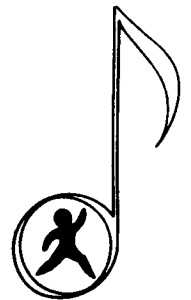




*the  
Orff  
Echo*



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## TABLE OF CONTENTS

Song Making Experiences for Two-Four Year Olds Barbara Address	1
Interview with Minna Ronnefeld Carol Erion	4
To the Editor / From the Editor / Editorial	6
The Sacred Harp Tradition Carolee Stewart	7
Orff with the Old and Orff with the Young Phyllis Arner	9
Cleveland AOSA Conference Camera in the Mind — Tossi Aaron Introduction to Closing Session — B. Haselbach	10 13
Centerfeature: Orff Society of Great Britain Margaret Murray	15
Announcements from the Orff Institute	20
Reflections on the Salzburg Special Course Curtis Funk	21
Teacher of the Year: Karen Logbeck Patricia Beyle	22 24
How Has Orff Changed My Life? Gail Custer	23
AOSA Honors Carl Orff	25
Chapter News	26
From My Bookshelf	29
Reviews	32

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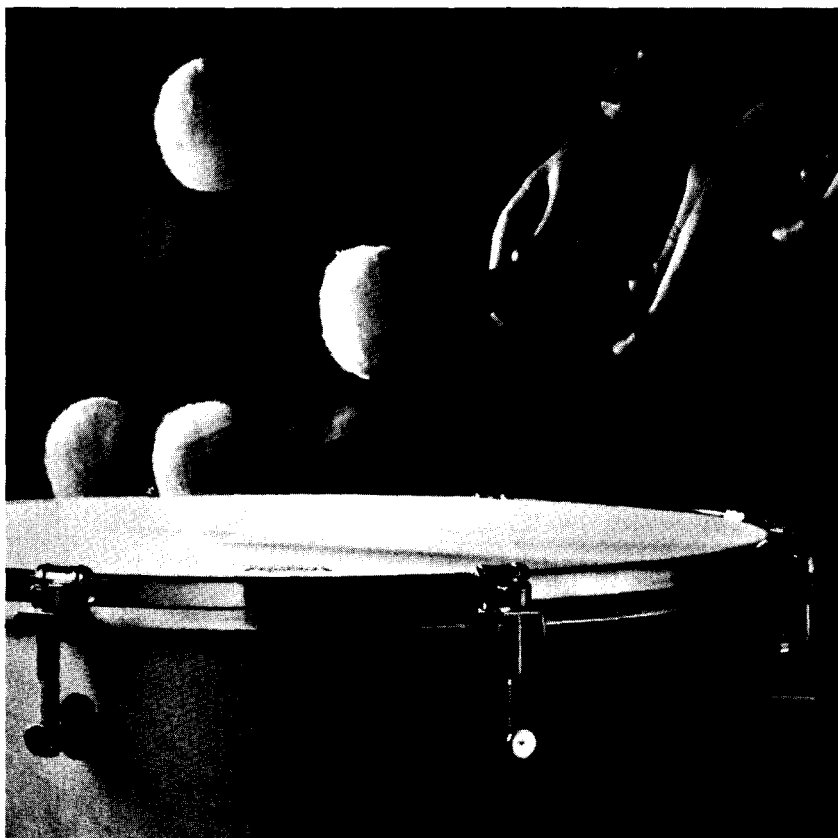
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## SONG MAKING EXPERIENCES FOR TWO-FOUR YEAR OLDS

Barbara Andress  
Professor, Music Education  
ARIZONA STATE UNIVERSITY

Interest by the music educator in early childhood music has increased considerably in the past ten years. To that point in time, most music educators had given little or only passing thought to the nature and quality of the experience for the two to four-year-old child. At best the experience for the child had been a watered-down primary grade activity rather than one designed to pique this child's innate musical curiosity and promote developmental growth.

The statistics of ever increasing numbers of children in child care settings coupled with recognition that these are crucial ages for learning are motivating music educators to become actively involved in developing and implementing effective music experiences for the two to four year old child.

The research of psychologists, learning theorists, and early childhood experts have shown that the young child's method of learning is far different from that of the public school age child. The manner in which information is processed is quite unique, thus the approach must be tailored to the learning style of this age.

When involving the child in singing we have traditionally focused on how the child learns to reproduce songs of his culture, specifically, matching pitches and rhythm patterns. Our technique has been to repeatedly sing the song until the child finally responds with some accuracy. In this process we have only peripherally considered that there might be a developmental sequence of how the very young child acquires the ability to sing songs with others. Certainly no attempt has been made to apply such a sequence to practice. We have not questioned that singing in a group may indeed be a strange expectation for the Two and young Three when one considers the cognitive, physical, and social development of this age child.

We have not questioned that pitch matching and clapping steady beats appear to be singular goals for this age child. We have little considered the child's own world of song improvisation and the possibility that this may indeed be the area where significant conceptual musical

development can appropriately take place. There is a definite place for singing songs of one's own culture in the early childhood music curriculum as this is where the child receives the concept of song. It is our task to redefine why we are using these structured songs and the nature and degree of song response expected from the child.

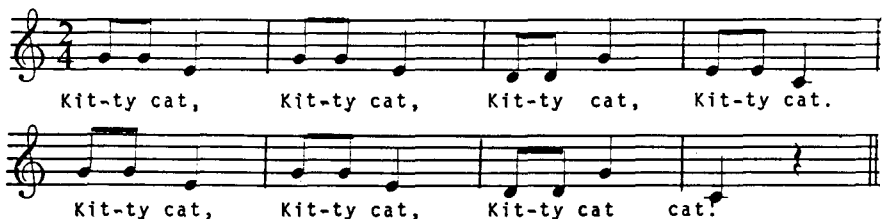
In the beginning this experience is used with Twos and young Threes primarily to model songs of the culture, not as a pure singing experience on the child's part. The child hears, enjoys, and begins to shape the idea "this is a song. . . it is a joy to perform. . . people sing songs together." The actual singing is limited as participation requires the child to "define and utilize the many properties of culturally endorsed songs." (Gardner, H, McKernon, P. and Davidson, L. "The Acquisition of Song: A Developmental Approach." Documentary Report of the Ann Arbor Symposium. MENC 1981.) The very young child is assimilating the song; he contributes bits and pieces of words and melodic/rhythmic patterns but usually

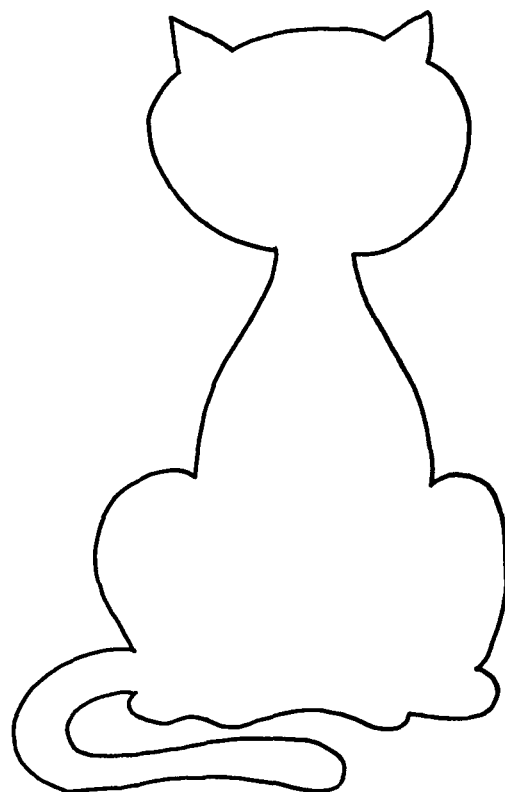
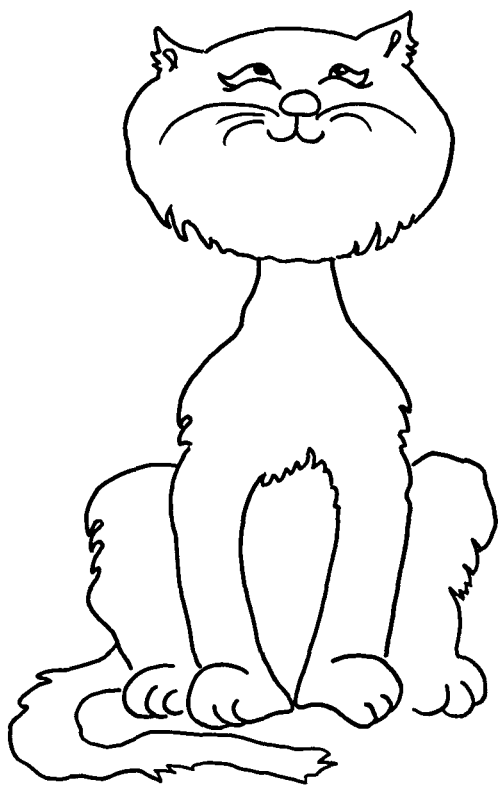
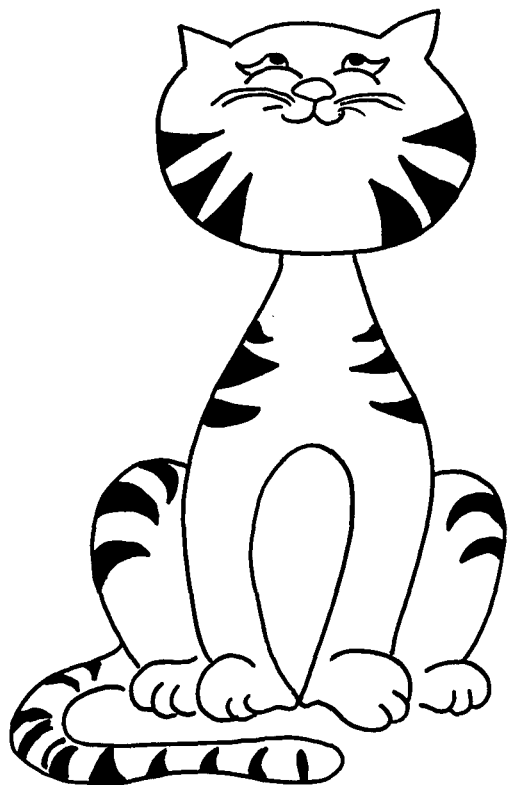
not a very complete song. Fours are more able to sing tunefully and are becoming relatively accurate in learning to sing songs with others. Our problem is that we use the same approach with all these children. Should we not be finding/devising/creating song material that more closely follows developmental growth patterns so that we can expect a more accurate response even from the two-year-old child? If language is limited, for example, the child will most certainly not sing songs with long phrases, but can be expected to sing one or two words. Perhaps we should look to some of the words used by these children such as "baby," "daddy," "kitty cat," and "bye-bye." One word songs may be a useful consideration when creating toddler song materials.

