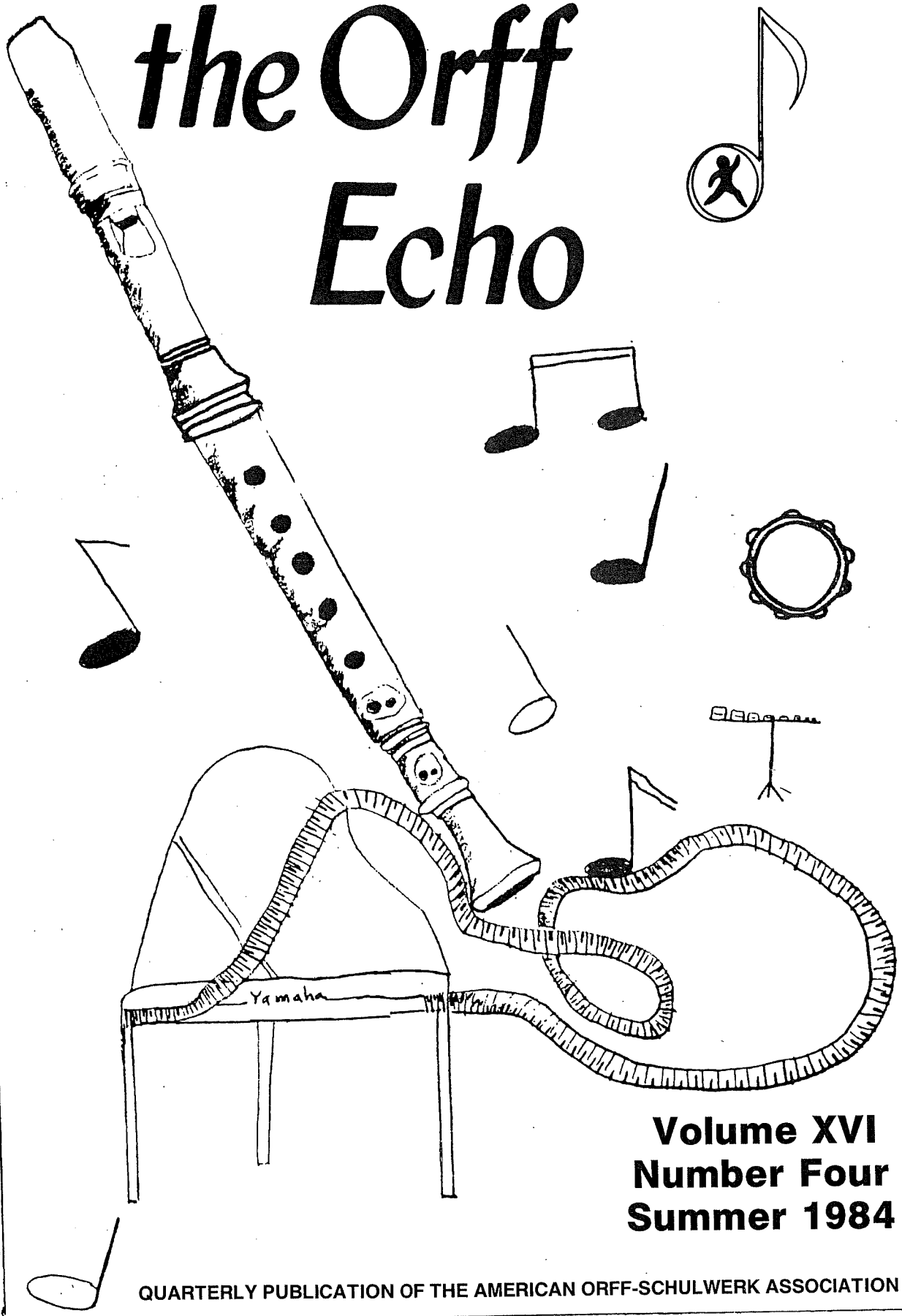
the Orff Echo



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THE ORFF ECHO Volume XVI Number Four Summer 1984

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AOSA NATIONAL CONFERENCE, LAS VEGAS, NOVEMBER 7-11, 1984
DESTINATION: IMPROVISATION

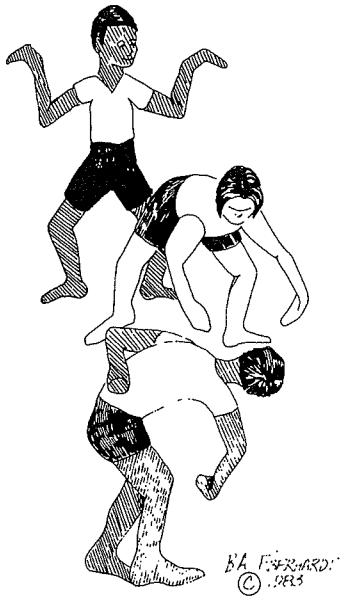
GIN EBINGER, NATIONAL CONFERENCE CHAIRMAN

Illustration by Barbara Eberhardt

A truly cosmopolitan gathering of Orff-Schulwerk musicians/teachers will be the order of the day next November 7 when AOSA's eighteenth national conference begins. Special guest teachers and AOSA leaders will be coming from Europe, Canada, Australia, and twenty-three states to share their experience and knowledge and love of Orff-Schulwerk, bringing you sessions relating to every conceivable facet of music education.

Destination: Improvisation. Las Vegas, Nevada. November 7-11, 1984. Those are the bare facts. How little they tell of the careful planning of the conference committees, the teachers, the entertainers, of the dreams and hopes, of the energy and enthusiasm that go on backstage for the "education of the heart" that this conference promises. Gloria Lawson and her dedicated Desert Valley chapter members are working vigorously to provide you the most exciting— but comfortable—time possible in Las Vegas.

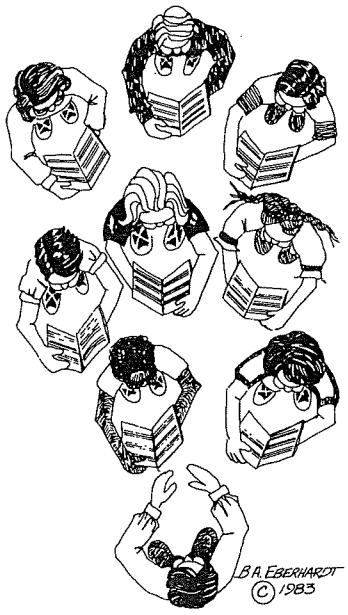
The following detailed description of conference offerings is presented so that you may make informed judgements as to session choices. Please refer to this article when your conference call arrives in early fall.



IS (INTRODUCTION TO SCHULWERK). Begun last year in Cleveland, IS gained immediate approval for its forthright acknowledgement of the need for easily identifiable beginning sessions. The nine teachers, well known for their long and dedicated work in Orff-Schulwerk—TOSSI AARON, JUDY BOND, PAT BROWN, MILLIE BURNETT, ISABEL CARLEY, RUTH HAMM, MARION O'CONNELL, WILMA SALZMAN, and CAROLYN TOWER—will teach classes in recorder, movement, and basic Schulwerk pedagogy. The program will be limited strictly to the first seventy-five registrants, twenty-five in each of three sections. Each section has daily sessions in each area, with the experience of working with at least three of the fine teachers. In addition to the three IS hours, these participants will have tickets for at least one other session daily. One hour credit is obtainable from the University of Nevada, Las Vegas.

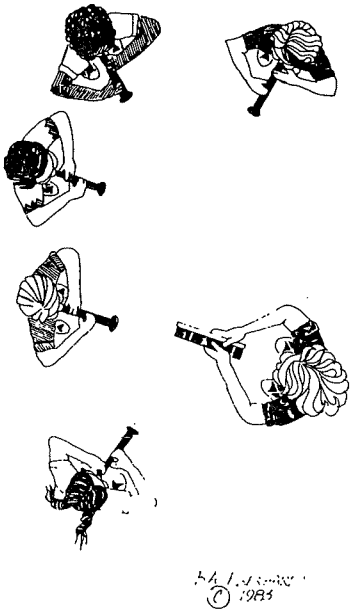
SPECIAL GUEST TEACHERS. Three distinguished visitors from Europe will lead sessions in movement, recorder, pedagogy and process: VERENA MASCHAT, teacher of music and movement education at the Orff Institute, Salzburg; MINNA RONNEFELD, teacher and research specialist at the Royal Danish School of Educational Studies, Copenhagen; and MIRIAM SAMUELSON, teacher of music studies at the Orff Institute. Each will teach two ninety-minute sessions daily. In addition, each will conduct an informal playing and/or dancing session during the conference.

MOVEMENT/DANCE. CYNTHIA CAMPBELL will present sessions on *Exploring Improvisation Through Movement.* She will also lead us in Renaissance dancing on Thursday evening. Campbell's strong interest in folk and Renaissance dance has led to extensive study and teaching in ballet, jazz, and modern dance. She has worked eleven years in the Montreal Oral School for the Deaf and has written related articles for the *Echo* and *Orff-Schulwerk Informationen.* SANNA LONGDEN, folk dance leader for the Evanston Department of Recreation, teacher, workshop



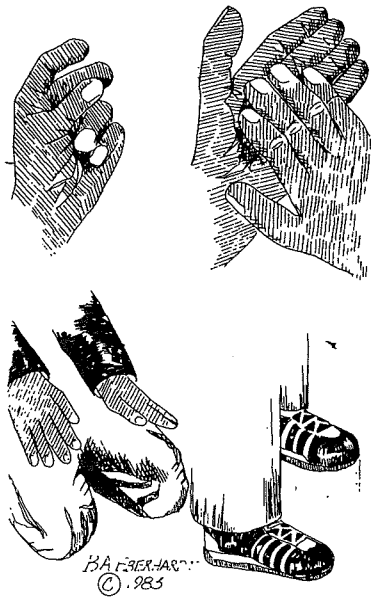
presenter, choreography, performing dancer, and writer, comes to us highly recommended for her skills in all these areas. She will present one session called *Israel: Beautiful Movements Go with Beautiful Music,* and another, *Hungarian Folk Dances: A Czardas Can Create a Community.* Longden is the leader of the Friday night folk dancing session; special feature that evening will be a demonstration of "quick change" artistry by Longden and her husband. PHYLLIS WEIKART is a nationally acclaimed teacher and author, known for her work in rhythmic movement and folk dance for all age groups—preschool through the aged. Her movement sessions are called *Rhythm and Movement: Foundation for Learning,* and are suitable for music and classroom teachers alike. JESSICA SINCLAIR, dance and movement teacher at Cranbrook Schools, will do two sessions on *When Children Dance,* dealing with guiding children in improvisatory skills. DANAI GAGNE, director of the Orff program at Bloomingdale House of Music in New York and popular teacher of movement and dance in workshops around the country, will teach two identical sessions, *The Language of the Feet,* and a third more advanced session, *Movement Improvisation Leading to Dance Forms.*

VOICE AND MUSIC IN THE CHURCH. KATINKA SCIPIADES DANIEL introduced the Kodaly Method of music education to the U.S. when she came from her native Hungary in 1960. Her sessions, each ninety minutes long, are called *The Kodaly Method in a Nutshell.* NANCY FERGUSON is well known to AOSA conferences, having served as president of AOSA, national conference chairman, and frequent session presenter. She has performed as soloist with church choirs and with professional groups throughout the U.S. and Canada. Her sessions will be *Vocal Improvisation—and All That Jazz.* KAREN STAPLETON, K-6 Orff-Schulwerk specialist, private voice teacher, and vocal performer, will lead us to a *Target on Voice.* Stapleton was co-director of Los Ninos Cantantes, children's choir which appeared in the 1981 conference in Albuquerque. She recently completed a statewide tour with the New Mexico Symphony as a regionally-chosen soloist in the Verdi *Requiem.* BETTY ANN RAMSETH—teacher, author, children's choir clinician, conductor, and composer—devotes her energies to promoting the ministry of children's choirs across the country. Her sessions are *Come to the Happy Land—With Children's Choirs.* (See also TRUDE HAUFF in "The Process," below.)

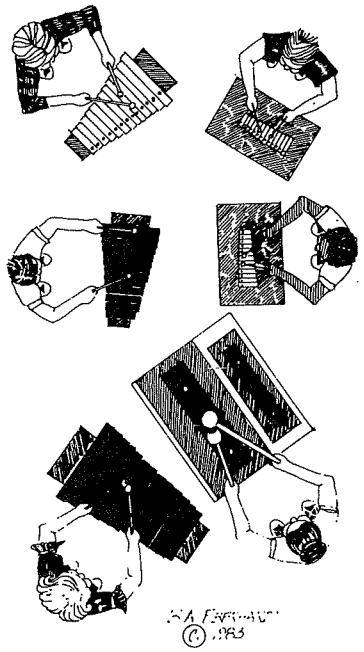


RECORDER. BETH MILLER is director of the Orff program at Paideia School in Atlanta, teacher at many workshops and summer courses, and a performing musician. Her sessions will focus on the place of the recorder in Orff-Schulwerk and recorder instruction using the Schulwerk approach. CONSTANCE PRIMUS, private teacher of recorder and historic flute, is a national leader in the American Recorder Society, with particular interest in that group's education program—she directs ARS's Colorado Workshop. She also has taught many Orff groups; her Las Vegas sessions are called *Recorder Improvisation— Renaissance Style.*

SPECIAL INTEREST PANELS (Private Studio, Instrumental Applications, Curriculum Design and Implementation, Values, Research). Four panels will be featured during this conference, some concerning areas dealt with in previous conferences and requested again, others new this year. BARBARA GRENOBLE, nationally known workshop presenter, certification course director, and head of the Grenoble School of Music in Denver, MARIE BLANEY, founder and director of a private music school in Boulder, and JENNY POTTER, also a private teacher of Orff classes, will discuss the *Establishment of the private Orff School,* with its pitfalls and joys, its risks and successes. In a time when school music programs are endangered and vast numbers of children face the possibility of no music instruction,



this topic seems particularly timely. An often-requested repeat topic will be addressed in *Orff in the Band and Orchestra Class,* when MARY HELEN KLARE and NEDRA SCHNOOR explore the possibilities and limitations of Orff-Schulwerk in instrumental instruction. Klare is an orchestra teacher and performing violinist, and Schnoor, 1982 conference co-chairman, teaches band and general music in Portland. A novel approach to sharing the process of curriculum building will be explored in *Curriculum Show and Tell* by SUE MORROW, music supervisor in our host city, and members of her staff in the Las Vegas schools. Morrow directs the continuing growth of the local music curriculum. Certain sections of the curriculum will be presented, with teachers demonstrating ways of implementing them. KATHY BAUMGARTNER, GRACE NASH, and PHYLLIS WEIKART will address research in music education—*Research: Approach and Process.* This interesting and diverse group of panelists will share their research strategies—Baumgartner, a Keetman scholar, will discuss how a research problem is described and begun; Nash, pioneer and widely read author on the use of the Orff approach in total education, will contribute from her wide experience and knowledge of the field; Weikart, whose work on the sequencing of rhythmic skills is an important addition to the literature, will discuss results of her studies.



THE PROCESS. Eight leaders will give presentations concerning the Orff-Schulwerk process on all age levels. MARGARET AGNEW, in *Warmups—A Welcome Session,* will deal with a group of short activities which can serve as departure points for further studies. KAREN LOGBECK's title is *Planning the Trip: Successful Improvisation in the Primary Grades.* Working also with primary, upper elementary, and middle school classes in mind are PEGGY EMMOND in *When in Doubt, Improvise;* ELIZABETH GILPATRICK with *How To Be Creative: Practice, Practice, Practice!* and DOUG GOODKIN in *Jazz: Our Improvisational Heritage, Seen Through the Eyes of Body Music, Children's Games, and Orff-Schulwerk.* As a result of requests from past conference participants, TRUDE HAUFF and BRIGITTE WARNER are presenting sessions directed toward the advanced Schulwerk teacher. Hauff's presentations are *Music—That Means Improvisation,* her inspiration based on a remembered conversation with Carl Orff in 1967. She will work with the entire group on vocal and piano improvisation as taught her at the Orff Institute. Warner will present a three-part sequence called *Logos: the Word as the Beginning of Musical Experience.* The first session will be *Meter, Developed from Speech;* the second, *Interpreting the Word: Small and Self-Contained Forms;* the third, *Story Dramatization.* While these ninety-minute sessions need not be treated as a se-

quence, each builds on the preceding one in form and complexity. Finally, LOUISE BRADFORD, whose work in this area gives her outstanding qualification, shares her experience in *Never Too Late: Creative Music With the Elderly*.

CHILDREN'S DEMONSTRATIONS. Always popular and valuable, children's demonstrations again will be a conference offering. Six different groups of children will participate in sessions led by MARIE BLANEY, DAVID ASPLUND, and PAT HAMILL. Blaney will work with pre-school or kindergarten children in *Instrumental Techniques for the Very Young* and *Instrumentation and Improvisation*. Asplund will demonstrate *Improvisation: An Ongoing Process* with fourth or fifth graders, and Hamill, remembered for her outstanding children's choir in Cleveland last year, will work with middle school children in sessions titled *Give Them the Tools, a Destination, and LET GO!*

VALUES. *I Sang My Way to Smiles* is the title of a session by CAROLYN TOWER AND CONNIE HEIDT, music teachers at Cranbrook School in Detroit, which will concentrate on teaching/learning/discovering life values through Orff-Schulwerk. Tower and Heidt will demonstrate the ways in which their students were able to use this approach to human values as they created their own songs. SR. MARCIA LUNZ, associate director of the Sisters of St. Francis of Assisi in Milwaukee, contributor to all three volumes of *Music for Children: American Edition*, and experienced presenter at AOSA conferences, will explore values in *Kite Strings and Clotheslines: A Look at Values in Improvisation*. RICHARD SPALDING, professor of music at the University of Louisville just back from a sabbatical in Europe, has worked with students of all ages in public schools, private schools, and rehabilitation centers. He will share his beliefs and experience in *Therapists All—All Education Is Special*.

STORYTELLING/DRAMA. JOE HAYES, widely known for his gentle, low-key manner in telling Spanish *cuentos* from his large repertoire, will extend his work into *The Musical Language of Storytelling*. FRANCOISE GRENIER comes to us from France via the Orff Institute and Canada. Her sessions deal with improvisational music and drama in *The Threshold of a Story*. JENNY WELLS VINCENT, eminent collector and performer of Spanish folk songs, will teach us the joys of *Songs and Games of U.S. Hispanic Children*.

THEORY/MUSICOLOGY. ELLEN McCULLOUGH, assistant professor of music at the University of New Mexico, makes her first AOSA conference appearance with *Multi-Cultural Music Materials for your Classroom: Songs, Folk Tales, Puppets, Games, Dances, and Instruments from Around the World*. MARY SHAMROCK, editor of the *Echo*, past president of AOSA and former conference chairman, will present *The Ostinato Principle—A Worldwide Phenomenon*. RICHARD GILL, popular headliner at the 1982 conference, will give *A Clear and Concise Exploration of the French Time Name System and its Advantages Over Other Systems*.

