



the **Orff** *Echo*



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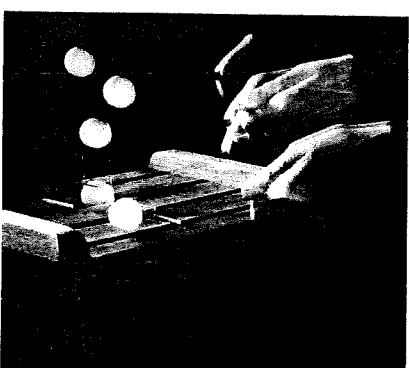
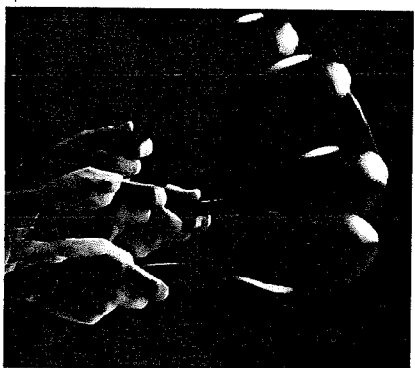
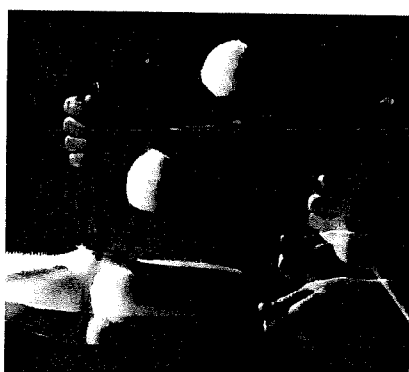
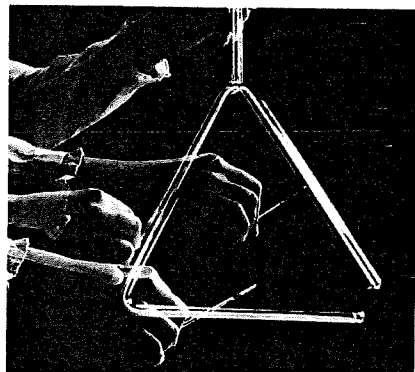
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The Gifted

(From a Symposium at the AOSA National Conference,
Portland, Oregon, November 1982)

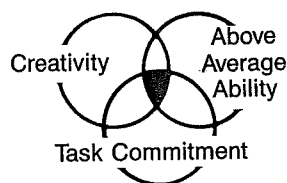
ARE THE GIFTED CREATIVE?

Sue Snyder

The title question is catchy, but it has a quick answer: yes, the gifted are creative. In this discussion we will identify traits of the gifted child, ways of identifying such children, and some thoughts on structuring gifted programs. My fundamental resource for substantiating the "yes" answer is Dr. Joseph Renzulli's *The Enrichment Triad Model: A Guide for Developing Defensible Programs for the Gifted and Talented* (Wethersfield, Conn.: Creative Learning Press, 1977). Renzulli is highly respected in the "gifted" field, so a look at his models will give us a theoretical base for discussion.

Traits of the Gifted

Giftedness is defined by a trio of traits:



To the extent that these three overlap (shaded area), a person may be considered gifted.

Above-average Ability is a very different quality from high intelligence. Using I.Q. as a measure, anything above 118 would qualify for above average, although 130 is usually considered the low boundary for high I.Q. Gifted programs that select participants only on the high intelligence miss up to 60% of the gifted population. High ability does not correlate highly with creativity — creative children probably will not score particularly high on an I.Q. test. They see more than one "right" answer among possible choices. A second problem is cultural bias found in all tests. Children from low socio-economic groups and subcultures in the population score lower because their backgrounds are different from those of the test makers, not because they are less able.

Task Commitment is an intrinsic quality which is fairly easy to spot. We easily

Continued on Page 2

WHAT ARE THE UNIQUE CREATIVE CHARACTERISTICS OF THE SCHULWERK?

Jacobeth Postl

Arnold Walter, in his preface to Vol. I of *Music for Children*, reflected Orff's philosophy of music education and his purpose in creating the program when he wrote that there is no more important task for a teacher than to find ways and means of stimulating the creative faculties of children . . . to which Orff added that these faculties are manifested in the ability to improvise. From these statements one can see that it is the *learning process* involving improvisation and creative thinking that underlies the framework of Schulwerk rather than skill development and cognitive understanding as primary goals. If we think of learning as the "art of using knowledge," then it is the process we use to communicate which is the critical issue.

Meaningful learning is the *doing oneself* — "learning how to learn," as Jerome Bruner says in his *Process of Education*. Piaget expresses it a little differently: "To know is to modify, to transform . . . and to understand the process of this transformation" (in *Almy*). It is the operation which is the central factor when a child organizes his knowledge so he can interact with the environment.

If we believe that getting deeply involved with the teaching-learning process is the more creative way to go, then we are in accord with learning philosophies of educators like Piaget, Bruner, Maslow, and Garner, and also the path of Schulwerk as Orff viewed it. If we define process as the active participation of students in the manipulation of sound materials, then we reject the passive response to content absorption and predetermined answers without exploration oneself.

Process is, therefore, a creative experience by its nature (assuming students are involved in the process and not just the teacher). It is thinking prodded into new channels. Just what is involved in the Orff-Schulwerk process? In his article

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CREATIVE TEACHERS OR CREATIVE PEDAGOGY

Marion O'Connell

Are you a "Sage on the Stage" or a "Guide on the Side?" Roger Taylor, Director of the South Suburban Service Center for Gifted Children in Chicago coined these two phrases as representative teaching styles for teachers working with gifted children.

Do we teach with great creative flair, yet neglect the ideas of the children? Do we as teachers adopt a dogmatic approach to knowledge and inhibit student observations, values, or conclusions different from our own? Or do we encourage new ideas and procedures, use the student's knowledge and competence in teaching, and reward creative, divergent behavior in children. Sometimes I find myself guilty of focusing on the completion of the lesson rather than allowing time for creative forces to work.

More and more research shows that some degree of creativity comes naturally to everyone. But gradually along the line, parents, teachers, all the factors in that much used word "society," grind it out of us. Harold Anderson, Research Professor of Psychology at Michigan State University, says: "Creativity was in each of us as a small child. Among adults it is almost non-existent. The great question is what has happened to this enormous and universal human resource?"¹ The answer, supplied by Anderson and dozens of other thinkers on creativity, lies in our system of education. We have, Anderson maintains, developed a closed system rather than an open system of education. "The closed system is concerned with acquiring a body of knowledge, memorizing of facts, and finding answers to problems, all of which are already known to someone else."² The urge to inquire, to invent, to perform, has been stifled in millions of school children. Conformity rules, not because people crave it but because they fear deviation. To attain creativity in society as a whole, we must make it mean more to each person. We must start early in the life of the child. This may deter the development of a negative attitude toward school and learning.

Continued on Page 3

identify the child who gets totally immersed in a project or topic and devotes every waking moment to it, regardless of other responsibilities or penalties. This quality may be noticed from the age of eighteen months on, as a permanent characteristic, or it may appear only when the individual becomes interested in a specific topic. For the time period of intense interest, this child may be considered gifted if both other traits (above-average ability and creativity) are minimally present.

Creativity may be described as the ability to produce rather than only consume, the capacity to do something new with given materials and to add to our existing body of knowledge. It is these characteristics that we consider primary goals for development in Schulwerk pedagogy.

Identifying the creative child should be easy, but it is elusive. Creative children are often considered troublemakers by teachers who quickly criticize what the child does wrong rather than appreciating the originality with which the infraction was executed. The creative impulse quickly becomes repressed in traditional classrooms, if it hasn't already been dealt a death blow at home. Our society does not accept divergence readily.

Creativity tests can predict how well any person will score on another similar test, but unfortunately, they don't indicate which students will be highly creative as adults. Cultural bias and narrowness of test materials further limit the usefulness of these tests for identification of highly creative individuals. Nonetheless, it is critical that we incorporate the criterion of creativity into identification of gifted students.

Identifying Musically Gifted Children

Once the criteria have been determined, using some indicator from each of the three areas above, any or all of these tools may be used:

1. Self-made screening tests. Musical ability may be measured by echoing rhythmic and melodic patterns, singing a song, demonstrating motor coordination skills, etc.

2. Teacher nomination. Be careful of strong bias against creative children by highly structured teachers, however.

3. Peer nomination. After a discussion of their responsibility, show the students you trust them to evaluate their peers.

4. Self nomination. What about that quiet child who's dying inside — how else will you ever know? Use an interest analyzer, a questionnaire designed to discover student interests.

5. Your own observation. You are a valuable source of information about student abilities.

You may want to include some mechanism for revolving children into and out of the program during the year, based on their current interests. A high level of task commitment for one specific topic makes an otherwise average student categorically gifted for the time period of the task.

A Model for Constructing Programs

Renzulli suggests a three-step model for qualitatively different programming for the gifted. Each step is open ended and can flow back and forth into the other two.

Type I: General Exploratory Activities. Orff teachers might call this imitation. It is designed to introduce ideas to students. These may be based either on student interests or the teacher's desire to broaden student interests. Teacher creativity is essential here. This phase is ongoing and cyclical.

Type II: Group Training Activities. This phase focuses on skills needed to carry out the investigation. Basic problem solving and research skills are developed here. We might call this exploration and/or improvisation. Another appropriate educational term is "divergent thinking."

Type III: Small Group Investigation of Real Problems. Type I and Type II activities are appropriate and important for all children. The Type III area is suited

uniquely to the gifted. The teacher steps back and becomes a resource and guide. Students work on a problem which has grown out of Type I or Type II activities, and now enter the creative process as bona fide researchers. In music, we ask them to behave as musicians — composers, performers, conductors, researchers, historians, etc. It is important that the audience for the final product be a real one, rather than contrived. If the product is a musical composition, it should be performed at a concert. A scholarly paper should be submitted to journal or presented to an appropriate audience.

Clearly, gifted students need special settings to accomplish such tasks in a meaningful way. We may feel that the gifted will survive adequately without any special treatment, but research shows that 60% of dropouts from high school are highly creative; they simply apply their abilities to menacing a society that would not deal with their individuality. The highest suicide rate among teenagers is for highly creative girls, then highly creative boys.

If creative ability is suppressed many children simply lose it, and a potential creative resource has been destroyed forever. The ability does not come back — there's no way to get it back.

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If you think about "geniuses" you have known or heard about, one quality that usually stands out is a childlike ability to see possibilities we grownups no longer perceive. Encouraging the creative impulse allows the child to be childlike — to fantasize, explore and create, with the knowledge that these activities are valued and valuable. This can happen only in a trusting and caring environment. The net result will be children who grow into adulthood with a sense of pride in being able to add creatively to the quality of tomorrow's world.

O'Connell-Continued from Page 1

In our music classes, it is important to have a creative environment and a stimulating atmosphere, one that is free from criticism or undue tension, from emphasis on adult standards and from competition. Marshall McLuhan says that students and the learning environment must respond to each other in a pleasing and purposeful interplay. The Schulwerk fosters the use and arrangement of basic elements in improvisational forms through developing a climate and organization which encourages this spontaneity and creativity. Spontaneous enjoyment of a child's work encourages him to attempt more, assures him that he is free to experiment and try out things for himself. In such an atmosphere, talent unfolds. The

teacher must provide conditions that are conducive to risk-taking. Children must be taught to open their minds and keep them open, to survey many possibilities before they act. We must stretch that child to take risks. For example, in creating a melody, the teacher accepts many of the children's ideas. The purpose in this is to keep the students' minds open to a number of possibilities.

This creative environment is needed for all children, yet it is so necessary that we have a special class for gifted children who can stimulate and challenge each other to more fully develop their talents. At my school we have two classes called the Creative Activities Lab, one for grades 2-3 and one for 4-5. Such classes are a delight to teach; there is a smaller group of children (17-20), highly self-motivated and musically capable, who need only beginning guidance or an initial problem to solve before they "take off."

Within the realm of creativity, the students need tools with which to work; otherwise the outcome is chaos. The Schulwerk so aptly provides these tools and approaches the development of these basic discoveries about the nature of music and the relationship of self through diverse avenues of participation and involvement — through speech, movement, body percussion, singing, playing of beautiful-sounding instruments, with all participation avenues coming from the children using their own very special and imaginative potentials. Students, either individually or as a class, should be making decisions about how to put vital parts together into a communicative whole — choosing the media, performers, tonality, instrumentation, choreography, and the form to be used.

In conclusion, being gifted and talented can either be a gift of joy and productivity or one of unhappiness and frustration. Gifted kids don't hurt enough on the outside. Nineteen percent of school dropouts are gifted. Music educators have a responsibility to find these children and provide them with the necessary experiences, motivation, and inspiration to develop their gifts for both personal gratification and for sharing the products of their talents with others. The creative process cannot be taught. Our responsibility lies in the opportunity we have for structuring a suitable climate for growth, for being that "Guide on the Side" rather than the "Sage on the Stage," for providing the materials which are needed for work and experimentation and for giving the encouragement and understanding needed by the urge for expression.

1. Harold Anderson, in *Your Child's Creativity*, Thomas J. and Alice Fleming (Assoc. Press, 1970), p. 15.
2. *Ibid.*

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"Process as Content in Orff-Schulwerk" (Orff *Re-Echos*) Arnold Burkart lists three stages:

1) *Intake-acquisition* (gathering and initial testing of tools or ingredients). Activities to develop sensitivity to all elements — speech, movement, singing and playing instruments, timbre, dynamics, and rhythmic relationships. Children would initially follow, echo, imitate, but gain experience through their involvement under guidance.

2) *Manipulative-divergent* (encouragement of greater diversity). Explore, experiment, reorganize, rearrange, vary and adapt, generate new ideas and discover new knowledge. Develop fluency in the manipulation of the elements of music — for example, using speech, find alternative meter possibilities; change the rhythm of syllables, the dynamics and/or tempo; extend through canonic devices and repetition of sections, fragments, or single words; add contrasting interludes other than speech (rhythm or sounds).

3) *Manipulative-synthesizing* (drawing all the divergent manipulations back together). Relate parts to create a larger whole; examine alternative possibilities and make choices (developing aesthetic judgements); evaluate the results.

An approach such as the above implies a reversal of curriculum building, where informational content is first decided upon and then ways and means are developed to teach it. This alternative approach places major emphasis on the processes necessary to music education and on the strategies to make most effective use of the processes. Here process is content! Materials and information are selected on the basis of their effectiveness for the above purposes.

Does this process-as-content centered approach have special relevance to the gifted? Does it develop feelings, fluency, flexibility, a sense of wholeness, the ability to analyze, synthesize, and evaluate? Does it offer greater opportunity and challenge to the gifted? If what has been said about the need to use their superior gifts does have merit, then the Schulwerk is one of the most important and rewarding ways for gifted to go, both for their own self-worth and for society.

PHOTO CONTEST

The photography contest announced in the *Orff Echo* many months ago had so few entries it could not be carried through as a competition; no prizes were awarded, and the contest is now considered ended. Perhaps something of this nature can be tried in the future; send in any ideas which might motivate a good competition.

AOSA ELECTION RESULTS

The results of the recent AOSA election (ballot deadline, January 31) are as follows:

Assistant Conference Chairperson — Judy Bond

Recording Secretary — Sr. Christine Weber

Regional Representatives

Region I — Fran Goldberg

Region II — Del Bohlmeier

Region III — Donna Monticello

Region IV — Gail Cope

Region V — Marilyn Davidson

Issue One (filling vacant offices by appointment) — Passed

Issue Two (required AOSA membership) — Defeated

EDITORIAL: POST-ELECTION RUMINATIONS

The recent AOSA election (results above) was routine in most respects. In our usual orderly way, we selected representatives from each region as well as our secretary (treasurer is an appointed position). The new plan for president/conference chair went into effect this time. We elected an assistant conference chair who will move into the conference chair position. Next year we will elect a vice-president who will move into the henceforth two-year presidential seat. At this election we also made provision for filling several offices by appointment should they become vacant between elections.

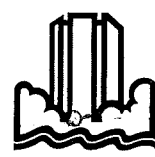
One issue on this year's ballot was not considered so routine by much of our membership, however. The issue of whether or not national membership in AOSA should be mandatory for all chapter members has been particularly controversial. The national membership has accepted new ideas for AOSA structure before — representation by region was hotly discussed before it took effect, and the new plan for officership now going into effect was not greeted enthusiastically by one and all. In both these cases, the majority was willing to try it. In the case of mandatory national membership, the majority has indicated that, at least at present, they are not willing. Before putting the matter to rest, it may be well to reflect upon the issue.