A very young child has a limited vocabulary. One and two word songs are very appropriate for this age group to sing. Sing this song while pointing to the first two kitties shown on page two. End by asking, "Would you like to pet my kitty cat?" Child pets the last kitty shown (fur is glued on the cat figure shown.)

### kitty cat

© ANDRESS 1982





Would you like to pet my kitty cat?

The child's play is replete with song improvisations. There seems to be little concern for range as the voice meets the expressive demands of the dramatic play. Lyrics flow and the child's innermost ideas are unwittingly shared. Many of the songs are created at random moments: while the child waits for adults to finish eating at a restaurant, going to sleep at night, or playing with toys. This improvised song play begins to diminish as the child grows to school age, undoubtedly due to lack of reinforcement by adults.

The child's inherent ability to create songs must figure highly when considering the song-making options in the curriculum for the very young. Placing value in the child's mind on such a creative effort should become a number one early childhood musical goal. Through such activities the child can make up soft-loud, fast-slow, high-low songs. Such experiences afford many opportunities for developing early awareness/understandings of the various elements of music. The child is rapidly acquiring language during this stage. Language reflects inner understandings. Musical labels should and can easily become a part of that acquisition.

The freedom involved in song improvisation is developmentally right as the child is left in control without external impingements of musical structure (matching pitches, words...) This approach does require the adult accepting the child's effort as a valid musical work, even though the song may not yet fit the adult criteria of a song.

Entering the child's world of song improvisation requires careful structuring of the learning environment, but not structuring of the child. Table/Area Plays using song motivators can be used as one means to this end. These plays are concrete manipulative items which trigger improvised singing. These objects are developmentally on target for the child's level of learning as the child learns through play, manipulation, and exploration. Table plays are appropriate in that at this stage one-to-one/small group play is possible due to fewer numbers of children in these settings (recommended ratios for child care are determined by ages: maximum for Twos, five children to one adult; for Threes and Fours, thirteen children to one adult). The educator rarely has another opportunity to work with the child in such an individualized environment.

Table Play materials such as small singing People, Song Puzzles, Story Characters (Hansel and Gretel, Noah's Boat) motivate song play. Such materials as these provide endless opportunities for children to sing conversations/stories. In essence they are creating their own operas.

Children do not necessarily need manipulative items to trigger song play. Any activity in the environment may turn into musical play. Three children were riding on a bus. Two year-ten month old Lucas took over the song play in the following example:

(Teacher enters into children's play using song question technique to motivate child's singing response.)

#### CHILDREN ON A BUS

I see            rid-    on a  
   ing    bus!

Children vacillate between singing/speaking:

Lucas— "Spencer's in the front of the bus". Megan imitates pitch but uses own words. Not until "candy" is mentioned do all children join in. Lucas offers own melody/words with a call every bit as lovingly as the street cries of ancient vendors:

"Let's go buy red        ber-  
   straw        ries!"

Lucas continues with:

"Spencer's gonna buy candy bars...."

"Hummmmmmm (Melodically) for sound of bus motor.

Lucas continues musically playing independently, ignoring teacher's comments to another child. Play ends with:

"Get off..now, get off!" (two tones, minor third)

(Teacher catches the musical play and reinforces the idea by echoing on same pitch/words.)

Three year old Jennifer was very pleased to sing into the microphone while a taped ostinato accompaniment played. This was Jennifer's song:

Little needles in the water  
 Little circles on the beach riding....  
 ...hum...(sounds, some words,  
 nonsensical, but nice)...pp.....  
 See my.....

Said the wind,  
 "Oooooh...aaaaah....  
 In the winter wind!

Observations: Tonally plays around with C-G. Sings in cracks but many times either G-E or C-E. First phrase is a charming little melodic idea. Words are beautifully poetic.

Mark was four. He used a book for topic motivation, played pentatonic sounds on the xylophone and sang with a taped accompaniment. Length of phrase was very important to Mark:

...He loves me so mu-u-u-uch.  
 And I love him, her much.  
 I love her so mu-u-uch.

Spoken: "That's the end!"

Another song begins. Mark plays with words as an introduction to his very organized song about a "Bumblebee." (Bee was on page in book lying near instruments).

Introduction

Bar-ble-er, bar-ble-er, bumble bee  
 Bumbler, bumble-er, bumble bee

Bumble-er, bumble-er, barble-er bee  
 Barbler, barbler Bumble Bee  
 Bumble, bar Bayb Bye Bye-o  
 Barbarl Bar...

These are Bee-eese, eh-eh-eh  
 These are Bee-eese, eh-eh-eh  
 These are Bee-eese, eh-eh-eh  
 These are Bee-eese, eh-eh-eh

These are Bees-eese, eh-eh-eh.  
 THESE ARE BEES-EESE, EH EH  
 EH

Z zzz  
 z zz zzz zzzzz

These are real beees then

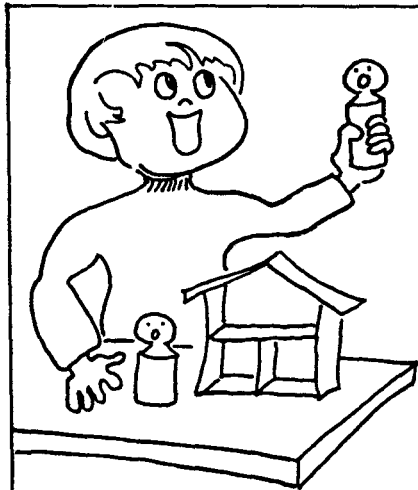
Z z zzz zz z  
 z zz zzz

They sting you in their...ooh.

Spoken: "That's the end!"

Observations: even phrases, in-tune singing.

Curriculum for improvised song play should be constructed on a predicted child response basis. The following developmental sequence has been compiled, based on research and observation of children's musical responses. Further research is needed to tighten and refine these ideas.



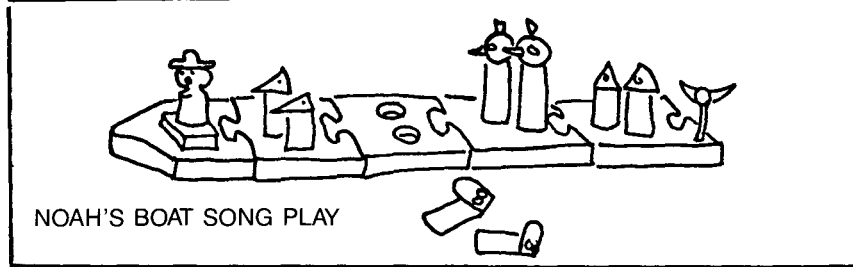
\* SINGING PEOPLE. You can tell they don't just talk because their mouths are open very wide to sing! They can sing in their home about daddy, mommy, neighbors...

Improvised song play can be about HANSEL AND GRETEL. Singing Characters: Mother, Father, Children, Angel choir, Witch. Trees and Candy House are from blocks in preschool room. Children sing simplified version of story, adding their own ideas of good house to eat: chocolate candy, cookies, pizza!

NOAH'S BOAT. Puzzle pieces to be placed together: boat pieces, Noah, two of each animal, bird on a stick. Children sing simplified version of story, sending bird to fly around room, tell others when there is a place to land the boat.



HANSEL AND GRETEL SONG PLAY



NOAH'S BOAT SONG PLAY

## Table II Child's Own Song Making (24-59 mo.)

1. Plays with vocal sounds.
2. Independently makes up "song-alogues".
3. Listens as others improvise songs.
4. Echo plays.
5. Plays vocal inflection games.
6. Participates in song dialogues.
7. Lyrics are often illogical, reflecting stage of cognitive development.
8. Participates using drone-like singing.
9. Uses words/sentences more effectively in songs due to increased vocabulary skills.
10. Improvises using random pitched melodic line.
11. Improvises randomly but within a feeling of tonality (accompaniment provided by tape/pentatonic xylophone/one chord strum on guitar).
12. Repeats pattern or fragment of idea that has caught his fancy.
13. Awareness of phrase (stretches words by repeating syllables to balance lines).
14. Reflects need for phrase in his improvisation by rhyming song games.
15. Combines own ideas with fragments from traditional songs.
16. Creates recognizable song more closely approximating traditional song model.

Developing a curriculum that nurtures the child's spontaneous song making involves working with concrete objects as motivating forces, as well as the teacher's sensitive interaction in the child's play. The teacher participates by accepting and modeling random melodic ideas. The teacher sings in dialogue with the child, often using questions to maintain the momentum of the play. Through improvisation the child acquires concepts of expressive musical controls as he makes up fast or slow songs "about the turtle." The child early on makes musical judgements.

The song-making curriculum from the very young should not be just the acquisition of a repertoire learned through a parrot and imitation process. The sole goal is not one of matching pitches and rhythms. An over-riding goal must be the development of the creative, thinking child, a child who as he grows is able to make musical decisions based on acquired knowledge.

This article is excerpted from a presentation for the International Society of Music Educators Conference, Bristol, England, Summer 1982. Used by permission.

\*Singing People from "Music Experiences in Early Childhood."  
 Barbara Andress  
 Holt Rinehart & Winston. 1980. Used by permission.

## INTERVIEW WITH MINNA RONNEFELD

Carol Erion

Minna Ronnefeld is a master teacher who learned the beginnings of her craft directly from Orff and Keetman. She is the author of the Danish edition of the Orff Schulwerk and is a frequent guest teacher at the Orff Institute. After having been assistant professor for some years at the Royal Danish School for Further Educational Studies in Copenhagen, she now has a state grant and works on a research project on the creative dimension in childhood.

In the summer of 1983 Minna was a member of the faculty at the Orff Schulwerk training course given at George Mason University in Fairfax, Virginia. This interview took place there.

**Erion:** Because Orff Schulwerk is always so new, it seems quite remarkable to remember that it is actually over 30 years old and has been in the U.S. for some 20 years. Now we are beginning a new period marked by the death last year of Carl Orff, and as we look ahead to the future it seems important also to know as much as we can about our past. So I would like to ask you questions about beginnings, and, first of all, your beginnings in the Schulwerk. How did you first come to know Orff and Keetman?