CHAPTER SHARING, ENTERTAINMENT. Four chapters—and the audience—will participate in this year's chapter sharing event. NEW ENGLAND, COLORADO, and NEW MEXICO will provide percussion, recorder, speaking and solo parts to Orff-Keetman's *The Christmas Story*, with the audience providing the choruses. MIDDLE ATLANTIC will dramatize a folk tale. AOSA members from throughout the country will present a formal concert Thursday night, featuring a chamber orchestra directed by MARY HELEN KLARE, a recorder ensemble directed by PAT BROWN, and a choral group led by DOUG WILSON in Orff's *Cantus Firmus Satze*.

A full account of the exciting entertainment planned by the Las Vegas group, including children's performances, dinner shows, tours, and other activities typical of the Las Vegas entertainment scene—will be provided in the Fall *Echo*. Please mark the lucky days on your calendar—November 7-11—and let nothing stop you from making your **DESTINATION: IMPROVISATION!**

The Orff Echo is published quarterly during the school year by the American Orff-Schulwerk Association, a non-profit educational organization with Executive Headquarters c/o Dept. of Music, Cleveland State University, Cleveland, Ohio 44155.
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ECHO GOES HI-TECH

Your editor has experienced much confusion and frustration but also joy and exultation in the past weeks as she has learned a new system for typesetting the *Echo.* All copy is typed into a microcomputer (which has something of a mind of its own, as you know if you use one), transmitted by modem over the telephone lines to a receiving computer at the typesetting office, and then transcribed by the typesetting machine into whatever format has been specified. This system offers many advantages, including cost savings. Once the flaws have been worked out of the process, it promises to be well worth the effort and investment involved.

GUEST EDITORIAL:
ORFF AND THE WORLD OF NATURE

Michael Lane

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You will no doubt be aware that there is a changing climate of educational thought today, brought about partly by economic pressures which in themselves are actually not connected with education at all. This change in the climate of thought does not bode well for us who are concerned with the Arts in education. It means inevitably that battles we had thought we had fought and won must now be fought all over again. The need to justify the presence of the Arts in education is absolutely vital. This may be no bad thing for us actually. Music teachers and musicians in general tend to take for granted that everybody will accept their view of the importance of music. This is partly true and many Heads [principals] welcome and encourage the Arts. But whether they do so for the Arts' own sake or for some other reason is harder to discover and it is only when an economic crunch comes and choices have to be made, that we begin to know what value we place on things.

This is as true in the Primary School as it is in the Secondary School and if we cannot think why we are teaching music, then we ought to think whether we should teach it at all.

At a recent conference on the Arts in Education in my part of the world, it was noticeable that drama and visual art teachers seemed to have less difficulty in presenting a case than musicians. This is understandable. *They* have as well as an aesthetic role a functional one, and their art can be used. But why are musicians so backward? Music is to do with hearing and children with defective hearing will not only listen to music badly, they will listen to speech badly, too. If they cannot hear speech properly, then English, drama, and all the rest of the subjects dependent on the spoken word will lose out as well.

When I speak of defective hearing, I do not mean physical disability, though this may be a factor also, but the defectiveness in hearing which comes from the unconscious creation of aural barriers against an ever increasingly noise-obsessed world.

So here is a first justification for a musical training. It teaches hearing and listening through the medium of finely regulated sound—and in so doing, helps combat the un-listening caused by a noise-saturated environment.

This argument must be carried further. The more thorough and extensive the musical training, the more acute will be the aural observation which will in its turn have a beneficial effect on all other forms of learning. This is in itself an interesting underlining of the basis of much of the Orff training which emphasizes speech and meticulous speech rhythm. It is one of the reasons why I personally devote so much time to the use of words and vocal sounds in a variety of ways. But the Orff process also lays stress on metrical rhythm and pitch and most important of all, invention.

So much has been written and spoken about Orff and his ideas that it might seem almost impossible to find anything new. But there are always newcomers to these ideas and this brief restatement of them will, I hope, not be too tedious.

The fundamental aim is no less than to provide the means of a response to the living world. Daily life, for all its horrors and perplexities, has also marvels and wonders. The most marvellous thing is the fact that existence is founded on a process which can only be described as rhythmic. "The ceaseless round of circling planets singing on their way," as the hymn says, is a nicely poetic way of illustrating the theme. The life cycle of nature, growth, flowering, decay and rebirth is the basis of all things. The seasons participate, the night sky and the daytime sky reflect it. Stand on the seashore and watch the rhythm of the waves and the complexities of pattern formed on the water by the wind. Throw a stone in a pond and watch the rhythmic patterns ever widening and returning. Self-renewal is the secret of the universe and the deeper our response to it, the nearer we come to harmony with the seen and unseen world and with life.

Have you ever experienced that sense of uplift—almost an ecstasy—that comes from dancing? At Dartington our barn dances, inviting one to follow patterns of rhythm with feet and hands, can bring one momentarily into complete communion with one's fellowmen and with the world. I do not exaggerate.

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THE ARTISTIC DIMENSION IN THE DEVELOPMENT OF OUR CHILDREN

Minna Ronnefeld, *Orff-Schulwerk specialist, Royal Danish School of Educational Studies, Copenhagen*

Today, perhaps to a degree heretofore unknown, the historical and thereby cultural and sociological situation challenges us to take a stand on the significance of various areas connected to art in relationship to child development. A whole series of questions arises. What development do we want our children to have, and why? In which ways do activities connected to art and creativity figure as dimensions of existence and how can they be stimulated? What characterizes versatility in this regard? How have these questions been converted to pedagogical theory and practice, and for our interests, particularly in the areas of music and movement?

There are three main streams in this century's music pedagogy, initiated by Dalcroze, Kodaly and Orff. I will briefly outline the primary characteristics of each. However, since Orff's pedagogy has been one of my main areas for many years, as teacher and as researcher, this presentation will deal mainly with his Schulwerk.

Three Pioneers

Certain common characteristics of these three key figures are unmistakable, understandably enough; although there is a slight difference in ages, they lived and worked within the same epoch. All three are from the heart of Europe. Their birthplaces—Budapest (Zoltan Kodaly, 1882-1967), Vienna (Emil Jacques-Dalcroze, 1865-1950), and Munich (Carl Orff, 1895-1982)—form the geographical and cultural axis in the political, scientific, and artistic melting pot in which these three artists and pedagogical pioneers found nourishment for their epochmaking ideas. Beyond the common starting point, however, their mature thoughts on the concerns of education clearly are influenced by their varying views on values of life and society and on basic aspects of personality development.

Rhythmics

It was Dalcroze's work as a teacher of ear training at the conservatory in Geneva that literally opened his eyes to the artificial separation of body and soul.(1) To counteract the prevailing intellectualism within the music faculty, he let the students move to the music they were working with—that is, that they were listening to or singing; first they used just their arms, but little by little their whole bodies. Rhythmic figures, note values, phrases, tempi, dynamics, melodic movement and form were to be made visible, made concrete, and thus reflect the "being" of the piece in question. Rather than emanating from the student's subjective experience, this was bound primarily by a predetermined set of rules—an objectivized translation into movement symbols, so to speak. Individual interpretations, though, in the form of improvised sequences of movement, were also considered important.

Dalcroze, the father of German rhythmics, attained widespread significance in the beginning of this, the century of the revolution of the body.(2) Helmut Gunther notes that Dalcroze actually did not start with the body as an independent medium of expression or with dance and music as equals, but only with music—that is, with existing, composed masterpieces. According to Dalcroze, "the body must learn to obey the spirit, brain and will automatically."(3)

Among Dalcroze's many exceptional pupils, especially Elfriede Feudel had great significance. She seems to a great degree to have been aware of the perspectives in this pedagogy, which in the course of the years moved on from "rhythmic gymnastics" and "rhythmic education" to the more complex "rhythmic-musical education." The original intent remained unchanged, however—namely, that the students should be brought up in "awe of music produced by the great masters."(4)

To Music Via Music

Dalcroze and "rhythmic-musical education" have in common with Zoltan Kodaly the stated aim of educating for the experience and understanding of great music, but their means and approaches are very different. Both of them seek to educate "through music to music," and both emphasize the pedagogical influence on personality building as well as expressing confidence in the value of transference.

Dalcroze wanted to let students develop a gradually more differentiated relationship to the content of music, ways of expression and form, through a bodily concretization. On the contrary, Kodaly wanted first and foremost, through song and on the basis of Hungarian folklore, to open little by little the masterworks of music.(5) Later he emphasized that "the way from musical illiteracy to musical education should pass through reading and writing music"(6)—that is, writing down music from dictation. The ability to sing in tune as early as possible, even before starting school, is ascribed the greatest importance. "The development to sing in tune is one of the most important tasks in the music education of the kindergarten."(7)

In the musical pedagogy of Hungary the Kodaly method predominates, displaying a high level of excellence, especially in the vocal area. The thoroughly detailed and completely thought-out teaching material, with its indication of methods and aids, is prescribed in the Hungarian school system. The aim is training within precisely delineated areas—reproducing music, learning to sing (in tune), reading music, and understanding music. The Kodaly ideal is at its basis conservative, as it almost exclusively cultivates the past and the ability to reproduce. The work of educating consists of establishing the cultural heritage in the pupil. One is not expected to question the given value norms. They are those of the adults, the society, and the state.

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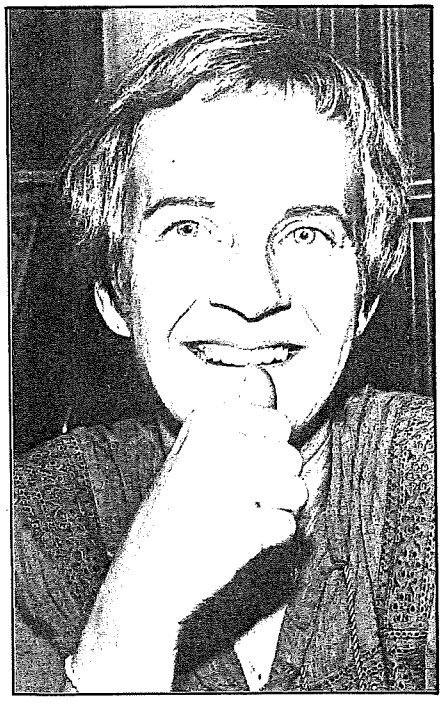

Ronnefeld

Ronnefeld, *Continued from Page 5*

Democratic Vision

The democratic vision of versatility, which includes among other things the development and expansion of imagination and fantasy, has no room here. Naturally enough, the development of the ability to evaluate individually, to build up viewpoints and opinions in order to make choices based on them, is not desirable in an educational system where all choices are made for the children in advance.

Dalcroze and Orff ascribe the interaction between music and movement a fundamental importance in education; both situate the rhythmic aspect centrally and view improvisation as a necessity. In comparing Kodaly and Orff it is obvious that they both, on the one hand, greatly emphasize the linguistic and musical "native tongue," and on the other, the "musical handicraft." But the "why" and "how" questions yield quite different answers for each.

Orff's Basic Point of View

For Orff as for many other artists, pedagogues, scientists and politicians, the passionate reaction against the barbarism of the times before, during, and after World War I became his source of energy. Not the least of it was the experience of the child's lot in a troubling and threatened world. Debasement, oppression and effacement reduce a person, cripple him, make him sick. This experience became the kernel of a humanistic pedagogical concept in which the child and the teacher are equal partners. The emphasis on equality is not in order to disguise the differences in degree and type of what the adult and child respectively understand, feel, are able to do, to imagine, etc. On the contrary, it reflects Orff's understanding that the child's reality or realities are other than, and more than, the adult's picture of these, and he thinks it important to support the child's development on the various planes of imagination, experience, and perception. A pedagogy expressing care for the development of fantasy, feelings and reason, functioning together, is well in agreement with a recent statement by the Danish author Johannes Mollehave, in his reference to "the need to rescue children's courage to live."(8)

These basic points of view Orff has in common with "Musische Erziehung,"(9) a movement of great educational importance in Europe in this century; one also finds similar foundations in much of the so-called "Reform-Padagogik"(10) in the first part of the century. It should be emphasized, though, that in Orff's pedagogy there is no dominance of the individual, but an attempt to stimulate the person's individual, comprehensive development in an interaction with others, which should be as sensitive, flexible and nuanced as possible. The role of the pedagogue is to be inspiring, helpful and advisory, but also initiatory and directive. And the children are to be part of the decision making as well as co-responsible for content, work-forms and procedure.

Inventiveness

Orff became aware quite early of the great importance of playing and creative activity for development. Therefore he maintains that pedagogy promoting the child's whole development consciously must make creative, improvisatory work its center. This means improvisation in the sense of inventiveness—the ability to make up rhythms, melodies, sounds, movements, dances, stories, etc., without preparation but on the basis of some degree of experience, ability and insight. The point and the difficulty is, thereby, that improvisation, the creative act, should have more of a spontaneous and intuitive rather than a conscious character. In the article *Elementare Musikubung, Improvisation und Laienschulung,*(11) Orff expressed his intent to develop an elementary, artistic-related, comprehensive pedagogy involving a coherent whole and based on an understanding of the sensory-motor unity in the child's mode of perceiving and expressing himself.

In this way he clarified the realization that development within areas connected with art, as far as basics are concerned, are subject to general principles of development. An example of this is the child's ability to imitate, reproduce, and to use things previously experienced in new contexts and in new ways so that something different or new appears to him. This is of decisive importance for his comprehensive and integrated maneuverability. The child's own activity, both in relation to him/herself and when it is directed toward others and becomes a dialogue with the surrounding world, is considered to be fundamental. This position agrees with humanistic psychology in the sense that the person builds himself, not independently and arbitrarily, but through a vital interaction with his surroundings, including the influence which pedagogically planned togetherness provides.

Aesthetic Dimension

As implied in the foregoing, music pedagogy is not just teaching with music or of music. The vantage point is different, since music is neither limited as a means (to happiness, joy, companionship, socialization, healing, political protest, etc.) nor as an end (in the form of ex-

perience, understanding, or the playing of music as an autonomous activity). It has its own dimension with a complex of functions and participates simultaneously in a wider dimension—the connected aesthetic dimension (cf. Herbert Marcuse et al).(12)

Understood in terms of its intent, Orff's pedagogy is neither a system nor a method, and really not a subject, either. Rather, it represents a collection of aspects which partake of life in general, but with special emphasis on the artistic and creativity-enhancing content and activity patterns. It will serve to meet children's need to express fantasy, feelings and thoughts, and it will help develop the ability to communicate through movement, dance, gesture, song, play, drama and language.

Content, Exemplified in Models

As far as content is concerned—that which is communicated and brought to expression, that through which the child cultivates and establishes his awareness receptibility, creativity, cognition, and skills, the Orff pedagogy includes model material within the areas just mentioned. A model, as the word is used here, "shows structured substance in visible and tangible form. It is instructive and, therefore, in the broadest sense pedagogical. It is an impetus to imaginative fantasy and a stimulus for investigation, change and creation."(13)

It is the function of the models to serve as catalysts for the teachers as well as for the children's fantasy, for their ability to create something of their own. Both the ability to create something and to re-create is dependent on some degree of experimentation, experience, and intimacy with the means one wishes to employ: the body, sound, voice, instruments, language, etc. The activity depends on abilities and insight, and these are further developed by the activity.

The exemplary character of the models implies that they transmit fundamental characteristics and limit categories within musical, linguistic, dramatic (acting), and dance areas. But in such artistically-related contexts as are included here, the possibility of perceiving fundamental characteristics is directly connected to the sharpening of the ability to differentiate, remember, compare, repeat, change, order, categorize, evaluate, choose, etc. And this applies regardless of the child being more or less aware of these processes.

The Instruments

In order to fulfill the idea that children themselves should be able to perform and create music, even on a completely elementary plane, Orff developed, in the years around 1930, the instrumentarium that carries his name. But it is important to note that the use of the Orff instrumentarium in itself does not necessarily have to have any connection with his pedagogical intentions. According to Orff the instruments, which are all primitive in construction, should in part give the children the opportunity to create a sound space around their jingles, song games, etc., and in part allow for exploration of the sonor, tonal and rhythmic possibilities for expressing something which cannot be expressed through words or in any way other than through sound, tone and rhythm.

Musico-psychological investigations have confirmed that qualities of tone—tone colors, volume, simple rhythmic structures (patterns) and dynamic fluctuations— play a dominant role in the small and half-grown child's experience of sound and music.(14) The linguistic content is based on "pre-literary material such as sense- and image-filled words,"(15) rhymes, jingles, riddles, magic formulas, sayings; also included are fairy tales, myths, ballads, Biblical texts, etc. The child's own poems and stories occupy an important place as well.

Some of the instruments are so-called "movement instruments"—rattles, bells, claves, finger cymbals, and simple kinds of drums, for example. By letting bodily movements become one with the production of sound, tone and rhythm, the experience of oneness in the act is intensified; impression and expression meld together.

The instrumentarium provides a medium, through instrumental pieces, song and dance accompaniments, etc., for the children to acquire knowledge of the elementary principles of musical structure and form. In this connection we can include elementary structures such as pedal tones, borduns and ostinato patterns, and somewhat later, the basis of early examples of mixtures, counterpoint, and polyphony, as well as functional major/minor harmonies. One could call this plunge into the roots of musical culture "music's study of basic experience." The German philosopher Martin Wagenschein referred to a parallel experience in language when he spoke of simple basic sentences that contain the key to understanding more complicated forms.(16)

Tradition and the Future

It is characteristic of Orff that he stresses familiarizing ourselves with our cultural background in the sense of practical ex-

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perience and interpretation of it. The emphasis on creativity is in agreement with this non-historicizing but creative view of the past. It is Orff's hypothesis that creative activity— assuming that it is creating and not merely reproducing stereotypes— does not merely solidify and expand the experience and perception of the present, but can help to advance children's individual and collective possibilities for being co-creators of their own future. In other words, the work as a whole should be understood simultaneously as a link in an experience continuum and as a key to the yet-unknown. Both process and product are significant, both impression and expression, both re-creation and creation.

With this short description of Orff's pedagogy I have wanted to clarify not just the idea-foundation, but "the subjectual, the substance of proficiency, knowledge and insight within the subject of study in which teacher and pupil meet," as a colleague of mine at the Royal Danish School of Educational Studies, the psychologist Hans Vejleskov, has expressed it.(17) It is a likely conclusion that the reason Orff's pedagogy has gained a permanent place at the Institute for Music and Musicology in this school is because the further educational study in this field functions as a developing process with regard to improving the possibilities for working without subject divisions in the youngest classes. The Orff study emphasizes the importance of the principles of engagement and coherence in the learning process of the child. The practice of Orff's pedagogy in the institute makes no division between cognitive, emotional and social aspects. On the contrary, we attempt to keep in mind that the dynamic and the vitality of the development process is based on the principle that these aspects are inseparable. The course of study deals with both verbal and non-verbal expression and communication areas, both within pedagogical practice as well as in regard to theoretical knowledge. It aims in principle at an equal emphasis on subject, pedagogical and psychological content. The understanding of the relationship between these three aspects helps teachers to increase their insight into the complex character of human development and to expand their abilities to participate in a meaningful interaction with the children who are on their way to being part of the world.

ENDNOTES

1. E. Jaques-Dalcroze, "Schularbeit und Schulfest," *Die Schulfeste der Bildungsanstalt Jaques-Dalcroze* (Dresden-Hellerau 1912), p. 47.