At its beginnings, AOSA was a national concept. A handful of convinced music educators passionately interested in the growth of the Schulwerk in this country felt there should be an organization to pro-

mote the idea with more energy and efficiency than any few people, no matter how devoted, could do alone. Due to the tremendous expanse of U.S. geography, it would be virtually impossible to exert any influence without having local organizations as well. As more people became trained in and convinced of the value of the Orff approach, they became leaders in the local groups. The national holds an annual maxi-workshop in the form of a national conference, but the year-round sustaining and nurturing of the Schulwerk approach takes place through the program of workshops set up through the season by each chapter. The strength of the national organization thus comes from the chapters and their outreach into actual teaching situations. But the flow goes both ways; the national organization disseminates information and materials, helps promote teacher training, develops publications and films, sponsors conferences, and provides leadership in many other ways. It unifies the vitality engendered by the chapters; it draws them together into an entity that can speak with one voice.

So we have the two levels, local and national, which are very strongly interdependent. In any situation involving a duality of this nature, the relationship is not problem free. Suspicions develop and an-

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GIFTED PROGRAMS: AN ON-SITE REPORT

Joan Krueger, Coordinator
Advanced Studies Program
School District 68, Skokie, Ill.

Any teacher paging through a catalog of educational materials cannot help but notice that a new type of child has been discovered — the academically talented or gifted child. Many of the standard materials now have a bright new label posted on the outside: NEW — FOR THE GIFTED.

It is fortunate that people indeed are beginning to look seriously at the education of the academically talented children in their care. At meeting after meeting, districts are found to be creating new programs to serve these children. I am one of those teachers who is in the process of creating such a district program.

Our district goal in establishing an "Advanced Studies" program for bright children has been to provide them with definite skill work in areas not generally covered in depth in the regular classroom. Such skills include critical thinking, creative problem solving, deductive reasoning and divergent and creative thinking. A set of criteria was established, using state guidelines, guidance from already established programs elsewhere, and input from a district committee composed of teachers and librarians. The children were selected, the teacher assigned, the program ready to launch.

As I began working with the children in fifth grade who had been selected from the district schools, it was decided that they would meet with me during class time, thus foregoing certain classroom activities. The classroom teacher would decide what work would need to be made up. I was prepared by each teacher with anecdotes about the students. I was told some were rebellious, some quiet, some noisy, some questioning. What a surprise to discover that their behavior and actions were to prove so different in our special group. The quiet child in the classroom was most likely the one who wanted to talk the most in my group. The person who was impatient with others in his class was able to wait to express his opinions in the group.

One characteristic that has marked each of the groups I work with is their desire to be a part of the program. As soon as I am spotted in a school, the children immediately come to our meeting place. At the end of our time together, when I must leave to return to my own class, it is always with a great deal of pushing on my part and reluctance to go on their part. There has been no problem

in getting the children to keep up with the work missed in the classroom. My own students routinely do the math assignments they have missed and are always ready for the group work which generally requires advance preparation. When this is done I do not know, but there is never any comment about it.

One of our most interesting activities is brainstorming, in which we entertain any possibility without passing judgment on any idea offered. We generally concentrate on an unknown object which must be identified. Having a set time limit to respond, we move around the group from person to person. Each student must offer an idea as to the function or purpose of the object. We are often able to get as many as 50 to 60 alternate uses in about 10 minutes.

Creative problem solving is another favorite activity. Children are given a problem to solve. It can be realistic or quite fantastic. Here is a problem we tackled recently: "How do you get a million dollars from the inside of a balloon that is tied to the ceiling? You have only yourself, one boxing glove and a bag of popcorn. The room is bare except for one window and one door." In some instances the children are asked to seek many possible solutions; at other times they are to offer only one best solution. They particularly like hearing each other's ideas and are quick to praise their classmates for what they consider "neat" solutions.

Gifted children have endless patience when manipulating objects or words. Some of my most fascinating glimpses into the workings of their minds have centered around manipulating objects into "flippable" patterns and in switching letters to make new words. They have a strong ability to concentrate and stick with a task. Often when they have begun such an activity, they do not want to stop.

Talented children may have difficulty dealing with the people who surround and come in contact with them, including parents, teachers, and fellow students. There is always some time allotted during our class period to talk about such problems. We discuss expectations of parents, teachers and other students. We talk about individual expectations and whether they are reasonable. We talk about friendships with fellow classmates and the interaction of students within our own group. These children at times lack social skills. Often their interests lie elsewhere, and when they want to deal with children they have trouble. The class time spent is generally thoughtful, private, and important to them. They will return again and again to this topic.

A teacher who works with talented children must tread carefully. If divergent thinking is important at the time, the teacher must make this clear. Children

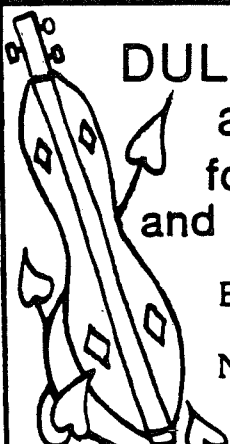
should always know the purpose of the activity and what kind of thinking it entails. If the teacher is too definite in giving directions, however, the activity can be finished before it begins. A teacher of the gifted must be willing to risk, to let the activity go where it may. Often results are not those that were expected, but that is part of the excitement of working with such children.

Bright youngsters often have interests that they pursue on their own, and a program for these children should allow them time to explore them. Students have worked on lasers, inventions, computers, biology, archeology, weapons, etc. Trying to get the children to project into the future is highly desirable. That is considered an essential part of our research units.

Teachers who work in the same grade level for several years know that one can teach certain topics automatically. One is able to anticipate the questions of the children and to foresee difficult spots that have to be explained and re-taught. When working with gifted children, only one thing remains constant: unpredictability. That is the difficulty and pleasure of the task. It is never dull; it is always exciting.

* * *

District 68 in Skokie, Illinois has maintained gifted programs for well over ten years. They have included special classes in art, music, and academic subjects. Joan Krueger has been a teacher of grades 4-8. The program has been expanded to grades 2-8, with the gifted groups generally meeting for two hours a week. Seventh and eighth graders work individually on creative problem solving, seeing Mrs. Krueger when necessary. They meet as a group for two 45-minute periods each month. Sixth graders meet daily for forty minutes, leaving their classrooms during the reading period. They deal with "core" topics from all perspectives, drawing in many disciplines, conducting research, and presenting their findings in creative ways. "Colors" and "The Olympics" have been two current core subjects.



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tipathies tend to grow. Chapters may feel that national is overly dictatorial in its requirements; national may feel chapters are uncooperative and resistant to ideas which have, from a national perspective, proven appropriate and effective. Despite our in-house tensions, AOSA seems to have done better than many organizations in maintaining an atmosphere that permits differences of opinion and a variety of teaching styles without causing irreconcilable factionalism.

The question regarding mandatory membership has proven to be a sensitive one. The *pro* side emphasizes our ideal of unity; if all who have professed an interest in Schulwerk by joining a local chapter are also included in the national fold, we can speak with even stronger voice. The *con* side feels that such a commitment should not be required, that we need to emphasize our flexibility by allowing for a "peripheral" constituency. Our organization is of a size that such issues are still negotiable. Can you imagine the chaos if each citizen of a state in the U.S. had the option of deciding whether or not to be a U.S. citizen? How would benefits be divided (one could receive state retirement but no social security . . .)? In case of national emergency, would only national citizens be given assistance? Could only national citizens use national parks? Ridiculous thoughts, perhaps, but intriguing to contemplate. God forbid that AOSA should ever have such problems.

For us the question remains: how can we best integrate the local organizations and the national body so as to make the efforts of both most effective? Our election has proven that mandatory membership is not an acceptable requirement at this point. What other alternatives might be possible? Let me brainstorm a bit:

1. Have no national membership at all, only local. A percentage of local membership fees would be contributed to a national treasury to maintain national concerns. (We see immediately that AOSA as a national voice would quickly disappear. With no stability of budget, no future planning would be possible. The organization would revert to "feudalism.")
2. Require national membership. Raise the national membership dues. Return a portion of it to the chapter with which the member affiliates. This chapter could use the money as it saw fit. Additional revenues could be collected at the local level if necessary or desirable.
3. Chapter members could have a two-year probationary period to become acquainted with the Schulwerk and the organization. The first year they

would belong only to the chapter. The second year they would pay 50% of the national membership fee in addition. The third year they would pay the full national fee and be members of both local and national or not belong to either.

4. The same plan as #3, but with no 50% the second year — just two years of local, then local plus national. Could be one year, or three years.
5. Require national membership. Chapters could maintain affiliate members if they so desired; these would *not* belong to national. A small percentage of their membership fee could be contributed to national.
6. Establish #3, #4, and #5 as possible alternatives. Let chapters decide which plan they want to follow.

Certainly there are other alternatives. Some collective brainstorming could come up with dozens more. The important point is that the national and local organizations need to recognize and to examine their interdependence. Perhaps national AOSA needs to be more specific about what could be and would be done with revenues from additional membership dues. Perhaps local chapters need to communicate more with national, not

just about their own chapter needs, but about how AOSA as a national body can influence our present music educational scene. Communication is essential, from both sides. Most issues become much less threatening if they are put forth for discussion. Both groups need to exercise flexibility and understanding in receiving the ideas of the other. Human beings that we are, our feelings and vulnerabilities become involved and have to be sorted out along with the objective aspects of any issue.

National AOSA and the local chapters are partners in this venture of expanding and sustaining Orff-Schulwerk. Let us put an issue such as the one we have just voted on into its proper perspective, and continue to look for and consider organizational structures that will best support our goals.

MOVING?

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

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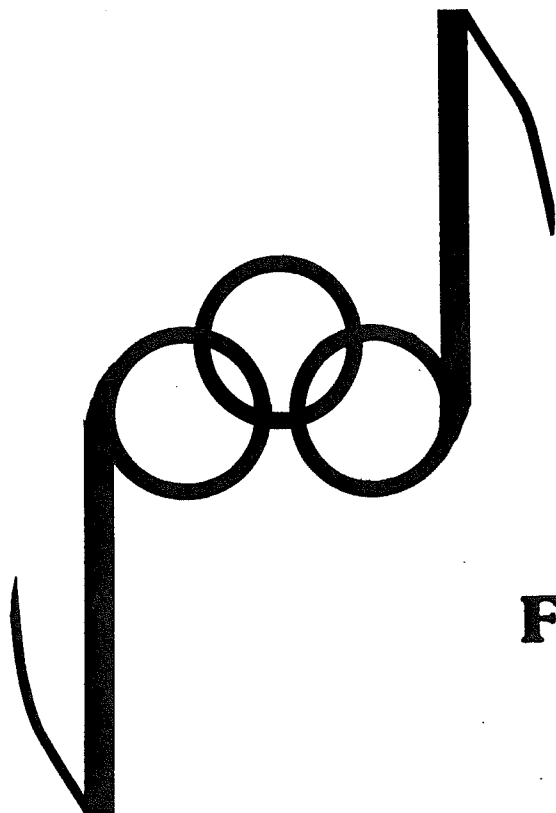
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Olympic Slogan: "The most important thing in the Games is not to win, but to take part, just as the important thing in life is not the triumph, but the struggle. The essential thing is not to have conquered, but to have fought well."

— de Coubertin.

OLYMPIC THEMES FOR THE CLASSROOM

Activities-Cecelia Riddell
Olympic History-Mary Shamrock

This year the United States hosts the twenty-third Olympics, that most exciting of all international sport events. The opening ceremony will take place on July 28; the games will end August 12. Los Angeles is the host city, and is busy with preparations — enlarging the airport, planning an Olympic Arts program, painting murals on freeway walls, etc. Many school classrooms in many part of the country have been preparing, too, with special units devoted to the games. To assist you in developing your own "Olympics," for use in whatever context you choose, the following materials and suggestions are offered.

Olympic History

The early Olympic games were held to celebrate the Festival of Heracles (the god who raised the infant Zeus) and had a semi-religious tone which endured for more than ten centuries. Celebrated every 4 years, the festival was held at holy Olympia, in an idyllic valley near the Altis, the forested shrine of Zeus. As many as 40,000 spectators came from throughout the Panhellenic world — from the Greek colonies in Ionia, Egypt and Asia Minor, from Africa, Italy and all corners of the Mediterranean. Rich and poor were equal. The multitude slept on the ground, worshipped, feasted, drank wine and cheered. These games endured through 320 stagings spread over nearly 1200 years, from the first recorded gathering in 776 B.C. to 394 A.D. No other institution created by man has lasted so long.

Disintegration began when the high moral nature of the Games was destroyed by the rise of a class of professional athletes. Cash prizes were offered and stables of top performers were collected by wealthy sponsors. Bribery and other scandals followed. With the Roman conquest of Greece in 146 B.C. the games were converted into a carnival of slaughter, featuring slaves as performers. In 394 AD, Emperor Theodosius the Great, a Christian who considered the Olympics a pagan rite, abolished them.

In the 1880's Baron Pierre de Coubertin of France, father of the modern Olympics, began lobbying for a world sporting festival modeled after the ancient contests. With growing support from various European heads of state, plans were laid for games to be held at Athens, with the ancient Panathenaic Stadium renovated by Greek tycoon George Averoff. In 1896 nearly 300 athletes from 13 nations met at Athens for the first modern Olympics. For the first time in fourteen centuries, the King of Greece presented winners with a gold medal and an olive branch.

The modern games have been held every four years since that time, under normal circumstances; they were suspended during both World Wars. Most frequently they have been held in Europe; only on 2 previous occasions have the summer games been in the U.S.: St. Louis, Mo. (1906, in conjunction with the World's Fair), and Los Angeles (1932). On several occasions the games have been marred by severe political incidents; the Mexico City riots of 1968 and the Arab kidnapping and shootout with Israeli athletes in Munich (1972) were particularly extreme examples. In spite of such occurrences the games have continued, stirring a strong sense of nationalistic pride for all contenders as well as the host country.

The winter Olympics were added in 1924, despite serious reservations. De Coubertin and others felt that since a minority of participating countries had winter sports teams, it violated the principal of universality. It was determined that the winter games must always precede the summer events, and that the word "Olympiad" not be applied to them. The winter games have been much freer of political crises and terrorism, but have been plagued more than the summer games by problems of participant status (all competing athletes are supposed to be amateurs). The winter games have been held in the U.S. three times — twice at Lake Placid, New York (1932 and 1980) and once at Squaw Valley, Calif. (1960). In recent years the winter games have attained great popularity due to the extensive television coverage. Perhaps you were a member of the enthusiastic international audience for the winter games just completed at Sarajevo, Yugoslavia.

Opening Ceremony

An outstanding and highly colorful feature of both summer and winter games is the opening ceremony. Each host country has a chance to display its creativity in the entertainment interludes between the specified items. The basic ceremony itself, however, must follow this sequence:

1. Arrival of the host nation's head of state. He is greeted at the Tribune of Honor by high officials of the International Olympic Committee (IOC), the local organizing committee, the host city and state.
2. With a flourish of trumpets, the national teams parade onto the field, each team preceded by a shield bearing its name and a flag bearer carrying the country's banner. Greece comes first, as host of the original games. Others follow alphabetically, with the host nation last. The teams line up in formation on the field.
3. The president of the local committee introduces the president of the IOC, who introduces the head of state to formally open the games. Protocol holds the speech to only the following: "I declare open the Olympic Games of (city) , celebrating the (number) Olympiad of the modern era."
4. An honor guard carries the Olympic flag into the arena; with a trumpet fanfare, it is raised to the music of the Olympic Anthem. Another Olympic flag is presented to the IOC president and the host city mayor by officials of the previous host city. The present mayor will pass this flag along to the next host city mayor, symbolizing the continuity of the festival.
5. A salute of guns and the release of many doves or pigeons (balloons in winter) is a peace symbol dating to 1896.
6. The Olympic torch arrives, carried by relays of runners and jet aircraft from the Valley of Olympia in Greece. The final runner circles the track, climbs the stairs to a brazier and lights a flame which will burn throughout the games.
7. The Olympic oath is taken by an athlete from the host nation on behalf of all the participants: "We swear that we will take part in the Olympic Games in loyal competition, respecting the regulations which govern them in the true spirit of sportsmanship for the honor of our team and the glory of sport." A similar oath is taken by one judge for all the judges.
8. The national anthem of the host nation is played.
9. The teams march out of the Coliseum.

Honoring Event Winners

This brief victory ceremonial is followed for winners of each event: the first, second, and third place winners (Gold, silver, and bronze medals) mount a three-level platform. The president of the IOC places the medals around their necks, and the national anthem of the first-place winner is played.

