workshop (A.M.); Barbara Grenoble—Enhancing Stories Through Sound (P.M.)

- Jan. 12: Anna Peter Langness—The Child's Singing Voice
Mar. 8-9: Don Campbell—Introduction to the Musical Brain
May 4: Chapter Sharing, Orff Material Reading (A.M.); Peggy McCreary—Visual Aids Demonstration (P.M.)

ROCKY MOUNTAIN WEST

- Sept. 15: Grace Nash—"Keep It Lively with Orff"
Nov. 15: Classroom & Music Teachers Share Ideas (administrators invited)
Apr. : —pending—

SOUTHERN COLORADO

- Oct. 20: Peggy McCreary
Feb. 9: Marie Blaney
Apr. 20: Sherry Mills (Col. Council on Arts for the Handicapped; Bonnie Stabel (Col. School for Deaf & Blind; Heidi Bream—"Go Hawaiian" Singers

CONNECTICUT

- Sept. 29: Barbara Grenoble—Basic Orff
Oct. 20: Mary Goetze—Choral
Nov. 17: Barbara Staton—Movement
Feb. 2: Chapter Sharing
Mar. 2: Edna Geary—Middle School
Mar. 23: Margaret Dugard

SOUTHWEST FLORIDA

- Feb. In-Service Chapter Sharing
—other dates tentative—

SUNCOAST

- Sept. 18: Chapter Sharing
Nov. : Conference Sharing
Jan. 21: Konnie Saliba
Feb. 2: Jane Frazee (combined chapters)
Apr. : —pending—

NORTH FLORIDA

- Sept. 15: Chapter Sharing
Feb. 2: Jane Frazee (combined chapters)
Feb. 16: Sylvia Wallach (with Duval Co. School Board and Jacksonville U.)
Mar. 23: Chapter Sharing

CENTRAL FLORIDA

- Oct. 6: Reading, Sharing, Film
Nov. 17: Folk Dance, Convention Report
Feb. 2: Jane Frazee (combined chapters)
Mar. 2: Select 2 Workshop

(Recorder, Mallets, Non-pitched percussion, Movement, Voice.

TALLAHASSEE AREA

Monthly sharing meetings plus attendance at other Florida Chapter meetings

ATLANTA AREA

- Sept. 22: Lois Birkenshaw—Early Childhood
Oct. 20: Fioice Lund, Kodaly; Beth Miller, Recorder
Dec. : Half-day Sharing
Feb. 8: Pat Hamill—Vocal Development, Related Arts
March 9: Arvida Steen—Orff Process

IDAHO

- Oct. 17: Sample Fair (materials espec. for pre-school and K.)
Nov. 28: Conference Sharing
Jan. : Conference Sharing
Feb. : —pending—
Apr. : Workshop/Luncheon

GREATER CHICAGO

- Sept. 22: Margaret Dugard—"The Schulwerk: A Creative Guide"
Oct. 20: Virginia Hoge Mead—Dalcroze Eurythmics
Nov. 17: Richard Gill—"Back to Basics in Music"
Feb. 9: Chapter Sharing
Mar. 16: Harriet Ziegenhals—Choral: "A Song for All God's Children"
Apr. 20: Pat Hamill—Related Arts: "The Creative Beast Within"

INDIANA CHAPTER

- Sept. 15: Arvida Steen—Curriculum Sequence and Lesson Process
Mar. 16: Mary Goetze—The Child Voice
Apr. 20: Nancy Ferguson—Jazz and Blues

FIRST IOWA

—In Planning—

SOUTHEAST IOWA

- Sept. 15: Chapter Sharing
Nov. 3: Mila Williams—Upper Grade Materials
Jan. 25: Luncheon at IMEA
Apr. 20: Lillian Yaross—"Tis a Gift to be Simple"

GREATER DES MOINES

- Oct. 12-13: Phyllis Weikart—Music,

Continued on Page 30

Movement, & Dance: Curriculum and Teaching Strategies (co-sp. Drake Univ.)