**Ronnefeld:** In 1954, at the end of my study time as pianist and teacher of ear-training at the Royal Conservatory of Music in Copenhagen, there was an exchange program between the Mozarteum in Salzburg and the Conservatory. I had heard about Orff, actually just heard about Carmina Burana and nothing else. The Director of the Conservatory knew of my interests in educational questions and suggested I visit Salzburg. Fortunately, both Orff and Keetman were in Salzburg at that time. I stayed two weeks and knew almost immediately that there it was, that elemental and coherent approach about which until that very moment I had had just a vague idea.

**Erion:** At this time, then, there was already a teacher training program in Salzburg?

**Ronnefeld:** We actually were the first ones, and very few — among them Daniel Hellden from Sweden and Lotte Flach from Germany. Keetman taught us in everything — in ensemble playing, percussion, recorder, improvisation and movement. Six months later the first diploma in Orff Schulwerk was issued after a study which was very different from the studies at the Institute of today. And

then Keetman asked me to take her job because she wanted to stop teaching. Of course I was extremely hesitant because my experiences had told me that one of the most difficult things is to teach in the elementary areas. The job was to teach teachers as well as all the children's classes, but, well, I was young and very encouraged — so I did it! I taught four years at the Mozarteum. In 1959 I left Salzburg to go to Vienna because of marriage and children. There I worked for the Austrian Broadcasting (ORS) as reviewer and advisor for the department of music. This work really expanded my horizons and I realized later how important it had been for me also as a teacher. When I returned to Denmark in 1969 I took a position at the Institute of Music and Musicology at the Royal Danish School for Further Educational Studies. And at the same time I began work at the Danish Broadcasting system as producer of programs on 20th century music — what an excellent challenge that was! I also taught music and movement in the Danish Public School, grades 1-6. At the school for teachers' further training my main subjects were Schulwerk and ear-training, but for many years I have also been heavily engaged in different interdisciplinary experiments and in music therapy as well.

**Erion:** I'm curious about the teaching processes you learned from Keetman. How did she arrive at these? Did it come from experiences at the Guntherschule, or did it involve a great deal of research into educational psychology? Was it trial and error, or perhaps just intuition?

**Ronnefeld:** That's a very difficult question. When I've heard Orff and Keetman speak about how they worked in the Guntherschule in the 20's and 30's I have no doubt that basic impulses and acknowledgement regarding the aspects of teaching procedure came from that time. But the Guntherschule was not a school for children. So it made a great difference to Keetman — it changed her whole teaching approach — when she first started working with children in connection with the broadcasts for the Bavarian Radio beginning in 1948.

What characterizes Keetman's teaching style is first of all her eminent musicianship — also her bubbling fantasy, her demands of quality and her involvement and warm humanness. Keetman was and is always open to new possibilities, new considerations. For instance, I mentioned to her that I had used hand signs and

solmisation quite effectively in connection with children's ear-training in Denmark, so she encouraged me to use them at the Mozarteum. By the way, this very useful pedagogical aid is not, as is widely thought, an invention by Kodaly, but was an approved method for instance in the English school system more than a hundred years ago.

The thing that fascinated me about the basic Schulwerk and the teaching processes as I experienced them, was the connection, exchange and integration between reproduction and production or creativity — that is, making music with certain characteristics and principles in the way of settings, tonalities, forms, and so on, and on the other hand being productive — grasping musical creativity in its dialectical sense as inextricably bound to the child's whole development. But to repeat the process of making music of earlier stages does not mean just repeating it, but, rather, interpreting it in your own way as a human being of today. And this non-historicizing was Orff's genius. In fact, in that way tradition gets a vital interaction with the past and making music becomes a part of the historical process. And that was fascinating to me.

And two other points also — first, the connection to language as an autonomous musical element, not just the use of language as a tool to work with music. The wonderful thing is that language itself has so many qualities, and that it functions on many different levels. The second thing was the relation to movement and dramatization. So this totality — movement, music, language — impressed me decisively.

Regarding the teaching procedure, it seems to me to be the task of the teacher to find his or her own way of doing things, not forgetting the main principles of the relationship between reproduction and production, between past and future and between development of individual and collective identity.

To the key word "improvisation": the question for the teacher is to be sensitive and careful in helping the children find principles for using music material and musical phenomena in creative ways without being too conscious about it, because a certain level of consciousness has a tendency to bind or restrain the free flow of musical imaginations and inventions. Exactly this — the balance between consciousness and unconsciousness — is so difficult and so important. All the emotional things from the unconscious areas of the human being come into play when being creative. And, a point which often is forgotten, the cultivation of the children's abilities to be more and more conscious and nuanced listeners. But as

a matter of fact I soon realized that these demands on teachers were extremely high. They needed to know more about how to build up processes. Also for many teachers who would really like to work with the Schulwerk, it was a great problem to see the material — you say with Roentgen eyes?

**Erion:** We say x-ray vision.

**Ronnefeld:** Yes. You look with X-ray vision through the 5 volumes to find which principles would point out the main aspects of each piece. But we must be careful not to take this necessary X-ray vision to mean a license to simplify everything. We must not take away the special treats in a piece in order to make it easier to play. Simplifying is often necessary but should not be done in a way that takes away those characteristics that make up the specific qualities of the piece — that is, those essential treats that make the piece an exemplary model. This not only devalues the piece but saps the Schulwerk purpose.

It is often fruitful for teachers to return to the original Schulwerk collection and have a fresh look. There we have the guidelines, a collection of models representing basic musical principles signed by an artist.

**Erion:** With so many teachers now using Schulwerk in so many different places in the world, and because the Schulwerk is **not** a method, we would expect to see a different kind of Schulwerk now from what it was 30 years ago. How have you seen things change through the years?



**Ronnefeld and Keetman, 1979**

**Ronnefeld:** Well, I think that many things have changed. There are still teachers working in the same way as they have seen the Schulwerk taught in the 50's, but I also think that many teachers of today have realized developments in areas such as developmental psychology have a great deal of significance for us, and they try to use that knowledge in their teaching. To me that is a very positive and natural way to continue to take in new experiences. For instance, the whole new way which came through our knowing of the work of Piaget — even if many teachers do not know Piaget as the source of this knowledge, nevertheless they are influenced by it. One of Piaget's main principles is the recognition of the importance of the child's own activity. That means that the child will only take and be able to further his own development through his own activity. Said another way, the grown-up teacher is not able to teach the child anything unless the child is active in that process. And of course our knowledge about the different stages of development are extremely important. So in that regard I think the ways of teaching have changed rather dramatically.

And the way things have been working at the Orff Institute in Salzburg has also meant a lot. If we think how Orff Schulwerk has grown all over the world and today we have so many people who have studied in Salzburg, — because they have experienced such an openness in Salzburg they are very willing to experiment and to try not to get into any kind of dogmatism. This is a very, very positive thing that has happened. The Institute is not a museum trying to preserve what happened in the 50's.

But of course still the question returns again and again of trying to find the balance between cultivating the tradition and being aware of the present, being open and ready for the future. And actually, I think that is one of the most important purposes for a teacher of music and movement, or for any kind of teacher — to engage the help of the children in the task of developing their own futures.

I remember Orff once said to me in talking of the purposes of the Schulwerk and how things had changed since the Guntherschule days — he said that change belongs to life, and actually that the Schulwerk has no end. That seems to be such a fine kind of definition; there is no end because we do not know the future.

**Erion:** Tell me about the work you and Keetman have been doing together these past few years.

**Ronnefeld:** I feel very grateful and happy to have had the opportunity to work with Gunild through the years and recently to prepare books with her. We have done a set of three recorder books. We talked about these books for many, many

years. Then, in 1976, we actually started working on them. Our idea was to follow the same principles as in the Schulwerk, but at the same time try to help the teachers more with finding ways of doing things and finding their own materials, to make their own progressions. And that part was extremely difficult — to write down things which are not meant to be used in the order in which they were written. So we made one part a teacher's book, but stressed very strongly that it is not a textbook with formulas to be followed in the traditional way. And a second book with all the materials — actually a collection of models for the teachers and the pupils. And in order to follow those principles which we talked about before, the balance between production and reproduction, there is a workbook for the pupils which contains tasks with the purpose of promoting creativity. The title of the book is *Elementary Recorder Playing with Suggestions for Improvisation and Ensemble Playing*; it was published by Schott in 1980.

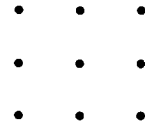
Then we have done three books of Christmas Carols. In the German edition half the settings are old German traditional Christmas songs and half are songs from other countries of Europe. At the end of each book we have made suggestions for Christmas plays, again meant as models for the teachers. Two are already published and the third will be published in 1984.

And just a short time ago we have finished a book of English Country Dances. They are for recorder and percussion. This will be published by Schott also. And now we are working on a book of French dances based on Arbeau.

**Erion:** What will you be doing when you return to Denmark?

**Ronnefeld:** Oh, something very exciting! I have a grant from the Danish government to do a study on creativity and I am very anxious to get started. So I will go to my little house by the sea for a few days first and think about getting started!





**TO THE EDITOR**

Dear Editor:

My exposure to Orff began about thirteen years ago. I was truly excited by the whole approach. That intensive experience with the very capable Lillian Yaross and Jacobeth Postl influenced my teaching greatly. Since that time I have traveled many journeys in music education. As I realize how much I have been influenced by my experience with Orff, I have even greater respect for the essence of the Orff process.

Although my program of music for early childhood and my approach to children's chorus have each developed their own identity, the influence of Orff is very apparent in each. It is because I believe so in the foundations of Orff that I offer this challenge to Orff specialists.

It appears to me that in practice, much of the essence of Orff has been lost. Too many Orff workshops have become simply an exchange of "Orff recipes," rather than an intimate involvement in the profound educational and musical values inherent in the Orff process.

Because of the numbers involved in the Orff movement, Orff specialists are in a unique position to truly influence the course of music education. A teacher workshop is an opportunity to strengthen its very foundation. Teachers need more than "Orff recipes." They need greater awareness of the total process of education, of music education, and the relationship of Orff to the whole. The way Orff deals with children is truly profound. The whole field of education could gain a great deal from the educational principles of Orff. And music educators, whether they be private, university, choral, instrumental, or classroom, could gain a great deal from the music education principles of Orff.

Orff is so much more than what teachers are being exposed to in Orff workshops. To involve teachers in just a series of activities and orchestrations trivializes the entire approach. Orff believes in the essence of the human being to create, to explore, to express. Let us allow our teachers the same privilege. Let us stimulate their creativity in the classroom. Let us inspire them to express their uniqueness in their teaching. Let us facilitate their growth in the classroom as human beings, as educators, and as musicians. Only then can the whole of music education feel the impact of the magnitude of Orff.