2. Minna Ronnefelt, "Orff-musikvirke," *Festskrift Gunnar Heerup* (Egtved 1973), p. 57.

3. Helmut Gunther, "Historische Grundlinien der deutschen Rhythmusbewegung," in Gertrud Bunner/Peter Rothig, *Grundlagen und Methoden rhythmischer Erziehung* (Klett 1971), p. 43.

4. Elfriede Feudel, *Rhythmisch-musikalische Erziehung* (Moseler 1956), p. 19.

5. Zoltan Kodaly, "Children's Choir," first publ. 1929, reprinted in the Hungarian music journal *Visszatekintes,* I (Budapest 1954), p. 38.

6. Zoltan Kodaly, "Das Tonangeben," first publ. 1937, quoted here from Erzsebet Szonyi, *Aspekte der Kodaly-Methode* (Corvina 1973), p. 14.

7. Katalin Forrei, "Musikerziehung im Kindergarten," in Frigyes Sandor, *Musikerziehung in Ungarn* (Klett 1966), p. 114.

8. This quotation, derived from a paper, was reproduced in the journal of the Royal Danish School of Educational Studies, November 1980.

9. The pedagogical idea "Musische Erziehung" arose at the beginning of the 20th century and had its main significance in mid-Europe. In its original conception M.E. is not limited to certain school subjects, even though the center of gravity is the development of ability to create, express, and communicate through art, music, dance, etc.

10. The term "Reformpadagogik" is here used in the sense of the pedagogical movement in Europe between about 1900 and 1935. Actually it included a variety of movements, all of them having in common new viewpoints upon the child's rights, a new understanding of childhood, of teaching and anti-authoritarian education, and of skepticism or opposition toward the state. The most remarkable representative in the U.S.A. was John Dewey (1859-1952), with his books *The School and Society* (1899), *Democracy and Education* (1909), *Art as Experience* (1934), and others.

11. From the periodical *Die Musikpflege* (Leipzig, September 1932), p. 215.

12. Herbert Marcuse states his theory of knowledge in regard to this question in his last book, *The Aesthetic Dimension* (1977).

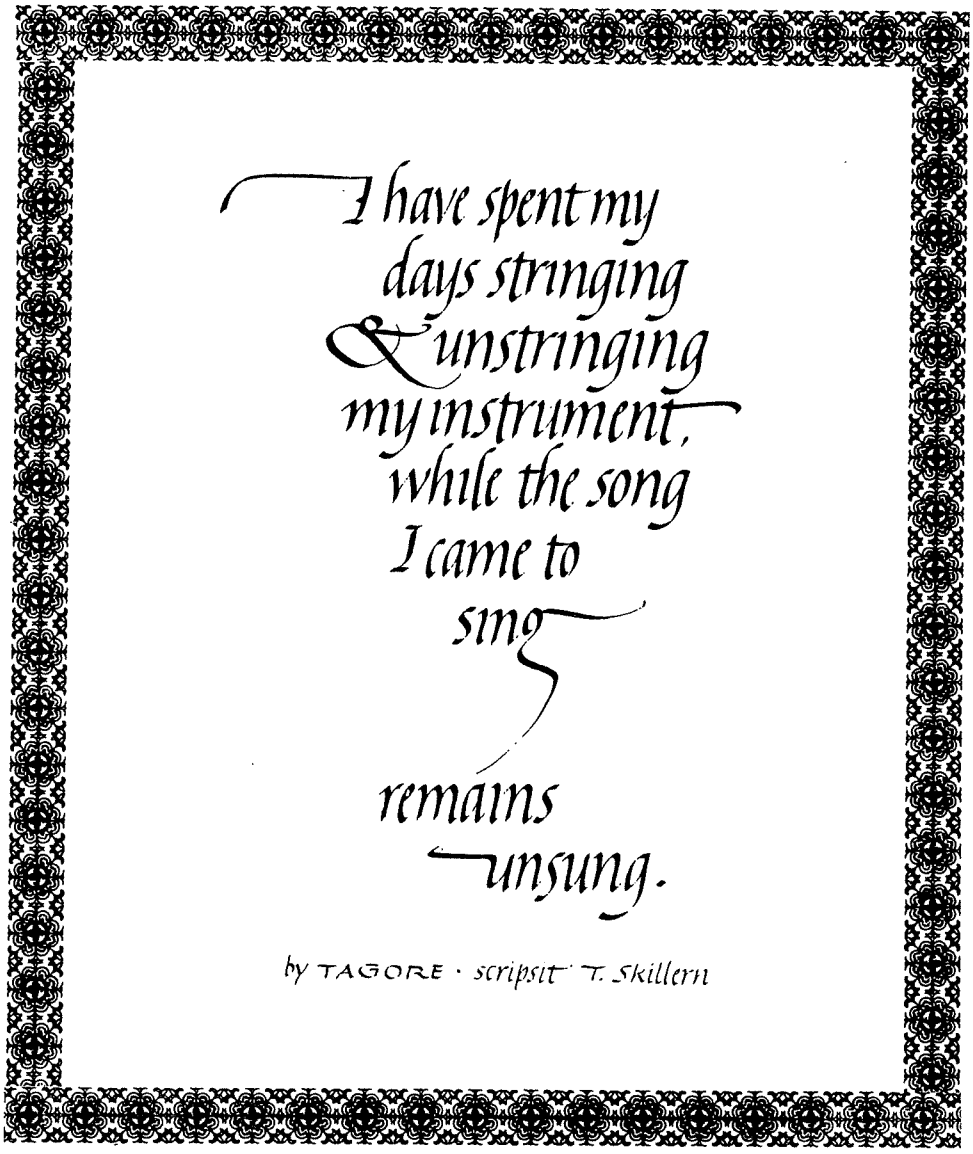
13. Werner Thomas, *Musica Poetica: Funktion and Gestalt des Orff-Schulwerks* (Tutzing 1977), p. 20.

14. Helmut Moog, *Das Musikerleben des vorschulpflichtigen Kindes* (Mainz 1968).

15. Minna Ronnefeld, *Musik for born* (Egtved 1977), p. VIII.

16. Martin Wagenschein, *Verstehen lernen* (Beltz 1968), p. 20.

17. Hans Vejleskov, "En bemaerkning," in the journal of the Royal Danish School of Educational Studies, March 1981, p. 7.



INTERVIEW WITH BARBARA HASELBACH

Jacobeth Postl *(conducted by Postl and Isabel Carley at the AOSA Cleveland Conference, November 1983)*

Carley: Barbara, would you like to tell us what teaching you're doing in this stage of your career?

Haselbach: You mean, what I am doing now in Salzburg . . . well, my main task, because I am a professor for dance students, is to deal with didactics of dance education, and that means that I discuss what part movement plays in our life, our century, our situation now, in our culture; also, how all those problems in our daily lives are eliminating movement. Now, movement has no place any more for children because they don't have playgrounds. We need to analyze the situation as to what has been done, at least in some schools, to give children a chance to move and have some dance experience, whether it's music and movement or dance. Just now I'm working on materials dealing with sensitivity and dance education. I give a series of lectures over several weeks on many different subjects which change every year—on the methods of teaching and the comparison of different methods in different parts of the world.

Carley: Do you teach very young children as well as school age children?

Haselbach: Yes—pre-school to senior citizens.

Carley: A pretty wide range, I would say.

Haselbach: Yes, it is, of course, and it can't be very in depth because our students, as you know, come from very, very different backgrounds and go to all kinds of different teaching professions—some with pre-schools, some with senior citizens, some in museums, and the majority in music schools, or what we call *Kunstschulen.* So we try to cover the essentials because of so much variety. This is one part of my work—then I teach dance history.

Carley: Are you doing more historical dance nowadays?

Haselbach: Yes, I like it so much that I have done a lot of studies. We also get a chance to invite some leading people from the States to come and work with us in this area. Sometimes we have a little dance group perform with Hilda Tenta and her consort. I love it so much that I try to discover new periods which I have not yet studied. But it's a kind of special thing—it's not a real center of work. Then, of course, I do technique improvisation which we call "Gestalt," which is a kind of elementary composition . . . music and movement, or music and dance. And at the Institute we do have a new system for the first two years of the four-year course which is called "General Studies" or "Core Curriculum in Music and Dance." This means that we have these people for six or more hours a week; we don't separate in different areas—techniques, improvisation, and so on—we just start. It's like a project. You do what they need, without dividing into this box or that box! And sometimes you don't do the technique for awhile, but perhaps only the improvisation, just concentrating on this for several classes.

Carley: It seems to me that's a very good way of setting it up so that things are allowed to grow without being forced into a set, since it depends on where these people are to begin with.

Haselbach: Especially so for the beginners, because later on when they have already had experiences it is easier to say, "Now we will concentrate on technique for such and such a purpose . . ." And what else? Improvisation, of course. We also have special classes in which we have been working on a new project in materials for pre-school.

Postl: Have you been teaching pre-school?

Haselbach: Yes . . . but now, just for the moment, I don't have children at all. Besides these classes, there are many lectures and workshops around the world, but because of my family situation I try to hold back and not to be off too much. This year, however, was quite a traveling year, with the Asian trip. I was in Taiwan and Taipei, and then went to Singapore and Bali (this was vacation).

Postl: Were these formal Orff workshops? Are there jobs for teachers in the area?

Haselbach: We have about ten graduates from the Institute in Taiwan and they invited me to come.

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Postl: Is there actually a formal Orff program in Taiwan?

Haselbach: Yes. There are several schools, and some Music and Art Centers, and private schools run by those people who have studied at the Institute themselves.

Carley: Are they sent by the government?

Haselbach: No, they can pay themselves.

Carley: Obviously they feel it is very relevant to their own tradition or they wouldn't continue to come.

Haselbach: Yes, we initially had two very interested, gifted people, and they made others aware . . . they interested the right people in going to Salzburg.

Postl: That's good—you must feel that it is important to travel and work in other parts of the world. After this first conference day, how did you find your sessions? Did you feel that people had fairly good prior experience in movement from what you saw?

Haselbach: Very different—some excellent and some very shy—I suppose because of lack of experience. I was expecting that there might not be much dance training, so I prepared myself to work very slowly. I did not go further because I saw that they got what I wanted them to get—the outcome. I was very happy with it—very different in the three classes. In the first group, some of the people really had problems with the sculpture. Some had no thought of something dangerous or cruel. Some felt it was something that could "just fly away." People have such different feelings about this sculpture. One has to respect the differences—their feelings and interpretations.

Carley: Yes, that's the fun of it—different individuals' responses to the same stimulus.

Haselbach: Yes, I try—one of my goals is to help them to make their interpretation as clear and convincing as possible; so if somebody really feels it's a kind of "demonic" thing, how can he bring it out? What can he or she do with his or her body, and the sounds, the accompaniment, to make it convincing— what he felt or what she felt—and if somebody has a different feeling also, he has to use another technique or another kind of expression. I see my influence or my suggestions just as a means to help them reflect about how they feel—and to give them some technical possibilities to bring this out. Afterward we had some very good questions and discussions. Some people who had been to my sessions in Washington, where there was a similar theme, told me they had success with such projects. This, of course, makes me very happy.

Carley: With what age children would you conceive of some of the things that you did, and would you conceive of these things with younger children?

Haselbach: Not this special piece of sculpture. I would with paintings. I am sure it can be done much earlier, for instance, if you team teach with an art teacher. I had such an interesting talk yesterday at the Museum with the coordinator of art history in the education department; she told me about their program "Line and Form," something which is very similar to things we have done in Salzburg. When I worked with Dr. Regner we started from line, then two dimension, and three dimension, and worked with ostinatos in different media, like architecture, sculpture, needlework, painting or decorations. This can be done with children as young as six or seven years old.

Postl: We are very interested in your definition of "elemental music"—one should say "elemental movement"!

Haselbach: I avoid answering this question as often as I can because there are so many different definitions of "elemental." I don't know how it is in your language, but in our pedagogy and philosophy, there are so many different ones that thinking that one only is the best can be dangerous, but just as a working definition, I would say that what five or six-year-old children have already— all the raw material of movement and dance, these are the richest years as far as movement is concerned. They never can learn as much as they learn themselves by watching and imitating grownups, or brothers and sisters. It is already *there*—this is the raw material—and we all know that when a child grows up in a rather healthy, normal situation with attention from the family, this kind of movement is very expressive. As Orff always says, "It's not movement alone"—"it's not music alone"—it is really an expression of the personality through movement, gestures, and mime which includes facial expressions, sounds, and music. Movement is just one outlet or channel for what they are and how they feel at the moment. This is the material with which we should start, and widen and deepen in every dimension. Of course, we need to help them become more and more conscious about what they're doing so later on they can use it purposefully, not just by chance . . . just by feeling, they get to know it. This is not a definition. It's just a description.

Carley: I think that's a wonderful way of putting it—the elemental is what every normal human being brings to the beginning of this kind of training.

Haselbach: I think it is very much combined with an inner attitude. In German we have such a complicated word—*Gerichte.* It's impossible to translate—that it's fulfilled, or it's felt, or you feel what you're doing— it's "awareness" and integration. It's not just a technique I do like piano, dancing, or painting. Elemental music/movement means the whole personality has to be involved . . .

Postl: I think that is probably what has drawn a lot of us to the Orff approach. Then you would feel, I would assume, that a child who has a rich background in early childhood games and play party things, etc., would be at a great advantage.

Haselbach: I mean it has to be a rich childhood—with others, such as participating in games; but not only with others—also playing by themselves— not with the computer games, but in creative ways, learning to get to know materials.

Postl: Manipulate!

Haselbach: Yes, manipulate—and have sensitive experiences—a rich inner life of sensitive experiences, because later on might come new thoughts or abstractions. First it has to be in the senses. Children have to have rich experiences with their visual, tactile, acoustical, and kinesthetic senses. This, for me, is one of the most important tasks of pre-school teachers to give them.

Carley: Do you think that we should continue all this motor sensory experience a little longer in the primary level?

Haselbach: Of course. There are so many proofs that when they are mature, they go to something else—like a tree, and like the leaves, when they are ripe or mature, they fall down. Similarly, when a child is ripe and has experienced enough playing and manipulating materials, then their interest will go to something else. We shouldn't press them too much, too early, to go to intellectual things. We all know this.

Carley: Another important question to us is the development of improvisation in movement, and the balance between improvisation and developing a sensitivity to form. Wouldn't you say there has to be exploration first so that they know what their bodies can do, then the beginning of group awareness, partner play, and small group

play, so that they begin to think in relationships before too many forms are imposed from the outside? We were wondering if you have any suggestions to give us about how this sequence should be balanced and developed.

Haselbach: I would say that one should always have the whole—the many facets—of dance in mind. From looking at other cultures, we see that folk dance, which already has sequence, is always one part, even for little children. I always try to make my students aware that there should be a balance such as in singing; they have their songs, and they do the improvisations—the singing improvisations, reciting text, and so on—so it should be a good balance. I don't believe that it's a question of traditional forms or improvisations. Both have their certain special values. An improvisation can be very rich if it develops from sensitive experiences. With inexperienced people—children or grownups—I think one should always start, not with abstract ideas, but with as concrete material as possible, and even use objects and things. The experience is in them—this kind of repertoire or vocabulary—and they just have to call it back. Then one can go more to composition, transition, improvisation. I think there are many ways to see all this—something is a value in itself—just be aware of how you feel and to express how you feel. Another time, it may be just a preparation for composition, or perhaps a means of communication.

Carley: Doesn't it take a lot of training to reach an artistic form that is satisfying?

Haselbach: But don't you think, for instance, that on a piano or recorder, even with limited material, you can reach a certain point which is satisfying? It's the same with movement.

Carley: Have you developed any kind of sequence to build rhythmic competence in movement that would underlie all the later musical development?

Haselbach: Not serious exercises—not in that sense, but you mean . . .

Carley: Where do you begin and at what stage, at the pre-school level, and what do you espect them to accomplish before you really get seriously involved in musical training—or does it all start together? What are the basics that have to anticipate the actual study of these areas? We're talking about setting up a pre-school curriculum, and that's what I was curious about.

Haselbach: In these new materials we try to give them experiences, starting with the body—to get to know, to distinguish, to feel different parts of the body, differing movement and different movement qualities—also to be able to distinguish between, or name them; so, of course, first the experience, then the terms we use, and then the purpose. And the same with sounds—getting to know different sounds—not only instruments, not only the classical sounds, but also of voices and of noises, and . . .

Postl: All the natural environment . . .

Haselbach: Yes, yes—so to get to know all the parameters of music in a very early level—to get to play instruments, to speak a lot, to sing a lot, to play a lot. I think that is something which we stress very much: *self-learning*—even if it is not a prerequisite to specialization. I think it's a very, very important point.

Carley: Do you have any particular sequence about developing confidence in common pulse because, of course . . . they can't play ensemble until they've reached the stage of compromising on common pulse.

Haselbach: Yes, this is just the material of class lessons which we are now preparing. I'm not in charge of it so I don't know what they will do with new materials, but it includes a lot of work with little rhymes, with pulse and even all those circle games where the feet have this trotting-tut-tut-tut—which are in the pulse. It's not so much steps or skills, but involvement—a lot of little games of counting, or giving something—we try to come back to all those structures—those marvelous games which have their roots with our ancestors. Of course, we can't only do these games, but you can learn from the idea which is behind them (the structure of the social play as it relates to musical ideas). Those rhymes and singing games in our own traditions are having to be taught now; children do not grow up learning them from each other and so many teachers don't know them. But most teachers must believe in this heritage.

Postl: Sometimes we have to convince them all over again.

Haselbach: After awhile, surely they start liking them!

Carley: They enjoy them, of course, and when they see the children's delight in them, I think they're convinced. When you work with improvisation, do you have them work in small groups, or primarily individually?

Haselbach: I would say there are some experiences which every individual has to do just for himself—especially the very raw material—how I feel about MY weight, about MY balance. Nobody else can tell me—so there are some things which really have to be done individually. There are others where the giving and taking is very important and where the reaction, adaptation, and taking over or continuing an idea—is a group goal. So I think it's both. If I have a theme, for instance, I try to analyze what I want to do—I try to find out what individual experiences are the prerequisites, and how do I include them in my tasks. When I can trust that they have had these prerequisite experiences, then, of course, I think it is very important not to keep them isolated but to invent other tasks with other ideas and images, perhaps with the help of objects which lead from one person to another or from one group to another. When it starts to be a composition (when improvisation leads to composition), I think groups shouldn't be too large because then the group dynamic becomes a problem. Even the question of group dynamic is very, very different in different countries. In Taiwan, we had no

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Barbara Haselbach

group dynamic problems in groups of 8 or 10.

Postl: Really? Individualism is not quite so strong in Taiwan?

Haselbach: Perhaps because many of them still live in big families.

Postl: You mean there's more willingness to be flexible?

Haselbach: Yes. I don't have to say anything at all—they're much more orientated. There's not so much emphasis on the individual reaction. This was a big surprise in Taiwan.

Carley: Did you have to change your teaching techniques because of this?

Haselbach: I just went faster. There might be another reason—it could be that in their education they are forced to less individuality, forced to conform.