KANSAS

- Oct. 19-20: Richard Gill—"Rhythm, Pitch, and Harmony: A Conceptual Approach to Teaching Music"
Four "Orff in Winter" workshops, presented by chapter members for teachers of the four Kansas areas.
- Feb. 21-23: Info. Booth and Slide Show at KMEA
- August: Rock Springs Jamboree (2-1/2 day intensive workshop)

KENTUCKY

- Oct. 27: Diana Webb
Dec. 1: —pending—

NORTH LOUISIANA

- Sept. 29: Lynn Rubright—Storytelling Through Sound & Movement
- Oct. 11: Halloween/Christmas
- Jan. 19: Carol Anglin—Movement
- Febr. 7: Elem. Music Teachers Workshop
- Mar. 2: Marilyn Hansen and the Shreveport Boy Choir—Boy Choir Techniques
- April: Caddo Parish Musical Kaleidoscope
- May 2: Folk Dance Workshop

SOUTH LOUISIANA

- Nov. 14: Convention Sharing
- Jan. : Guitar Workshop
- _____ : Sarah Bidner

MIDDLE ATLANTIC

- Sept. 15: Jane Frazee
- Sept. 29: Chapter Members—Basic Orff
- Oct. 27: Lillian Yaross
- Jan. 5: Mary Goetze
- Febr. 2: Brigitte Warner (A.M.); Recorder Playing (P.M.)
- Mar. 9: Carol Erion

NEW ENGLAND

- Sept. 29: Marilyn Davidson
- Oct. 27: Tossi Aaron
- Nov. 17: Brigitte Warner
- Jan. 12: Pat Brown/Jean Cochrane
- Feb. 9: —pending—
- Apr. 27: —pending—

GREATER DETROIT

- Sept. 15: Claudia Tull—Instrument Care and Repair
- Oct. 5-7: High Scope Weekend: Carolyn Tower & Phyllis Weikart—Music/Movement Process and Folk Dance
- Nov. 17: Nancy Hanson, Lyle Nordstrom—A Renaissance Holiday
- Jan. 12: Jann Muck—Alto Recorder; Freda Ensign—Schulwerk

- Feb. 16: and Child Development (K-3)
Claire Levine—Movement
- Mar. 16: Darlene Morgan—Middle School/Junior High
- April 20: Arpad Darasz—Vocal Independence, Choral Program
- May 18: Jane Frazee—the Orff Curriculum
Children's Performances

MID-MICHIGAN

- Sept. 22: Bill Henson—dulcimer building
- Oct. 27: Chapter Sharing
- Dec. 1: Mary Rashid—Drama, Staging, Musical Theater
- Feb. 9: Carolyn Tower, Connie Heidt
- Mar. 16: Arpad Darasz (with Detroit)

WESTERN MICHIGAN

- Sept. 19: Holiday Sharing
- Oct. 1: Marilyn Davidson
- Nov. 14: Convention Sharing
- Feb. 25: Carolyn Tower
- Apr. 28: Jacobeth Postl
- May 7: Dinner Meeting, Evening of German Songs and Dances

SOUTH CENTRAL MINNESOTA

- Sept. 15: Richard Gill
- Oct. 13: Judy Thomas
- Feb. 2: Chapter Sharing
- Mar. 16: Jacobeth Postl

ST. LOUIS

- Sept. 22: Lillian Yaross
- Oct. 27: Jane Frazee
- Nov. 24: Richard Gill
- Feb. 9: Cora Lippi
- Mar. 9: Pat Hamill
- Apr. 20: Janet McMillan (AM); Roundtable (PM)

HEART OF AMERICA

- Sept. 22: Chapter Sharing
- Oct. 20: Nancy Ferguson—Basic Orff
- Jan. 26: Don Campbell—The Musical Brain
- Feb. 23: Kitty Lamb—Orff in Choral