Mary Ellen Pinzino  
Adj. Prof. of Music Ed., Governors  
State Univ., Park Forest South, Ill.  
Author, *Come Children, Sing!*

**FROM THE EDITOR**

**First issue "boo-boos:"**

—The decidedly substandard *look* of the fall issue (orange and black Halloween issue—remember?) was a printer's error; I was as dismayed as you were—and you didn't have to look at four thousand of them, all neatly stacked for mailing. With any luck at all, this issue will be back to a standard more in keeping with our tradition of former years.

In the listing of Canadian chapters (Centerfeature on Carl Orff/Canada) I neglected to include the Manitoba Chapter, formed in 1975 and based in Winnipeg. My apologies to them and especially to Morna June Morrow, president-elect of Carl Orff/Canada and a founder of the Manitoba group, who provided me with much valuable information for that Centerfeature.

**Response to Martin Buber**

Marshia Lunz' wonderful article in the fall issue, "Stone Soup," referred to Martin Buber's statement that "man alone, in all of nature, is the only created being that establishes relationships." There may be a question of degree, but I must publicly disagree with this, as will others of you who enjoy the company of animals and observe their behavior on a regular basis. Relationships are formed, between animals and people and between animals themselves, which are beautiful and fulfilling. If you doubt this, see the film "Never Cry Wolf."

**Chapter News, Names in the News, etc.:**

Please send any items of interest regarding your chapter activities or of individual accomplishments of note to Beth Miller, 1124 Alta Ave., N.E., Atlanta, Georgia 30307. She will prepare these items for publication in the Echo.

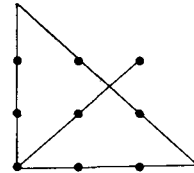
**Articles and Other Contributions:**

If you have an article brewing in your mind on some Orff-related topic, please put it in writing and submit it for possible publication. All articles received are distributed to the members of our Editorial Committee for review. This committee reserves the right to approve or reject an article, to be sure, but oftentimes a little revision can be suggested that will make an article quite acceptable. So give it a try! Manuscripts submitted should be typed neatly, double spaced. The average article ranges from two to seven pages, with exceptions acceptable(!).

We're also interested in printing contributions from children you might want to share, and in knowing about articles from other publications that perhaps should be reprinted in the Echo for our readership. Be on the lookout for such items!

Most likely you've been confronted with this little puzzle at some time or other. The task is to connect the dots with four straight lines. If you're like me, you exhaust very quickly all the obvious possibilities, and then wonder...

What's the solution?

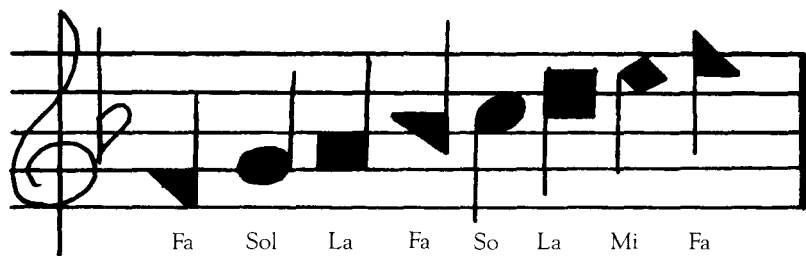


In describing the task, nothing was said about keeping within the outline of the nine dots. One must go beyond the framework.

In many ways Orff-Schulwerk is a framework, one in which Orff teachers find great flexibility in moving between definite points: movement, speech, singing, playing instruments, as well as the sequential development within each area. Imitation, exploration and improvisation are learning frameworks for developing and integrating each new factor. As a brief example of how the framework functions, let's look at a hypothetical lesson focusing primarily upon movement. Jumps and turns are the primary elements. The teacher may ask students to explore all the different ways they can jump and turn; then the students may be asked to imitate and practice a specific type of jump or turn which uses the body weight and balance to maximum advantage. (these two procedures could be reversed in order). When control over various types of jumps and turns has been accomplished, students may try to improvise patterns or phrases using these movements. A musical accompaniment could be devised for the phrases and a composition developed. Or a musical piece already known may be set out of the framework for the improvisation. Schulwerk teachers can expand upon these possibilities a hundredfold.

Even within a limited dimension such as a single lesson or series of related lessons, often it is necessary to go beyond the immediate framework to make the difference between the ordinary and the aesthetically satisfying. In the movement

**cont'd on p. 8**



F Scale

## THE SACRED HARP TRADITION

Carolee Stewart

At the 1980 conference in Pittsburgh, David Holt made reference to a style of singing called white spirituals. Among the many collections of these tunes is a book called the *Sacred Harp* which incorporates an entire musical and social tradition. As folk material, the Sacred Harp tradition is of interest to the Schulwerk teacher since it can be utilized easily in the classroom and can produce great pleasure in its performance.

Sacred Harp singing is an American tradition which originated in the mid-nineteenth century and is still in existence today. The *Sacred Harp* is a collection of religious songs in "shape-notes," compiled by B.F. White and E.J. King and first published in Hamilton, Harris County, Georgia, in 1844. The tradition of the Sacred Harp extends far beyond the printed pages of that book, however. Besides being a musical experience, it is a religious experience, a social experience, and a way of life for people in a large area of the South and some areas of the East and Northeast.

American singing schools, established in the Northeast during the eighteenth century for the purpose of improving congregational singing, spread to the rural areas of the South during the nineteenth century. Methods of teaching music reading in some singing schools used a system of solmization brought here from England by the colonists, with the ascending diatonic scale as fa, sol, la, fa, sol, la, mi, fa. Around 1800, tune books began to appear in which different shapes were assigned to each of the four syllables. *The Easy Instructor*, by William Little and William Smith, is the earliest tune book which used shape notes written on a conventional five-line staff. The *Sacred Harp* was one of the tune books used in the South which adopted this system, with ▽ as fa, ● as sol, ▽ as la, and ◐ as mi. The editions of *Sacred Harp* are as follows:

*Sacred Harp*, revised by B.B. White, 1850, 1859, 1869.

*The New Sacred Harp*, revised by J.L. White and B.F. White, Jr., 1884.

*Sacred Harp*, revised by J.L. White, 1909, 1911.

*Sacred Harp*, revised by W.M. Cooper, 1902, 1907, 1909, 1927, 1950, 1960.

*Original Sacred Harp*, revised by J.S. James, 1911, 1934.

*Original Sacred Harp*, revised by P. Denson, 1936, 1960, 1966, 1971.

*The Colored Sacred Harp*, variant by J. Jackson, 1934, 1973.

James called his collection the *Original Sacred Harp* because he felt that his 1911 revision was more like the earliest editions.<sup>1</sup>

The most popular edition today, according to Buell E. Cobb's 1978 statistics, is the Denson revision, although the Cooper revision and the 1911 White revision do have some following.<sup>2</sup>

The greatest activity in Sacred Harp singing now is in Alabama, with Georgia and Mississippi holding second and third places.<sup>3</sup>

George Pullen Jackson, in his extensive research on the Sacred Harp, records Sacred Harp singing in the following states: Georgia, Alabama, northern Mississippi, southern Arkansas, northern Texas, and Tennessee.<sup>4</sup> Cobb has also documented Sacred Harp singers in Florida (where they use the Cooper revision), New Jersey, and New England.<sup>5</sup>

The *Original Sacred Harp* claims to be "The Best Collection of Sacred Songs, Hymns, Odes, and Anthems Ever Offered the Singing Public for General Use"<sup>6</sup> and the *Sacred Harp* (1859) offers "A Collection of Psalm and Hymn Tunes, Odes and Anthems."<sup>7</sup> Dorothy D. Horn classifies the songs in the Sacred Harp books into four groups: 1) psalm tunes of English or Scottish origin, 2) Early American hymn tunes, anthems, and fuguing tunes by New England composers born in the eighteenth century, 3) folk hymns (George Pullen Jackson calls these "spiritual folk songs"), and 4) hymns by Lowell Mason and his English and American contemporaries.<sup>8</sup>

A fuguing tune, usually in four voices, begins in homophonic style, breaks into polyphonic imitation with voices entering one at a time, and closes in homophony. About one third of the Sacred Harp volume is comprised of fuguing tunes.<sup>9</sup> Folk hymns, or spiritual folk songs, are secular folk tunes with religious texts. They are found in three and four voices, with the melody in the tenor part.

Adapting Sacred Harp hymn tunes for use in school can be done in several ways:

- 1) The melody, or tenor line, can be sung in unison (some might be accompanied by dulcimer).
- 2) Two-part harmony can be produced by singing the tenor and bass lines together.
- 3) Three-part harmony can be sung between the soprano, tenor, and bass lines.

In many instances the alto part was added years after the hymn was first published, so the song can be sung effectively with soprano, tenor, and bass in any octave. Choirs of mixed voices may want to have both high and low voices sing the tenor and soprano lines in octaves, with low voices on bass and middle voices on alto. Some Sacred Harp tunes are found in modern hymnals, re-harmonized, with the melody in the soprano.

An essential element in the compositional style of Sacred Harp music is the violation of harmonic rules, resulting in consecutive fifths and octaves, crossing voices, parallel fourths without a third underneath, and unprepared and unresolved dissonances.

Modal tunes are often written with a major or minor key signature, and modal characteristics are implied only in performance rather than by notation. For example, "Wondrous Love" is written in the key of f minor, with no accidental alterations, but aural tradition unquestionably indicates a d natural where a d flat is written, thereby sounding in the Dorian mode.

The essence of the Sacred Harp tradition comes alive during the hundreds of singings and annual two- to three-day conventions held on weekends or holidays. Numerous written accounts and several recordings document this living folk tradition as it exists today. The following is a summary of these accounts in combination with recollections of this writer's experience at the first annual New England Sacred Harp Convention, held in 1976 at Wesleyan University in Middletown, Connecticut.

A Sacred Harp singing session is run by an elected chairperson who sees to it that everything is done properly and according to schedule. Singers sit in a rectangular formation with an open space provided in the center for individual leaders. The four sides of the rectangle are comprised of men and women tenors (singing melody in octaves), men and women trebles (singing soprano in octaves), altos (almost always women), and

cont'd on p. 8



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## Sacred Harp (continued) . . .

male basses. Each session is opened with a prayer and followed by two to three hours of nothing but singing; occasionally the chairperson calls for a recess. Anyone who wishes to lead a song may do so by contacting the committee or person in charge of song leaders. Each leader chooses and "conducts" from one to three songs, depending on the number of people present and the time available. Once the leader has established the starting pitches, the chorus follows his or her tempo and sings through the song, first by solmization and then with the words. Each and every anthem, hymn, and fuguing tune is sung in this manner. Leaders beat time with one or both arms, generally using down and up motions, while standing still or walking around cueing in individual parts. Often the songs are accompanied by energetic foot tapping. Sometimes the songs are set off by a prayer or statement by an emotional leader or singer, but a quick pace is kept, moving from piece to piece in the tune book.