Postl: There is a big emphasis here, as you well know, on "doing your own thing."

Haselbach: I think it's OK as long as it's not putting me in a more important place than anybody else.

Carley: One other question: your rationalization of the relationship of early dance to the Orff approach. Some people perceive it as quite peripheral and wonder why we get into this—either the dance or the music.

Haselbach: Oh, I think there are several reasons why the Medieval and Renaissance periods are not so peripheral at all. For instance, the relationship between dance music and dance—playing without scores. Dance musicians had to know their dances very well, especially when you go back to Medieval music. The *Spielmann*—they were dancers, and musicians, and entertainers, and dancing masters, and so it really came from a union of those different professions. Formerly, musicians who played for dancers knew this kind of music very well. I think all this dance music should be played without score. Musicians should know the dances and, just from observing the dancers, know the change from one part to the next. This was the tradition.

Carley: I hope that more of our people recognize that there is a very close relationship in our own tradition, and that this is the best example of the wedding of music and movement.

Haselbach: Also there was a place for improvisation in the music, and in the assignment of the instruments. You used what you had. And the kind of setting of the musical arrangement was very close to what we do in Orff-Schulwerk. I think it is very important to get to know one's own tradition. History and historical traditions have been neglected in recent decades.

Carley: I think that where people are concerned with the academically gifted, they are concerned with creativity in language and creativity in science, etc. But certainly in music education—the traditional music education in schools—it is almost nothing.

Haselbach: Because the world in which we live wants to measure everything in school very differently, in a so-called "objective" way, and you can't do improvisation in an objective way.

Postl: "Accountability" is our word. And that's one reason we have such a hard time having music and the other arts taken seriously in our culture and in our schools. Whenever there's a shortage of money, that's it! Is that equally true in Germany or Europe? Is that part of a big trend?

Haselbach: I don't think it's as extensive as it is here, but, of course, there's a group of people, powerful and important people, who have no understanding of it and those people are everywhere.

Carley: And, of course, if they grew up without it themselves, they have no idea of the value of it for the children, particularly in this distressing age in which we live.

Haselbach: How is it you say . . . the sins of the father . . .

Carley: "The sins of the fathers will be visited on the sons."

Haselbach: Not only on the sons but on the third and fourth generations. And it's even worse—if they had no experiences and no joy and no need for it, then, of course, they deny it for the next generation. And you can see many people—how poor their lives are.

Carley: It makes me think of the quotation from Erich Fromm, who said, "Destruction is the outcome of the unlived life."

Postl: Was your book very hard to write? I'm thinking of the most recent one . . .

Haselbach: Oh, no . . . the second one was easy. The first one was TERRIBLE . . . it took me years. I just had to stop. No, the second one was enjoyable.

Postl: Good. Do you like to write?

Haselbach: No, I write very, very slowly—and with a lot of pain and problems—getting home late and other difficulties. My way of thinking and needing to go much more in depth is so time-consuming. I wish I could do it more easily.

Carley: Well, that's your style. We're very grateful that you write because Keetman has the only other book on movement.

Haselbach: She has the same difficulty writing, suffering over every word.

Carley: You really thought about how to break down the development, and I think that's one of your great gifts—that you DO analyze and figure out what has to come before you can do this or this. So many people try to jump from here to here without even perceiving intermediary steps.

Haselbach: I think the second book is much better in this way; in the first I wanted to be so systematic, and in my opinion, it is not "artistic." I try to forget about it . . . I know that in Europe, where they don't have as many dance books as you do here, it has an important place and is used in different educational areas of dance . . . but I don't like it.

Postl: Well, aside from dance, what gives you great joy?

Haselbach: Anything that's combined with nature. I love just to walk around whenever I have the time—which is so rare.

Postl: You moved, didn't you?

Haselbach: To a village that is far away from everything—and we transplanted our two-hundred-year-old wooden farm house.

Postl: You mean you picked up the house and moved it to another piece of land?

Haselbach: Yes, that's the way houses are moved in Austria. Also, speaking with people is one of my greatest joys—to get in a good conversation or discussion about something interesting. But all those are rare things in life.

Postl: And your little girl?

Haselbach: She's not so little any more—she's eleven.

Postl: I know she's eleven—she was just a few weeks old when you came to Chicago the first time to be our special headline guest.

THE AUTISTIC CHILD

Robert E. Benedict

The Child Himself

By and large, two principal groups of childhood psychoses are distinguished (both more akin to schizophrenia than to any of the other psychoses described in adults): the "autistic" psychoses and the "symbiotic" psychoses. The first group is the focus for this article.

The autistic child's past experiences have been so difficult that nothing like a meaningful relationship with an adult has ever developed, and the child turns to inanimate objects, autistic fantasy, and autoerotic activity for some semblance of security. Such a disturbed child relates as well to a piece of furniture as to another human being.

Kanner has described an entity which he calls "primary infantile autism" which he believes to be different from childhood schizophrenia. These autistic children are described as being unable to make affective contact with people very early in their lives. They are not responsive to their mothers. They resist cuddling and do not display the usual anticipatory responses and postures for being picked up. They seem isolated from their environment and, as I have mentioned previously, are more likely to relate to objects than to people. They are often solitary, stereotyped and repetitive in their play. They insist on their environment's remaining precisely the same, and may become grossly disturbed if anything in their usual routine or physical environment is changed.

I will emphasize that the teacher or therapist, individually or in staffing, first has to observe and interpret the behavior of the autistic child in order to plan and provide a program that will meet his needs. The pattern of withdrawal as an attempt at coping with stress is seen to be quite common in both psychiatric disorders and in everyday life.

Now that the usual behavior of an autistic child has been set forth, let us look, with little elaboration, at the various possible meanings of this behavior. What does this child want? What is he trying to communicate to us? We saw that, basically, this child is one whose needs were deprived in early childhood; that he has neither the ego strength nor the interpersonal skills to live in a reality situation. His retreat from reality is somewhat like a fight for survival until a level of equilibrium can be attained.

Various aspects of therapist-child interaction can be stressed with emphasis on the early interaction and how it influences the establishment of a sound relationship. Developments that can be anticipated in this relationship should be clarified, with suggestions for maintaining the relationship on a therapeutic level. Problems which the autistic individual may manifest should be recorded (charted) in relation to personal hygiene, elimination, food and fluid intake and safety, with alternative actions by the teacher/therapist carefully illustrated.

The passivity and apparent indifference of this individual offer a constant challenge to the therapist to break through this wall and establish contact with the person who lives behind it.

Music as Key

Childhood schizophrenia is thought to become evident at a somewhat later age than infantile autism. The child develops normally until some time after the age of one and one-half years, with motor development and speech progressing normally or even precociously. The onset of illness commonly follows a traumatic family situation such as the birth of a sibling. The child then begins to regress. That speech which had been acquired is lost, and those words which are retained may be distorted or be used in such a way as to negate their communication value. The child relies on autistic defenses such as retreating into fantasy and may display bizarre gestures and mannerisms. As with the autistic child, he may be distressed by changes in his routine or environment but to a somewhat lesser degree. Twirling or repetitive rocking movements are found in both groups.

The school-age child may have a history of apparently good adjustment with evidence of overconformity and perfectionism. If the onset of the disorder is gradual, he may show a progressive loss of interest in people and in his normal pursuits. He may show excessive preoccupation with certain abstract subjects which may be highly symbolic, or may involve naming and listing. His illness may show itself in a marked drop in school performance prior to the onset of obvious psychotic behavior. The older the child at the time of the onset of his illness, the more it is likely to resemble the adult forms of schizophrenia.

Now let us approach the subject of treatment and therapy. Treatment of emotional disturbances in children must take into account the many differences between adults and children. Although past experiences are important in shaping current

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WE WILL CALL HIM JAMES

Margaret Murray

[In the Spring 1984 ECHO an Interview with Margaret Murray appeared. Due to an error in assembly of the article and other misunderstandings, the presentation of her work with an autistic child, "James," lacked the clarity and impact it deserved. We are most grateful to her for providing this expanded description of her experiences with this unusual child.——Ed.]

When I first met James he was six years old. I was working in a children's day hospital for disturbed under-fives and he went to an autistic unit in the same building. He was brought to me because he was so obviously musically gifted. I took him for four years (about 36 weeks in the year), giving him only about fifteen minutes once a week. He was black, easy going in temperament but very involved and concentrated in his music making. He was always "drumming" on every available surface whenever there was nothing in particular to keep him occupied. The teacher in his unit would play classical records while they were working. There was a piano in the room and when the record was finished James was allowed to go to the piano and pick out what he could of what he had heard. The first time he came to me he played on the piano the opening of Beethoven's Seventh Symphony slow movement *in full harmony* and with every harmony correct! The bass xylophone was set up in F pentatonic (the only time I used the pentatonic with him) and he straight away played a tune in his right hand and accompanied with his left. He picked up the cymbal and put it to his ear and tried to sing its fundamental note. It was clear that he had perfect pitch and this was a help at a later stage when I was trying to teach him how to read notation.

I worked with him in different ways. On the piano his fingers were weak and he played melodies with thumb and middle finger only, so I taught him *Knecht Reprecht* by Schumann and many of the early Bartok *Mikrokosmos.* These five-note melodies we would first sing at the correct pitch, following the notation with the finger on the page, and then play them as they stood. He would then harmonize them in his own way, without their losing their Bartokian flavor! We would improvise piano duets, one playing an ostinato or a repeated harmonic sequence while the other improvised melodically. He would often get little catch phrases "on the brain" and repeat them endlessly, such as bits of

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TASK FORCE TO SAVE MUSIC

Judy Sapegin

In July of 1983, music education faced a serious crisis in Colorado. Jefferson County, the largest and one of the most affluent school districts in the state, was faced with severe budget deficits. One solution proposed by the local school board was the elimination of the elementary instrumental music program. Because the Board's proposal came in the middle of the summer, many parents and music educators were caught off guard. However, at the School Board's public meeting, over 2,000 parents and supporters of the music program rallied to register their protest. The eventual outcome was the Board's decision to make the elementary instrumental program self-supporting by charging a monthly fee of $15 for each student enrolled. While this plan may have bought some time for the program, it was far from a solution. Enrollment in instrumental programs in many elementary schools has dropped by 50% or more, and once again we're faced with severe cutbacks or total elimination of the program. Many people feel the most serious implication is the effect it could have on other music programs throughout the state, especially in districts in far worse financial straits than Jefferson County.

The urgency of this situation and its impact on the future resulted in the formation of "The Task Force to Save Music Education in Colorado." Recently organized, this group is committed to action in order to ensure the continuance, improvement and expansion of music in the curriculum of Colorado schools. The Task Force operates at both state and local levels by influencing leaders in education to support music education, maintaining high visibility in the media, gaining parental support, and helping local districts when programs are in danger. The Task Force is made up of a cross-section of teachers representing general, vocal, and instrumental music from elementary school through university level as well as music supervisors and dealers, all sharing a common concern for the present and future status of music education in Colorado.

The Task Force has received support from many music organizations in addition to the individual memberships. I am proud to say that one of the earliest financial supporters was our own Rocky Mountain chapter of the AOSA. A general meeting in January at the state conference of the Colorado Music Educators Association as well as a table in the exhibit hall informed many of our colleagues about the organization and generated much support and financial assistance. The funds have enabled the group to provide members with a packet of information useful in gathering support groups in their local school districts, alone with bumper stickers and buttons supporting music education.

Recently a crisis team from the Task Force went to the small community of Antonito in southern Colorado to intervene on behalf of the music program. The Task Force was able to offer the Board alternatives to cutting the music program, such as available grants, the loan of music and instruments from other districts, and the possibility of using college music majors from nearby Alamosa to assist with the expanding program. The Board was appreciative of the assistance and support for maintaining the program, and a decision has been tabled at this point.

Let's face it. Music education is not a priority and our programs are costly. Teacher's salaries, time in the school day, materials, equipment, and transportation all add up to big dollars. With our organization and our definite plan of action for meeting crisis situations, we hope to have an impact on the decision makers. We want to help them understand the necessity for music in the education of every child in the public schools.

CONFERENCE PANEL: THE SCHULWERK IN RETROSPECT

18th National AOSA Conference, Cleveland, Ohio
November 5, 1983

Participants: Doreen Hall, Toronto, Canada
Barbara Haselbach, Salzburg, Austria
Joseph Matthesius, Detroit, Michigan
Margaret Murray, London, England
Liselotte Orff, Munich, Germany

Moderator: Norman Goldberg, St. Louis, Missouri

Presentations

Doreen Hall (Professor of Music Education, University of Toronto; author, with Arnold Walter, of the American Edition of "Music for Children.")

During the summer, I began to organize my papers—letters received when I was a student in Salzburg from Dr. and Mrs. Arnold Walter in Toronto; correspondence with Orff in Munich; and communications from Willy Strecker, that gentleman of old-world courtesy, writing from the publishing house of Schott in Mainz, concerning the publication of "Music for Children." It was a strangely moving experience, evoking memories of faces and episodes long since forgotten. Today, as we take a retrospective look at our roots, I feel it appropriate to share with you some of the excitement, drama and sheer drudgery that went into my work, shaping and influencing the growth of Orff-Schulwerk on this continent.

My story begins with Arnold Walter, a highly educated man of vision who left Germany with the advent of Hitler, escaped to Majorca and England and finally made his home in Toronto. His Canadian career commenced as Director of Music at Upper Canada College, a private boys' school, the alumni of which are renowned in the world of arts and letters and business magnates.

But clearly his organizational ability needed more scope and this he found at the University of Toronto. He moved through the administrative ranks as Vice-Principal of the Toronto Conservatory of Music, then became Director of the Senior School, Royal Conservatory of Music, at which time he founded the Opera School. Eventually he was appointed Director of the Faculty of Music and it was in this capacity that I first came to know him. I have vivid recollections of that audition in the summer of 1951, playing the Bruch G minor Concerto and a Handel Sonata, never suspecting that my acceptance into the Artist Diploma Course was to be the prologue to a whole new career.

In the process of financing my own studies, I was chosen to play in the orchestra of the Opera School. There, in the Royal Alexandra Theater, we played throughout the short season while on stage students such as Jon Vickers, and later Theresa Stratas, sang the leading roles. I have forgotten now which works were performed, or even how many. My memories are of matinees and evenings, followed by classes in the morning—none of which we dreamed of skipping.

By this time I realized the importance of teaching and my need to communicate on a personal level. I petitioned to take a Licentiate in Teaching, concurrent with the Artist Diploma. This may have triggered the next train of events, for not long after permission was granted, Dr. Walter stopped me in the hall. With the sounds of violin, piano and singing warm-ups reverberating around us, he talked of a new approach to music education, and without preamble asked how I would like to go to Munich for a year's study. Not at all surprised that I had never heard of Carl Orff or Gunild Keetman, he then and there gave me three weeks in which to think it over. Only after my acceptance came the blockbuster: "Well, my dear, you'll have to learn German because neither one of them speaks English."

And so, within a span of eight weeks, began a series of German lessons with Mrs. Walter, interspersed among performances at the Art Gallery, two graduation and two chamber music recitals, exams, vaccinations, and finally the coup de grace . . . a *viva voce* between stopovers enroute to Quebec City where I was to depart by ship.

My letters home at this time extol the beauties of Salzburg and my *liebe-hasse* relations with a new language—learning twenty-five German words per day, asking questions in a limited vocabulary and *not* understanding the torrent of words they unleashed. It took time to adjust to the European mode of studying, which seemed infinitely relaxed after the frantic and structured pace of Toronto. I later came to recognize the approach in Gunild's terms of "organic growth."

Dr. and Mrs. Walter wrote encouraging letters: "I am constantly in touch with Orff. Do not be impatient now; I did not expect you to accomplish much this summer except learning German, getting used to people over there and enjoying all the wonderful things to be seen and heard once one knows enough to select the right ones." Mrs. Walter dispensed good, sound advice, such as to buy "*undurchsichtiges Luftpostpapier* so you can write on both sides of the sheets"—this, when I could barely say "Guten Morgen." She asked about operas, concerts, and travelling while requesting that I be absolutely frank about everything—"music, people, studies, etc."

I have no record of my return letters to Toronto, which are now in the archives in Ottawa among Dr. Walter's papers, but a letter dated October 4, 1954, from the Office of the Director is indicative of the thought and attention he gave them: "Your questions as to the purpose and the manner of your teaching in Toronto are fully justified. I am answering them in the following. But first, let me say that the Schulwerk is *not* a glorified rhythm band." Then came two pages, single spaced, outlining the whole physiological and psychological development of the child corresponding to the development of music as an art. This letter, in itself an essay, is worthy of publication in its entirety.

My mind was already churning with thoughts of how to transmit the various elements which these new concepts implied. I began to assemble English material, but resources were limited and the Oxford Dictionary of Nursery Rhymes, which would have been helpful, was "much too bulky to send." So I called upon my own childhood. Rhymes, songs, and rhythmic games resurfaced one by one.

Realizing the necessity of trying out this material while experts were at hand, I began to work with the children of officers in the American Occupation Forces. It was immediately apparent that many simple melodies were needed, and that the ostinato accompaniments should be basic and relatively uncomplicated.

The speech exercises were the most difficult of all. Night after night I went to sleep repeating a litany of half finished phrases, constantly frustrated by getting so far and no further. On May 31st another long letter: "I commiserate with you having difficulties with *Kalenderregeln, Blumennamen,* etc. *Kalender* are almanacs in English; you might not find any in Salzburg, but I am sure you will find good substitutes in Old English almanacs." These could not be found in Salzburg or Munich, of course, and in the end, my parents sent me a collection of seed catalogues. After that things went a little faster.

On the last day of January 1955, Dr. Walter wrote to discuss my finances: "Maria [Mrs. Walter] told you that you have $716 left of your scholarship. Since you will need approximately $100 for rail fares and travel money when you return, you have six more months to go 'til the end of July." The letter continued with the preparation of a budget for the materials needed for my classes which were to commence at the Royal Conservatory of Music in the fall. In particular, I was to make a list of the instruments and to calculate the price.

On the back of this letter, I find a pencilled note in my handwriting: "2 soprano xylophones, 2 alto xylophones, 1 soprano metallophone, 1 alto metallophone, 2 soprano glockenspiels, 2 alto glockenspiels, 1 hand drum, 1 cymbal, 1 triangle." Later I was to add sixteen pairs of mallets of various types. In the light of today's economy, one must admit this was a request of modest proportions. A price list was immediately sent. In May came the following authorization: "From the catalogue you sent me I figure that the instruments would cost over $400, not counting the miniature kettle drums. Would you please order what you think you should have for the first year—not exceeding the sum of $400." Among my papers I have a copy of that first invoice from Studio 49, Mathildenstrasse 4, Munich, June 28, 1955; the total, with 20% discount for payment in advance, was $169.10 in U.S. currency, which included "a sealike box, packing, insurance and freight."

I arrived back in Canada in August of 1955 to find a letter from Mrs. Walter: "You are on the threshold of an important and beautiful edifice. Accomplish it with good Canadian solidity and not too much Irish haste." In the meantime, ever practical, she had been preparing the way—contacting mothers of children, telling them of this new approach, extolling the beautiful instruments and the joy of music making that awaited those fortunate enough to enroll in my classes.