OSARK MOUNTAIN

—program pending—

NEVADA'S DESERT VALLEY

- AOSA Conference Host
- Jan. —workshop pending—

NORTHERN NEW JERSEY

- Sept. : Joyce Boorman, Movement
- Oct. : Richard Gill
- Nov. : Convention Sharing
- Feb. : Choral Sharing
- Mar. : Sue Snyder—Early Childhood
- Apr. : Jane Pippart—Kodaly and Orff
- May: Patsy Smith, Gerry Jones—Integrating Music with Classroom Activities

CENTRAL NEW JERSEY

- Sept. 29: Joan Fretz—Meeting Grade Level Expectations, K-6
- Nov. 3: Dr. Vincent Lawrence—Skill Building Processes
- Jan. 26: Lori Goldschmidt, Virginia Kenney—Recorders as a Tool
- Mar. 23: Danaï Gagne: New Movement Ideas from Greece
- Apr. 27: Janice Frostick, Elizabeth Van Mater—"Merry Month of May"

NEW MEXICO

- Sept. 15-16: Ghost Ranch Retreat (with Rocky Mt. Ch.)
- Oct. 13: Elizabeth Gilpatrick
- Feb. 9: Helen Kemp
- Mar. 16: Carolyn Tower
(each workshop earns 1 hr. re-certification credit from St. Educ. Dept.)

GREATER ROCHESTER

- Oct. 13: David Valentine—dance
- Jan. 5: Jane Frazee
- March 16: David Cross—dulcimer

LONG ISLAND

- Sept. 22: Karen Medley—Primary/Classroom Applications
- Oct. 20: Jan Muck—Recorder/General
- Nov. 17: Chapter Sharing
- Jan. 12: Danaï Gagne, Storytelling/Greek Dances
- Feb. 9: Joan Fretz (President's Session)
- Mar. 9: Jane Frazee
- Apr. 20: Shirley McRae

BERKSHIRE-HUDSON VALLEY

- Sept. 28-29: Shirley McRae
- Oct. 20: Don Campbell
- Mar. 9: Danaï Gagne
- Apr. 13: Chapter Sharing/Luncheon

TAPPAN ZEE

- Sept. 22: Lydia Adams Davis—American Singalong Folk Music
- Oct. 27: Richard Gill (with N. New Jersey)
- Jan. 26: Chapter Sharing/Reading
- Mar. 16: Linda Monssen—Recorders

WESTERN NEW YORK

- Sept. 22: Lynn Arrizi—"Music... All Day"
- Jan. 26: Alexis Zolczer, James Sapienza—Upper Grades
- Mar. 2: Lois Birkenshaw—Music for Fun/Learning

CENTRAL CAROLINA

- Sept. 15: Cindi Hall—Sequential Teaching Through the Schulwerk
- Oct. 13: Holiday Sharing Session

- Nov. 5: Sharing Session for NCMEA (with Piedmont Ch.)
 Jan. 19: Carol Harris—Orff with the Church Youth Choir
 Mar. 23: Louise Jones—Movement

PIEDMONT

- Sept. 29: Cindi Hall—North Carolina Folksongs (1 cont. ed. cred.)
 Nov. 5: Sharing Session at NCMEA Convention (including material from our booklet *From Us To You, V. II*)
 Jan. 19: Videotape Showing and Sharing
 Mar. 8-9: Nancy Ferguson (1 cont. ed. credit)
 May 4: Eaglewoman—Workshop in American Indian lore

PRAIRIE WINDS

- Sept. 29: Jane Frazee
 Nov. 17: Lummi Stick Expert; Chapter Sharing
 Feb. 2: Computer Music; Child Voice; Recorder
 Apr. 13: Orff Process