Closing Ceremony

Flag bearers march into the arena, followed by representatives of each nation (limit of six per country), who place themselves on the field. The flags of Greece and the next host nation are hoisted to the national anthem of each. The IOC president makes a short speech of appreciation and calls upon the youth of all nations to assemble again at the Olympics in four years' time. Following a trumpet fanfare, the Olympic flame is extinguished, the Olympic flag is very slowly lowered from its mast and solemnly carried out by an honor guard. A salute of 5 guns is heard in the distance. The bearers and the delegates march from the arena.

Information from *Olympic Access*, (L.A. Access Press, 1983), and the *Los Angeles Times*

SPEAK - SING - MOVE - PLAY

Rondo: OLYMPICS ARE COMING (PERFORM A B A C A)



A O - lym-pics are com-ing, com-ing to the U.S.A. O - lym-pics are com-ing! Hurry, don't de-lay!

(snap steady beat. At "hurry," change to 8th-note pattern)

B How can we get ready? Clean up, repair our ? , build new ? , construct an Olympic village?
(use ideas of group)

Have small groups develop "getting ready" ideas in creative movement. Draw ideas from the group; some suggestions are 1) airplanes landing 2) traffic routes being planned 3) television coverage being prepared 4) a fast-food restaurant preparing 4) cleaning and renovating hotels. When groups are ready, let each demonstrate the movement with "high energy" music (something like "Flight of the Bumblebee" on recording or an allegro piece for instrumentarium). When the rondo is performed, all groups can do their movements together.

C And when it's all over, how will we feel? Contented? Elated? Proud? Happy? Exhausted?

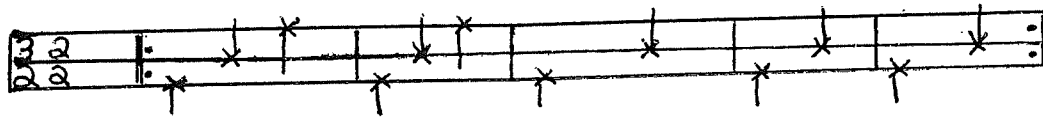
Have the same groups show in movement how they will feel, perhaps doing the same activities as before, accompanied by "low energy" music, (a portion of the Pachelbel "Canon" is an excellent recorded example to use).

Rhythmic Game: YOU NEVER KNOW WHAT YOU CAN DO (DONE IN PARTNERS)



You ne-ver know what you can do, you never know what you can do un-til you try. You never

Both
Clap
Patchen



Both=hit partner's hands
Clap=your own hands
Patchen=your own legs

and/or

Both=triangle
Clap=claves
Patchen=drum

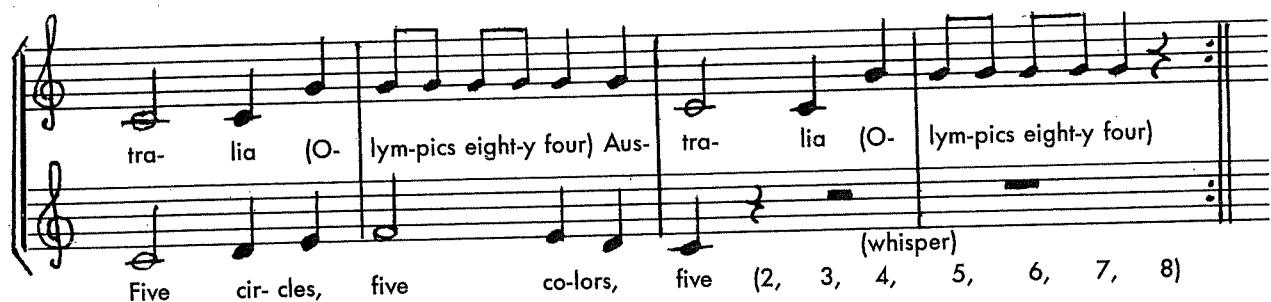
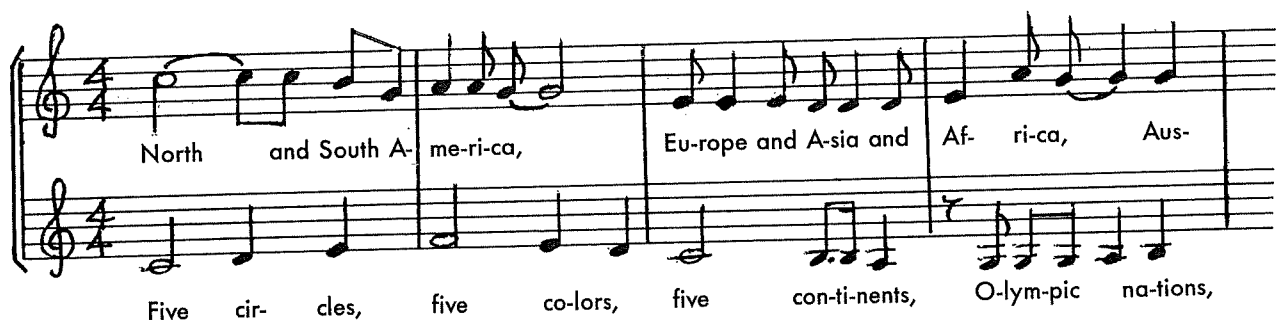
Other Proverbs and Sayings Conveying Olympic Ideals:

If at first you don't succeed, try, try, try again. *** One, two, whatever you do, start it right and carry it through. *** Life is like soup — it's what you put into it. *** Look before you leap. *** An apple a day keeps the doctor away. *** Early to bed, early to rise, makes a man healthy, wealthy, and wise. *** What goes up must come down. *** Keep calm. *** Time heals all wounds. *** Give and take. *** Slow but sure. *** Deeds, not words. *** All's well that ends well. *** Where there's a will, there's a way. *** A Lean Dog for a Long Race.

THE FIVE OLYMPIC CONTINENTS. In Olympic tradition North and South America are one continent, "the Americas." Antarctica is not a participant. The five continents are symbolized by the five linked rings of the Olympic flag. The colors of the rings include the national colors of virtually all of the Olympic countries:

Blue Black Red
Yellow Green

C. Riddell-expanded from Margaret Dugard's continent chant.



SPEECH SUGGESTION: From the following list of nations participating in the Olympics, organize a speech composition. Select a main "theme" or sequence; words can be combined according to rhythmic type, rhyme, initial sound, vowel sound, etc. You may want to create contrasting sections as well. Think about percussion sounds that could be added, also movements or gestures that would be appropriate. Try adding *ostinati*, or perhaps an introduction and coda.

Afghanistan * Albania * Algeria * Andorra * Angola * Antigua * Argentina * Australia * Austria * Bahamas * Bahrain * Bangladesh * Barbados * Belgium * Belize * Benin * Bermuda * Bhutan * Bolivia * Botswana * Brazil * British Virgin Islands * Brunei * Bulgaria * Burma * Cameroon * Canada * Cayman Islands * Central Africa * Chad * Chile * China (People's Republic) * Colombia * Congo * Costa Rica * Cuba * Cyprus * Czechoslovakia * Denmark * Dominican Republic * Ecuador * Egypt * Ethiopia * Fiji * Finland * France * Gabon * Gambia * Germany (DDR) * Germany (Federal Republic) * Ghana * Great Britain * Greece * Guatemala * Guinea * Guyana * Haiti * Honduras * Hong Kong * Hungary * Iceland * India * Indonesia * Iran * Iraq * Ireland * Israel * Italy * Ivory Coast * Jamaica * Japan * Jordan * Kenya * Korea * Luxembourg * Madagascar * Malawi * Malaysia * Mali * Malta * Mauritania * Mauritius * Mexico * Monaco * Mongolia * Morocco * Mozambique * Nepal * Netherlands * Netherlands Antilles * New Zealand * Nicaragua * Niger * Nigeria * Norway * Oman * Pakistan * Panama * Papua New Guinea * Paraguay * Peru * Philippines * Poland * Portugal * Puerto Rico * Qatar * Romania * San Marino * Saudi Arabia * Senegal * Seychelles * Sierra Leone * Singapore * Solomon Islands * Somalia * Spain * Sri Lanka * Sudan * Surinam * Swaziland * Sweden * Switzerland * Syria * Taiwan * Tanzania * Thailand * Togo * Trinidad * Tobago * Tunisia * Turkey * Union of Soviet Socialist Republics (Russia) * Uganda * United Arab Republic * United States * Upper Volta * Uruguay * Venezuela * Vietnam * Virgin Islands * Yemen * Arab Republic * Yugoslavia * Zaire * Zambia * Zimbabwe

RHYTHMIC GYMNASTICS

Dropped from the Olympics, this event will be re-instated in the 1984 summer games. Teams of young girls and women will compete, using such equipment as ropes, hoops, balls, clubs, and ribbons. The skill in rhythmic gymnastics derives from hand-to-eye coordination, juggling, acrobatics and gymnastic movements; these are combined with expressive, continuous motion based upon ballet.

Routines choreographed with children in mind resemble the kinds of movements that children do naturally with balls, hoops, ropes, etc. Many simple routines can be developed in the classroom. You will need a good sourcebook of movement ideas, plus songs, rhymes, and/or recorded music to define the pulse, pattern, and phrase structure of the movements. Here are some basic movement ideas: *

1. Hold the ball as many ways as you can — with both hands, with one hand, with wrists only, with fingers only, with knees or elbows only.
2. Position the ball in as many places as you can — up, down, right, left, in front, behind, around.
3. Let the ball roll down your face from forehead to waist. Roll it around your waist. Roll it down one leg and back up the other. Move it from the waist back to the starting position (forehead).

*from books two and four of Jack Capon's *Perceptual Motor Development Series*, (Belmont, Calif.: Pitman Learning).

After the basic movements are established, the selected song or rhyme can be added to provide the pulse. The children can organize their own sequences of movement, working individually, in small groups, or one large group.



LOS ANGELES OLYMPIC GAMES 1984

SUGGESTIONS FOR YOUR OLYMPICS FROM ACTUAL EVENTS

Melbourne, Australia, 1956: For the first time the closing ceremony featured athletes from all the nations running around the Olympic track, arms linked.

Rome, Italy, 1960: Thousands of people lit rolled-up newspapers in the twilight, causing the arena to appear filled with fireflies.

Tokyo, Japan, 1964: Hundreds of Japanese schoolchildren encircled the darkened stadium floor; on signal, each lit a torch as the scoreboard flashed the word "Sayonara."

Mexico City, Mex., 1968: Runners carried the Olympic torch to the pinnacle of the great Pyramid of the Sun at Teotihuacan. When the flame was lit, the pyramid erupted like a volcano, spewing rockets, Roman candles, and other fireworks across the sky.

Montreal, Canada, 1976: At the closing ceremony 500 women in white formed five interlocking rings, then removed the robes to reveal costumes in the bright colors of the circle symbols.

"I am Jose Acuna. I want to play soccer in the Mayfair Olympics. I play on a great soccer team. I will be the halfback for my team. I will rush into the boy with the ball to get it away from him. Then I dribble the ball down the field to score a goal."

(2nd Grade, Bret Harte School, Long Beach, Calif.)

ORFF TEACHERS, ORGANIZE!

Jane Frazee

(presented as part of the author's session at the AOSA National Conference, Cleveland, November 1983.)

An argument presented in a recent review of the book *American Education 1945-1980* (Diane Ravitch in "The New Republic") caught my attention recently. The assertion was that a critical review of education must include accounts of follies, of grand strategies gone sour, of great ideas shriveled in small minds. It was the last clause that gave me pause; I spent considerable time reflecting whether mine was one of the small minds which was contributing to shriveling Orff's great idea in America. For I am a "Neo-Orff" teacher, willing to use the original ideas in a variety of ways which suit my purposes with students from age five to fifty and beyond.

But let's go back to the late nineteen fifties when Orff's pedagogical ideas were little known in the United States and considered very radical. It seems doubtful that these ideas were an attempt to create an international revolution in music education. No, his purpose was much more specific. *Music for Children* was an effort to provide a constructive alternative to music teaching in which symbol *before* sound was the typical method. He provided not only the *musical models* to aid children and their teachers in sound explorations, but also the *musical instruments* in which those ideas could be realized.

Those were the great ideas. Providing the *ideas* and the *instruments* however, left out one important factor in the equation. That is, of course, the *instruction*. And it is about this that I want to speak in more detail today.

Orff teachers, faithful to their founder, are great believers in the value of learning by doing. "Experience is the best teacher," "We know only to the extent that we do," and "Not the fruit of experience, but the experience itself, is the end" are typical of the adages Orff teachers live by. John Locke sums it up nicely for us: "No man's knowledge here can go beyond his experience."

I would like you to consider another point of view, a "Neo-Orff" alternative to the ideas expressed above. I would paraphrase Locke in this way: "No child's knowledge here can go beyond his experience — without the help of his teacher." The teacher is the organizer of experiences. There is no wisdom in the doing itself; wisdom is the result of reflection on the doing.



Frazee

Traditional music education (which in the United States has often failed to be musical or to educate) has been activity centered since the 1940's. Many college undergraduate students still learn the Big Six: singing, movement, playing instruments, listening, reading, and creating. Music series songbooks perpetuate the myth that children learn to read music in schools. But the truth of the matter is that goals have been too broad and the materials too vague to assure learning at any stage. And, although Orff classes are generally conducted on a higher musical level than traditional ones, they are also typically activity centered. The goals are often vague, planning is done in short rather than long-term segments, and evaluation is non-existent.

We all know that Orff is more fun, more musical, and more democratic than traditional music education approaches. But if we Orff teachers do not recognize the responsibility of providing an educational alternative to the "experience for its own sake" lesson model we will not have measurably contributed to our profession. The contribution we have made already — and it should not be minimized — is exemplified in the child-centered, participatory nature of our work. But we must do more.

I have said "we" throughout this discussion because I know all of this from twenty years of classroom experience (and we all know that experience is the best teacher). But I did reflect on my experience a few years ago and I found that my students were not learning — they were enjoying a variety of pleasurable musical experiences, the outcomes of which were left mostly to chance. "Accidental learning," I have come to call it. I realized that what was needed was not a philosophical departure from Orff but rather a shift in emphasis. Orff activities would become the means by which musical growth could take place among all of the children, rather than the end goal of instruction. My

task was to organize Orff activities according to skills and understandings which could be mastered — and measured — in periods of one week, one month, one year, two years, and four years. A curriculum evolved for which I was accountable.

Today's session is a plea for you to use whatever Orff training you have to help the children on their way to musical wisdom by ordering and guiding their classroom experiences. The profession will be the better for it, and, most important, so will your students. The road ahead will be difficult. In the new clamor for educational reform few voices will be articulating a "clarinet gap," as my husband puts it. Orff teachers have already proven that theirs is an important alternative to traditional music education in the school curriculum. Now we must lead the way in developing sequence and curriculum based on child-centered participatory music making. Orff teachers — organize your magic! Sequence your ostinatos! Measure your results! The very survival of school music may be at stake. In this endeavor Barbara McKlintock, who recently won the Nobel Prize for the pioneering work she did in genetics forty years ago, can be our inspiration. When asked why she persevered in the face of scientific indifference she responded, "You don't get discouraged when you know you're right."



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INTERVIEW WITH MARGARET MURRAY

Millie Burnett

Margaret Murray made the English adaptation of the Orff-Schulwerk, Vols. I-V. She founded the Orff Society of Great Britain (see Winter 1984 *Echo*) and for many years has devoted herself to teaching children and teachers in England. She has taught frequently at the Orff Institute and continues to write, translate, and arrange literature and repertoire relating to the Schulwerk. She recently attended her first AOSA national conference as a participant in the international symposium.

* * * * *



Murray

Over the general noontime roar of clinking tableware plus myriad dissonant forte conversations, Pat Brown, Nancy Ferguson and I sat down in the hotel restaurant at the Cleveland Conference to talk with Margaret Murray. Although we each had questions for her, we also had a real desire to share a bit of her limited time in order to enjoy her marvelous sense of understated British humor. We sincerely thank her for allowing us to collect these thoughts via tape recorder, which in turn allows us to share them with you.

Our first course (the salad discussion) centered on teacher preparation and training, a subject of interest to all of us.

Burnett: A major part of my time is spent working with primary and elementary teachers who are non-musicians. My first question has two parts: how much music training is required of your public school teachers, and do you believe they can do an effective job of providing good musical experiences for the children?

Murray: Yes, I believe they can. The musical education of young children in England is almost exclusively in the hands

of the classroom teacher. Certainly these teachers need the original training, don't they? Music is such a physical skill, and they need to provide for the child's basic physical progress in this area.

Burnett: I find, however, that their preparation in music is often the most limited part of their training program.

Murray: Yes, it's generally very scanty unless they have taken music as a subsidiary subject.