That fall I began teaching at the Royal Conservatory of Music. I believe there were thirteen children in all. I see those faces today, full of expectation, as they entered my studio. I see also the look of disappointment as they surveyed a motley assortment of instruments gathered together from Eaton's toy department, for those from Germany had not arrived. There, arranged on little stools, were two xylophones made in Japan (no resonating boxes, and bars held together by string); a pentatonic assortment of tumblers—G, A and E coming from Eaton's glassware department, C and D, found after much tapping, at a local hardware store. A triangle and cymbals completed the ensemble.

The following year I began to teach special courses in elementary music education at the Faculty of Music. It was apparent immediately that university students require course content, as well as a completely different approach to teaching. So began my work on the "Teacher's Manual," which was published soon after.

That year I introduced "Music for Children" to the United States at an MENC conference in Buffalo. The reaction to my children's demonstration was overwhelming. So many were turned away for lack of space that we were invited to give a repeat performance in the ballroom. The direct result of this enthusiasm was an invitation to give my first American course at Ohio State University in Columbus, that same summer of 1958.

Although Orff's visit to Toronto in 1962 gave high visibility to the movement on this continent, much had been done to prepare the way. That summer I was teaching in Salzburg and Orff had assembled his Toronto team of Wilhelm Keller, Lotte Flach and Barbara Haselbach. Gunild Keetman had resisted all blandishments from Orff because of her lack of English. I, on the other hand, felt it crucial to the whole endeavour that she be with us. A letter from Orff to Dr. Walter bears witness to my persuasive powers: "Dear Friend, Doreen Hall has informed you that she has succeeded, which I myself was unable to do, in persuading Keetman to come to Toronto."

A long cable, punctuated by stops, arrived from Dr. Walter beginning, "Regret cannot engage Keetman after closing off registration and having budget approved." This was obviously fired off in the heat of the moment for along came an airmail letter: "Dear Doreen, When you get this letter you will be almost ready to leave. I am writing it nevertheless to put your mind at rest. When you cabled I sent you a negative answer because the difficulty of changing the budget (after having made preparations for weeks and months) was considerable. I had just got an amendment through the board of Governors, and I knew they would all be most allergic to further changes—if I could reach them at all, most of the people with signing power being away for the summer. On Friday afternoon it started to rain cables—from T.C.A. asking for money for Keetman's travelling, from Orff saying that he was willing to give up his first class passage in order to have Keetman come; from Orff again making the same point the second time—and it would have to happen on a Friday afternoon in the middle of July when everyone has gone fishing." That conference, now history, is a landmark in the memories of those who attended, memorable in the fact that we had both Orff and Gunild with us.

The intervening years have seen a constant and steady acceptance of Orff-Schulwerk in Canadian schools and universities. We are a dour race, affected by our climate, and not given to heroes except in the sports world. And so this growth reflects a hard-won stability, acquired in spite of general apathy and, at times, even active opposition.

The effects of the Toronto Summer School sessions have been far reaching, extending across our continent and beyond, like the maps of airplane routes one studies when travelling. For instance, in the summer school of 1959, liberally sprinkled among Canadian participants appear names from New York, Connecticut, Vermont,

Illinois, Texas, California and New Zealand—and this at a time when I carried the burden of teaching alone.

One cannot predict the future, only hope that standards of excellence have been set, inspiring conviction in others and the will to carry on. When I study the roster of this conference and find, among the names of those giving sessions, so many who began with us in Toronto, I am filled with pride and confidence that our future is well assured.

It has been my privilege to make a contribution to the growth of "Music for Children" on this continent. In so doing my own life has been immeasurably enriched. There is a Latin quotation, *Quisque suos Patimur Manes,* which, loosely translated, suggests that we make our destiny by our choice of gods. Today, as a link in this chain of elemental and living forces which is Orff-Schulwerk, I think of Arnold Walter, Carl Orff and Gunild Keetman who made it all possible. These three will always be cherished in the hearts and memories of those who believe in "Music for Children," the Human Concept in Education.

Margaret Murray (British music educator, author, translator; responsible for the English Edition of the Schulwerk volumes.)

The first contact with Orff-Schulwerk came for me in 1956 with the making of the two gramophone records of material from the German volumes 1 and 2 by Columbia (Great Britain). I was married at the time and my husband worked for this firm as an "artist's manager" (the liaison between artist and technician and virtually in charge). And so, for two ten-day periods in autumn and winter in Munich I watched and listened to both Orff and Keetman working with children and musicians (but I did also have to play a triangle on one occasion when they were a player short!). During the relaxed lunch breaks at the restaurant opposite the hall Orff talked about how Schulwerk came into being and about his plans for its development. The possibility of making an English version of these two records was also discussed. It would be so easy—all the instrumental pieces would stay. All that was needed was to substitute authentic English traditional material for the speech exercises and songs. The question was: who could they find to do that? Then, in the way that husbands have, mine said, "My wife will do it." And that one sentence was the beginning of a complete change of direction for me, trained as a performer and instrumental teacher, but not one who would have *chosen* to be involved in the teaching of groups. It was the first of a whole series of pointers.

As it happened, the aspect of Schulwerk that fascinated me most was Orff's use of language; the rhythm, imagery and tone color of words. So, although somewhat overawed at the responsibility, I set about my new task with great enjoyment, thumbing through anthologies of nursery rhymes and folklore.

The English records were made in London the following summer. We invited Gunild Keetman over to London to direct the children and the musicians and we imported the necessary instruments from Studio 49. Orff was pleased with the results and the next pointer came: "In finding material for the recordings you have already adapted over half the material in the German volumes. Why not complete the job and have the books published?" And so they were, in the following year (1958). But in my naive way I still had no idea that anyone was going to ask me to *teach* it. To publish a book first and *then* to start thinking about how to put what it recommends into practice is not an order of procedure that I would recommend!

My next pointer came when Doris Gould, County Music Organizer for West Sussex, having written to Orff and having been referred to me, invited me to talk to a small group of her colleagues and later to do a weekend course with the teachers in her area. After the weekend course she turned to me when they had all gone and said: "Margaret, we've started something!" She was a remarkable woman and a very fine teacher. Without her help in the early stages I might have foundered badly.

These two courses made me realize that if I was going to have to do more of this sort of thing I would need to learn more about the practical application of Schulwerk. So I organized some private children's classes and I enrolled for the International Orff-Schulwerk Summer Courses in Salzburg from 1961-63. There I worked with Orff and Keetman, Barbara Haselbach and Traude Schrattenecker, Lotte Flach and Franz Tenta. I learned a great deal and gained enough confidence to put on, together with Doris Gould, the first Orff-Schulwerk Summer Course in England in August 1963. Sixty teachers dame, among them ten from Norway!

There had been one aspect of the Salzburg courses that I had found rather trying and that was having to assume the role of general translator from German into English for an ever-increasing number of people. I therefore pressed the Orff Institute to run an extra summer course just for English-speaking people. The first one in 1965 was attended by more people from Great Britain than from the USA, but as the years went by this changed, the attendance being

Panel l to r: Haselbach, Murray, Goldberg, Orff, Hall, Matthesius

affected by the relative fortunes of the dollar and the pound. During the thirteen years (1965-77) that I directed these courses in Salzburg nearly 400 people from the USA attended. Excluding eastern Europe and mainland China we have had representatives from nearly every country of the world.

Another course that I helped to press for, that was numerically of more benefit to the USA than it was to Great Britain, was the long-term Special Course for English-speaking people. This started in 1969-70 and for quite some years I would go out at Christmas time, and sometimes also in May, to work with these students. These are some of my most enjoyable memories.

I have spoken elsewhere about the Orff Society of Great Britain which I founded in 1964 [see *Orff Echo*, Winter 1984) and about the courses in England that were given every year. Volumes 3, 4, and 5 of the English edition of Orff-Schulwerk followed gradually until they were completed in 1966. I have enjoyed very much providing material and performers for a British contribution to two Orff films, and especially working with Hermann Regner and British children and musicians on the material for five Orff records in English that were to have been produced by Harmonia Mundi but, for various commercial reasons, still remain in limbo. Perhaps one day . . .

Because of the seemingly endless financial cutbacks in England, the educational climate is not all that favorable to us at the moment. But we soldier on and keep running our courses. On those rare occasions when a local authority does provide the financing so that the teachers can come free and even have their travel expenses paid, they come in droves and participate with zest and enjoyment. There is no doubt but that "Orffery," as we call it, does attract some of the nicest people, so open and receptive and eager. Giving "Orffery" to others is challenging, demanding and, as I get older (!) very tiring—but how infinitely rewarding!

Liselotte Orff (wife of the late Carl Orff; administrator of the Carl Orff Foundation).

Do you know what I feel like, telling you about the history of Orff-Schulwerk and the Orff Institute—a "history" that for me is still very present and close? I feel a bit like a fossil, a relic of remote times surviving into the present! I did not prepare myself with facts and dates because these have been written and published. I will just tell you what remains in *my* mind, what *I* remember of these very active times involving an area that was completely new to me. I had no previous contact with teaching or practical music-making except some singing and the inevitable piano lessons when I was a child.

Norm has told you about my *vita;* let me add that I was in a way one of the "wild flowers" Carl Orff referred to in a speech at the opening of the Orff Institute: "Looking back I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from ideas that were rife at the time and that found their favorable conditions in my work . . . It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results." (Carl Orff, "Orff-Schulwerk Past and Future," *Orff Echo,* Supplement 1, 1973.)

I wish the language barrier did not hinder me from describing to you what life was like in those war and post-war times in the Bavarian mountains, living among tough highland peasants proud of a long agricultural and cultural tradition. Although my formal high school education was practically nonexistent—or rather, incidental—I learned a lot of probably more important things, and I think I am a good example of *learning by doing!*

But back to the Schulwerk. Let me tell you that I did not become acquainted with Schulwerk, let alone study it—I just *married* it! The first time I heard of it was in one of those initial broadcasts by the Bavarian radio in the fifties. As Orff's secretary I was allowed to peep into a recording session, the first recordings done by Columbia with Margaret Murray's former husband as a producer. I was startled by a lot of people sitting behind instruments I had already seen in Orff's home, by wires, cables, a boys' choir and a distinct and energetic lady conducting them all—Gunild Keetman. When the first samples of the recordings arrived sometime later I heard more of this charming music that appealed to me at once because of its poetic qualities. This was about 1957.

Carl Orff was then a teacher of composition at the Munich Music Academy; in 1960, when they told him he was too old to continue (he had reached the age where normal people retire!) the Vienna Academy asked for him as a composition professor. I remember the evening at the Munich opera when we met Dr. Preussner, president of the Mozarteum and an old friend. Orff told him about the Vienna offer, commenting that it was too great a distance to go every week and that he really did not want to teach composition any more. Preussner urged him to come to Salzburg, which would be much closer to Munich. Orff replied, "What I really would be interested in is a sort of "Zentralstelle," a Schulwerk center, where people can go to inform themselves and study it properly; I have seen so many misunderstandings—and all the correspondence on the subject is too much for me. I don't want to spend all my time on this confounded Schulwerk!"

Preussner said, "O.K., we will do this together." He went to the Vienna authorities, the Ministry of Education, and they were quite prepared to establish this Zentralstelle at the Mozarteum. They probably were not aware of what they were getting into; perhaps they just wanted the Orff name for one of their musical institutions. This was 1960.

We started in 1961 with a summer workshop at the Frohnburg and in the fall term we started a two-year training course in a small room in the basement of the Mozarteum with six students taught by Barbara Haselbach and Lotte Flach (the latter some of you may remember from her workshops in the sixties at Ball State University in Muncie, Indiana). This did not mean that all was settled and in order, however. Every week we went to Salzburg—Carl Orff, Gunild Keetman and I. There were long discussions with Dr. Preussner and the Vienna authorities about curricula, appropriate materials, teachers, examinations and such, because this sort of training did not fit at all into the traditional plan of a time-honored Musikhochschule. Plans were made and rejected; there was a constant fight for money, for instruments, for more teachers, because we had started virtually from zero.

The Columbia recording series had not been continued because they had run out of money. In 1962 two gentlemen, obviously mentally imbalanced and intending to ruin their small but noble recording company, turned up and declared they wanted to make recordings of Schulwerk, at least ten, a cross-section of all the volumes. These were the Harmonia Mundi people.

Thus began my practical involvement with Schulwerk. When Orff and Gunild Keetman prepared the pieces to be recorded I had to type lists. If they tried out new orchestrations or altered or enlarged the settings, I would move instruments. Sometimes songs were chosen that were not in the Schulwerk books, or Gunild had to prepare an instrumental piece to be included, and I was integrated as a performer—here a "bang" with cymbals, there a triangle "ping-ping" or a simple ostinato on the xylophone or glockenspiel. I never learned it properly but nevertheless got a lot of the spirit, the intent, what Orff aimed at—"practical insight," if such a term exists.

You know, a bit like the wife of a tailor who never gets a suit made or the wife of a dentist who doesn't get her teeth treated, the wife of a composer never learns music properly. Being married to a man like Carl Orff and sharing his life and work—which was one—was a full time job. So it happened by osmosis!

After Orff had withdrawn from the involvement with Schulwerk and the Institute (never completely, of course) and gone back to composing—his last work for the stage had its premiere in 1973 in Salzburg—there were years of experimenting and trying to fit the Schulwerk to the ever and rapidly changing pedagogical scene. But could foundations be changed? They still must be set solidly in the earth. What is built upon them can be very different; as long as it is not a sand castle, a house of cards, or tasteless trivia, it is valid. Orff's concern was simplicity in the best meaning of the word, a concentration on the essence, with high artistic intentions and demands.

Joachim Matthesius (retired elementary school principal; continuing Orff-Schulwerk educator).

My first contact with Carl Orff's Schulwerk occurred at the memorable, one could almost say "historic," summer workshop at the University of Toronto in 1962, when Orff, Liselotte, and all of his Salzburg staff came over to bring the Schulwerk message to this continent. Close to 200 participants from the United States and Canada assembled there and, in the course of two weeks, became thoroughly acquainted with and aware of what the Schulwerk is all about.

In the years which followed this event each one of the participants, as well as those who had started Schulwerk activities on their own in this country prior to 1962, worked more or less in isolation. Many of us felt the need for closer contact and cooperation—in other words, for an organization which would combine and assist all of us in our endeavor to make the existence and blessings of the Schulwerk, its contents and goals, known to the public in general and to our colleagues in particular.

The first one to decide to do something about this was Dr. Arnold Burkart. He sent letters to nine Schulwerk disciples of whom he had heard and invited them to come to Muncie, Indiana; we ten gathered in his home on May 11, 1968. It did not take us long to decide unanimously to found what we then called the "Orff-Schulwerk Association," a name that was later changed to the more accurate "American Orff-Schulwerk Association." Our beginnings are recorded in a charming account by Arnold published by AOSA (Arnold Burkart, "The First Five Years," *Orff Echo,* Supplement No. 2, 1973).

A year later our first convention took place at Ball State University in Muncie; with 165 participants, it was a mini-convention compared to those which would follow. But it was a valid substantiation of the founding fathers' and mothers' assumption that our movement had rallied to a great beginning. All the conventions which followed have more than fulfilled our expectations.

One of the highlights of that first convention was the late Dr. Arnold Walter's address at the banquet, a speech about Carl Orff's Schulwerk that in my opinion is still the best one ever delivered on this side of the Atlantic. It is available as an AOSA publication and those of you (new members in particular) who are not acquainted with it should obtain and read it (Arnold Walter, "The Orff-Schulwerk in American Education," *Orff Echo,* Supplement No. 3, 1974).

Since 1962 I have been working with children under the guidance of Orff's principles, the first eleven years with class groups of the public elementary school of which I had become principal two years previously, and after my retirement in 1973 with children of four Montessori schools. The Schulwerk keeps one young as far as the mind is concerned, but getting up from the floor is not as easy as it used to be. I am grateful that I am still able to be part of the process. Orff's Schulwerk has not only mobilized the creative forces inherent in our children; it has also given us who are their guides more insight into their inner world, more joy in our work with them *and* with adults, and many, many unforgettable memories.

We know that we are living in very troubled times. Anxiety and even despair begin to get hold of more and more people on our earth. It is, however, our duty—yes, in particular *our* duty—to remind ourselves, as Longfellow once stated, that Music still is the only universal language in the world. In a time when the lines of communication between East and West become thinner and thinner and the bridges still spanning the increasingly deeper and wider gap between the two halves of our globe become more and more shaky, let us be aware of this: there still remains the unifying power of this greatest of all the arts, and Bach's Brandenburg Concerti, Beethoven's symphonies and Mozart's "Magic Flute" are still performed with the same intensity and brilliance in the capitals of both superpowers as well as all over the world. To nurture the love of music inherent in all the children entrusted to us has become, far more than in the past, a matter of supreme importance, and Carl Orff's genius as music educator has shown us how to go about it.

A few weeks ago the 500th birthday of one of the great heretics in the history of mankind was celebrated. Like ourselves, Martin Luther lived in very troubled times, but in one of his last sermons we find this sentence: "Even if I knew the world would go under tomorrow I would still plant a little apple tree today." Knowing that we are on the right track, let us go on in confidence and joy. *Viva la Musica!*

Barbara Haselbach (Professor of Music, Orff Institute, Salzburg, and international clinician). Prof. Haselbach's remarks were announcements and information from the Orff Institute; they appeared in the Winter 1984 issue of the *Orff Echo.*

Norman Goldberg, Panel Moderator — a Postscript:

When I was asked to moderate the Distinguished Panel for the Cleveland Conference, I was deeply impressed by the historical significance of that coming event. Here we had gathered together the two translators of the original Orff-Schulwerk volumes, who made it possible to bring the work to the English-speaking world originally—Doreen Hall and Margaret Murray. Barbara Haselbach, in addition to being a headliner for the conference, had been the head of the Dance and Movement Department for many years, and for three years served as Director of the Orff Institute. Joachim Matthesius, one of Carl Orff's very close friends, was an important influence on Orff-Schulwerk in the United States and in the development of the AOSA. And, of course, Frau Liselotte Orff, widow of the creative genius who gave us all the impetus and the tools, fully rounded out this important group.

Together they brought an insight and an historical overview to the development of Orff-Schulwerk that would not have been possible in any other context or with any other group of people. I was most honored and humbly proud to have been the moderator of this panel. Unless my perception is completely amiss, I believe that this somehow marked the beginning of a new era in the development of Orff-Schulwerk, especially in the United States.

Benedict,

Continued from Page 13

behavior, behavior patterns are not yet fixed. The young child is especially likely to react to people around him in terms of the real emotions being expressed rather than in terms of expectations from past experiences.

Therapy with children attempts to promote their learning to accept and express their emotions in the presence of an understanding, relatively permissive adult. Competition can be expressed with a friendly adversary, the therapist.

In music therapy, or in play therapy, the child can express some of his feelings and try out solutions to his problems using the materials available to him. Important in the approach within the therapy area is the presence of the therapist, his attitudes, and the relationship which develops between therapist and child as they attempt to explore and remedy the difficulties which have been causing the child to react with symptoms.