Vocal quality of Sacred Harp singing has been described as "shrill," "earthy," "frayed," "hard," "raspy," and "strained." But, as Jackson puts it, these are "songs for the singers, not the listeners."<sup>10</sup>

Often a session will include "dinner-on-the-grounds," an hour during which friendly conversation and a banquet of homemade foods are shared. A session might run from 9:00 or 10:00 in the morning until 2:00 or 3:00 in the afternoon, when it is closed with a benediction.

Participants in the Sacred Harp tradition have been described as "those people who have not yet turned from their ancient attitudes toward life values and adopted the current commercially standardized one."<sup>11</sup>

For these people, Sacred Harp is not merely songs in the books. It is the social and religious experiences they all share which cause them to be moved by the music. John Quincy Wolf expresses it this way:

Sacred Harp singing is an expression of the highest and noblest thoughts and feelings of which these people are capable—of what they believe and love and are in their best moments; in short, that perhaps more than anything else it is an expression of their total ideas and total sensibilities.<sup>12</sup>

This writer has experienced great pleasure in the performance of Sacred Harp music, both within the traditional setting and in the classroom with middle school and high school students.

## NOTES

1. Buell E. Cobb, Jr., *The Sacred Harp: A Tradition and Its Music* (Athens: University of Georgia Press, 1978). This information on the editions is summarized from Cobb's chapter on "The Revisions," pp. 84-127.
2. Cobb, Appendix A, 163-185.
3. *loc. cit.*
4. Jackson refers to these states throughout all of his publications.
5. Cobb, 163-185.
6. Hugh McGraw, chairman, *Original Sacred Harp*, Denson revision (Kingsport, Tennessee: Kingsport Press, 1971), title page.
7. B.F. White and E.J. King, *The Sacred Harp* (Philadelphia, 1860), facsimile edition (Nashville: Broadman Press, 1968), title page.
8. Dorothy D. Horn, *Sing To Me Of Heaven* (Gainesville: University of Florida Press, 1970), 10.
9. Cobb, 38.
10. George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933), reprint edition (New York: Dover Publications, 1965), 122.
11. *Ibid.*, 114.
12. John Quincy Wolf, "The Sacred Harp in Mississippi," *Journal of American Folklore* 81 (1968), 340.

For a thorough listing of Sacred Harp Conventions and sings throughout the country, see Cobb's Appendix A.

Further Reading: The books by Cobb, Horn, and Jackson are excellent sources. For a complete bibliography, send to Carolee Stewart, 160 North Main St. #4, Raynham, Mass. 02767; enclose a stamped, self-addressed envelope and 20¢ (preferably in stamps) to cover copying costs.

## Editorial, cont'd

improvisation described above, perhaps a contrasting movement is needed for an introduction and/or coda to set off the main section. Perhaps body percussion will be incorporated. Several alternative possibilities may be explored, from which the most satisfying solution can be selected. Usually one will stand out as "feeling right."


In working with melodic and harmonic material one may also need to go beyond the immediate framework. Perhaps a pentatonic song lends itself well to bordun accompaniment except for a strong cadential feeling at the end. Even though your children are still in the "explore the pentatonic" stage, you may decide to stretch the boundaries and devise a simple V-I ending pattern. It allows the song to end as our ears are accustomed,



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as well as preparing the aural vocabulary of the children for attention to that element later. Maybe a phrase of triad mixtures (parallel triads in root position or inversion) makes a perfect coda, with only a pedal below—again, it's beyond the present framework, but begins to expand the aural repertoire available for future reference.

On a larger scale, sometimes we need to go beyond the framework of Schulwerk itself to reinforce concepts being addressed within it. Rondos from classic repertoire can be listened to and moved. Simple jazz variation forms lend themselves to this treatment as well. The music indeed is not elemental in these cases; however, the movement devised will be, and the elements of structure certainly are. The listening experience very likely will help solidify the understanding of rondo or variation for at least some children. Learning theory and actual experience have demonstrated amply that as teachers we should employ strategies involving as many faculties as possible—visual, oral, aural, analytical, etc. Use of music outside the Schulwerk framework also helps to establish a connection between the music the children make themselves within the Schulwerk (the elemental) and that of the wider world. They know it is out there, after all. How much better to know from early on that there is a relationship, and that you, the teacher, recognize it.

I think the essence of the “beyond the framework” idea here is that the Schulwerk provides a framework with infinite potential for going beyond. We know that the Schulwerk concept itself is not complete until connections are made with other artistic areas—drama, poetry, painting, sculpture, etc. However, the framework itself must be a solid base point; in order for “beyond” experiences to be meaningful, the experiences within must be well focused and must develop solid musical skills and understandings.

Our national conference programs demonstrate the need and desire to reach beyond the Schulwerk for benefit within. We learn from historical dancers, folklorists, psychologists, composers, curriculum specialists, and many more. Why? Because we want to make what we do more meaningful by being able to apply elements of the “beyond.” We want to enrich the lives of our students by helping them make connections with the exciting and enriching artistic possibilities available for our human nourishment.

- Two summary points:
- your solution may lie beyond the framework;
  - without a framework there is no beyond.

## Orff with the Old and Orff with the Young

by Phyllis Arner

It is true, though I am just discovering it, that some of the same Orff musical ideas that work well with first grade children, work equally well with the elderly! If young children learn to enjoy the liveliness in the singing or rhythmic echo found in a song such as Ella Jenkin's “In Trinidad,” the elderly enjoy trying to play the rhythmic word patterns as well! Both groups have some of the same difficulties with the muscular demands, with rhythmic uncertainty, with starting together and stopping together, with accurate singing or rhythmic playing. Both groups enjoy the little drama.

About a year ago, in answering a call for volunteers at Bethesda Fellowship House, and discovering that the usual need for a volunteer pianist to play old and new songs for singing was well covered by the good Monday Volunteer, I decided to find out what could be done with the pitched and unpitched instruments that I have collected over the years. This Center which is sponsored by 8 community churches and synagogues is a new concept in care for slightly disabled, somewhat confused and forgetful people who need to be taken care of during the day. By providing health maintenance as well as rehabilitative programs geared to individual need, this day care facility makes it possible for the elderly to remain in their own homes, or with their own families. Its concern is for physical health as well as mental well being.

What to do? What was possible with a group that included people who are partially paralyzed, people who seem unresponsive and sleep in their chairs, people who vary in mental alertness, people who seem able bodied? What kind of music would interest them the most? What kind of thing could they learn and remember? What were they sensitive about? What would be fun and really pleasurable?

At first teaching three notes on my collection of old song flutes appeared to be ideal. These are light in weight; to play three notes for a tune like “Hot Cross Buns” only A and G need to have holes covered; this can be done with the fingers of one hand. When I saw that this was too hard for many, I then color coded the flutes in sets of 6 with tape over the holes, to get the three notes for three groups to play hand bell fashion. We had some fun with this

on little lemons like playing EIEIO in “Old McDonald's Farm,” but the results made some people tense, some had trouble with breath control and remembering to stop, many didn't like the high pitch, and any accompanying on the untuneable piano did not give us all any musical satisfaction.

For the same reason my set of Orff instruments did not yet work well without a piano to help glue things together. What was left; kindergarten rhythm band using maracas made of plastic cups and beans constructed in last week's craft project with piano accompaniment? This did not seem very promising!

Early last summer along with a variety of lively songs, I started throwing Orff rhythmic speech ideas: nursery rhymes, short poems, limericks, funny sayings into my lesson plan, more for jokes and fun than expecting anything very precise to happen. I dug up a collection of small unpitched percussion instruments that each individual could manage, small tambourines, tone blocks, claves, plastic recorder sticks, drums with beaters, my two small timpani. For one lady we rigged up a rack upon which we can clamp small percussion so that she can reach these with one hand. Song flutes had showed me one thing; there was more response; they were more attentive and alert than seemed to happen when we were just singing. This activity seems to cause them to find rhythmic ideas beyond just the beat. While playing a song on the piano, if someone finds a nice little rhythmic pattern we have a “solo” to hear it. People are much more forthcoming. We chatter some; they say funny things; come out with old rhymes they remember. We pick up on this rhythmically when we can and use it. Usually two staff members and a volunteer join in as well as help. They enjoy the weekly hour and a half of the music session, too!

Now, a year later, we are beginning to develop something beyond the mindlessness of rhythm band as well as something of a sound they like that is neither too loud nor unmusical. The deaf lady has discovered a lovely steady beat on the deep sound of my big tambour, played with a soft timpani beater. Another lady can hold a small skinhead tambourine with one finger of her disabled hand while her good hand plays an

*Continued on Page 23*

Headline and commentary - sent by musical spy  
To break the code, write letter names