Ferguson: Is it required there for what we call a credential?

Murray: No, it isn't required, but encouraged. I still feel it is good for the primary classroom teacher to be responsible for the children's progress in music. As a visiting music specialist often I feel very frustrated — I can see the embarrassment of the teacher because I am there.

First of all in that school then, they can leave it all to me. That means they can forget about music when I'm there. What happens next year if perhaps I'm *not* there?

Burnett: It's an old problem; the classroom teacher is expected to teach everything and usually music suffers.

Murray: They are all so hard pressed because they have to know about math, they have to know about art, they have to know about language development, etc., etc. Their time is short. They only want to go home when they are done, so the time they want to give me to learn doesn't exist.

Brown: Does that mean that those that do take courses or workshops learn by choice?

Murray: Yes. Nowadays it's very hard to support workshops because of before-mentioned pressures. We have an enlightened administrator who will give his teachers a day off for a workshop but many will not because there are no supply teachers to take their places. Therefore it's a little like your state situation where each state has its own regulations. Our counties are run much the same way; they have a choice of how they spend their money, except that some money comes from the central government — and that is all the time being cut back. They are having to decide what we have to drop, or cut back.

Burnett, Brown, Ferguson: Sounds familiar!

Murray: In some instances people don't think music is important. They think of it only as an extra. In those cases children do without. Although attitudes toward the arts are reasonably enlightened in my borough, our music organizers are rather shy and don't know how to get people motivated.

Burnett: It has been my experience

that a classroom teacher or even a music teacher who is by nature a creative person will take whatever innovative musical ideas are presented and go with them. It is the nature of the personality. On the other hand, those having difficulty with divergent thinking would find it uncomfortable to share such ideas with kids regardless of the amount of training they might be required to take. I often wonder just how much of such a person's acquired limited knowledge, which is the result of required coursework, finds its way into actual classroom experiences.

[It seemed almost prophetic that the "meat" of this conversation began as we all went to work on the heavenly roast beef sliced rare and thin from the grand silver cart at the buffet.]

Murray: There's a lot of wasted energy teaching those individuals, certainly. But you can't be sure of any of that, can you? There is an awful lot of wasted experience in many things we do. However, if there is *one* valuable thing that one can draw from an experience, then perhaps the rubbish is worth enduring for the sake of that one thing. You can't really say what is going to be useful to any one person. If I give a course to sixty people, let them take away sixty different things, because they are going to be tuned into all different things . . . not the same thing. Some will be sparked off, some won't be sparked at all. Some will pick up one thing and say "Yes, that I can do" . . . then they will go away and do it. The rest may push that to one side because they are not on that person's wave length.

That is why I think it is important to *come back often*, to hear lots of different people working, because each person works in a different way. You can latch on to some aspect in that person's work because you are only yourself in the end, aren't you? I find it difficult to teach from anyone else's books. I buy books and I look through them, but I can't use other people's materials.

Burnett: Yes — once it's on paper, the original spontaneity is lost . . . but people do buy . . .

Brown: Perhaps they only use those things as models. I find it impossible to teach to other people's way of doing things because we are not robots — we have to teach to our own strengths.

Ferguson: It's as Margaret says, too — anything that sparks a creative source within you is valuable. I may find something I wouldn't use as she does, but it would bring all sorts of ideas to my head about what I would do with it.

Murray: It's just possible that the teaching of performance is equally unenlightened. Its absolutely crazy to learn an instrument and when you are almost proficient on it to think about im-

provising. I was expected to improvise on one or two occasions at the Royal College of Music. I remember on one occasion I was told all at once, "go to the piano and play a minuet in A minor." I looked bewildered. He said, "Well, you know what time a minuet is in, don't you, and you are quite familiar with the key of A minor, aren't you?" Well . . . I hadn't the faintest notion of how to proceed . . . even so, what was the point? There had been no buildup. I started to do something, but it was boring to a degree. I think also it was in great danger of turning into a waltz. Actually, I would love to have done a waltz in A minor — I could have done a little Schubert, instead of the unfortunate minuet.

It's really the same with us — I don't know the answer to it, I mean about the job of music specialists in the school . . . things happen in a school . . . such as when the whole class writes a poem about something and draws pictures related to the poem. If I were there at the moment I would find some of the poems are wonderful for doing something with the music. Or if they are creating a little drama or folk tale, again the teacher could use it. That is the most effective way of picking up on children's creativity. To work together in this way is the most rewarding. Music needs to be a fundamental part of any teacher's training . . . absolutely fundamental. It is the core of the arts from which all other thing can grow.

[Our topic was interrupted at this point by a brief discussion about cricket; Margaret credited her skill at cricket for her incredibly quick reaction in catching a spoon with her left hand before it hit the floor. The discussion following resulted from a question concerning her works with autistic children:]

Murray: Yes, I did work with autistic children. Particularly one boy — an exception. I was working in a school where there was an autistic unit. This boy arrived and was drumming on every surface he touched. The director brought him to me, saying "he drums — tables, chairs, everything." They played records in the room; then it was discovered that he could go and play what he had heard. He had perfect pitch. The therapists suggested he come to me for lessons. He was six when he first came. He sat down at the piano — he couldn't stretch an octave, but he played melodies with one hand. His first melody, absolutely correct in every way, was Beethoven's *Seventh Symphony*, the slow movement . . . correct rhythm and tempo . . . I was completely dumbfounded. He then went to the Orff instruments. They were set up in F . . . he played a tune on the bass xylophone. He played a melody with his right hand and accompanied himself with the left. He then went to the cymbal and listened to its fundamental sound . . . I had two little tim-

pani and I played tonic and dominant things with him. He would change when I changed. When I introduced a piece with subdominant harmony he would just keep on playing tonic-dominant, of course. We played in all the modes and had a whale of a good time.

Various therapists came to these sessions with him. They were very unsure about what was going on. They felt I ought to be using music to teach him something else. I felt for the time being at least that I should use these sessions to stretch him as far musically as I could or as I was able. The child seemed almost able to sing two notes at once. In recorder he would be playing one note and humming another — absolutely amazing. He found out all the fingerings plus others. We would do things in all sorts of complicated rhythms, in 5, etc. One of us would change and the other wouldn't and we would both grin at each other until one would give way . . .

Brown: When you sit down in front of a class and say, "What would you like to do today?", you have fifteen hands go up, and fifteen different ideas.

Murray: Oh, I couldn't do that — I'd never do that unless at the Orff Institute, of course. That's another matter, isn't it?

Burnett: Tell us about your Orff training course in England.

Murray: There is a nearby college where we have our one-day-a-week release course in Orff. There is also offered a course in Kodaly and Dalcroze. Last summer we ran a course together, and we advertised it as a "classroom for music" course for the 1980's. It was a week's course. The teachers had a day's work in each field, then the last two days we offered all sorts of different options, such as 1) beyond the pentatonic in Orff, 2) basic improvisation and instrumental techniques, 3) a Dalcroze piano improvisation class, 4) mime and masks, offered by a theater man, and 5) electronic music. The Kodaly program just continued its sequence. It was all very popular, and interestingly, people who had come because of one particular method found they were intrigued by what the others had to offer. We felt that to get eighty people (not eight hundred, like this conference) on a holiday course was most successful.

Ferguson: What do you think about your role in this movement when you look around here at this conference and see eight hundred?

Murray: Well, a bit like a person who is tripping over something. It's so big and so varied, I almost feel "my head doesn't understand me." I guess we all have rationalizations about personal situations and personal inadequacies.

Continued on Page 14



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Brown: Yes . . . everyone has a way of solving his adaptation to his own bad circumstances — Do you have any regrets about your role in all this?

Murray: I wish I had been musically trained in a different way. That would be my biggest regret. Originally, it was so traditional — at the College of Music.

Brown: Did you learn to sing out of a book?

Murray: Oh my, yes . . . in *harmony* — and one was not allowed to play the tune on the piano. One was expected to be hearing it, always. I'm glad I was taught to sight read, but I wish I had been encouraged to play by ear more, to improvise and to feel at home at the piano without any music in front of me.

Brown: According to tradition, that was wasting time.

Murray: My first formal piano lesson I remember vividly. On page 1 were five lines, another five lines, and in between, *Middle C!* Bong — nothing else on the page — see it, do it, turn the page. When I think what they do now with children, how they allow them to explore . . . that is what Orff once said to me: "How important it is that a child comes to music full of anticipation and excitement, and it is really up to us to create a situation where he can feel free to explore." That is why when you sit down at the piano you are not uncreative. You can explore all sorts of possibilities, try out different things, make up tunes.

Ferguson: That is marvelous for the child, but then it takes a very good teacher to channel that into musical knowledge. The professional musician who has no music ed training but attempts to teach children presents us with a whole new set of problems. There is a lot of talk in this country today of having professional musicians teach the children. We can criticize our music education courses but I know the difference between the teachers I get who have had music education courses and those who have not. It makes a difference in their teaching. I don't think just because they are performers they can teach.

Ferguson: Did he have any language . . . did he speak at all?

Murray: Not a word . . . only at the piano. One day he played a melody in C, then in F, then in G. I then sang it in E. He started to play it. I said, "No, sing it." He then went "ding, dong, dong . . ." in the rhythm and the new key. We then did two other keys, and that was the end of it . . . end of game.

One day he heard Haydn's *Toy Symphony*. He came in and sang it. He had a good stab at singing all the cuckoos and quails.

He eventually went to an autistic unit on the other side of London. On two occasions I went to see him. The first time it had been about a year since I had seen him; he immediately remembered everything. Once when I went to see him he said "to art," while I was there.

I well remember how he would play a melody. I would write it down (he was beginning to learn notation) and then he would harmonize it. Not with conventional harmony, but very Bartokian.

Ferguson: Did he write?

Murray: He was beginning to read when I visited him. One of the doctors who worked with him played the violin. I worked with him and left notes and a magnet board for him and they carried on with the training.

Brown: How long did you work with this child?

Murray: Four years, once a week.

Ferguson: It makes you wonder if he would not have turned out to be a composer . . .

Murray: I'm quite sure he would have been perfectly happy in a jazz group on the drums. The doctor kept saying he must have proper lessons because he must really be a genius. But his teacher absolutely put her foot down. She said

this extreme gift was one reason why he was so ill, why he wouldn't talk because he was so over-developed on that side and he must learn to communicate first. Otherwise his life was going to be worthless. She felt that if he could learn to communicate the music would always be there, if it was not just a "flash in the pan," which it can be with prodigies. It kind of filters away or disappears. This was the time then for him to learn other things . . . and I think she was right.

I remember particularly he loved the Orff pieces, particularly the time-change pieces, things with irregular phrases, etc. I always did a lot of things like that with him myself. You know me, I never do anything regular if I can help it. He adored that sort of thing . . . he loved the "hiccup" of it.

Speaking of time change . . . the time had come for us to get upstairs for the next session. What a lovely day . . . a great lunch, and two hours of unforgettable conversation.

NEED A JOB?

For information regarding available teaching positions involving Orff-Schulwerk, call Cindi Wobig at AOSA Executive Headquarters (216-543-5366).

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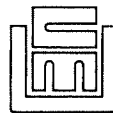
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Thoughtful voices

CENTERFEATURE

The ideas of an elemental music education are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it to the present.

Carl Orff in The Schulwerk, 1976.

The most exciting part of my training was that Orff, always searching for new sounds and full of ideas, was constantly introducing new instruments for experimentation, which we accepted with great enthusiasm, and giving us additional assignments to try So it was not surprising that the members of my class were almost always together . . . and the school actually became our home. There was always something new to try out, and very often we worked right into the night.

Gunild Keetman in Reminiscences of The Güntherschule, 1978

During tribal dances, the child that belongs to the tribe joins the outer ring of dancers or the end of the chain of dancers; this activity and this experience are things the child of civilisation completely lacks. The dances of primitive peoples—and we may still include those of peasant peoples living close to the soil—are basically games of movement arranged rhythmically and dynamically into intervals and consisting of a series of diverse steps taken walking or running, of chain or round dance forms requiring leaning, bending, and turning of the trunk, and where the dancers are free or joined together To develop these elements in its life of movement, the child of civilisation needs rhythmic–dynamic play with the movement, variation and improvisation of all the elements of motion that are suited to its particular age The decisively important thing in children's dances . . . is what the dancer himself feels and realises; it is never the impression the spectator receives.

Dorothee Günther in "Elemental Dance," Orff-Institute Year-book 1962

Teaching ideas

This centerfeature is a history of Orff-Schulwerk written for children. In true Orff tradition it is intended to be broken apart, changed around, retold, and used in whatever ways it fits particular situations.

It could lead into interdisciplinary projects in many content areas:

- **GEOGRAPHY** Where did Orff-Schulwerk begin? Where do people use it today? What are climate/customs like there?
- **SOCIAL HISTORY** What was life like for kids when Orff and Keetman were young? Did girls and women have different experiences than they do now? (Collect American artifacts from that period and interview family and friends who lived at that time.)
- **POLITICAL HISTORY** The world wars, inflation, the great depression in the U.S. and abroad.
- **ETHNOMUSICOLOGY** What is a gamelon orchestra? What do we know of the instruments that excited Orff and Keetman? What instruments do we use that

they did not have, and where are they from? (Visit a museum, listen to recordings, see a film if you can!)

- **HISTORY OF WESTERN MUSIC** Eastern instruments impacted Debussy; Debussy impacted Orff. (Share especially Debussy's Nocturnes, 1899, and Le Mer, 1905.) Also: What does a harpsichord sound like? (The first "Orff xylophone" was built by a harpsichord builder.)
- **FOREIGN LANGUAGE** Find a resource person to present an introduction to the German language, teach a German song, a German singing game.
- **LANGUAGE ARTS** Let an interested student committee use the story to prepare an oral presentation to the class, or have the students follow your presentation with their written versions of the history of Orff-Schulwerk.
- **SCIENCE** Look at horse chestnut trees and horse chestnuts; study the physics of the Orff Instrumentarium; replicate 9-year-old Carl Orff's botany study.

ORFF-SCHULWERK: WHERE DID IT COME FROM?

Esther Gray

Sometimes Orff teachers or students are asked "What is Orff?" or "What does Orff stand for?" Those questions can be hard to answer, because Orff is many different things.

Kids in an Orff class often sing and do movement. In some classes they do plays, puppet shows or music games. They may be in a school which has drums and xylophones, metallophones, recorders and glockenspiels for them to play.

The special thing about all Orff activities is that they give kids a chance to make up some of their own music and dances, or change and add to music they like.

Orff is the name of a very special man who loved music and loved children.



Carl Orff visiting with schoolchildren, 1975

He was one of the first teachers to combine singing and speaking, clapping, dancing and instrument playing for children. Later when other teachers decided to take some of Orff's ideas and use them with their students, they said they were teaching "Orff."

Actually what we call "Orff" was started long ago by several different people.

CARL ORFF

One of those people of course was Carl Orff. He

was born in Germany in 1895, and he died there in 1982. When he was born in Munich, the city was still governed by a king. Very few people had cars, because cars at that time were still experimental. Many people walked where they needed to go. If they had enough money, they might have horses to ride or to pull their carriages.

People did not have furnaces in their houses. They had to carry in fuel and light it in their fireplaces or in wood or coal-burning stoves. They had no automatic washers and dryers or dishwashers, so they had to wash their clothes and dishes the way American pioneers had to.

Movies, television sets, stereos and tape recorders were not in use yet. People who knew good songs or told good stories shared them with others. Music-making, storytelling and dancing were important entertainment for everyone.

Babies were born at home in those days. Baby Carl was born in a big three-story house at the edge of Munich. It had a nice front yard with tall horse chestnut trees in it and a big back yard full of trees and wildflowers. His mother had a special flower garden, and he loved to play there.