During the child's first visit to the music room (therapy area), he may circle the room continuously, carefully avoiding the therapist. The therapist may place one or more objects in the center of the room—i.e. a ball, a drum, a xylophone or other mallet instrument. The therapist may bounce the ball, chanting a simple rhyme; use the drum to "talk" a rhythm; or create a rhythmic or melodic pattern on the instrument. After each attempt, he carefully withdraws from the activity center of the room, being careful to talk casually with the child about each activity throughout. These may be the only tools used for the first few visits.

However, the therapist may choose a particular recording, a "story-book," placing the picture book on the floor. The music and story can be followed with the picture-book; then the therapist may leave the book and direct the child's attention to it, letting him leaf through it at random.

Another approach can be made with the use of the Orff instruments, appealing to the child's auditory perception. Then with tactile and aural satisfaction, feeling the tone-bars, using the mallets to produce sound, the child begins to explore freely. When mutual security has been established, the therapist and child may play together in various forms, "question and answer," "echo," or simple improvising.

Finally, let us look at the needs of the child who has lost those basics of speech in communication and locomotor skills for natural body coordination and movement.

The elements of Carl Orff's teaching encompass rhythm, movement and instrumentation. A therapist using these principles may take an approach combining rhythm and speech—chanting, movement and speech, with the objective of cultivating directionality and laterality. Here, again, the rapport which has been built can produce a natural feeling of response or competition.

One should keep in mind that the materials should be kept simple, the relationship free and unrestricted; therefore, when the child feels secure with the therapist, he will lose his inhibitions and begin spontaneously to echo, mirror, and imitate, and may soon be ready to initiate conversation.

Building on all the positive evidences in these therapy sessions, a therapist will find that "music as a key" can unlock that door which will lead him to establish contact with the small person who lives behind it.

Robert Benedict is Consultant and Music Therapist at the Rochester Psychiatric Center; Ed.D.(candidate); M. Music, B. Music, New York State Permanent Certification in Music, Gen. Subj. K6, and Special Ed.

Murray, *Continued from Page 13*

TV commercials—and once he kept playing EDC in the melody, GGC in the bass, and filling in the harmonies for 6/4, 5/3, tonic. He kept on repeating it, so I interrupted by transposing it into D major; he copied me. I played it in E; he copied; in F, he copied; then I only sang it in G so he chuckled and took hold of my hands and drew them towards the piano as if to make me play it. But I said, "No, go on—you can do it," and of course with a little thought he could.

We also combined piano and timpani. I would improvise to a chord pattern using tonic and dominant and he would fit in on the appropriate drums. When I later added the subdominant as well, he was not in the least put out but merely used the tonic drum whenever this chord appeared and without the slightest hesitation. In this context he was particularly fond of Orff's time change piano pieces in the volume called *Klavierubung.* Although he couldn't read music he could always find the piece he wanted in the book and point to it.

On the tuned instruments (bass xylophone and alto metallophone) we improvised in all the modes and explored every kind of time unit. Then when one of us changed sometimes the other didn't follow suit, and we would look at one another and grin until one of us gave way. He had a strange singing voice and would add a vocal melody occasionally, and at the cadence, on the final chord it seemed as if he were able to sing two notes at once.

He found the descant recorder a bit limiting and it was difficult to keep him to the traditional fingerings! He enjoyed rather weird sounds and liked to play the recorder while singing a harmonizing note at the same time.

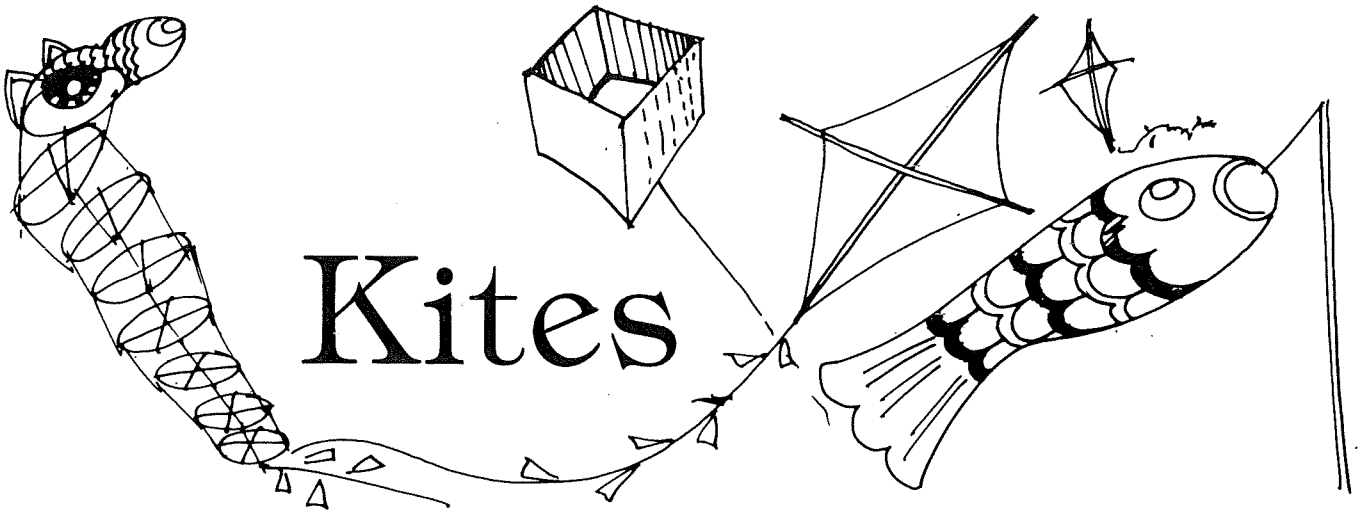
We communicated continuously in music but not at all in words, except that I did talk to him quite a lot and he did sometimes do what I asked him. Only once, when I was beginning to teach him the principles of notation and I wanted him to finish singing something at sight, did he suddenly say "too hard."

When musicians heard of his unusual talent many of them were keen for him to be given full-time training, but the doctor in charge of the day hospital insisted that he first be taught to communicate. She believed that his excessive musical gift could have been responsible, in part at least, for his autism.

Beethoven's Seventh Symphony was by no means the only classical piece of music that he played to me, though it was perhaps the most stunning. Among other things he played the Toy Symphony, playing as much as he could of the orchestral parts on the piano and filling in the cuckoo and quail parts, etc., with his voice. Then when he was ten was allowed to go to a student orchestral rehearsal. When it was over he went to the piano and the students were amazed to see this little boy seated there playing bits of TV commercials, bits of Beethoven, and then suddenly, the Cesar Franck Symphony they had just been rehearsing!

Even at eight or nine years old he would have been quite at home with a drum set in a jazz group. Sadly—I have lost touch with him now. I no longer teach at that hospital and in any case he went to an autistic unit right the other side of London. I did visit him there on two occasions and he recognized me at once. There were no Orff instruments there, but we revived all our old "turns" at the piano. I really enjoyed working with that child.

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



Kites

PREPARED BY CHRISTINA JAYNES *Public Schools, Montgomery County, Maryland*

KITE HISTORY

"They say there is nothing new under the sun, and certainly the idea of harnessing the wind by means of a kite was developed before the written word." Today the ancient concept of kite making continues to yield new, creative and versatile forms. Kites of the 70's and 80's are as revolutionary as the box kites invented by Hargrave in 1893. Some say that the idea was born in China one day long ago when a father amused his child by making his hat climb the wind on the end of a string. One kite historian suggests that the kite comes from the bull-roarer, an oblong piece of wood tied to a thong which lets out a "whirring" noise when whirled in the air. Another feels that the first kite is related to the ancient method of shooting an arrow with a string attached so that the arrow will not be lost. Others suggest that the fly-away sail of a canoe might have given rise to the concept. Some say that the kite began as the personal flag or banner carried, then flown, by Eastern nobility. Whatever situation gave rise to the idea, it is certain that kites were first flown in China several thousand years ago. From there, kites spread to Japan, Korea, Malaya, Polynesia, Indonesia, India, Egypt, and finally westward across the ocean to Europe and the New World.

KITES AND MUSICAL SOUNDS

The Chinese have always favored a musical kite. Credit for its invention is traditionally given to Li Yeh, a tenth-century kite maker for the emperor. Li Yeh took an ordinary paper kite and fastened a bamboo flute to its head. Then he flew the kite so that the wind struck the flute holes and produced sounds like a harp. Koreans have similar "wind harps." In Annam, along the South China Sea, night kite flights are popular with a bamboo bow attached to the kites. The wind sings through the bow when the kite is aloft, playing a sad lullaby.

In Peking during the Manchu dynasty a similar "harp sounding" kite was flown. The bow was often made of light willow wood as well as bamboo and strung with silken threads. The Chinese had another type of kite which had a drum and cymbal attached to the top of the kite. These were struck by clappers activated by cups and cams rotated by the wind. For another kind of singing kite, strips of rawhide were stretched taut on bamboo frames. The wind played across these strips like on a persistent violinist.

Adapted from Lloyd and Thomas: *Kites* and *Kite Flying, and Jane Yolen, World On A String.*

For information on making musical devices for Kites, send a stamped, self-addressed envelope to the Editors.

ABOUT THE WIND

Some kites fly in almost a dead calm while others survive a gale. Most flying is done, however, with winds in the range of 4 to 8 miles per hour, the steadier the better. It is useful, though not necessary, to know how fast the wind is moving. In 1805 Rear Admiral Sir Francis Beaufort devised his classic wind scale for sailors, rating 0 as dead calm and 12, the top numnber, as a hurricane. The numbers from 1 to 6, which are germane to kite flying, can be translated as follows:

1-3 mph Smoke drifts lazily

4-7 mph Tree leaves rustle

8-12 mph Small flags fly, leaves dance

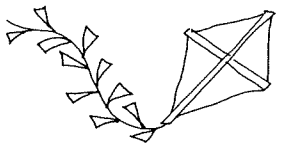
13-18 mph Trees toss, dust flies, paper skitters

19-24 mph Trees sway, kite strings break

25-31 mph Flying's risky

—From Wyatt Brummitt, KITES (N.Y.: Golden Press, 1978)

CONTACT OF GLORY (A Chant) Christina Jaynes



1 2 3 miles per hour when smoke drifts lazily— 4 5 6 seven miles per hour when

tree leaves begin to rustle and you feel the wind on your face 8 9 10 11 12 when small flags fly, and

leaves begin to dance— 13 — 14 — 15 — 16 — 17 — 18 miles per hour— small branches on trees move—

dust flies— paper blows all around; Take out your sky dragons, take out your wind birds, fish kites, box kites, your

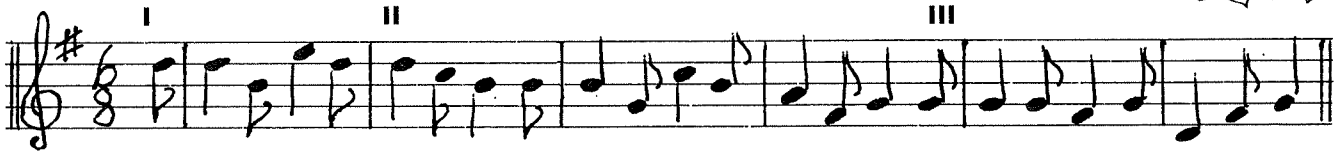
serpents of the air— with streamers a-dancing like colored rain coming down; Send them up higher and

higher and higher as far as you dare! Your contact of glory be-tween earth and sky! Let it take you

somewhere—Soaring Soaring Somewhere Somewhere Fly . . . . . .

Suggestion: Add appropriate instruments to the different sections of the chant, either as sound effects or as a support to the word rhythm itself.

KITES (A Round) —Lowell Mason

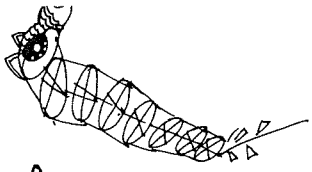


The kites fly high up in the sky they dip and turn as they go by, the wind is chang-ing as they fly.

Suggestion: Add one or more simple ostinato patterns as accompaniment, using word patterns related to the song transferred to appropriate instruments. Examples:

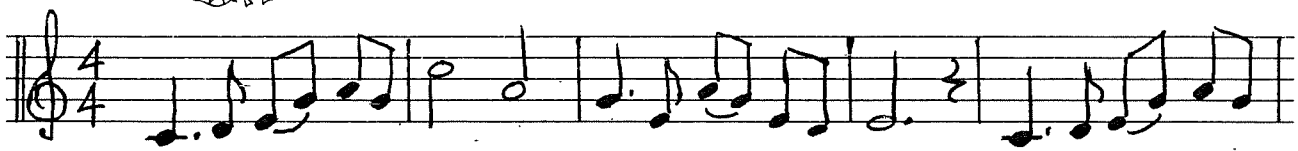
Fly high (finger cymbal) fly high

Dip and Turn
(tambourine)

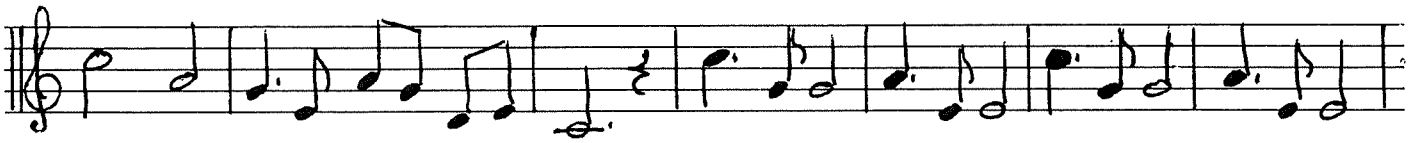


SINGING KITES (Japanese Song)

—Shigeru Kuzuhara

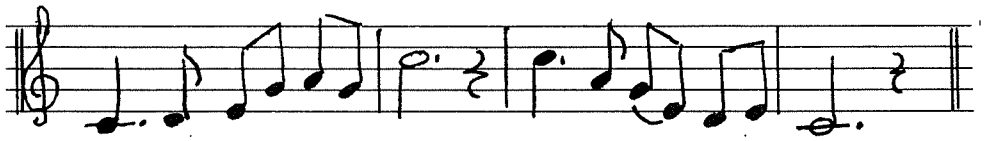


1. Soar- ing high in the blue sky like a bird on the wing; Pulled a- long by the
2. Far a- bove in the blue sky kites are cir- cling a- round; Sing- ing gaily to the



strong breeze, far a- way we hear you sing.
blue sky, we can hear this sound.

*Pin—yo-ro, pin—yo-ro, pin—yo-ro, pin—yo-ro,



Soar-ing high in the sky, Far a- bove me you fly.
Take me high in the sky, With my kite I can fly.

* A Japanese sound for singing kites

Suggestions: Use the melody line of "Pinyoro" as an introduction and also as an ostinato through the entire song. Add simple sound effects simulating the various sounds of musical kites—this can be done vocally or with instruments such as wind chimes, temple bells, or recorders.

PRESIDENT'S MESSAGE

Janice Rapley, AOSA President

This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement. —Carl Orff.

It was with "hope and excitement that I began my term of office as your president for the 1983-84 year. The year has proven to be one of growth and change. I want to thank the Executive Board for its continued support and for the industrious manner in which everyone worked all year. I am impressed with how conscientiously board members take responsibilities, follow through with assignments, and meet deadlines. Chapters continue to recommend strong candidates for nomination; this is reflected in the choice of candidates and the work they accomplish each year.

For the 1984-85 year, new faces will join the National Board as several members now complete their terms of office. Please join me in thanking Carolyn Tower for the many years she has served on the Board. She has been Recording Secretary, Regional Representative, and moved through the line of Executive Offices. Her commitment and love for AOSA has been reflected in everything she has done. Three other board members leave us this year—I ask that you join me in wishing all good things to each of them: Pat Brown, Nedra Schnoor, and Richard Spalding. Judy Bond, presently a Regional Representative, will change hats as she moves into the position of Assistant Conference Chairman. A warm welcome to our four newly elected members: Gail Cope, Marilyn Davidson, Fran Goldberg, and Donna Monticello. Mary Shamrock now has completed her first year as Editor of the *Orff Echo.* We are fortunate to have the skillful abilities of someone so capable. Cindi Wobig will continue to serve as Executive Secretary and Stanley Rowland was reappointed to the office of Treasurer. Cindi and Stanley are both in positions requiring ongoing attention and we all appreciate the work they do.

Each national conference holds its own unique and inspiring qualities and *Northcoast Soundings* was, indeed, an inspiration to us all. At this national conference in Cleveland more time was scheduled for chapters to share their successes and concerns with one another as well as with the National Board. Extra time also was given for chapters to discuss the issue of mandatory membership. This has been an extremely controversial issue. The election results proved by a large majority that this is not a policy the general membership can support at this time. The ballots tallied 771 against mandatory membership and 408 for it. Now we can put our energies in other directions.

The Higher Education Committee has completed the Orff-Schulwerk Introductory Course Guidelines. These guidelines are now available through Executive Headquarters. This committee compiled a list of Orff-Schulwerk Certification Courses offered this summer as well as other workshop offerings. The list is updated annually and is an ongoing service to our membership.

Six chapters applied for provisional status this year. Two requests for provisional status came from states previously unrepresented: Wyoming and Oklahoma. It is exciting to see new chapters continue to develop.

The newly formed Carl Orff Foundation, under the guidance and direction of Frau Liselotte Orff, continues to develop. We support this foundation and look forward to its growth.

The Research, Library and Film Committee continues to collect materials and is now in the process of cataloguing these materials. Richard Gill presented us with the film entitled *I Can Make Music* when he was with us at our 1982 conference in Portland. This film now is available for rental through Executive Headquarters. At the 1983 conference in Cleveland Werner Lutje, with the direction of this committee, did some filming of conference sessions. We look forward to seeing these films at a future date.

From 1978-80 I held my first office on the national board as Chapter Coordinator and was responsible for chairing the Advisory Board meetings at the national conferences. I have warm feelings for the Advisory Board and look forward to chairing the November meeting in Las Vegas as Past President. I feel that I'm ending my four years of office with some of the same responsibilities I had when I began six years ago; it seems an appropriate culmination.

With the number of music programs being removed from school curriculums, music education positions becoming harder to find, and the overall direction that music education is moving, I feel that during the 1984-85 year AOSA needs to give serious attention to what it can do, as an organization, to keep quality music programs in the schools. We cannot afford to ignore this serious problem any longer, nor can we ignore the fact that the general public—i.e., parents of young children—needs some assistance in identifying the kind of music program they should support. We are fortunate never to have lost sight of creative music education for children. It is time to pool our efforts and consider how we can have stronger impact and influence in maintaining and improving our programs.

During the Spring 1984 semester, Richard Gill has been a Distinguished Visiting Professor at California State University, Chico. It has been my privilege to work with him as a colleague; he has been an inspiration to us all. We have shared our mutual concerns about the direction music education is taking. As articles continue to appear in professional music education journals, it is clear that AOSA must work hard to see positive growth take place in music education. Recently I asked Richard three questions: 1) How is AOSA different from other music education organizations in this country? 2) What role can AOSA have in changes that are taking place? 3) What direction do you think music education is taking in this country? He has a global view about what is happening with music education. I asked if he would share his thinking with our membership by addressing these questions in writing. His article follows; I invite you to read it and consider what you feel we can do in the year ahead as we all try to

maintain and improve our music programs. Gill paid us a compliment when he said, "Let us regain our perspectives, question our aims and objectives, and set a clear course towards musical sanity. If anyone can do it, you people can." (*Orff Echo,* Winter 1983) Yes, we can—and we need to do it NOW!