CLEVELAND AOSA  
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CONFERENCE SNAPSHOTS  
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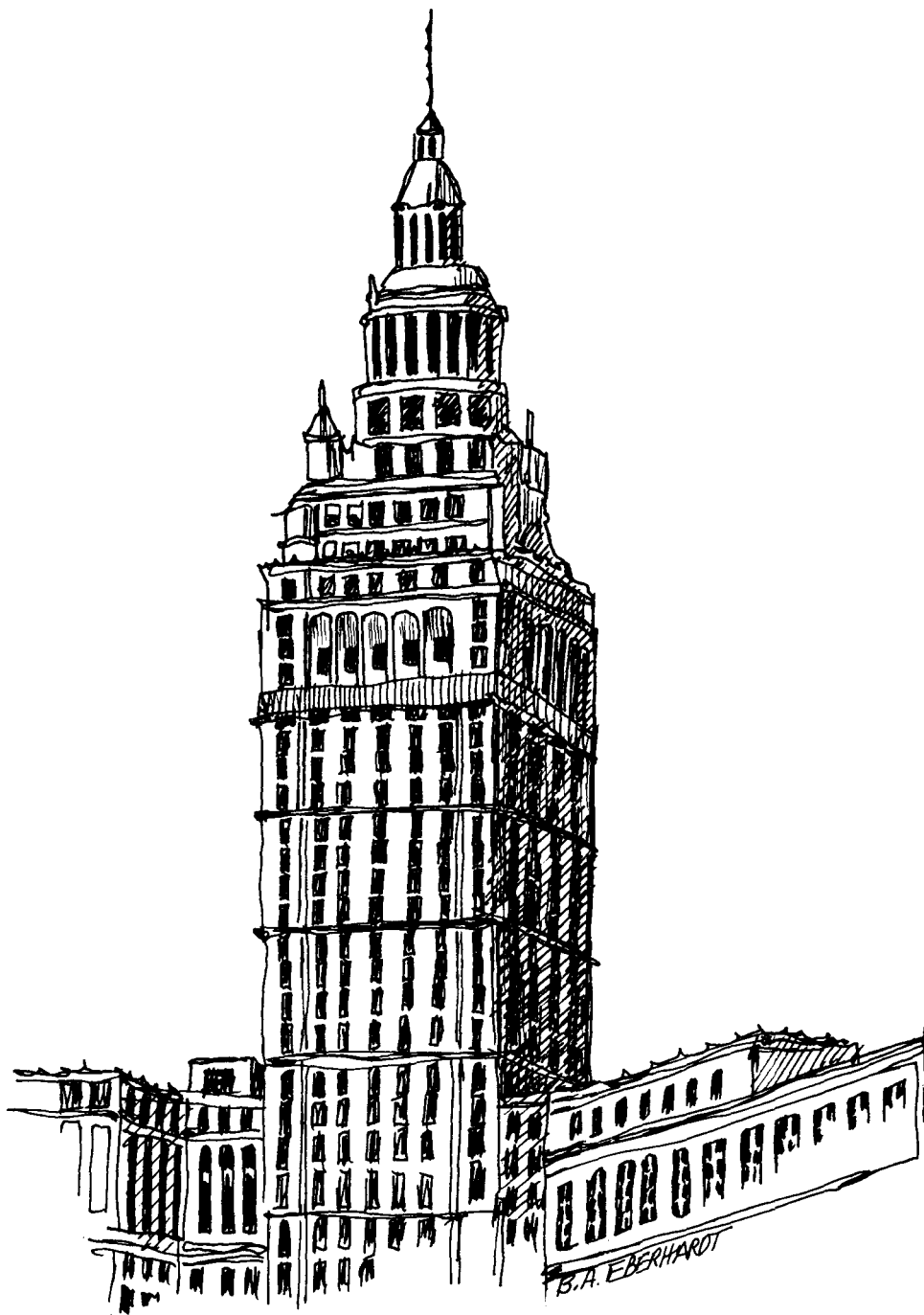
Tossi Aaron

Things I won't forget: The elegance of a flute and guitar playing at the opening reception Wednesday night, and the distinct feeling of a family reunion as each dearly missed friend was hugged. . . (and watching others do the same). Sensing and reacting to the excitement in the air as the opening session began. . . two employees of the hotel came out onto the balcony as the banners began to parade and asked me, "What does O.R.F.F. stand for? . . . Tried to tell them in one minute flat.

Watching Barbara Haselbach and Danai Gagne dance, then play, then dance, making such a clear line between those elements, improvising, drumming, as if they had stepped right out of those pictures of the beginnings of Orff-Schulwerk. . . breathtaking. Sitting in the balcony as over 500 voices sang together. . . such an opening we have never had. . .

More special moments: Danai building a beautiful lesson, helping us remember how delightful it is to move in five and seven (gets lost when you teach only little ones). . . The wise and stately panel with Doreen Hall ever articulate, Margaret Murray clear and direct, Joe Matthesius the poetic voice of AOSA, remembrances and news of the Carl Orff Foundation from Frau Orff and Barbara Haselbach, all tied together by Norm Goldberg— Important and encouraging words for all.

Then the funny moments. . . the elevator doors opening on a very large trolley full of instruments, but no people— suddenly, three people come tearing down the steps and roll the trolley off around the corner— eight speechless attendees stand agape outside the elevator, as the doors silently slide shut. . . Judy Thomas, whitefaced, rushing up to me at the playparty session— "You've got to stop right NOW or the ceiling will fall in. . . I mean it, the chandeliers are shaking!" Of course they were, Judy; 400 adults and 60 kids had just done ". . . sugarbowl, HOP HOP HOP!" It must have been a little like soldiers going in step across a bridge. Maybe we should have broken cadence?



In case you missed the poem danced by Barbara Haselbach in the opening session (most of us couldn't hear), here it is:

Ich koom, weiss nit woher,  
Ich geh, weiss nit wohin,  
Ich leb, weiss nit wie lang,  
Ich sterb, und weiss nit. . .  
    Mich nimmt wunder wann  
    dass ich frohlich bin. . .

(I come, but know not from where,  
I go, but know not where,  
I live, but know not how long,  
I die, and know not. . .  
    It is a wonder to me  
    that I am happy. . .)

Archaic German perhaps, but eternal thoughts. . .

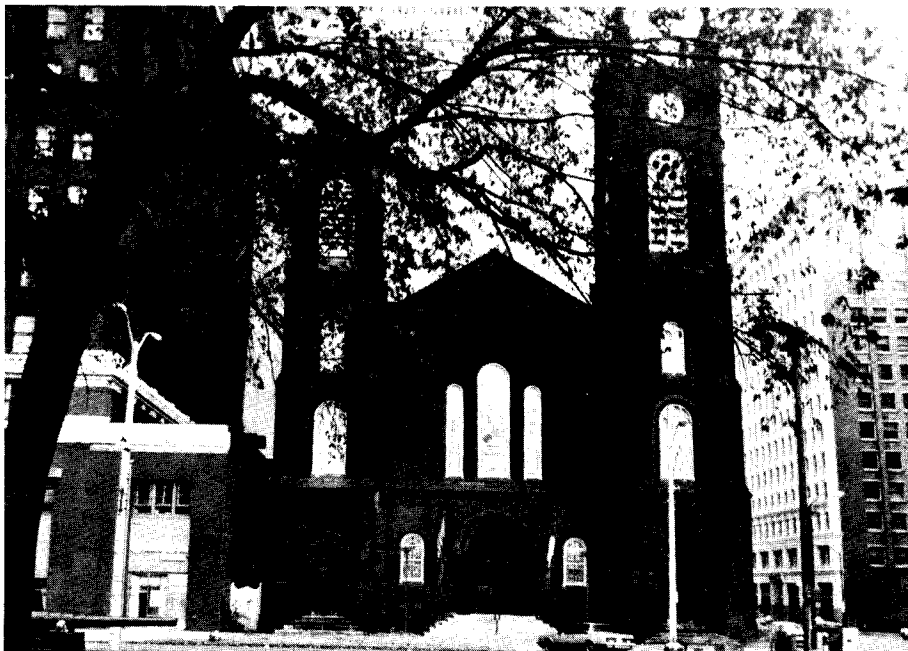


Dancing the  
Moresca



Joe Matthesius, Liselotte Orff

Choral Evensong in  
the Old Stone Church



*And the contrasts, each part making the other more delightful: the cold, windy, rainy Square in a Cleveland twilight. . .stepping suddenly into that beautiful church to hear music made by angels, otherwise known as Pat Hamill's choir from Chicago. . .the swirl of activity in an energetic session, then the dark concentration of watching the AOSA film in a quiet, small room. . .those astoundingly high leaps of the Morris Dancers and the stillness of the Thai Ensemble as it played (except for the magical sounds that came out, they could have been temple carvings 200 years old. I've had one of those bamboo rattles for years, and never knew it was one a tuned set, meant to be played like handbells!)*



*Banquet Dancers*

*And what a banquet! A veritable time machine made of music, taking us back to the Renaissance. . . imaginative costumes for us, real ones for the performers. . . Barbara Haselbach floating down that curving stair (no, no wheels) to the accompaniment of a long sigh from the crowd. . . delightful music at each table, candlelight, dancers in the middle, a dazzling juggler, good singing from the stage, improvisations from the tables. . . and those "kitchen dancers" who really DIDN'T step on the eggs while dancing blindfolded. . . A stately pavanne and three branles to dance us back to 1983. . . What an evening it was!*



*Banquet dance — Keep off those eggs!*



*But it was Sunday morning that memory dwells upon, an enlargement, if you will: Singers working on Dr. Regner's music in one room, an ensemble learning the powerful instrumental parts, about 150 speakers and dancers working on the opening section. A cantata with movement based on the psalm text "Blessed are those who work for peace," the subject near to our hearts and minds these days. The setting and staging simple and strong. . . a potent experience to be a part of. . . to be in it was, for me, renewing and uplifting. . . and conveyed the gift of confidence that we—and music—must, and will, go on.*

## INTRODUCTION TO CLOSING SESSION— Barbara Haselbach, Orff Institute

The arch between the opening session and the end of the conference is about to be closed. These four days have shown us a great many facets of Orff-Schulwerk and how it is translated to the United States through the personalities of many fine educators and artists.

Sometimes some of you may wonder how all these different themes and contents can be related, if indeed they have anything in common at all. None of us are geniuses who can integrate all the different areas of vocal and instrumental music, of movement and dance, of traditional backgrounds, of visual arts, of language, story-telling and poetry, of methodical development for the classroom, and of artistic inspiration, all in one Gestalt. No one alone can fulfill the ideal of Orff's vision. We all have our strengths and our weaknesses, and are able to do just certain facets of the whole entity. We should always be aware, however, that beyond our individual abilities this vision of integration should remain as an ideal.

Also, we should be tolerant and understanding about some doing Schulwerk one way and others differently, depending on personal backgrounds, pedagogical and artistic goals or aims, and individual strengths. Some of us come from intellectual, pedagogical backgrounds and think in systematic ways; we sometimes may lose sight of the necessity to address emotional and

physical needs as well. Some believe most strongly in just inspiration and do not stress enough the development of skills and knowledge. Others may tend to over-emphasize technical virtuosity with instruments, bodies, or voices, not keeping in mind that good craftsmanship needs motivation triggered by actual impulses. I believe these situations are human—but we always should at least try to synthesize these elements and still tolerate what other personalities or individualities are able to do.

Because of all these human variations, there has been a development in the results of working with the ideas of Orff-Schulwerk during the past twenty-five years. We at the Institute notice this very strongly. We started by working very close to the printed material, and as more and more people became involved, people with different abilities, change resulted. As an example of change in a social aspect, we started working with children only, but our work expanded to include special education of all types: gifted, retarded, physically or mentally handicapped, emotionally disturbed, drug abusers, etc. It also grew to include work with different age groups, starting from very early childhood where the little ones come with their mothers or parents to classes, through the different school levels, and still further to senior citizens.