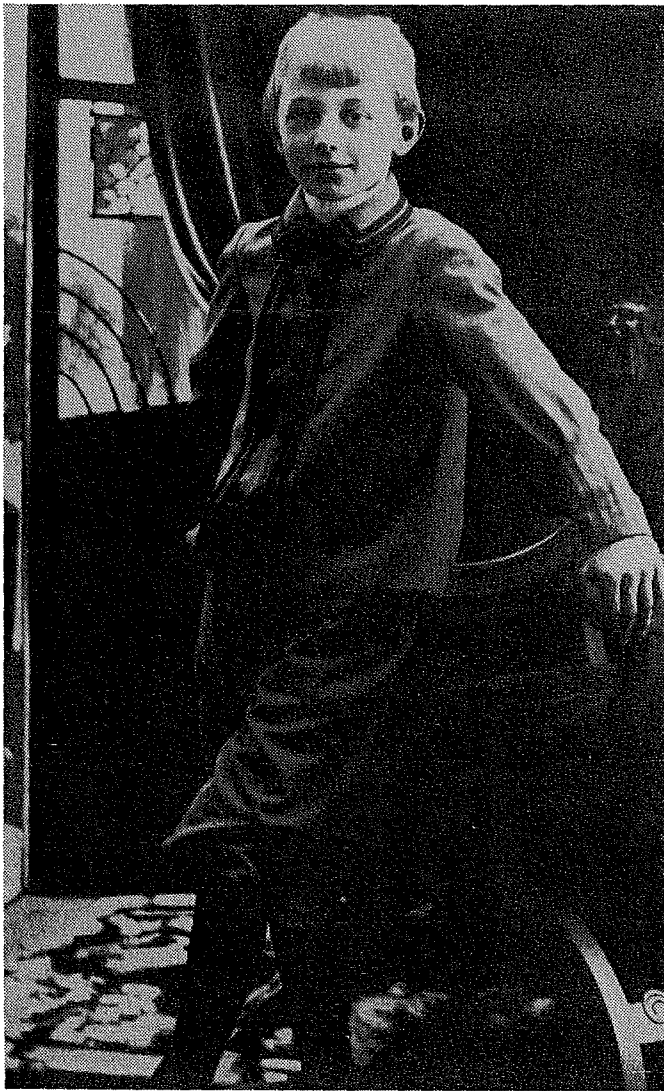
His father was an army officer. They lived near his father's base. The practice field for the army band was across from the Orffs' house, and it was fun to listen to the music.

Carl's mother played piano. They say that even when he was little Carl liked all kinds of music. When he was old enough to crawl, he liked to sit under the piano beside his mother's feet and listen to her play. He would pound on the floor to the beat of the music.

When he was old enough, Carl begged his mother to let him play on the keys with her. She would sometimes take his high chair over to the piano and let him sit beside her and "play" along.

Finally when he was five, his mother began to give him regular music lessons. His little fingers got tired practicing exercises, but he was excited to learn how to read and write down music. Paper was quite valuable at that time, so children learned to write on slates which could be erased and used over and over again.

Carl's mother wrote five lines for a staff and then together the two of them wrote down a lullaby he had made up. His mother added some notes for a simple accompaniment, and there was his first composition!



Carl Orff, 9 years old

When he was nine years old (the age in the photo) he started writing stories and poems. He began a special project of collecting all the information he could find about plants which had been used at some time for medicine or magic. He studied science books and fairy tales for this hobby.

Carl had a little sister, Mia, who was three years younger than he was. The two got along quite well. They would play four-handed piano music together. When young Carl wrote little songs, Mia would perform them for the family.

From the time he was three, his family spent summers in the country in a farmhouse they rented near a large lake, the Ammersee. There were farm fields, wildflowers and cattle near the lake, and the beautiful Alps mountains in the distance to look at. Carl Orff always loved the beauty of the country.

When Orff was 16 he discovered the music written by a French composer named Claude Debussy. Orff was so interested in the sounds Debussy used in his music that he went to a lot of trouble to find copies of his favorite pieces. He was excited studying the music, figuring out why it had such a special sound.

Debussy had heard unfamiliar music from China,

India and Java at a special world's fair in Paris in 1889, before Orff was born. At the fair there were huge powerful gongs and elegant dragon-shaped instruments like metallophones which were decorated with gold. Debussy went day after day to hear the colorful orchestras. He borrowed musical ideas from the exciting things he heard.

Carl Orff was so interested in this that he went to a museum in Munich and studied all the instruments they had from the Far East. He got close to a large gong and quietly played it. Much later he recalled how thrilled he was with the sound. He felt like there was a whole exciting world of music in those instruments which nobody in Germany was using at that time.

During the next few years many important things happened in Carl Orff's life. He got his first job which was in a theater making music for shows, and he loved the work. He was drafted to be a soldier in World War I, and he was sent home wounded. After he got well, he married and had a little daughter.

Times were changing. The first cars, radios and telephones were being used by rich people who could buy them. There were streetcars in Munich. However it was a difficult time called inflation, and German money for some complicated reasons was becoming less and less valuable. Food and clothing suddenly cost much more than they ever had before. Poor people had trouble buying enough food. People who had money sometimes had to take a basket or wheelbarrow full of money to the store in order to have enough to pay for what they bought!

DOROTHEE GÜNTHER AND THE GÜNTHER SCHOOL

In 1923 Carl Orff met a talented woman named Dorothee Günther who worked with him in the theater and then started the school where "Orff" activities were first taught.

Dorothee Günther had studied art and gymnastics, and she believed that most students did not get enough chances to do art and music and movement activities. She was convinced that such experiences were important for young people. She decided to open a school where these things would be taught for teenagers and young adults who wanted to become teachers, dancers or musicians.

In 1924 when the Günther School opened, few women had the opportunity to start schools. Günther was able to because she had worked hard studying gymnastics and physical education. Then by teaching her first classes she figured out exactly what kinds of studies she thought would be important in a new school. People were impressed with her ideas, and they helped her get started.

Because Günther had gotten to know Orff's work, she invited him to work with her at the Günther School. She knew he would be a fine musician and a good teacher. Five years later the school had many students. It had a popular dance group that performed in Germany and in other countries.

GUNILD KEETMAN

One of the students who came to the school, Gunild Keetman, did such good work that when she graduated she was asked to become a teacher at the Günther School. Nobody knew at that time she would end up spending her life teaching and working on Orff activities, and that with Carl Orff she would write the Orff-Schulwerk books which music teachers use today.

Gunild Keetman was a child around the same time when Carl Orff was. It was a time when little girls were expected to always wear dresses and to work at being polite and lady-like. Little Gunild grew up in a family where music was so important that she was given both piano lessons and cello lessons.



Gunild Keetman

She loved music, but her teachers emphasized practice exercises, printed music and sitting quietly. They never encouraged her to make up pieces. It was not o.k. to change the things she played. Of course practicing music is important, but it is not the only thing students can do. Those teachers did not realize how much fun it can be for kids to invent tunes of their own or to dance while they are learning music.

Gunild Keetman never stopped being interested in

music and art and dancing. When she grew up she decided to study about music and art history and physical education. She believed that these things were all important for children.

Keetman was excited when she heard that at the Günther School students worked hard to learn music and dance, and that all students there learned both music-making and dancing.

When she came to the new school, she was surprised to find that her new teachers did not simply teach her some songs and dances. Orff and Günther expected all the students at their school to make up music and dances! They gave many lessons that helped the students learn different ways to make music. But they did not teach the students to copy what had been done before. They taught them to always use what they were learning in order to make interesting new music.

Gunild Keetman recalled many years later how students would sit for hours at the piano, trying out new things. Of course many things they played were not successful. That is the way it is supposed to be when people are creating something new. If the students invented something that they felt good about, they would write it down so they could play it later to Orff.

Sometimes they would take a piece they had made up on piano and play it on xylophones, metallophones or glockenspiels. Then often they were assigned to improvise movement that fit their music. Sometimes it was hard to do, sometimes easy.

They found that they got better and better at inventing music and movement. They got better also at working together. It was easier and easier to think of something new to try when they did not like part of an improvisation.

Some days students took off their shoes and socks and started out creating movement while others improvised music on recorder or barred instruments that seemed to fit the movement they were watching.

Always the students would take turns playing music and doing movement. At times the dancers themselves made music, wearing jingles or rattles on their legs or playing drums or cymbals as they moved.

When a group was able to do that well, they would try to create several parts at once!

Gunild Keetman discovered that it was an exciting way to learn. She was happy she had come to the Günther School.

After she finished her studies there, she was thrilled to be asked to stay and teach the new students. She had been an important member of the school's dance group, and now she learned to be a good teacher.

THE INSTRUMENTS

When the Günther School opened, Orff did not have the kinds of "Orff" instruments we enjoy today. He began teaching music classes with a piano.

A friend, Oskar Lang, loved exploring second-hand stores and sales. Bit by bit he brought Orff a fine col-

lection that included unusual rattles, little bells and even a large African slit drum.

A year after the school opened, small drums like Orff timpani were invented. Friends gave the Günther School wood-blocks, bamboo scraping instruments and many different kinds of drums and gongs.

There was something missing. Orff liked the work the students did on these instruments. But he wanted instruments besides piano that could play melodies.

In 1926, two years after the school opened, he got some help from two women from Sweden who traveled a great deal. They had heard of his music, and they hoped he might bring some Günther School students to perform music for puppet shows they were working on. Orff liked their shows and he thought it might be a good idea. When they heard he liked xylophones, they said they would try to get him one. He did not think they could.

He went on working at the Günther School, and sometime later a large package was brought to the door. Inside was a large African xylophone, a marimba.

Keetman and Orff, Maja Lex (an outstanding dancer) and several Günther School students worked with the xylophone and loved it. They invented a lot of music and exciting dances.

Orff wanted to have more xylophones, but he could not find a way to get them. He was told it would be impossible to build them with German materials, and too difficult to get African materials.

Because he learned that recorders had been used in early times to play melodies with simple instruments, he decided to order some for the school. At that time recorders were rare and few people knew how to play them.

While everyone waited for the recorders to arrive, a wooden box from Hamburg was brought one day to the school. It was from a Günther School student, and in it was a simple xylophone from Africa with 10 short bars.

Orff became excited when he discovered that this instrument was built from a wooden German box that had been used to ship 10,000 nails to Africa! What a surprise! The only African part of that xylophone was the bars.

Orff and Keetman and their friends set a trap. They prepared a special show for a special friend, Karl Maendler, who built instruments. First they played the large marimba and Maja Lex danced The Dance of the Marimba Bars. (Stäbetanz) Then Keetman brought out the smaller nail-box xylophone and played on it. They all hoped Maendler would be fascinated. He was. He watched The Dance of the Marimba Bars three times!

Maendler figured out that they were going to ask him to try to build a xylophone. Normally he built harpsichords! He was intrigued, and he decided to try to build a German xylophone. He finished one, named it an "alto" xylophone and brought it one night to the Günther School. He had tuned it to the D scale because the recorders Orff had ordered would

be tuned in D. The students were thrilled. They improvised all evening to celebrate. They begged Maendler to build another and he promised to build a higher "soprano" instrument, which he did.

Finally the recorders arrived. Unfortunately nobody knew how to play them. They had no recorder book and no instructions. What a disappointment after all their waiting!

Keetman decided to do something about that. She said, "Give me a recorder and I will find out how it works — in a month the lessons will begin." She figured it out, and besides teaching recorder lessons, she created recorder books.

THE END OF THE GÜNTHER SCHOOL

Another war, World War II came to Germany at one of the most painful times in human history. Many Germans had hoped that a strong leader, Adolf Hitler, could keep promises he made and help Germany get past the hunger and poverty they suffered. Then everyone would be better off.

Part of Hitler's plan was to get rid of any people who disagreed with him so he could run the country freely. Another part of his plan was to find somebody to blame for Germany's hard times. The hard times had not been caused by any particular person or group. Still, some Germans were so angry about working hard and being poor and hungry that they wanted to think it was somebody's fault. They were willing to listen to the things Hitler said.

Nobody wanted to believe it was happening, but gradually they found that many good people including teachers, doctors and scientists were being put into ugly, crowded prisons simply because they were Jews or because they disagreed with Hitler's government. Even children could be arrested by the secret police.

People in Germany lived in worry and fear. Eventually any person with new or unusual ideas could expect to be punished. Artists and authors had to decide whether or not to hide their beliefs.

The people in Hitler's government did not like the Günther School. Five years after the war began, they told the Günther School teachers that they could no longer have a school. The police confiscated the school and all its contents. Teachers and students were shocked. They believed with reason that they must leave the city or be called into war service.

The year after the school was closed, the school building was bombed during fighting. Most of the special instruments, music and costumes were completely burned up. It was the end of the Günther School which had trained 650 teachers and many dancers. But it was not the end of Orff.

After the war, life was still very hard in Germany. Hitler's government was ended, but houses, stores and schools were damaged in the fighting, and people did not have enough new material to rebuild them right away. There was not enough cloth and wood to make new clothing and furniture. People did not

have enough soap or food.

Dorothee Günther decided to move away from Germany to Italy. Carl Orff began to write an opera.

A NEW BEGINNING

There were still people who remembered the music of the Günther School and liked it. Three years after the war they came to Orff and asked if he could make up some music like the "Günther School music" to play on the radio for school children. Orff talked about it with Keetman. They wondered if they could. They had only worked with older students at the Günther School, but they still believed in the things that had made their work there important to them. They wanted more people to know about it.

Orff and Keetman did write music for the radio programs. In fact, they wrote five books of music in five years (1950–1954) — music for children to perform or work with. After kids heard the music on the radios in their schools, they and their teachers and parents got very excited about the way it sounded. They decided they wanted to try to get Orff instruments for their schools. New ways were discovered to build Orff instruments because the old building materials were not easy to find.

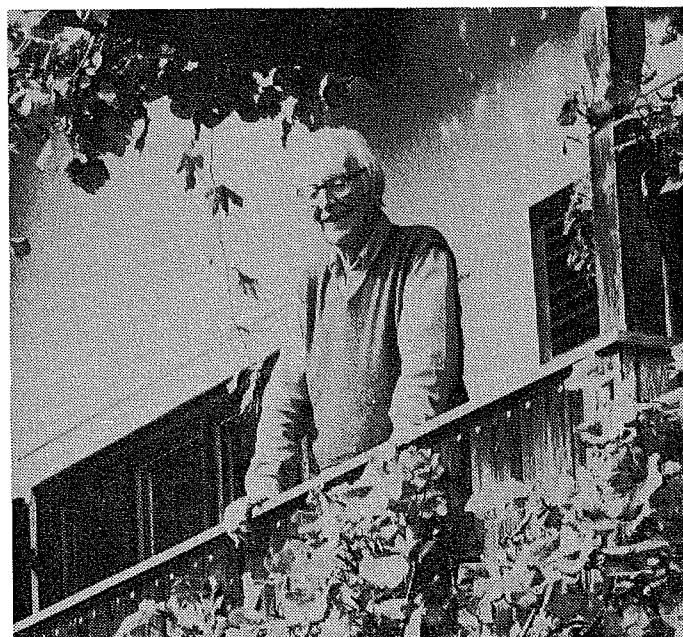
It was the beginning for Orff teachers like the ones today who take Orff ideas and work with them in their own special ways with the children in their classes. It was the beginning for kids around the world who love to make Orff music.



Gunild Keetman getting just the right sound during recording of *Musica Poetica*, 1971

In 1961, about 10 years later, a new school for Orff teachers and students was built. Orff and Keetman had been directing Orff-Schulwerk classes in rooms loaned by another school. When the bulldozers had

dug the hole where the new school would be built, Orff went to the building site and stood in the dirt looking over the job. He worried a little about whether or not there would be enough students for a grand new building. He need not have worried.



Carl Orff in front of his workroom

Teachers come from many countries to Salzburg, Austria to study at the Orff Institute. Orff classes are also taught in other countries so teachers do not have to travel far away to learn how to teach Orff.

We cannot name all the places besides the U.S. where there are Orff teachers, but we can list some of them. You might like to find these places on a map or globe: Australia, Austria, Namibia (S.W. Africa), Japan, Brazil, Uruguay, Greece, Mexico, Italy, Malaysia, England, Czechoslovakia, British Virgin Islands, Hungary, Poland, Israel, Sweden, the Soviet Union, Belgium, Canada and Germany.

In those countries we find what is most important in Orff. Not the books in many languages. Not the instruments. But the people who enjoy Orff.

Grateful thanks to Gunild Keetman and Liselotte Orff for providing childhood photographs in this article. Other photos by Karl Alliger.