AOSA means a great deal to me, and I sincerely appreciate the support I have been given these past three years. I thank you all and wish you a restful and fulfilling summer.

THE BUSINESS OF TEACHING MUSIC

Richard Gill

These views are presented in the nature of a criticism. The criticism is directed to those responsible for the present state of music education. Criticism is an important aspect in teaching and necessary if the condition of teaching is to improve. My criticisms are directed at all music teachers, including myself, for it is only in this way any genuine evaluation can take place. I am well aware of the fact that I need to remove the log from my own eye before removing the speck from my neighbor's eye. However, I do see the specks.

How Is AOSA Different From Other Music Education Organizations In This Country?

AOSA is different in that it deals with music teaching at the elementary level and offers opportunities for the classroom teacher as well as the music specialist. The optimum ages for teaching music are from birth to eight years, and Orff-Schulwerk concerns itself with this age group. This is not to say that it doesn't have applications beyond this, but the real work takes place in the early years. AOSA addresses itself to these ideas probably more than any other music association of its type, outside of the Kodaly organization. The AOSA is beginning to understand that music is the fundamental issue and that Orff-Schulwerk is secondary. By this I mean that Orff is only one composer among thousands and that there have been many other composers that have had something to say about the nature of music education. The thing that sets Orff apart from all others is the way in which he places the child in relationship to music. It would not be unfair to say that Orff designed his program as part of a general education and not as a specific plan in which all children were seen to be potential performers. AOSA is also different from other organizations in that it tries constantly to discover what the fundamental issues are and takes nothing for granted. This brings about two problems. The first is that it breeds a type of follower who is enslaved by a misunderstanding of the fundamental concepts of Schulwerk, never understands music, and therefore teaches only outdated European traditions which no serious musician would ever consider. The second problem lies in the very way in which basic musical facts are dealt with in a gimmicky nature, producing a series of modified performances which find their parallels in the marching bands and performance groups of the junior and senior high schools of the country. That AOSA is beginning to recognize this problem must be considered in its favor; however, the problem is far from being solved. It must be understood that these problems are not only related to the U.S.A. These must be considered universal problems.

What Role Can AOSA Have In The Changes That Are Taking Place?

First it must be understood that change is needed and, indeed, desirable; and second, that a situation is recognized which can be changed—that is, is capable of being changed. Music education deals with instruction in music. For the last twenty years, at least, music teachers have failed to recognize this. There are certain things which must be taught in any music education program so that one can say those being taught know these certain things. That is to say, there is a common body of knowledge which conventionally is recognized as factual information concerning the nature of music. This information has been ignored and in its place we have had the rise of creative music making, wherein each statement or thought or vague notion that is being presented by a student to a teacher has been considered of monumental importance. The problem exists when the teacher fails to recognize the real importance of what the student is doing. From the students' offerings, the teacher has a chance to really teach and develop solid musical concepts. However, in many places the teacher either fails to recognize what the student does and accepts all things as being brilliant— and therefore no learning can possibly take place—or rejects the offer out of hand without explaining why. Basically one finds in this kind of teaching a collection of ignorance from the student and the teacher in which both parties are seen as equals, with the teacher abnegating his/her responsibility and the student totally confused. It is, therefore, quite clearly the role of the AOSA to call to task all those in responsible positions and ask them just what they think they are teaching and why. When answering both of those questions it should be born in mind that the purpose of teaching is to instruct the ignorant. This is difficult when the teacher is ignorant. As implied to the teacher, "ignorant" means that the teacher, to quote Sir Thomas Beecham, "doesn't like music, but enjoys the noises it makes." If any association in this country were able to address itself to the issues clearly stated above, the American Orff-Schulwerk Association could. It is quite clear to anybody who has been involved in any workshop, conference, or gathering of members of this association, that there is an immediate and direct response to music. Surely, then, it would not be too difficult to transfer this response into the classroom and see the musical facts as they are, without the disguise of sugar-coated concepts and phony musical objectives. An active member of AOSA has the responsibility of addressing himself/herself to the implied

Continued on Page 26

questions in the above statements. That Schulwerk concerns itself with elemental things surely implies that there is a need to establish a strong musical foundation before any growth can take place. It would appear that those paying lip service to the need for honest musical instruction are only concerned with an end product and any means would seem to justify that end. Anybody serious about music education would see that performance is the last step and not the first.

What Direction Do You Think Music Education Is Taking In This Country?

The situation in the U.S.A. is symptomatic of a universal condition whereby music is seen as something which can be performed without understanding. It is quite obvious that to perform successfully one must understand, and yet in hearing any performance one is made quite aware of the fact that most of the performers have no concept of musical understanding. This has arisen, I believe, because of social pressures imposed upon music teachers—that is, the community, in its ignorant state, can justify a music education program only by the number of performances the school presents. It must not be forgotten that most communities throughout the land are ignorant of the real nature of music and are, at best, ill-informed amateurs, or at worst, beasts whose breasts have been soothed by music's charms. This is not a matter of laying blame but simply of stating a fact. Music is a highly complex art and is not easily accessible; however, the fundamental aspects of music can be taught to anybody who has normal hearing. Herein lies the prime fallacy that anything heard vaguely resembling music is elevated to the nature of art music. The community, therefore, judges the success of a music program in any school by the relative happiness of the child taking part and values, almost exclusively, the opinion of the child. So it is seen that a child who enjoys playing third rate music becomes a moderator of what good music is. This is a misuse of the power of the teacher. The teacher has failed inasmuch as his popularity or place in the social hierarchy is in direct proportion to the way in which his/her students respond, and so the type of material taught, and the type of reaction expected, is governed entirely by the child. This behavior on the part of the teacher is unforgivable. It is unfortunate that this type of behavior now permeates every aspect of the school curriculum; music has almost lost its identity because it is seen as just like any other subject and therefore can be accommodated accordingly. Teachers have failed to select the truly musical from among their students and to develop these students' talents because the authorities have decided that everything in education is acceptable and indeed desirable for everybody. This gargantuan stupidity pervades all areas of education, and music has more than paid its dues. The great mistake has been made because the music teacher has said "I am like everybody else" instead of saying "I am different from anybody else and long live the difference." The difference lies in the nature of the subject. Music is not like English or drama or history or, indeed, any other subject.

Educational administration, encouraged by the colleges and universities, has collected a massive body of data concerning teaching; most of this data is gobbledy-gook. We read every day in texts and other documents about teaching of attitudes, behavioral objectives, social skills, mental awareness, physical well-being, spiritual health, and even musical health. This is abject and specious nonsense and serves only to confuse the hard working teacher who has more than enough with which to contend in the classroom. Never before, probably in the history of human knowledge, has so much been written about education and never before has so little happened. A teacher can really teach only facts. Education happens in the pupils' own time, and so far as music is concerned, instead of confusing our children with beautiful and meaningful experiences in "the magic land of music" we should be addressing ourselves to F-sharp and B-flat and quarter notes; in other words, we should be teaching our children the very stuff of music—the real substance of music. It is absurd to think that any child can understand music without having a grasp of the fundamentals, and understanding music must not be interpreted as reaction to music. The type of "gobbledygook" referred to above now is finding its way into music. It is therefore our responsibility to question every single idea or thought presented as new and not accept blindly that new equals good, and therefore, old equals bad! It must be remembered that music is an art and not a fashion.

1984 KEETMAN ASSISTANCE GRANTS

The AOSA Executive Board, acting on the recommendation of the Gunild Keetman Assistance Fund committee, awarded grants to the following AOSA members at the March, 1984 board meeting: Esther Gray, Lynn Johnson, Robin Kelley, Phyllis Stycos, and Linda Wright.

Any AOSA member needing financial assistance for continuing Orff study, or for research which will be of potential benefit to the growth of the Orff movement in the U.S., may apply for a Keetman grant. Information and appropriate forms are available from the office of Cindi Wobig, Executive Secretary. Completed forms must be returned to the same office no later than January 1 of the year during which the assistance is needed, for consideration of the committe prior to the March board meeting when annual award decisions are made. Contributions to the Keetman Fund are accepted at any time. Chapters or individuals making a contribution in honor of special occasions or as a memorial gift may ask to have a rememberance card sent to the person or family. Individual contributions to the fund are tax deductible.

Keetman Winner Reports

Dear AOSA:

I would like to express my sincere appreciation and gratitude for the Gunild Keetman Scholarship that was applied toward my studies at The Orff Institute in Salzburg, 1982-83. The experience was wonderful; I would like to share a bit of it with you.

It was a time for me to consider different possibilities, new ways of thinking, different approaches to the same subject of Music and Movement Education. That's why I wish my time at the Institute had been longer! I realized from the first day that this is an environment different from the U.S., with ideas and approaches fresh to me. The four month course just was not long enough. My stay was lengthened to eight months, as it was for many of the other students in our course. We suggested the one-year course to the Institute directors, and I'm happy to see that the course is being changed to the longer time period.

In addition to the Institute's interest in the future, it holds the history and the roots of Orff-Schulwerk. And Salzburg holds the history of many centuries! My time there allowed me to enjoy each and every day in this beautiful city, interacting with representatives from many other countries. And of course all of Europe is at one's feet for the exploration; I took advantage of the opportunity for study, personal growth, and great experiences in other countries as well.

The total experience is one much valued; I hope one day to have an opportunity to repeat it.

With sincere thanks,

Joyce Bailey (Greeley, Col.)

NEWS AND VIEWS

It is such a pleasure to visit with friends and colleagues, to swap ideas and to share joys and frustrations. We feel enriched by the kind of personal and professional contacts we make at conferences, but between conferences, we often have little opportunity to communicate with educators from far-away places. For that reason, we have designed this column as a forum for the exchange of news and the discussion of ideas. We hope you will contribute to News and Views by sending information to Beth Miller, 1124 Alta Ave., Atlanta, Ga. 30307.

CHAPTER CONTRIBUTES IN MEMORY OF FOUNDING MEMBERS

The Rocky Mountain Chapter has contributed to the Gunild Keetman Assistance Fund and to the Isabel Carley Library Fund in memory of two founding members of the chapter, Nancy Heil and Edith Morris.

Nancy Heil, originally from Pennsylvania, was drawn to Colorado by the ski slopes, and she became an avid skier. Nancy was also a superb pianist. We fondly remember one of the first annual "Recorder Playing and Gossip Tournaments," at which we sight-read a variety of ensemble pieces. Nancy's rendition of the piano part of the Granados *Andaluza* was appropriately zesty and rhythmic.

Nancy was drawn to the Orff approach in her career as a music teacher, and became not only a founding member of the Rocky Mountain Chapter but also its first treasurer. She was the first to receive a Masters degree from the University of Denver with an Orff emphasis. She was generous in giving time and help to those of us who followed her in the degree program. During her career as a music teacher Nancy taught in the Westminster, Colorado, public schools and at the National Jewish Hospital. At the hospital she gained much experience with special needs children, and she shared her expertise in an *Orff Echo* article. Nancy died in June 1981.

Edith Morris was also a charter member of the Rocky Mountain Chapter. She was the local co-chair of the 1974 AOSA Conference in Denver. Always calm and competent, Edie handled the nuts and bolts of the registration desk and scheduling. Even when the conference headliner could not come at the last minute, Edie remained calm and logical.

For many years Edie helped with various tasks and details which kept the Chapter and the Denver University Orff Certification Program running smoothly. She was there to move instruments, and to move them again. During her music education career in the Denver Public Schools, Edie was supervisor and director of the Cultural Arts Program, a multi-arts program offered to all fourth graders in the city. Through her efforts, the music teachers in the Cultural Arts Center had Orff training. Edie died in August 1983.

Both women made significant contributions to our Chapter and to the AOSA. We are proud to be able to contribute to such worthy causes as the Keetman Assistance Fund and the Carley Library Fund in their memory.

Claire L. Seger, President
Rocky Mountain Chapter-AOSA

NAMES IN THE NEWS

Doug Goodkin, Northern California Chapter member, presented a workshop at the National Association of Jazz Educators (NAJE) conference in Columbus, Ohio. His workshop was titled *Teaching Jazz Styles and Concepts Through Traditional Children's Games*. He was invited by Nancy Ferguson who also attended the conference.

Linda Monssen of the Tappan Zee Chapter performed in New York this past Christmas season with John Langstaff's *Revelers*.

Judy Henneberger of the Mid-Atlantic Chapter, elementary music teacher in Fairfax County, Virginia, had three articles published on "Models of Orff-Schulwerk Process" in the January, February, and March issues of *Choristers' Guild Letters*. Judy was Orff clinician for the Choristers' Guild national seminar last summer in Washington, D.C.

Beth Bolton and Gretchen Lehman direct the Lawrence Orff Choir, a group consisting of fifth and sixth graders from thirteen schools in Lawrence, Kansas. The choir performed at the "Orff in Winter" workshop, co-sponsored by the Kansas Orff Chapter and Unified School District 497 in Lawrence.

Continued on Page 28

Northern California Chapter members Jan Rapley, AOSA president, and David Ahlstrom, composer and director of *Voices/SF*, were interviewed on radio station KPFK last February. The program alternated between the playing of David's Orff-oriented operas for children and discussion with Jan and David about Orff-Schulwerk, its background and philosophy, and its visible manifestations in the United States.

Alexis Zolczer, Western New York Chapter member, reports that her students from Waterfront Elementary School in Buffalo, New York presented "A Child's Experience on the Waterfront" for the New York State Board of Regents meeting in February. One of the issues discussed at the meeting was the decrease or possible elimination of the arts in the New York State curriculum in favor of more reading, math, and computer science. We hope the kids influenced the Board's decision.

Donna Hyde of the Orange County Chapter in California presented two sessions to a delighted audience on board the Queen Mary at this year's CMEA Conference.

Cari Parker, board member of the Northern California Chapter, realized a lifelong dream when she opened The Music School in San Mateo. We are told that the school has already reached full enrollment in its Orff-Schulwerk, recorder, and piano classes for 3 to 10 year olds.

Another NCAOSA board member, Merlyn Katechis, was privileged to have a bassoon from her store, the Berkeley Music Instrument Exchange, chosen for use in the movie, *Never Cry Wolf*. We'll listen for your bassoon, Merlyn.

Rita Shotwell of the St. Louis Chapter was selected to be in *Who's Who Among Students in American Universities and Colleges, 1983-84*. She recently completed her Masters in Early Childhood at Webster University.

CHAPTER NEWS

The Greater Cleveland Chapter reports that 85% of its members have recovered at least partially from hosting the 1983 AOSA Conference, *North Coast Soundings*. They credit much of the organizational success of the conference to the dedicated hard work of chapter members under the able and never-flagging leadership of B.J. Lahman. The Cleveland and Pittsburgh chapters did a swap this year when *Pittsburgh Golden Triangle* members Marilyn Egan and Jean Wilmouth journeyed to do a workshop in Cleveland, and Cleveland members Laura Nary, Bruce Katz, and Alan Purdum travelled to Pittsburgh to present a session there. Cleveland teachers have also attended dulcimer-making workshops and have taken their dulcimers back to enrich their classes.

The Middle Atlantic Chapter has gained many new members by offering graduate credit for the yearly series of five workshops. The chapter has had such an arrangement with a university for three consecutive years.

"From Us To You, Vol. II," a thirty-nine-page booklet of teaching ideas, was compiled and sold as a successful fund raiser by members of the Piedmont North Carolina Chapter. This collection of original material and arrangements is available from Rebecca Comer for $3 plus $1 postage.

Greater Milwaukee Chapter members are pleased that the first Orff Certification Course in the state will be offered this summer. They hope that a local training program will increase quality and numbers of Orff programs in the schools and that it will stimulate an increase in chapter membership. Several Montessori schools in the area have sought the help of Orff-trained teachers to integrate Orff's ideas into their music activities. The Oconomowoc Area School District in the Greater Milwaukee area is successfully implementing a K-6 Orff-based curriculum which has been studied by other districts in the area.

The Atlanta Area Chapter reports an idea which has caught on is the Pot Luck Supper for clinicians, held at members' homes either the night before or the night of the workshop. The gatherings provide an opportunity for clinicians, chapter members, and spouses to get acquainted and to socialize.

Members of the Kansas Chapter set up an Orff Booth at the KMEA meeting last February. The display included a slide show featuring Orff music class activities and music performed by children. The Third Annual Rock Springs Jamboree will be held this August. The three-day retreat for music educators and their families will include workshops by Barbara Grenoble, outdoor recreation, and family-style dining. Kansans tell us that it is a great way to relax *and* to prepare mentally for fall classes. In response to inquiries from several state universities and school districts, the chapter has formed the Kansas Orff Higher Education Task Force, the purpose of which is to provide information and resources to those wishing to sponsor Orff workshops.

Western New York Chapter currently holds workshops at State University College at Buffalo. The college co-sponsors the sessions and shares the cost of facilities, mailing and printing, thereby making the workshops less expensive for the chapter.

Northern California Chapter is offering a new service to members—a resource list of members' skills and interests, and of children's classes being offered in the San Francisco Bay area. They do this to en-

courage networking exchanges among members. The NCAOSA plans to take advantage of Richard Gill's visiting professorship at CSU Chino; several workshops and master classes are scheduled.

In an effort to overcome "Saturday burn-out," the Tappan Zee Chapter scheduled its workshops from 9 AM to 1 PM, leaving participants time in the afternoon for other activities. The chapter is now holding workshops on the campus of Manhattanville College in Purchase, N.Y., a location which is accessible to a wide geographical area. Tappan Zee members find chapter sharing sessions to be especially informative, a chance to exchange views and to talk about projects.

This past March the Evergreen Chapter held its third biennial mini-conference, attended by 141 music educators from the Pacific Northwest. This retreat has become a special tradition in the Northwest and was held east of Seattle at the St. Thomas Center, near the shores of Lake Washington. Five area chapters sent members who set up chapter tables to share news and history through posters, photos, and newsletters. Representatives from each chapter formed a group of musicians to lead an opening "Hootenany." Wayne Cook from Los Angeles shared his drama talents, creating an unforgettable performance of the *Rainbow Goblins*, while Joyce Boorman from Edmonton, Alberta presented creative movement techniques. From the Seattle area, David Asplund and Jan Hall offered sessions in Orff-Schulwerk, Charles Leonard kept everyone on their toes in a clogging session, John Avinger shared his recorder skills, and Ann Palmason led an excellent demonstration with third graders from Bush School. Mealtimes, informal gatherings, a Saturday-evening folk dance, and industry displays gave everyone an opportunity to get acquainted. This year's mini-conference was organized by Ann Palmason, Lisa Ann Parker, and Evergreen's president, Kathleen Poole, with able assistance from Evergreen members.