Another expansion has occurred in trying to accommodate changes which have

taken place in the arts. We have to educate our children to understand the language of today's music, poetry, theater, dance, art, etc., so we have to find a link between the beginning experiences—the growth of understanding, technique, and musical discipline—and the point where these children will be members of a society in which the arts must play an indelible humanizing role.

During this conference we have seen the Schulwerk reflected from many different points of view, but behind this we should have in mind the humanistic concepts which can be enhanced through Orff-Schulwerk. Texts can serve not only as musical experiences but can aid in the development of human qualities—tolerance, patience, benevolence, etc. Also, concerns of the day can be brought to the child's awareness through the musical avenue, which should help to communicate these concerns. An example might be the urgent necessity for peaceful solutions to problems, and survival, the ultimate concern. In thinking about a theme for the closing session, Dr. Regner and I prepared a piece which we hope will include all these aspects. With the gracious collaboration of my colleagues here, it will be my pleasure to work on it with you now. (After a thirty-minute rehearsal by separate groups, a combined rehearsal and "final performance" of the following piece took place.)

### Cantata: BLESSED ARE THOSE WHO WORK FOR PEACE

Text Source: Psalm 10 (1, 17, 18), Matthew 5 (9)

Section 1 — "Why are you so far away, O Lord?"  
"Why do you hide yourself when we are in trouble?"  
(developed in speech and movement)

Section 2 — "Oh Lord, remember those who are suffering! You will listen, O Lord, to the prayers of the lowly; you will give them courage. You will hear the cries of the oppressed and the orphans; you will judge in their favor, so that mortal man may cause terror no more."  
(SATB chorus, a cappella)

Section 3 — "Blessed are those who work for peace; God will call them his children."  
(Layered instrumental texture plus unison voices)

**AND  
COMING  
NEXT...**

## **LAS VEGAS 1984**

The American Orff-Schulwerk Association's eighteenth national conference will be held at the Sahara Hotel in Las Vegas, Nevada, November 7-11, 1984. Hosts will be the Desert Valley Chapter, with Gloria Lawson as local conference chairperson.

The theme of the conference is "Destination; Improvisation." Plan to attend this celebration of music as we gather in the city of no clocks, great entertainment, luscious restaurants, lavish extravaganzas, beautiful mountains, spacious desert, and friendly people. Meet your old and new Orff friends from across the country and over the seas. Try your luck and have fun with diverse music and new horizons. Greet the children and the entertainment capitol of America at "Destination: Improvisation."

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LAS VEGAS, NEVADA**

**18th National Conference**  
American Orff-Schulwerk Association  
Department of Music-Cleveland State University, Cleveland, Ohio 44115

**THE ORFF SOCIETY OF GREAT BRITAIN**

Margaret Murray

The Orff Society (at first called the Orff-Schulwerk Society) of Great Britain was formed in the Autumn of 1964. By 1963 I had felt able to put on our first residential Orff-Schulwerk Summer Courses, and by the time two such courses had taken place it became obvious that there must be some kind of information centre where those who had already had some experience of Orff-Schulwerk could keep in touch with developments, and where those who were new to Orff-Schulwerk could seek information and guidance. So—in an informal way, the Society started.

As the only officer, Honorary Secretary, I then ran what I have been known to describe as a “benevolent dictatorship” until October 1979. Four Bulletins a year, and various leaflets giving information about care of instruments, what instruments to start with, pentatonic songs, useful collections of poetry, Orff-Schulwerk publications, commercial Orff-Schulwerk recordings, and recordings of work in schools, recorded and sent in by teachers, were all made available to members.

In some areas, where there were enough people in one geographical location, it was possible for members to have regular meetings and to work together. Two such groups flourished in our early days—one in Aberdeen, Scotland and one in North Wales. But for such a group to have a stable life it was found essential to have at least one person musically capable of leading the group, and one person to do all the organizing.



Photo thanks to Walter Bergmann

Lady Mabel College — 1964 Summer Course. Up to 1976 nearly all the English Summer Courses took place here. The college had its premises in a part of one of the “Stately Homes” called Wentworth Woodhouse, the family home of the Earl Fitzwilliam in Yorkshire.

The 1960s saw a continued expansion of interest in Orff-Schulwerk through the opportunities offered by the annual summer courses in England and in Salzburg at the Orff Institute, and through shorter courses which I was asked to give to teachers, and to students in teacher training colleges all over the country. We maintain close contacts with the Orff Institute in Salzburg and were able to invite from their staff: Hermann Regner, (1970, '72 & '73); Rudolf Schingerlin (1970); Ernst Wieblitz (1974 and '75), and from Canada Lois Birkenshaw (1976) as guest lecturers on longer residential courses.

During the 1970s the progressive depreciation of the value of the pound sterling and the various oil crises led on the one hand to a minimal representation of British people at courses in Salzburg, and a massive cutback of in-service teacher training in Great Britain and of financial support for teachers who wished to go on holiday courses.

In October 1979 we made the decision to become a properly constituted and

registered Society. We also decided to drop the word “Schulwerk” from our title. The sixtieth issue of the former Bulletin now came out as the ORFF TIMES and in a new format. In 1980, together with the Richmond Arts Council, we started our first Children’s Easter Holiday Music Workshop. About 60-80 children come and work for five days with four different teachers. So far we have been able to repeat the course each year. In 1982/83, at the Roehampton Institute of Higher Education, Orff-Schulwerk is one of four options that can be chosen by Diploma Course students. This is the first opportunity for British teachers to have something more intensive in the way of Orff training (180 hours in the year). In the first year of this course our numbers were quite small, but this year we are well satisfied with double the number of students. So—after the doldrums of the late 70s, prospects in the 1980s look a little more hopeful.

*(The Orff Society presently has a membership of around 200. —Ed.)*

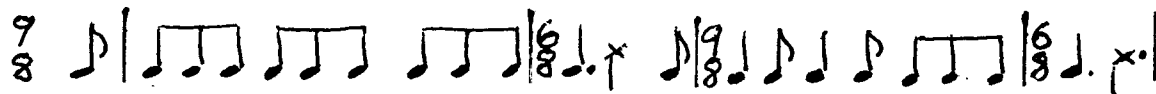
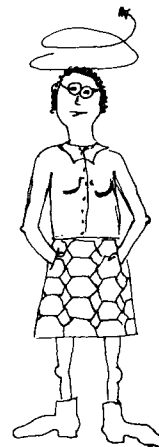


Photo thanks to Lucilla Phelps

An “Orff class” on the first Children’s Easter Music Workshop in Richmond, Surrey.

# THERE WAS AN OLD WOMAN WHO SWALLOWED A FLY

arr. Margaret Murray



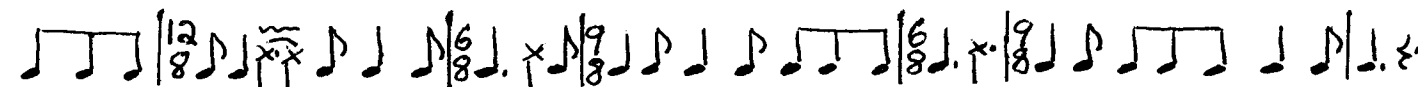
1. There was an old woman who swallowed a fly, I wonder why she swallowed a fly,



poor old woman she's sure to die.



2. There was an old woman who swallowed a spider that wriggled and jiggled and wriggled in-side her. She



swallowed the spider to catch the fly, I wonder why she swallowed a fly, poor old woman she's sure to die.



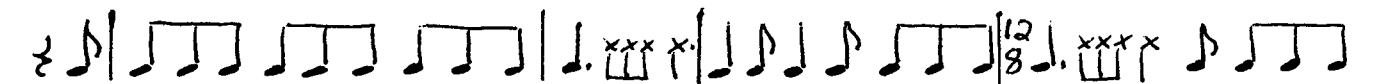
3. There was an old woman who swallowed a bird, how absurd to swallow a bird, she swallowed the



bird to catch the spider that wriggled and jiggled and wriggled in-side her. She swallowed the



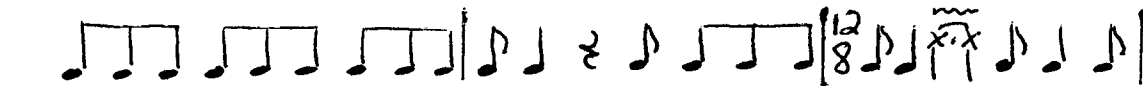
spider to catch the fly, I wonder why she swallowed a fly, poor old woman she's sure to die.



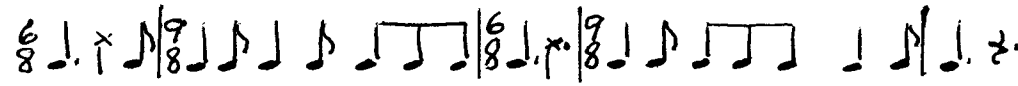
4. There was an old woman who swallowed a cat, fancy that she swallowed a cat. She swallowed the



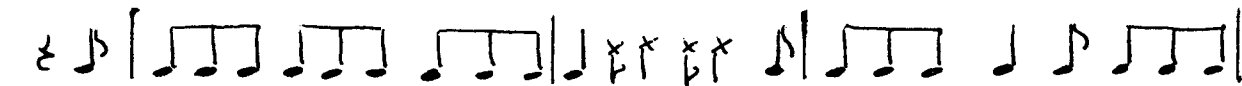
cat to catch the bird, she swallowed the bird to catch the spider that



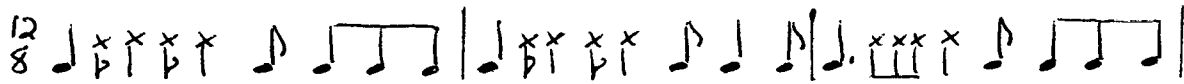
wriggled and jiggled and wriggled in-side her. She swallowed the spider to catch the



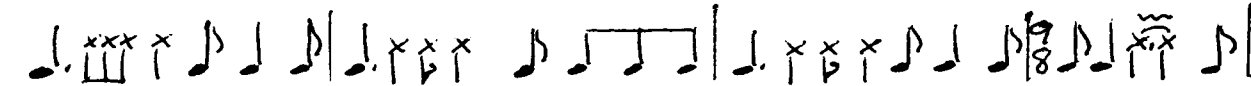
fly, I wonder why she swallowed a fly, poor old woman she's sure to die.