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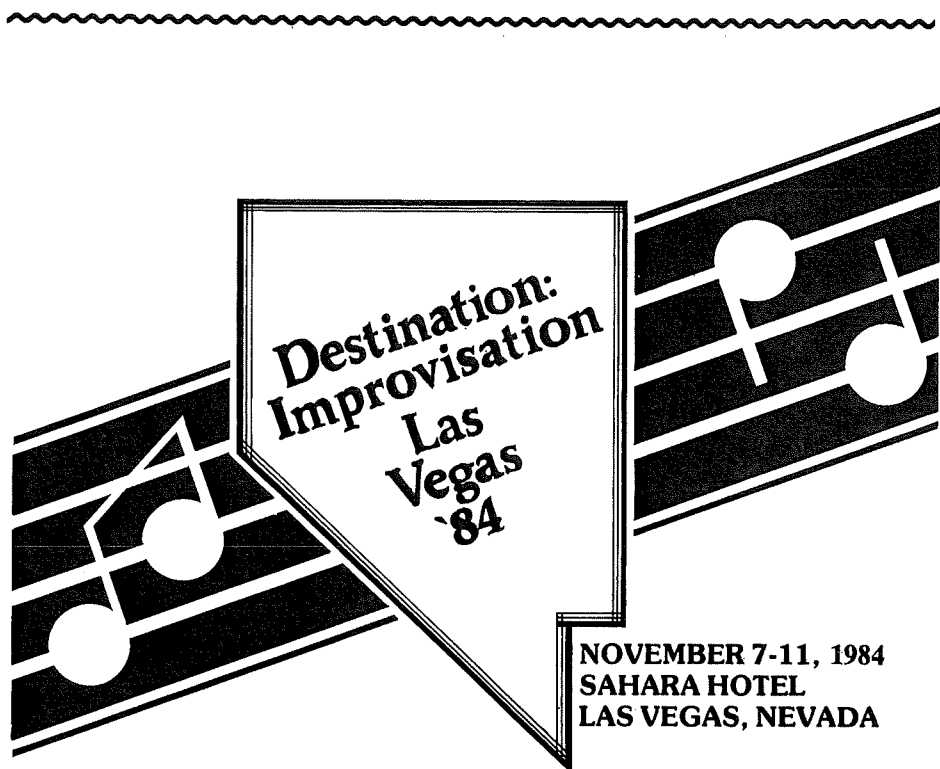
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LAS VEGAS CONFERENCE: PROGRESS REPORT

Gin Ebinger
National Conference Chair.

Planning a conference is a little like working a giant jigsaw puzzle: you see the picture on the box, you see 1,000 pieces on the table, and hope none of them is lost. Then you separate what we always called the "edge pieces" because these set the frame into which all else fits. Finally you begin to work, piece by piece — a mass of matched color here, a continuing line there, a funny-shaped piece for a unique fit somewhere — until it finally becomes a whole picture. I am pleased to report that the edge pieces are in place, some of the colors are coming together, and DESTINATION: IMPROVISATION is shaping into reality. The 1984 conference in Las Vegas, Nevada, November 7-11, is AOSA's eighteenth, and many people are putting forth much effort to see that it maintains the great tradition of the earlier seventeen.

Two well-known teachers from the Orff Institute, Miriam Samuelson and Verena

Maschat, as well as Minna Ronnefeld of Denmark, will be our featured guests. The area of emphasis has grown out of Walt Whitman's statement:

There was a child went forth every day,
And the first object he look'd upon,
that object he became,
And that object became part of him
for the day bor a certain part
of the day,
Or for many years or stretching cycles
of years.

Verena Maschat, in response to the subject, called it an "education of the heart." The ideal of this conference is to provide participants with a strength which they can take home to share with the children they touch and with their colleagues and supervisors. Thus spreading, Orff-Schulwerk carries the message that an educated heart is vital to all of us, that the skills of human-ness must be learned and practiced with as much vigor and enthusiasm as the skills of technology. To implement this ideal, conference teachers will concentrate on improvisation.

Perhaps you'd like to share a bit in what occurs before an AOSA conference. After

the preliminary task of obtaining the most satisfactory hotel possible and establishing committees and working plans by the host chapter, the National Chairperson with the guidance of the Executive Board, and the Local Chairperson with the guidance of her chapter, begin their discussions of desires, dreams, possibilities, and expectations. Evaluations from the past several conferences are studied carefully. A theme and logo are decided upon, and work begins in earnest.

At present, while the Las Vegas chapter is working out its plans for your entertainment and comfort, other things are happening nationally:

Approximately thirty-five teachers — some of whom have presented at previous AOSA conferences and others new this time almost all of whom are AOSA members — have agreed to present sessions. Their topics will include process for early childhood, elementary, junior high; church music; movement; recorder; ethnic subjects; vocal development; research; instrumental applications; curriculum development; pertinent panels; and more. True to the request of many of you, we hope to have many sessions for developing and advanced Orff-Schulwerk teachers.

IS (Introduction to Schulwerk), the exciting idea begun at the Cleveland conference, will be continued. This program provides an easily-identifiable way for newcomers to get a nine-hour concentration of beginning Orff-Schulwerk. Nine veteran teachers have agreed to lead sessions in this program.

There will be demonstrations with children, as well as performances by children from the Las Vegas area. A festival orchestra and recorder ensemble, composed of members from many parts of the country, are being assembled. Contracts have been signed with entertainers who will delight you. Plans are developing for optional tours of Hoover Dam, that powerful, manmade Wonder of the West, and a dinner-show on the Las Vegas Strip.

In answer to another of your requests, a detailed article will appear in the summer issue of THE ECHO, covering all the offerings of the conference and giving you ample time to study them before your Conference Call comes in September.

And what should YOU do now? Mark those dates — November 7-11 — and plan to make your DESTINATION: IMPROVISATION!

* * *

Are you interested in scheduling one of the 1984 "Headliners" for a chapter workshop after the conference? Please contact National Conference Chairman Gin Ebinger, 1335 41st, Los Alamos, NM 87544.



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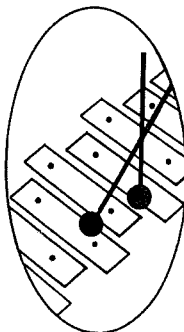
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Phone: 605-677-5274.

CANADIAN ORFF CONFERENCE IN MONTREAL

Tossi Aaron

"Montreal; Paris On Our Doorstep" was the headline of the travel section just a few days before the Canadian Orff Conference opened in January. And so it was, from the moment we went through customs and immigration until the return to our "native soil." High school French, very rusty and dusty except for the lyrics to a few songs, was pressed into use; "the cat is under the table" was no help at all.

The conference was held at UQAM, a university in the French eastern end of this beautiful city, with out-of-town visitors staying at a new Holiday Inn and session leaders at a smaller hotel nearby. The view from our 28th floor room was like a postcard, especially in the sunrise that turned the river to crystal and the snow-topped buildings into a golden toy town below. Our walk to the conference sessions could be above ground, one block in a brisk 18 degrees, or via the Metro underground, a seductive labyrinth of shops, snack bars, and expensive boutiques. Best of all were the music students playing for coins in that most perfect of sound chambers, tiled walkways to the subway. (The first morning, Jan. 27, there were 3 young guitarists playing a Vivaldi concerto. Delicious.)

This was the eighth conference for Carl Orff Canada because conferences are held only every two years in locations alternating east and west. (In 1982 it was in Edmonton — please see a map). Officially titled "A Human Touch in Education," it was a unique conference in many ways. On Thursday evening there was folk dancing led by Cynthia Campbell; Friday's official opening began with a breakfast at 8:00 AM. The conference was almost completely bilingual. Jos Wuytack gave duplicate sessions, French in the morning and English in the afternoon or vice versa. Introductions, speeches, honors, presentations, and all announcements were given in French, then English, or sometimes a smooth, seamless switch from one to the other. The program book, a first for this group, was also bilingual. Some sessions were only French, some only English. The music was in both.

Honored guests included Doreen Hall, Liselotte Orff, and Jos Wuytack. Teachers from the U.S. included Konnie Saliba with four sessions focusing rhythm and folk song. Mary Goetze with two on children's vocal development, and Carol Erion leading two story telling sessions. In French, Hanna Davy showed the interrelation between time and space with canon in movement. Other sessions included

Lois Birkenshaw in special education. Cindy Campbell giving a demonstration with hearing-impaired children, and the ever-delightful Mario Duschenes on recorders without written music. Among participants, AOSA was well represented by Jan Rapley (President), Cindi Wobig (Executive Secretary), Carolyn Tower (Past President), Norman Goldberg (Magna-music), and other in attendance.

Each session was 1½ hours long, held in one of three rooms. There were many children's performances, such as groups from Toronto, Calgary, and Winnipeg (the children were hosted by Montreal families). Most overwhelming performance? 200 children, all dressed alike, from a "Magnet School" in Montreal, admitted by examination. The children have academic subjects in the morning, with music, dance, drama, art, and instrumental study in the afternoon. 11 hours of music a week. Most refreshing? Real live sixth graders telling a legend about how spring came to be, drumming, singing, and dancing to the music from the Schulwerk played in its childlike way.

During the banquet the ensemble Claude Gervaise, a spectacular Renaissance band, strolled among the tables playing cornettos, vielles, zincs, and a genuine hurdy-gurdy. There was folk dancing after the banquet, led bilingually by Yves Moreau and his wife France. Sunday offered a religious service. Saliba and Wuytack led sessions and a Cantata commissioned for this conference. At 2:30 there was a performance of *Carmina Burana* with a very moving soprano solo in the Love Song.

To discover that the whole conference was being managed by a committee of 12, led by Sister Marcelle Corneille, was a surprise — it all seemed so smooth, from the free coffee service that appeared between sessions to the gracious introductions and greetings — from the music stands, all in place, to every mallet in place on every instrument. I think extra hands just appeared out of the snowfall and pitched in and helped when needed. There were 12 tired people Sunday evening.

With about 300 attendees, over half from Montreal, it was what we would call a small conference. But in that French city where winter was invented, these music people responded, sang, clapped, danced, and were just as open to the magic of the Schulwerk as we are, and it was a totally exhilarating experience. Merci beaucoup!

SCHORN VISITS U.S.

Ursula Klee Schorn, German Schulwerk specialist who trained at the Orff Institute, remained to teach there several years and subsequently has been teaching in Berlin, will be living in the U.S. for the 1984-85 academic year. Her perspective emphasizes the growth of all other Schulwerk components from their roots in movement. She will be available for workshops during her time here. Anyone interested should contact Maureen Kennedy, 179 Trapelo Road, Belmont, Mass. 02179.



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REGION V NEWS

HOW DID YOU BECOME INVOLVED IN ORFF-SCHULWERK?

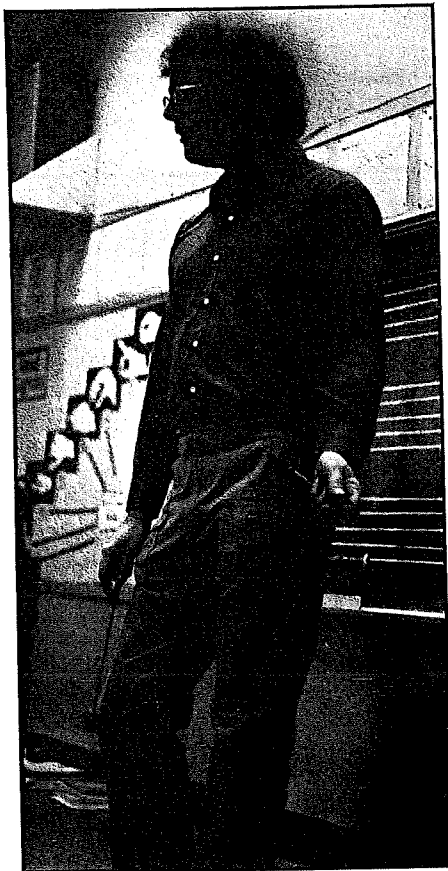
When this question was asked of a number of people in Region V, these were the replies. They are as diverse and interesting as the people who wrote them. The excitement of Orff-Schulwerk is evident. Read, Enjoy, Reflect . . . and Comment?

— Barbara Potter
Regional Representative

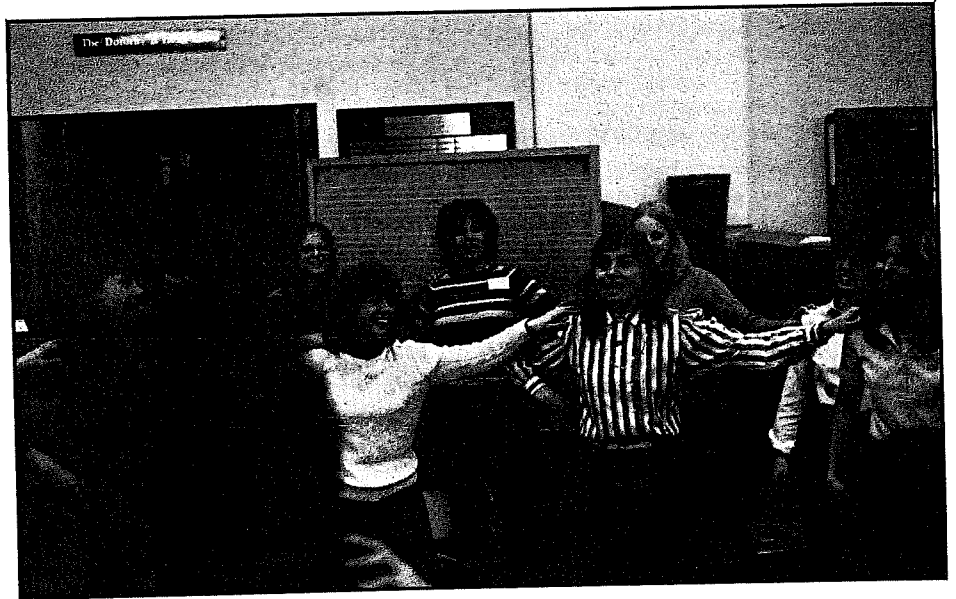
Steve Calantropio **Cherry Hill School, River Edge,** **New Jersey**

I have been an active member of the Northern New Jersey Chapter for seven years. When I was hired as an elementary music specialist at the Cherry Hill School in River Edge, NJ in 1974, I found a music program that had gone to pieces. There had been a succession of four teachers within a two-year span; student interest was at a low point and the room contained no modern or functional equipment.

After three years of searching for an effective and valid teaching approach, my interest was directed to Orff and Dalcroze methodologies through workshops given by the Northern New Jersey Chapter. The open-ended, joyful approach was just what was needed to build the Cherry Hill School music program into an integral part of that school. I credit my major teachers, Lawrence Wheeler, Brigitte Warner and Jane Frazee, for their patience and expertise.



Calantropio



President's Workshop,
Long Island Chapter

Alexis Zolczer **President, Western New York** **Orff-Schulwerk Association**

I had taught junior high school vocal and general music traditionally for eleven years in New York State and Florida. In 1976 a colleague, James A. Sapienza, told me about an opening for a vocal music teacher in a magnet school in Buffalo; he felt I should apply. This school believed in the open education philosophy and had multi-aged classes, Pre-K through 8th grade. Jim had previously taught with me in another school and felt that I was too creative to remain in such a traditional and stifled setting. After being interviewed and observed, I was selected to teach in this new setting. I was also expected to team teach with Jim, who believed in the Orff-Schulwerk philosophy.

Since then, I have completely changed my method of teaching to using only the Orff technique. I was inspired by Konnie Saliba and Carol King at the Pittsburg AOSA conference and went to Memphis State to complete my training. Teaching with the Orff-Schulwerk philosophy has made me a much happier and fulfilled person and teacher. I feel that I am really helping each child with his/her needs in growth and development.

I would also like to thank AOSA for giving me the opportunity to publicly thank James A. Sapienza for introducing me to Orff-Schulwerk and helping to make this part of my life so rewarding.

Joan R. Fretz **President, Long Island Chapter**

My first exposure to Orff-Schulwerk was a demonstration lesson given by two Long Island teachers during my undergraduate music methods course. Needless to say, I was spellbound by the instruments and thoroughly impressed with the music skills being presented to young children.

Although I was an instrumental major, headed for a career as a high school band director, I requested to be placed in an Orff program for part of my student teaching experience. That teaching experience was the reason that I was hired to develop a new elementary vocal music program in Manhasset Public Schools. Watching my students grow as creative and literate musicians through Orff-Schulwerk is an exciting and rewarding career. I must admit that now I'd never trade it for an instrumental position!

You might say that my first Orff demonstration was responsible for setting the path for my career in music education. I seem to have come full circle, as now I take the role of the demonstration leader, introducing college students and experienced teachers to the magic of Orff and encouraging them to find the dynamic teacher inside themselves through the Schulwerk.

Louise Bradford
President, Philadelphia Area
Chapter

A 1964 New York radio program started me on the way: a recording of English children singing and chanting to the most fascinating accompaniments I'd ever heard. Somehow I tracked down a "score" — Volume I of the Hall-Walter edition of the Schulwerk. But nowhere could I find any dealer who had ever heard of a metallophone or of xylophones for children. Nevertheless I couldn't resist experimenting with 7th and 8th graders I had at the time; blackboard-eraser claves and trashbasket drums are all I remember!