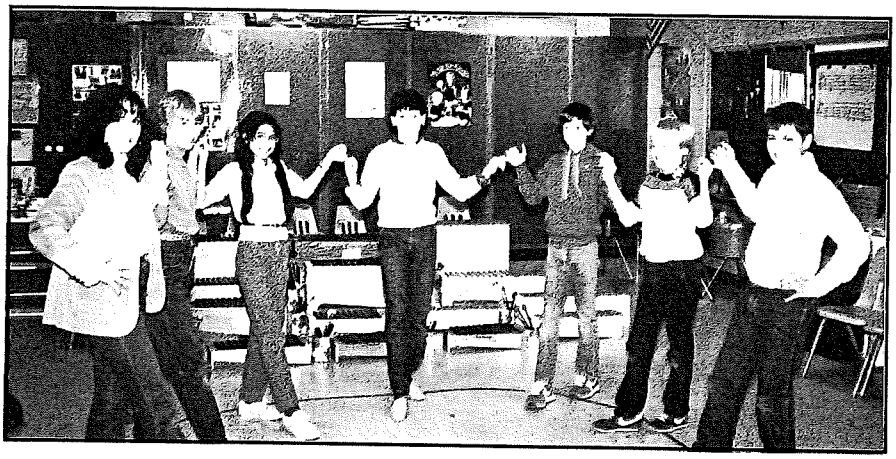
MUSIC IN OUR SCHOOLS WEEK

In keeping with this years theme for MIOSW, "Music is a Sharing Experience," St. Louis Chapter members Rita Shotwell and Sue Phillips planned a sharing program for children and nursing home patients. Sue took a kindergarten class from Parkwood School to the Fairways Caring Center, and Rita led a twenty-minute program with twenty-one children and twenty-five senior citizens. They did exercises to music, sang and chanted with movement, and then all held hands and passed a smile around the room. Rita says: "I would really like to encourage more people to do intergenerational programs because it has been so good for both groups." Rita has done about ten of these sessions with capable senior citizens and nursery school children.

Students at Oak View Elementary School in Fairfax, Virginia, taught by Judy Henneberger and Karen Dosch, also planned activities on the sharing theme. The upper grade classes shared projects with younger students during in-school demonstrations: fifth graders showed songs, pieces, and original dances based on traditional square dance figures which they were preparing for Pioneer Day; fourth grade classes presented music and dance relating to local and state history; and sixth grade students shared music and original dances based on their study of Medieval and Renaissance times. Judy reports that students enjoyed sharing their work with each other in informal settings, and that they were excited to have parents, administrators, and teachers visit their music classes.

CONFERENCE CANTATA PUBLISHED

Blessed Are Those Who Work For Peace, scenic cantata by Hermann Regner first performed at the November, 1983 AOSA Conference in Cleveland, will be available soon from Magnamusic-Baton. Many who experienced it there, either as participant or audience, have expressed interest in obtaining it.



Oakview Elementary School, Fairfax, VA

KEETMAN TURNS 80

Gunild Keetman, collaborator with Carl Orff in the original development of Orff-Schulwerk, celebrates her eightieth birthday June 5. We wish her the very best of health and happiness on this occasion, and we want to thank her for all the joy she has brought to both children and teachers through her vital role in the Schulwerk. Happy Birthday to a very unique and special person!

REVIEWS

FOR HAND DRUMS AND RECORDERS. Isabel McNeill Carley (Musik Innovations, 1982, $7.50).

What do you know about hand drum technique? And what kind of literature is available for hand drums, either alone or with other instruments? Here is a book full of wonderful instruction and pieces. The author learned how to play the hand drum from Gunild Keetman, and has put together an invaluable manual, with clear and concise explanations of the following: Standing Technique, Finger Technique, Ambidextrous Technique, and Special Effects and Combinations. There are many practice examples and excellent illustrations for each of the four sections.

Forty-eight pieces are included; twenty-nine are original material using dance, canon, and rondo form. The other nineteen are taken from early music sources, Finnish folk songs, and Scottish and English dance tunes. These are scored primarily for So, S, A. T, B recorders and hand drums, with the occasional addition of S, A, B xylophones, alto metallophone, timpani, suspended cymbal, small cymbals, triangle, tambourine and wood block. The author reminds us to "use as much variety of timbre and range . . . as resources permit—Krummhorns, Kortholts, Cornemuse, Psaltery, Sopranino; [cello] or vocal drone, etc." Ability level required ranges all the way from very easy to difficult (play that Saltarello up to speed!). There are suggestions for solo and group sections, and for sizes of hand drums. The notation is very well done, with proper spacing, and the special notation for different effects is clear.

Improvisation, one of the most important aspects of the Schulwerk, is provided for amply. Duple, triple, mixed and changing meters are represented. The keys of C, D, F, G Major and d, e, g, a minor, as well as minor modes and Mixolydian are included,

Continued on Page 30

along with a variety of tempos. The range of notes runs from middle C to two octaves above, with a few D, F, G, and C sharps and B flats. All of this is worthy pedagogical material and is musically satisfying, too. Your own musicianship needs this fine book!

WAKE UP THE EARTH: Morris and Sword Dances for Children with Orff Instrument Settings (1980). SON OF WAKE UP THE EARTH: More Morris Dances for Children with Orff Instrument Settings (1983). Paul Kerlee (author publication, $6.50 & $4).

What's vigorous and exciting and has become a prestigious activity at Paul Kerlee's school? You guessed it—Morris and sword dancing. These traditional dances from England, done with sticks clashing, handkerchiefs waving, and hands clapping, are appealing to young people from fourth grade up, says Kerlee. We also have enjoyed teaching Morris dances at our school, and have found them to be especially successful with junior high students.

Wake Up the Earth contains instructions and music for four Morris dances with short sticks and clapping, and for one sword dance. *Son of Wake Up the Earth* adds more difficult dances with long sticks and handkerchiefs. The books include information on history, costumes, and style as well as drawings which effectively illustrate the dances. Since live music is a vital part of the Morris tradition, it is wonderful to have a printed tune for each dance. The traditional melodies, scored for soprano recorder, are accompanied by suggested arrangements for Orff instruments. The challenging instrumental parts are based on I, IV, V harmonies and seem to be in keeping with the character of the tunes, especially if played with rhythmic vitality. Though we prefer to use recorder or pennywhistle and drum accompaniment, closer to the traditional sound, the arrangements here provide an opportunity for a larger number of students to be involved. The dance instructions are generally clear, particularly to those who are already familiar with the formations and figures.

Paul recommends, and we agree, that teachers should have first-hand experience with these ritual dances before attempting to teach them. So, if you love to dance, have lots of energy, and want to learn about an English tradition which is alive and well, hunt up a Morris team. Learn, enjoy, and then use Kerlee's books as guides to help you teach Morris dancing at your school. There is enough helpful material in these two books to keep you dancing for quite awhile.

—Beth Miller and Karen Morris

A MEDIEVAL RECORDER BOOK. Compiled and Arranged for Recorder in F or any melody instrument. Christopher Ball (McAfee, $3.00).

Mr. Ball has made an attractive collection of songs, dances, and carols of the troubadours, minstrels, and court musicians of the Middle Ages, beginning with Richard the Lionheart's famous ballad, composed during his imprisonment on his way back to England from the Crusades. In some cases texts are underlayed in the original language, with separate English translations, but with no pronunciation guides.

There are useful notes and reproductions of contemporary woodcuts or new drawings where space permits, and the pages are uncrowded and clear.

There is only the barest mention of the appropriate performing style, with additional drones and percussion. A sample setting would have been useful for the inexperienced players who would be most likely to buy this book. The instrumental dances are much more demanding than the lyrical songs, and several tear along at breakneck speed—the virtuoso pieces of the period. How times have changed—that a popular set of medieval tunes is now available—and a good one at that!

—Isabel Carley

AMERICAN ORFF-SCHULWERK ASSOCIATION BUDGET PROJECTION: 1984-85

INCOME		EXPENSES	
Membership	$72,500.00	General Board	$38,725.00
Publication Sales	3,000.00	The Orff ECHO Publication	18,370.00
Echo Ad Sales	8,000.00	Executive Headquarters	39,490.00
Directory Ad Sales	2,000.00	Financial Office	4,460.00
Mail Label Sales	4,000.00		
Conference (Las Vegas)	5,000.00		
Interest Income	6,545.00		
Total	$101,045.00		$101,045.00

EXPENSES BY DEPARTMENT

The Orff ECHO Publication		**Executive Headquarters**	
Editor Stipend	$3,000.00	Executive Secretary Stipend	$15,000.00
Editorial Bd. Meeting		Office Expenses	
Travel	1,200.00	Telephone	700.00
Lodging	250.00	Mailing	5,300.00
Office Expenses		Supplies	1,600.00
Telephone	300.00	Printing & Stationery	2,800.00
Postage	700.00	Printing & Xerox	900.00
Supplies	450.00	Postage Meter	600.00
Printing	12,000.00	Directory	6,100.00
Xeroxing	120.00	Clerical Services	4,500.00
Contract Labor	100.00	Travel	400.00
Freight In	250.00	Summer Workshop List	1,100.00
Total	$18,370.00	Misc. Expenses	200.00
		Storage	240.00
		Vendor License	10.00
		Bulk Postal Permit	40.00
		Total	$39,490.00
General Board:		**Financial Office**	
Board Meetings (2)		Treasurer Stipend	$3,000.00
*Travel	$14,000.00	Office Expense	
**Lodging	3,500.00	Postage	50.00
Meal Expenses	900.00	Telephone	340.00
Office Expenses		Office Supplies	200.00
Postage	475.00	Print/Xerox	50.00
Telephone	1,700.00	Travel	200.00
Supplies	400.00	Audit/Accounting	600.00
Xeroxing	400.00	Misc.	20.00
Publicity (Adv.in Publications)	3,000.00	Total	$4,460.00
Chapter Workshop Grants (9)	1,350.00		
Legal Fees	200.00		
Professional Dues	250.00		
Research	2,900.00		
Carl Orff Memorial Fund	500.00		
New Publications	8,025.00		
Insurance	625.00		
Misc.	500.00		
Total	$38,725.00		

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

Lane, *Continued from Page 4*

Have these thoughts anything to do with music in the classroom? Indeed, they have everything to do with it and with much more than the classroom, too. For Carl Orff has made rhythm the king of the musical process and thereby recognizes its affinity with the creative world. Now rhythm is a word that carries shades of meaning familiar to us all. Everyone responds to at least one of its manifestations, for example metrical rhythm, the arrangement of sound in longs and shorts which gives such vitality to so much music. But this word has, as well, far more subtle applications. It has a great deal to do with melodic and harmonic music and it is the discovery of these extended meanings which is so profound. Music Education in this country has come a long way in the 25 years since Orff work was introduced. At that time music education was largely a formal affair with relatively clear cut objectives, and almost all those objectives involved the reproduction of other people's music through the medium of notation. Listening was emerging as an activity in its own right, but in educational terms seemed somehow to lack a dimension. I always felt in those days that the imaginative leap required of children to cross the sound barrier towards orchestrally recorded music was too great and that some intermediate step was needed. Many of us were then groping for some means of more direct experience of music which would, in the process, explain to those taking part, what the nature of music was without the necessity for verbal intervention.

That process is still being worked out, and as it happens, it seems that the objectives themselves are changing, too, in a most interesting way.

At one time it was possible to agree with the statement that the purpose of music education was to lay the foundations for intelligent listening—that is to say, what used to be called music appreciation. That can no longer be said to be true without qualification. In the first place it would have referred to music of the European tradition exclusively and at that time justifiably so. But today the whole basis of our thinking about the arts has altered. Not only do we live in a multi-racial society, but international communications have brought about a remarkable change in values.

Now the basis of many other musical cultures—Asiatic, African, and Oriental—does not always lie in the value of the past, but of the present. That is to say that the written text does not always play the vital role of preservation of tradition which it does in the West. And once the emphasis is removed from the past, then the gates are wide open to the present. Thus the process of improvisation, not dependent on written texts, not dependent on being preserved, has today a function which cannot be too highly stressed. It does not preclude all those marvellous features of music which we in the West have inherited and of which we are so rightly proud. But it adds a dimension in that the creative process is not only available to everyone, but also the creative process through improvisation is seen to be of value itself, not only as a means to an end.

So we can see that word rhythms, metrical rhythms, song, dance and improvisation are all part of a process by which children can find their link, consciously or unconsciously, with the natural world. They are given the key, if they will use it, to life-enhancing experience through music and, by implication, through the whole educational field. Music is not part of education; seen in this light, it is the bedrock of it.

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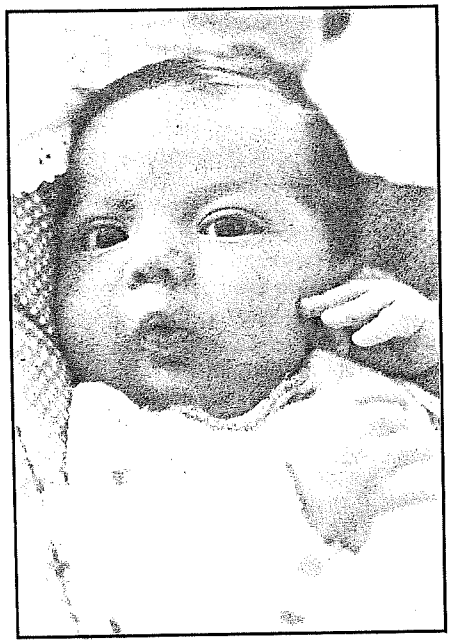
BIRTHDAY ON JULY 16? Please notify Editor; you'll be contacted.



Born to play recorder. . . how's this for finger position and embouchure! (Brett Bergin, new son of Bob Bergin, AOSA Nat'l Board Industry Repr.)

AOSA CHAPTERS, 1983-84

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AMERICAN ORFF-SCHULWERK ASSOCIATION

July 1, 1984 to June 30, 1985

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DEPARTMENT OF MUSIC
CLEVELAND STATE UNIVERSITY
CLEVELAND, OH 44115

Please advise promptly of address change

DALCROZE CONFERENCE

The Dalcroze Society of America will hold its National Conference August 6-10, 1984 at the University of Wisconsin, Madison. The Conference will feature an outstanding faculty of highly qualified Dalcroze teachers. There will be daily sessions of *Eurhythmics, Solfege,* and *Improvisation,* each divided into two levels of instruction. In addition, there will be demonstrations and discussions of teaching techniques as well as other related topics. The camaraderie will continue in the evening sessions, including a picnic, folk dancing, performances, and a banquet. Come spend an enjoyable and rewarding week together! For information, write to: Virginia Mead, School of Music, Kent State University, Kent, Ohio 44242.

KANSAS CITY CONFERENCE DATES

OCTOBER 23-27, 1985

Mark your calendar *early* for next year's AOSA Conference in Kansas City. The Heart of America Chapter will host the conference, to be held at the beautiful, recently renovated Radissan Muehlebach Hotel. Planning has begun, under the leadership of Judy Bond, national chairperson for the conference, and Karen Logbeck and Joy Browne, local co-chairpersons.

CONFRATUTE '84

A unique summer experience for educators and advocates of the gifted and talented: July 15-27, 1984, University of Connecticut. Includes the following areas: *Visual Arts, Puppetry, Exploring Personal Creativity Through Theatre-Movement, Storytelling and Mime, Creative Writing, Theater Arts, Video Production.*

Confratute combines the best aspects of a conference and an institute and features presentations by the nation's best known leaders in gifted education, creativity, and the arts. Registration information is available by writing: CONFRATUTE '84, Box U 7, University of Connecticut, Storrs, Conn. 06286.

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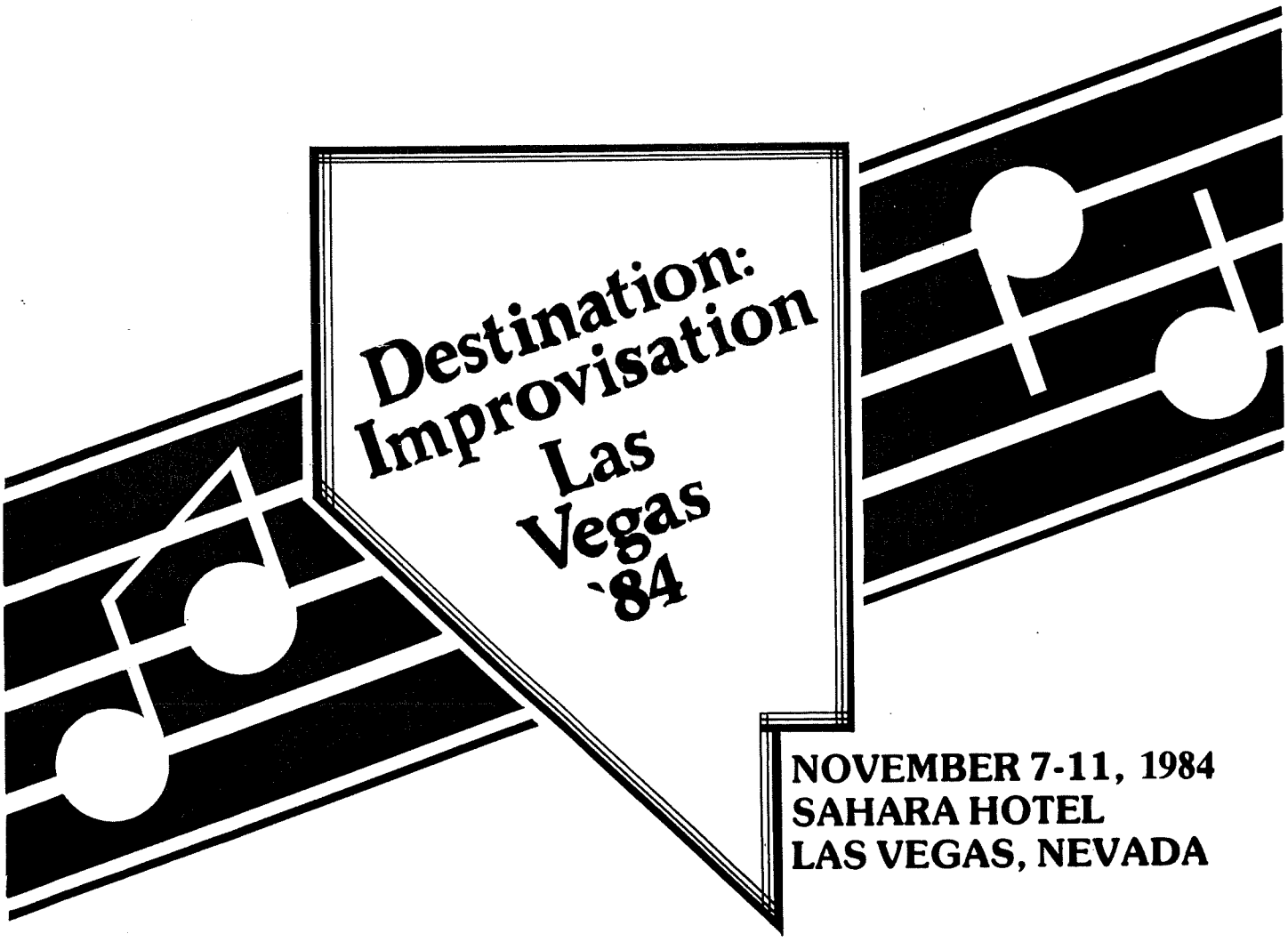

NOVEMBER 7-11, 1984
SAHARA HOTEL
LAS VEGAS, NEVADA