GREATER CLEVELAND

- Oct. 12: Richard Gill (Day—In-Service; Evening—Advanced)
 Oct. 13: Gill (General Session)
 Dec. 1: Chapter Sharing
 Feb. 7-9: OMEA Conference (Chapter to sponsor clinician)
 Apr. 27: Chapter Sharing

GREATER CINCINNATI

- Sept. 15: Carol King—Recorder
 Oct. 20: Linda Monssen—Storytelling
 Nov. 3: Chapter Holiday Sharing
 Feb. 2: Beth Miller
 Mar. 23: Shirley McRae—Orff Sampler

HOMA/OKLA

- Sept. 21,22: Phyllis Weikart
 Oct. 20: Barbara Grenoble
 Oct. : Luncheon & Demonstration Lesson at OEA Workshop
 Feb. 22: Helen Kemp
 Mar. 30: Elementary Music Specialist from the U. of Okla.
 Apr. 27: Suzi Lenhart—recorder; Betty Woodward—Child Voice Development

PORTLAND

- Sept. 22: Holiday Sharing
 Oct. 12: Jane Frazee
 Jan. 26: Dance/Children's Demo
 Apr. 13: Mary Goetze

LANE

- Sept. 15: Nedra Schnoor
 Dec. 1: Chapter Clinicians
 Jan. 12: Ken Aldrich—Folk Dance
 Feb. 16: Shelley Pixton
 Apr. 27: Chapter Clinicians

PHILADELPHIA AREA

- Oct. 20: Pat Brown—Dulcimers and

- Nov. 17: Recorders
 Brigitte Warner—Development of Holiday Material
 Febr. 9: Steven Calantropio
 Apr. 27: Chapter Sharing

PITTSBURGH GOLDEN TRIANGLE

- Sept. 8: Robin Uhr—Holiday Stories for Orff Dramatization
 Oct. 8: Walter Horsley—Orff Ideas for the Holidays
 Nov. 12: Explore the American Edition, V. II—Kevin Maurer, Betsy Smith
 Jan. 14: Explore the American Edition, V. III—Beverly Antis, June Baxley, Mary K. Davis
 Feb. 11: Sharon Lamson—The Gifted Child: Fact and Fantasy
 Mar. 11: Ron Sprunger—Orff in the Church
 Apr. 8: Marilyn Egan—"Move Up the Spiral Staircase"

SIOUX VALLEY

- Sept. 8: Carol Radden—Movement
 Oct. 6: Margaret Morrissey—Fulfilling the Curriculum with Orff
 Nov. 3: Nancy Scholten
 Feb. 1: Chapter Sharing

BLACK HILLS

- Sept. 15: Joanne Sterner—Orff in Phys. Ed.; Irene Weybright—Recorders and Orff Instruments; Delores Catron—Exploring *Kindermusik*
 Oct. 13: Sharing Fair
 Jan. 12: Movement; AOSA Conference Sharing
 Mar. 9: Mary Ann Fritz

MIDDLE TENNESSEE

- Year's Theme: Orff—Avenue for the Child's Development
 Sept. 29: Arnold Burkart—Vocal Development
 Nov. 17: Margaret Dugard and others—Orff-based Curriculum Development
 Feb. 23: Janos Horvath—Vocal Development Thru Kodaly: A Related System (co-sp. Belmont College)
 Mar. 23: Nancy Miller—Academic Development thru Orff

MEMPHIS

- Sept. 15: Chapter Sharing
 Oct. 5: Konnie Saliba (WTEA Session)
 Nov. 3: Larkin Bryant—dulcimer and clogging
 Feb. 28: Jane Frazee
 Apr. 13: Lamar Robertson—Kodaly

CENTRAL TEXAS

- Oct. 6: Carol King
 Jan. 26: Phyllis Weikart

- Apr. 13: Chapter Sharing—Emphasis on Process

TEXAS GULF COAST

- Sept. 22: Chapter Sharing—Selections from the American Orff-Schulwerk Volumes
 Nov. 3: Maureen Kennedy—Improvisation
 Jan. 26: Avon Gillespie
 Apr. 27: Folk Dance/Chapter Sharing