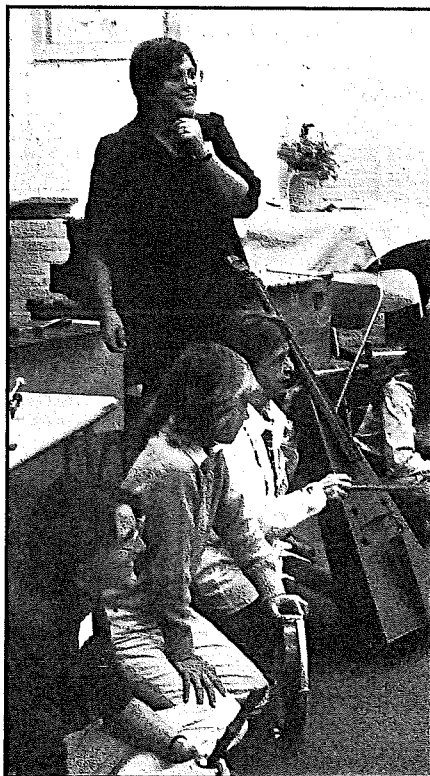
Three years passed before I discovered what it was all about. First came a two-week Orff-Kodaly course given by Grace Nash and Denise Bacon in Wellesley, Mass. (where fellow students included Pat Brown, Mary Shamrock and Maureen Kennedy). Then followed many weekend workshops led by Brigitte Warner at the Key School in Annapolis (where Peggy Peach had already established a program). Finally I was ready to plunge in.

Betsy Badger Smith
President, Pittsburgh Golden
Triangle Chapter

My introduction to the Orff approach to music education is very easy to recall. I remember reading an article in the April-May issue of the 1963 Music Educator's Journal; it was entitled "The Schulwerk — its Origin and Aims" and was written by Carl Orff. While reading I suddenly thought, "This is it! This is the way music should be presented to children." I began library research, reading everything available to me. This led to writing my master's thesis in 1965 at Carnegie-Mellon University entitled "An Investigation into the Historical Background and Characteristics of The Schulwerk by Carl Orff." Discussion of my thesis with my elementary school principal helped him convince the parent's organization to purchase thirteen Studio 49 instruments for our school (at a cost of \$500). Orff and I were "on our way".

Judith Schneider
President, Northern New Jersey
Orff-Schulwerk Association

I got involved with the NNJOSA the first year I was teaching music grades 1-6 (1974). I was a graduate of one of New Jersey's colleges where the elementary methods course was very poor. I needed ideas, materials, and techniques, so when I saw an article about the NNJOSA workshops sent through the school mail, I decided to attend. Avon Gillespie was the clinician, and in four hours I was hooked.



Bradford with bassello

I firmly believe in the AOSA, in the chance for further education that it brings to music teachers. Our NNJOSA workshops provide some of the best music education for teachers in New Jersey. I became an officer on our board because I wanted to see that education continue. We are constantly reaching out to teachers in our area. We not only bring in clinicians, but we share with each other, and the resources and strength that we gain from our association are incredible. I would not be a teacher today if it were not for the NNJOSA.

Deborah Craig
President, Berkshire-Hudson
Valley Chapter

My first introduction to the Orff-Schulwerk was when I was attending college in Albany, N.Y. My supervising teacher asked if I would be interested in serving as the student board member of the Berkshire-Hudson Valley Chapter, AOSA. I distinctly remember saying, "Sure . . . what's Orff?" I soon found out, after attending my first workshop with Ruth Hamm. The type of music instruction she introduced was very different from the music classes I had attended in elementary school. I was hooked. I couldn't find out enough about the Orff process. I attended every workshop within driving distance and even had the opportunity to spend a week at the Orff Institute.

Tom Goux
President, New England
Chapter

I was introduced to the Orff-Schulwerk through the teaching of Dr. Lawrence Dennis. In 1969 I was finishing a degree in voice and choral conducting at Southern Illinois University in Carbondale. Dr. Dennis was teaching in the education department at S.I.U., but was by earlier training a musician and had many friends among the music faculty. Through these connections it was arranged that he would be a "visiting lecturer" in our elementary music methods course. Instruments arrived from nearby St. Louis (Norm Goldberg, ever ready!) and for two weeks this Toronto-trained Lawrence Dennis gave us a wonderfully clear and authentic in-

Continued on Page 26

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by Nancy Maeker

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roduction to the Orff approach to music making/learning/teaching.

After the initial exposure, I attended the AOSA national conference at the University of Chicago where the excitement and vitality of the participants, led by conference headliner Barbara Haselbach, further fueled my own involvement and helped me find my way to the excellent learning situations offered by Jake Postl, Lillian Yaross and Roberta Sweet there in Chicago.

Richard Hoagland **President, Central New Jersey Chapter**

My first Orff experience (digging deep into the recesses of yesteryear) . . . an all day workshop . . . Douglas Campus, Rutgers University . . . echo clap (I could do that — well, most of it) . . . mirror movement (hesitatingly at first) . . . a dance to "Shoo Fly" (the feet still worked) . . . statues in the park (strange, yet fascinating) . . . rhythms to ice cream flavors ("maple walnut, vanilla, heavenly hash" remember?) . . . "Aunt Rhody" on the bar instruments — melody, bass and harmony with the chord change! (amazing and beautiful) . . . "STAR LIGHT, STAR BRIGHT" (The first Orff star I saw — a delight! Tossi Aaron, thank you for the terrific introduction to Orff-Schulwerk.)

Sr. Madeleine Cain, RSHM. **President, Tappan Zee Chapter** **AOSA**

Eight years ago, the high school in which I had been teaching closed. Undertaking a new position with grade levels from kindergarten to class twelve, I realized I needed some new musical experiences. Close by was the Rockland County Orff-Schulwerk Association (now the Tappan Zee Chapter). Attending the workshops with Judith Thomas led me to pursue the Orff program in the summers. Without Orff-Schulwerk in the school program I cannot imagine how I would enjoy teaching as much as I do and I know the students would not be as enthusiastic.

Donnalou Rollins **President, Connecticut Chapter**

My introduction to Orff-Schulwerk was Nancy Ferguson's summer workshop at the U. of Hartford. Name games, improvising with poetry, simple movement, and the fascinating tonal instruments gave a playfulness to the session that really "hooked" me. The following summer I was admitted to the teacher's course at Memphis; studying with Jos Wuytack was like "baptism by fire."

Tossi Aaron **Philadelphia Area Chapter**

Teaching primary music at Germantown Friends School.

- 1966, Spring: Went to a meeting of independent school teachers (that is, teachers who taught in independent schools). Was first "real" job after fifteen years teaching guitar, singing in coffeehouses, making 3 records and being right in the middle of the folksong revival. Saw very short demonstration of Schulwerk, got my hands on the bass xylophone, played bordun, then improvisation episode. Hooked.
- 1967, Summer: Arrived in Toronto in hailstorm, the thundering beginning of three enlightening summers with Jean Bocain, Traute Schrattenecker, Mimi Samuelson, Jos Wuytack and Doreen Hall. Major life change, joyfully.
- 1969, Fall: Bass xylophone replaces coffee table in living room. Every spare minute occupied playing, no visitor exempt from playing or my spiel about Orff-Schulwerk.
- 1972, Summer: Master class, then Salzburg. First book published. Clear vision that all done in past was preparation for, and raw material for, teaching Orff-Schulwerk. Happy.
- 1984: Amen!

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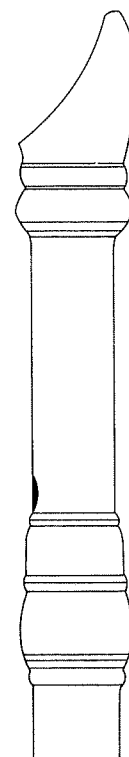
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PURCELL IN KENYA

Susan Scott

Let me tell you about two of the most rewarding and illuminating years of my life. From September of 1979 to November of 1981, as a Peace Corps volunteer, I had the unusual opportunity to plan and implement the music program at a large, up-country girls boarding high school in the Western Province of Kenya, which is inhabited mostly by the Abaluhya tribe.

After orientation to Kenyan music education in Nairobi and an overview of the scant resources available — textbooks and music had to be ordered from Great Britain or the U.S., and even then, for a few months, there was a ban on all imports in an attempt to straighten out the country's currency — I was assigned, by my own choice, to a school to which the president of Kenya had just given 38,000 shillings to start the music department. This equalled about \$5,000 at the time, an amount which goes a long way in a third world country.

The situation was rather ironic for me; I had just struggled through my first two years of teaching elementary vocal music in Seattle inner-city schools, where I had to grovel for Orff instruments, fight for support of a viable program, continually try to be on top of all discipline problems, and constantly look forward to being laid off. In this third world country not only did I have money to order materials necessary for the required curriculum and for my methods of teaching, I also received free music from organizations in the States who wanted to help. By chance, I came to a stable situation that had full support from the school's administration and

where students, who for the first time had the option of choosing music as a course of study, offered excellent potential.

The beginnings were difficult. On my first journey to Lugulu Girls High School, some 350 kilometers from Nairobi, a friend had to push me onto the bush-taxi for the last part of the trip. My old ways of seeing things were rudely jolted after two too comfortable months of Peace Corps training; the surrounding rural countryside was overwhelming, and I was ready to return to Nairobi. I was relieved to find that life in the Lugulu compound resembled Western ways, although in the British style, and always intertwined with the East African way of doing things. I made the mistake of responding to situations that seemed familiar without viewing them in their total African setting. After some painful experiences, however, I gained some cultural insight and found my place at Lugulu.

The Kenyan school year starts in January, runs for three-month terms, then breaks for a month and ends in November. At the end of each three months classes cease and students go through two weeks of exams. The teachers work "against time," marking the papers and filling out reports which the students carry home. At the end of the fourth year of high school (Form 4), students take the East African Certificate of Education exams (also called the Ordinary Level exams), which are very difficult. Through that process, the fortunate are separated out and allowed to go to Advanced Level, which leads to the "A" Level exams — our junior college level, although these courses are also taught in the high school — or they can go straight into a course of study in the university, depending on the program and their grades.

I taught "O" Level music — that is, courses geared towards the "O" Level music exams. The level of theory required was the same as the level of Grade 5 in the Associated Board of the Royal Schools of Music syllabus form London, so we worked from those texts. Performance standards were high in the area of the student's choice (vocal or instrumental), both in African and Western music.

I started teaching four Form 1 classes and four Form 2 classes three times a week. Eventually, I selected the talented students for piano, guitar, or voice lessons after school and encouraged other bright students to join the choir. It was an honor for these youngsters to be singled out for lessons and they worked hard. I scheduled practice for every student after school up to 9:00 PM, since it was a boarding school. It took a good year to get to know the girls and to get the truly talented on the right track.

At the end of Form 2 I gave an extra-hard exam which helped determine who would take music in Form 3 and 4, for serious concentration in music history, theory, notation, composition, etc., as well as private coaching in their performing area. Out of 160 eager Form 2's, I could choose only twelve students to pursue "O" Level music. It was interesting to see the progress in those two years since I

Continued on Page 28

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had to start the girls from the very beginning and push them along very quickly. It *can be done*, given the right circumstances! I started with Orff but mainly with Kodaly techniques, since voices were our main resource, and ended with my Form 3's working on harmony and modulations, being introduced to Western music history, as well as doing projects in East African folk music.

Besides adapting to the Kenyan educational system, heavily borrowed from the British, I also got the chance to re-learn what music competition is all about. What I had experienced without much notice in my childhood was passionate entertainment for the Kenyan masses. The Kenyan National Music Festival — cutthroat competition in disguise — comes once a year and engulfs the entire country with its fever. Competition starts on the "location" level and goes through district and province festivals; then the highest ranked compete in Nairobi on the national level in the Kenyatta Conference Centre, with adjudicators flown in from Ghana, Britain, etc.

I could never have guessed the professional level of conducting which exists in the "bush." I felt incompetent, taking over the task of training the Senior Choir with the required Western piece, "Hark, the Echoing Air a Triumph Sings," a Purcell aria transcribed for SSA, when my strengths were in piano and theory. We struggled through it, not even letting the deafening roar of sudden rain on the tin roof defeat us, and the choir ended up not doing too badly. But it was embarrassing to me, the foreigner who was to help develop their music education, to hear other choirs in the province sing Purcell with better Baroque style and spirit and with a beautifully rounded Western choral tone. However, folksinging in the vernacular was what my students were known for and they ranked high in that class. I can't imagine us in the States ever having competitions for music of other cultures with such a level of perfection. I never would have found that type of choral experience in elementary vocal music, but after Kenya, I learned that anything is possible!

During this time, my first year at Lugulu, I was invited to adjudicate the sub-district competitions in the Western "set" pieces. For a week I dropped classes. A Land Rover came each morning to take me to a different location, where I sat on some kind of makeshift platform with the adjudicator for folk music, drank the sodas which were constantly replenished, and listened to Bukusu and Mt. Elgon Masai folk music, as well as the usual composed Swahili songs praising the President. Very few in my remote area had prepared the Western pieces. Afterwards the judges, secretaries and I would go out for a chicken dinner with local officials at the

village hotel. It was a nice way to get to know the area.

After the nationals were over, I was highly motivated to seek ways to upgrade the musical standard at Lugulu. When the next festival rolled around, I entered several students in piano duets; one of these placed second in the country. I entered myself and the American doctor's wife from the neighboring mission hospital in a Khachaturian piano duet which made it to national T.V. Just before we started to play, a rat ran across the stage! I entered a small choir and worked on the "set" pieces for both the junior and senior choirs, while a Ugandan on our staff coached the folk songs. The Western choral tone had improved but was still no match for the other schools' tradition of Western music. However, both of my choirs came in first in the nation in folk song, which made everybody happy. The festival schedule meant that I was traveling back and forth constantly to Nairobi — not an easy trip. The headmistress always arranged for us to arrive a day early in order to adjust to Nairobi's altitude and climate and to be rested for the event.

I ended up loving life at Lugulu because, even though there was a very established routine, there was never a dull moment. For example, I would be working in my garden — the community joke — when several choir members would approach me saying a government bus was ready to leave in ten minutes with me and the choir to sing at a political ceremony. What bus? Which choir? Where? Then I would calmly get dressed, hop on the bus and we'd go wherever it took us. Sometimes the eccentric old colonialist who tuned pianos and lived forty miles up the road in a village named for himself would show up unannounced. I always had to run from classes to serve him tea in order to make sure the pianos were tuned. But he always left before he finished anyway.

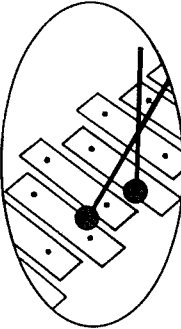
Then there were days of doing things in the home which I used to think of as hardships. I hand washed all my clothes. I didn't have a refrigerator, which meant more trips to the market for fresh meat or buying a live chicken for a friend to slaughter. The pipes which carried water to us from Mt. Elgon would burst during hard rains, so students would show up and draw water from the school's reservoir, carrying the water in jars on top of their heads. If I joined them, carrying a pail in my hands, I'd have the water all over me and them, too, before reaching the house.

There was a problem in living close to the Ugandan border in that smuggling was a way of life. Once, while walking with friends at night, we saw flour being smuggled into a bakery under cover of darkness. Occasionally, in an attempt to curb the smuggling, the government would curtail sales of flour, sugar, salt and rice. When the ban was lifted, we always tended to hoard supplies. At first shopping was annoying because it took so much time, but when I realized Africa was not going to accommodate me, that I had to learn to do things the African way if I were to survive, I found myself knowing there was much more sense in NOT rushing. I enjoyed getting to know the people at the market, their welcome and hospitality, and also the price cuts given to a steady customer.

During my first days at Lugulu I wondered if a bad joke had been played on me. But in looking back upon the experience now, I can't think of one thing I had actually sacrificed for going there. The valuable experiences I gained will continue to affect the rest of my life.

* * *

Susan Scott has bachelor's and master's degrees in music from Indiana University. At present she is teaching elementary vocal music in Spokane, Washington.



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FROM MY BOOKSHELF

Lillian J. Yaross

One of the pleasant aspects of my teaching career is that each year brings a unique combination of teaching challenges. This year's schedule includes two weekly Orff classes for three and four year olds (45 minutes each), sixteen private piano students ranging from 5 to 14 years of age (with small group sessions for rhythmic training and improvisation), one to four-day Orff workshops, several Level I courses and a Level III course last summer. The process of lesson preparation for each of these areas has fascinated me because of the way one teaching area influences and enriches the others. There is the constant search for the "perfect sequence" and then finding a better way, utilizing fresh material, filling in loopholes and gaining a deeper understanding of our art, our students, and ourselves. This year the following books have been bedside companions and desk-top reference sources for those teaching challenges.

Barbara Haselbach's *DANCE EDUCATION* (Schott, London, 1971) deals with basic movement principles for children ages four to ten, but I find it useful for all ages. She describes in great detail the movement tasks that children can perform at each age level and gives a wonderful variety of exercises and lessons that are child oriented and great fun. Each perusal gives me the courage to try one or two new ideas.