DALLAS METROPLEX

- Oct. 27: Elizabeth Gilpatrick—recorder and language development patterning
 Jan. 26: Jan Rapley
 Apr. 20: Arvida Steen

CAPITAL AREA

- Sept. 5: Gail Gaston—Orff techniques
 June : —pending—

VIRGINIA HIGHLANDS

- Sept. 22: Whit Griffin—Holiday Specials; Susan Howell—Kodaly with Kids
 Feb. 16: Carol Erion—Storytelling the Orff Way
 Apr. 20: Lois Birkenshaw—Special Ed.

EVERGREEN

- Sept. 29: Chapter Sharing; first hour by composer David Asplund
 Nov 30-Dec 1: Richard Gill (evening + all day)
 Feb. 2: Kathy Vitz—Children's Drama
 Apr. 12: Donna Otto (evening)
 13: Judith Thomas (all day)
 Apr 29-May 1: Chapter sends representative groups for demonstration and/or performance to city-wide arts fest, the "Imagination Celebration."

INLAND EMPIRE

- Mar. 9: Shelley Pixton
 Apr. 13: Chapter Sharing—Teaching Melodic Concepts Sequentially
 June 8: Annual Barbecue

GREATER MILWAUKEE

- Oct. : Pat Hamill/Marion O'Connell
 Febr. : Marilyn McGriff, Ann Wolfram—Dramatization with Chorus and Instruments
 Apr. : Deborah Brach—Demo. with children on physical and mental handicaps

WYOMING

- Sept. 11: Chapter Sharing
 Jan. 14: WMEA Sharing Session
 Apr. 15: Chapter Sharing

REVIEWS

THE KING'S HIGHROAD. For 2 Soprano Recorders and Tape, with Optional Alto and Tenor Recorders. Don Muro (Sweet Pipes, 3 Scores and Tape, \$8.50).

Don Muro's piece for recorders and tape, commissioned for the Long Island Recorder Festival, is a pleasant and ingratiating piece for lower intermediates. The recorder parts are easy, with only F sharps and B flats required. There is much outright doubling of parts, at the unison, at the octave, in thirds or sixths, with not a suggestion of counterpoint or independent rhythm. The tape is surprisingly conventional in a Renaissance way. Effective, in its own fashion, but I would prefer to have the parts on the tape available for older students to play in a festival situation, instead of having to be dependent on a tape to set the tempo and dynamics.

—Isabel Carley

DANCE TECHNIQUE FOR CHILDREN. Mary Joyce (Mayfield Publ., 1984, \$10.95).

Don't let the title frighten you! Mary Joyce has given a detailed description complete with lots of delightful photographs and lesson plans of basic body movements to help children explore space, time, energy and locomotor movements. The movements just so happen to be dance techniques, but even if you have never danced a day in your life or taught dance, Joyce's format enables the novice to feel competent in presenting movement to children. Most impressive is the author's sequential handling of movement skills and her organized presentation of each one.

The beginning of the book addresses teaching dance technique to children—what it is, consideration of the children, their needs, their learning modes, the teacher and teacher attitude, teacher goals, common teaching errors—and finally, how to use the book. Each chapter moves progressively from simple to complex. Activities are included incorporating the prescribed technique to be learned. These are age-graded for level of difficulty, with common errors to be noted and factors to remember as the children are performing. Children should delight in trying *The Tree Grows, Pop Up, Toast, Crooked City Backs, Keeping the Scarf On, Obstacle Course, Thunder, Rain, Puddle*, and others. Joyce is concerned with the total being—body, mind, and spirit. The final chapter deals with basic locomotor steps, presenting a thorough list with age-graded activities and pointers for observing the children.