Several times during the year I've thumbed through pages 13 to 48 of Ruth Seeger's classic *AMERICAN FOLK SONGS FOR CHILDREN* (Doubleday & Co., Garden City, N.Y., 1948). Reading her Foreword is like taking a course with a fine musician, sensitive teacher and parent rolled into one as she shares her experiences with young children and the endless play possibilities of our song heritage. The song collection still has treasures I want to explore.

Whenever I need an amusing rhyme for a movement game or improvisation I reach for *SALLY GO ROUND THE MOON*, by Edith Fowke (Doubleday & Co., Garden City, N.Y., 1969). I love the gutsy quality of this collection of children's folklore, one that comes from children and includes a category of "silly songs." Humor permeates the book.

MUSICAL GAMES, FINGERPLAYS AND RHYTHMIC ACTIVITIES FOR EARLY CHILDHOOD, by Wirth, Stassevitch, Shotwell, Stemmler (Parker Publishing Co., West Nyack, N.Y., 1983) is filled with familiar games I had forgotten and many new ones that have become pre-school

favorites. The directions, illustrations and comments make each item so easy to learn; I have used the collection in workshops for early childhood teachers.

For my piano teaching James Bastien's *HOW TO TEACH PIANO SUCCESSFULLY* (General Words and Music Co./Neil A. Kjos, Jr., Park Ridge, 1973) has been helpful in analyzing most well-known method books. Part II has chapters dealing with teaching, from the pre-schooler through the intermediate student, and offers recommendations for repertoire, technique, and theory. Special topics and chapters by well-known teachers fill out this useful text for both beginning and experienced piano teachers.

In *GREAT PIANISTS SPEAK FOR THEMSELVES* (Dodd, Mead & Co., N.Y., 1980), Elyse Mach interviews Horowitz, Ashkenazy, Gould, Browning, Arrau and 8 other famous pianists. Comments about their early musical training, family background, current lifestyles and attitudes about technique and interpretation satisfy my curiosity about established artists and the implication for the care and training of young musicians.

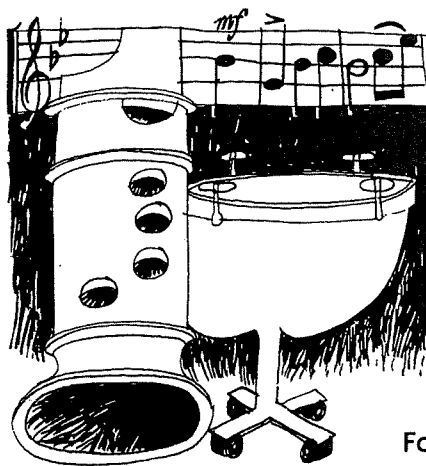
For all my Orff classes, I frequently refer to Wilhelm Keller's little volume *INTRODUCTION TO MUSIC FOR CHILDREN* (Schott, New York, 1963). I always learn a little more when reading

his sections about first music lessons and structuring lessons in improvisation or drama. His melodic and harmonic analysis of the Orff Volumes II through V (Murray editions) are concise and helpful. The suggestions for teachers (pages 46-67) are filled with practical ideas learned from experience.

When I get discouraged by a class that didn't go well or a student I can't reach, I often reach for Gertrude Orff's *THE ORFF MUSIC THERAPY* (Schott, London, 1974), and find inspiration for all my teaching. A chapter on different kinds of handicaps including disturbed behavior is one I might turn to first. Soon I am caught up in all the examples of her experiences and practical work in co-ordinating the rich resources of the Schulwerk. She reminds us of the powerful significance of our work. "In a session that runs well we achieve a self-developing state of elevation which is inherent in a good play atmosphere. This state is itself a factor for healing. It eludes an apparent explanation, is not transparent, but can be experienced. The teacher and the therapist sense at once when this state is not reached. This can happen, and if it remains as an isolated case it is nothing to worry about. On the contrary, the inner effort to achieve once more a 'high' session is then the unspoken and often unconscious desire of everyone." (p. 17)

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The American Recorder Society, Inc., announces that workshops in early music will be held in the following locations this summer: Hewlett School, East Islip, N.Y. (June 24-30); Tulane University, New Orleans, La. (June 24-29); Rider College, Lawrenceville, N.J. (July 8-14); Colorado College, Colorado Springs, Colo. (July 15-21); Notre Dame College of Maryland, Baltimore, Md. (July 22-28); Laroche College, Pittsburgh, Pa. (July 29-Aug. 6); University of Whitewater, Whitewater Wisc. (Aug. 2-6); Amherst College, Amherst, Mass. (Aug. 5-19). Information on any of these workshops may be obtained from the American Recorder Society, Inc., 48 West 21st St., New York, N.Y. 10010 (212-675-9042).

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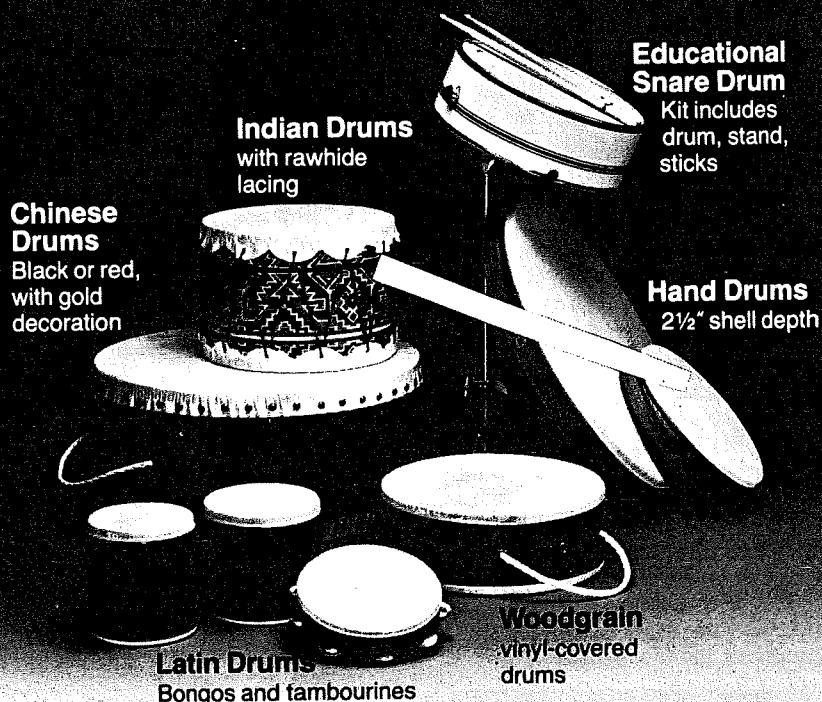
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REVIEWS

[The editor apologizes to Beth Miller for not crediting her for the Nichols and MacRae reviews in the Winter issue.]

Have You Any Wool?—Richard Gill, Schott #6930.

Richard Gill has given us not only the wool, but the whole sheep, leaving only the "baa-aa" for us to make audible in our own way! This is a collection of English nursery rhymes as heard in his native Australia, and some will be new or less familiar to us here. They are set with sound gesture, small percussion, Orff instruments or simply their own words to play with in a fresh and whimsical manner. Some are in canon, some have spoken ostinati, and a few, like "Gregory Griggs," build instrumental layers in very sophisticated harmonies with more demanding mallet work. "Doctor Foster" is in Lydian mode, to be played "Embarrassed."

It was with some trepidation that I introduced these rhymes to a small group of fifth and sixth graders, but I was pleasantly surprised to see them delighted by the musical challenges offered. Perhaps it was just *because* the words were familiar that they became merely another element in the composition, one that was established quickly so that we could go on to the intriguing technical parts. "Peter, Peter, Pumpkin Eater", for example, inspired many experiments with tempo and pitch as its 6/8 clock rolled along.

Make no mistake; these suggested settings are far beyond the nursery rhymes recited by first graders learning to keep a steady patschen ostinato. These are full-grown orchestrations, meant to inspire others in kind, to be the "A" section waiting for improvised episodes, to develop into movement forms, or even a shadow-play pantomime of the capsule dramas they tell. There are no real voicings offered; only solo or group suggestions and instrumentations. Like a good recipe, each setting might be followed exactly the first time for the author's flavor, then adapted and personalized after that. There are seventeen rhymes in all, and a recording on disc or tape is available. A most delightful book . . . Richard Gill indeed has given us "Three Bags Full"! — Tossi Aaron

Singing and Playing for Primary Grades, Vol. II—Keith Bissell. Waterloo,* 1983. \$3.75.

This second volume of primary grade materials is attractive. The twenty songs—eleven traditional and nine composed to familiar texts—are tuneful and highly singable.

Continued on Page 32

The settings are for combinations of two to four instruments — xylophone, glockenspiel, metallophone, and small unpitched percussion. Clean and unobtrusive, they are in tonalities of C, D, G, F, and A. About half the settings would challenge a third grader; the other half would suit a younger child. Not burdensome, these accompaniments are based on tonic-dominant, ostinato-like patterns. The xylophone can be alto or bass — in most cases it isn't designated.

The pages look neat — large notes, wide spacing, clear textual underlay. Drawings and teaching information are not included. One might want to know about the canon hidden in "The Seasons," or the source of the delightful abbreviated "Going to Boston."

Variety and originality abound in Bissell's choice of songs. There are familiar animals, birds, and characters from nursery lore, snippets of singing games, play party tunes. Especially charming is "I Wrote a Letter to my Love," (one of two Valentine songs), which ends with "and he won't bite you and he won't bite me . . ." No movement instructions, but most of us could guess them, especially for such songs as "Oats and Beans" and "Farmer in the Dell."

Surprises? Tunes for "Spring is Showery, Bowery, Flowery" and "The Crooked Man," a witch resembling a turkey bean, a song in 5/4, and a setting of "Oranges and Lemons" with only a hint of tintinnabulation. The charm and diversity of this collection make it valuable to supplement a K-6 repertoire. A pretty bargain in all.

Cecelia Riddell
Cal. St. Univ. Dominguez Hills

*for Waterloo mailing list, send postcard to P.O. #366, Lewiston, N.Y. 14092-0366.

Getting Started in Elementary Music Education—Lois N. Harrison. Prentice Hall, 1983. \$19.95.

This book is designed as a textbook which surveys the goals, materials, philosophies, and approaches to teaching music in today's elementary school; it is addressed to both classroom teachers and music specialists, with an emphasis on the latter. It establishes early that a working knowledge of music fundamentals is prerequisite to using the material effectively. This may hinder the book from competing in the college market, since many universities require only one pre-service music education course for the elementary credential, in which non-music majors must acquire both fundamentals and a knowledge of teaching materials.

Before the survey of music experiences the author comes directly to a point which the beginning music educator must face:

managing the learning environment — controlling the students so that learning can take place. A positive view is taken in which discipline results from skills the teacher can acquire rather than simply from charisma. Behavioral principles are applied.

The author has a fine sense of sequential progression in teaching music and distills the presentation of each musical element into a number of prioritized steps. Sequence is then applied to the presentation of each of the basic activities or behaviors; singing, for example, commences with an action song for fun, then a call and response, continues through limited range songs, and ends with harmony singing. There are attractive and timely songs by the author, such as "Solar Energy" and "Conservation," which are strong pedagogically and reflect the environmental concerns of the author's home state, Oregon.

Lois Harrison's methods are based on sound educational thought and research, drawing on contributions of Benner, Krumholtz, Madsen, and others. Her music literature is eclectic — folk and composed, widely ranging in period and style, with a good representation of contemporary material. The 1½-page chapter titled "Express" seems an afterthought; it supplies an outdated film list.

The prospect of viewing "yet another" basic text on elementary music education was easy to put off, but I found Lois Harrison's book interesting, well organized, and a fine foundation for the music educator who is "getting started."

— Frances S. Ulrich
Prof. of Music, Cal. State Univ.
Northridge

Camp Laurel Springs/Song Factory (recording, Songfactory 1981), John Calu, producer.

John Calu is an active performer and song writer on today's show business scene who also has a desire to share the exciting process of song writing with children. In 1979 he was engaged by *La Casa de la Raza* (a community non-profit charitable and educational corporation) in Santa Barbara, California, to function as an artist in the schools; he began doing songwriting workshops in other settings as well. One of these was Camp Laurel Springs, a summer camp founded and operated by Jane Fonda and Tom Hayden to give children not only an enjoyable vacation but an appreciation of nature and of each other as human beings, no matter what race or nationality. Calu's work with the camp children and some of the Santa Barbara groups resulted in this recording, which features the children on vocals with back-up by professional instrumentalists.

Calu says the Song Factory concept is intended to de-spook the concept of song writing, to make it understandable to children and something in which they can participate. He starts his song writing workshops by introducing something he has written and discussing it, then begins to develop an idea relevant to the children. It may start with a vocal line, just by humming a motive. Or by working on a text first. Or by listening to an instrumental background. It all evolves from the situation. Through the songs, the children have opportunity to express insights into and feelings about the complexities of their own lives. On the recording, "My Dad Left Me" reflects upon the single parent family situation. "A Race" shows remarkable perception of society's fleeting status symbols and the lack of concern for quality in today's mass production. There are more "just for fun" topics, too, such as the "Animal Blues." The finale of the record is "Please Give Love a Chance," where the children are joined by adult vocalists.

The musical idiom is an appealing pop-rock; upper elementary and older students would find it a very attractive setting in which to work. The vocal style is also derivative of today's entertainment idiom, which will disturb those concerned with optimum use of the child voice. We must recognize, however, that in today's world this is a very much validated style of vocal expression.

Mr. Calu presently is employed by the National Endowment for the Arts and the Cultural Heritage Commission, conducting workshops for the Camden, New Jersey, public schools and the New Jersey Teen Arts Festivals. He can be contacted through the Camden County Cultural Heritage Commission.

— Mary Shamrock

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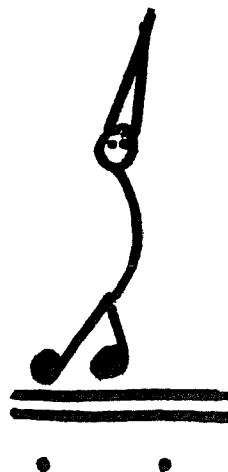
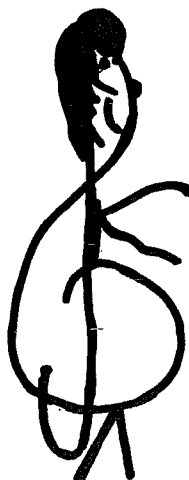
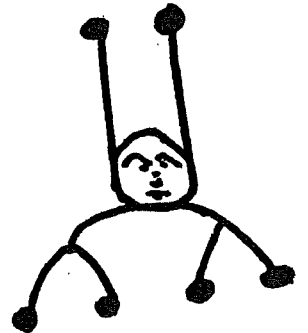
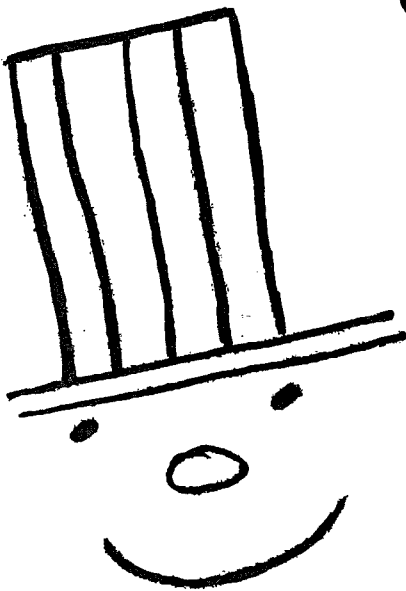
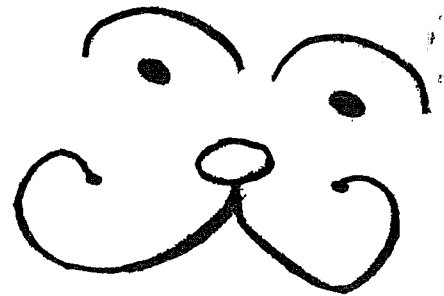
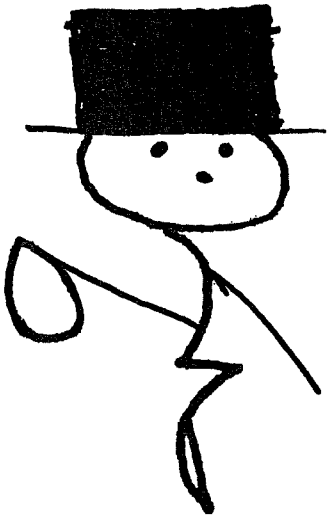
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