This is *not* your average movement book. In a brief glance through the pages I couldn't help but be excited by all the possible interrelations and interconnections with musical concepts my children could learn from experiencing, exploring and expanding these activities. The book is not just for beginners; although much of it may be repetition for dancers, the fresh approach to encouraging children to move joyfully can be appreciated by everyone.

—Carol Huffman (Region III Rep.)

MOVING?

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In Memoriam

Lemuel Hynson of Baltimore, Maryland, a long-time member of our chapter, died in May 1984 of unnatural causes. We, along with his many Orff friends across the country, are shocked and saddened by this loss. Lemuel taught elementary general music at Colgate School in Baltimore County; he had been employed by the county for nearly twenty years. He also was organist at St. Paul's United Methodist Church in Baltimore for many years. He graduated from Peabody Conservatory of Music in Baltimore, and received his Orff Certification from the University of Toronto.

A memorial gift in Lemuel's name has been sent to the Keetman Assistance Fund by our chapter, as well as expressions of sympathy and an explanation of the gift to his family. We will miss his friendship and his dedication to our chapter. We will always remember his kind ways and musical contributions shared with each of us, individually and collectively.

—Middle Atlantic Chapter

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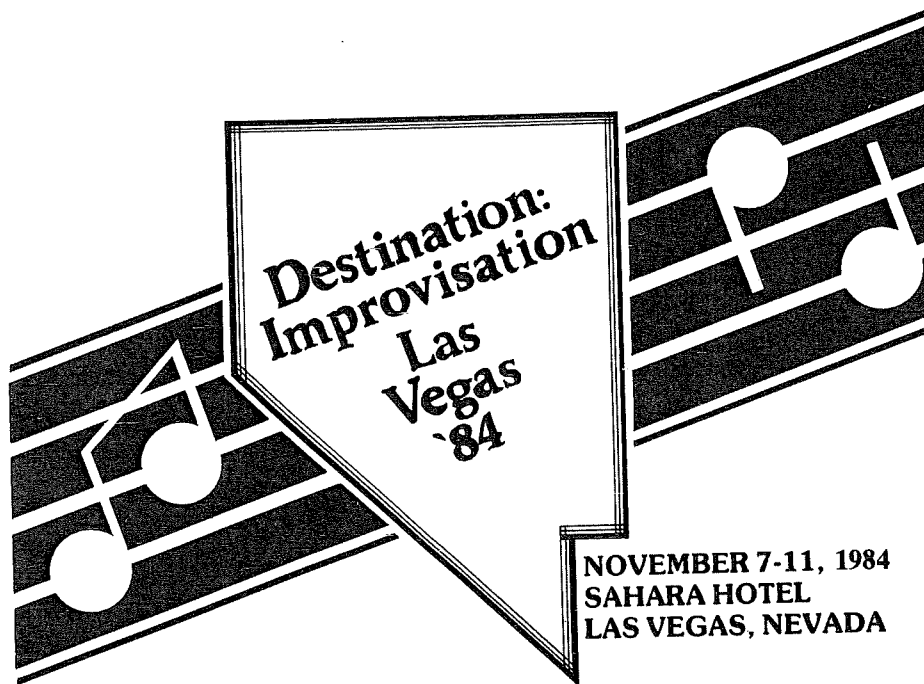


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CLEVELAND STATE UNIVERSITY
CLEVELAND, OH 44115

Please advise promptly of address change

PLEASE COMPLETE

- ☐ New Member
☐ Renewal ID No. _____
☐ Intermittent (held past membership)

MEMBERSHIP

Regular (\$25.00) _____
Student (\$12.00) _____
Retired (\$17.00) _____
Educ. Institution (\$35.00) _____
Library (\$30.00) _____
Bus/Mus Industry (\$45.00) _____
Add \$3.00 for mailing outside U.S.A. _____
Add \$3.00 for mailing inside U.S.A. after 11/15/84 _____
TOTAL DUE \$ _____