5. There was an old woman who swallowed a dog, she went the whole hog she swallowed a



dog. She swallowed the dog to catch the cat, she swallowed the



cat to catch the bird, she swallowed the bird to catch the spider that

wriggled and jiggled and wriggled inside her. She swallowed the spider to catch the fly, |

wonder why she swallowed a fly, poor old woman she's sure to die.

6. There was an old woman who swallowed a cow, I wonder how she swallowed a cow. She swallowed the

cow to catch the dog, she swallowed the dog to catch the cat, she swallowed the

cat to catch the bird, she swallowed the bird to catch the spider that wriggled and

jiggled and wriggled inside her. She swallowed the spider to catch the fly, I wonder why she swallowed a

fly, poor old woman she's sure to die.

There was an old woman who swallowed a horse. She died, of course.  
SLOWER

There are very many ways of working with speech and this is a fun example of a cumulative rhyme. The treatment shown here provides each "creature" that is swallowed with its own rhythm and/or sound. Coming always *after* the word the sound is heard clearly and helps to break up the monotonous regularity of the lines. There is no need to be put off by the many changes of time signature; when the interpolated sounds fill the gaps to their full extent the text will flow very easily.

This rhyme is particularly effective when the various lines are shared between a combination of solo voices, small groups and larger groups. With a small group the children will probably be able to speak the words *and* make the sounds. With a class the sounds could be created by different groups using voice sounds, hands or feet before going on to use instruments.

The most valuable experience would be for you to work out your own version with whichever group you feel it would suit. But if you are quite at a loss as to how to tackle that forest of notes, see if these suggestions appeal to you:

Since there are seven creatures choose seven children, or small groups to represent them, and number them 1-7 or name them after the animal concerned. "Poor old woman she's sure to die" is a good line for *everyone* to say each time.

*Group 1 (fly)* — speak the first two phrases of verse 1, and from "She swallowed the spider. ." to ". why she swallowed a fly" each time these two phrases come.

*Group 2 (spider)* — first two phrases of verse 2 and from "She swallowed the bird. ." to ". wriggled inside her" each time.

*Group 3 (bird)* — first two phrases of verse 3, and from "She swallowed the cat" — and so on, so that each group or child has two consecutive lines to say that keep recurring. The speech should be lively and flexible and not too exactly in time. Enjoy the "wriggled and jiggled" — not all that easy to have to keep saying!

(An American version says "wriggled and jiggled and tickled" — also fun. —Ed.)

Instruments can be used as follows:

- fly: sharp tap on a wood block;
- spider: a thin, wiggly sound on a guiro;
- bird: 1 or 2 notes played in the given rhythm on a recorder or whistled. Keep changing the pitch!
- cat: rubbing with a brush on a hand drum in the rhythm given;
- dog: the rhythm as given on any suitable kind of drum;
- cow: tinkle a Swiss or other kind of cowbell.

The ending is quite effective as follows:

SOLO — (rather ponderously) There was an old woman who swallowed a horse.

EVERYONE — (mournfully) She died.

SOLO — (very matter-of-fact) Of course.

# THERE WAS A JOLLY MILLER

arr. Margaret Murray

Voice

Musical score for the first system of 'There Was a Jolly Miller'. The score is written in 4/4 time with a key signature of one flat (Bb). It includes staves for Voice, Glockenspiel, Guiro, Soprano xylophone, Tambourine, Alto xylophone, Maracas, and Bass xylophone. The first four measures are mostly rests for the instruments, with the voice part starting in the fifth measure. A repeat sign is present at the end of the first system.

Musical score for the second system of 'There Was a Jolly Miller'. This system continues the instrumental accompaniment from the first system. The staves are labeled: Glock., Guiro, SX, Tamb., AX, Mar., and BX. The music features a variety of rhythmic patterns and melodic lines for each instrument, with the bass xylophone (BX) playing a steady bass line.

The musical score is arranged in seven staves, each with a different instrument label on the left. The instruments are: Glock., Guiro, SX, Tamb., AX, Mar., and BX. The music is written in a key with two flats (B-flat major or D-flat minor) and a common time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and percussion symbols like 'x' and 'y'.

## THERE WAS A JOLLY MILLER

arr. Margaret Murray

1. There was a jolly miller  
and he lived by himself,  
As the wheel went round  
he made his wealth.  
One hand in the hopper  
and the other in the bag,  
As the wheat went round  
he made his grab.

2. Oh, Sandy he belongs to the mill,  
And the mill belongs to Sandy still.  
Oh, Sandy he belongs to the mill,  
and the mill belongs to Sandy still.

This cheerful song comes from the SECOND PENTATONIC SONG BOOK (Schott) compiled by Brian Brocklehurst. I have kept the key that he uses to draw attention to the fact that, provided you have not lost your Bbs, Bb pentatonic is another possible position for the pentatonic scale which you may not yet have explored. (If you find this too daunting it would be very easy to transpose it up a tone into C pentatonic.) In Bb the voice part could be played on descant or treble recorders once the fingering for Bb has been absorbed, though they might not find it so easy to improvise in this key until they had got used to it.

The fact that the song is about a miller gives us an opportunity to try to represent the machinery of the millwheel in the accompaniment. Once this pattern (in the alto xylophone part here) has established itself it should be kept going to the end, even if you wanted to introduce an improvised section between the verses.

*Glockenspiel* — can have single instead of double notes and then the upper notes would be the ones to choose. With all the other instruments keeping their patterns going, the glockenspiel could improvise for 4 bars between the verses. Chime bars or metallophone could also play this part.

*Guiro* — I thought this might be rather fun here. If you do not have one try a wood block or similar sound.

*Soprano xylophone* — If the entry on the second beat is too difficult, add another F on the first beat to make F, F, Bb, rest.

*Tambourine* — If off-beat entry is too hard, apply the same remedy as above, but invent some rhythmic exercises to give practice in this sort of pattern.

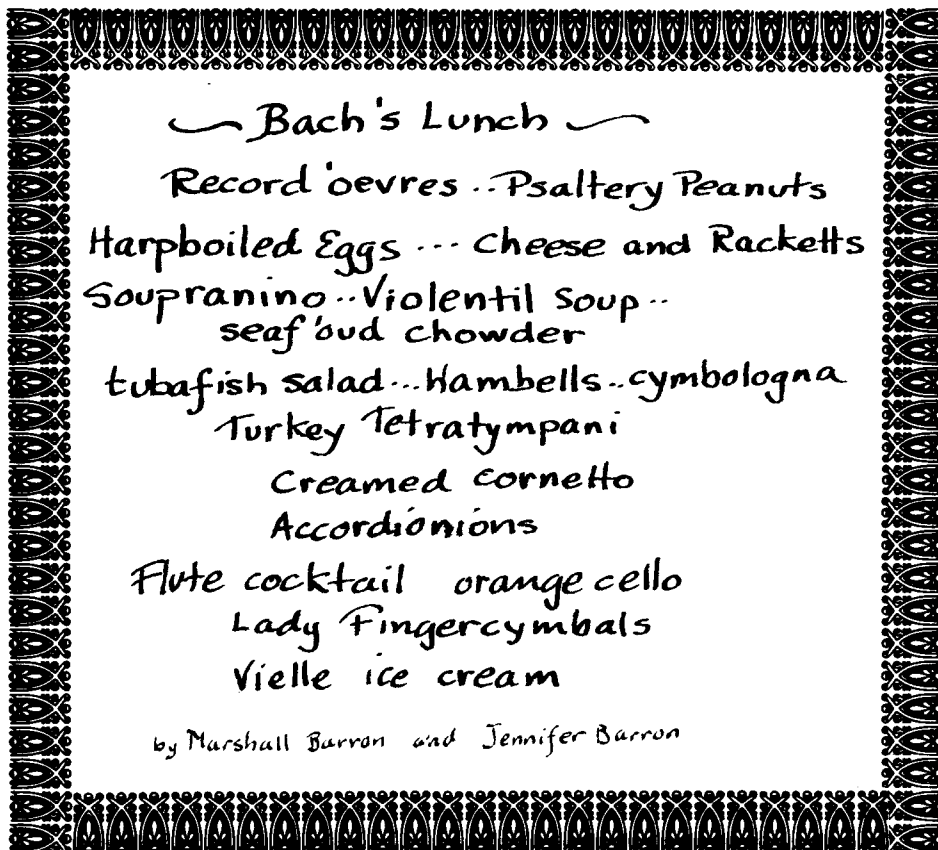
*Alto xylophone* — This is by no means the only possible "machinery" pattern. Try out some others; you might find one you like better.

*Maracas* — This part is not essential, but, if you make the other untuned percussion stop when the maracas come in, they will certainly have to be alert! You can, of course, take the easy way out and just add maracas as an extra rather than as a substitute.

*Bass xylophone* — This rhythm pattern is not that easy to sustain — would have been easier — but this rhythm helps to keep the untuned percussion steady, not to mention the alto xylophone! The two Fs could be at the same pitch instead of an octave apart. A guitar could substitute. Putting a capo on the first fret would reduce the stopped notes.

reprinted from ORFF TIMES  
Vol 4 No. 3

## Tossi's Corner



## ANNOUNCEMENTS FROM THE ORFF INSTITUTE, SALZBURG

### *Special Course*

the Orff Institute is planning to start another Special Course for English-speaking participants beginning October 1, 1985, and lasting nine months.

This course will take place every other year. The course will include compulsory subjects (approx. 14 hours weekly) and electives (up to four hours weekly). The staff will consist of teachers of the Orff Institute as well as guest lecturers. Fees will be calculated in such a way that all expenses of the course will be covered. Consequently, they will be much higher than in previous years and will be comparable to fees paid in universities in the U.S. The course can take place only if at least twelve participants are enrolled. More than sixteen will not be admitted.

In order to prepare both the organization and content of this new project, no Special Course will be offered during the academic year 1984-85.

### *Symposium*

To celebrate the anniversary of the ninetieth birthday of Carl Orff, the Orff Institute of the University of Music and Performing Arts "Mozarteum" will be holding an International Symposium in Salzburg at the beginning of July, 1985. Lectures, demonstrations, discussions, and practical sessions will be following the theme "Orff-Schulwerk in the World of Tomorrow."

The International Orff-Schulwerk societies and all music and dance teachers working with the ideas of Carl Orff are invited to collaborate. Suggestions for the program should be addressed to the Orff-Schulwerk Center Salzburg, which is responsible for concept and organization.

### *Orff-Schulwerk Center Salzburg*

The newly formed Orff-Schulwerk Center Salzburg is an independent institution collaborating with the Orff Institute, the Orff Foundation, and all Orff-Schulwerk societies. The tasks of this center are:

To initiate, follow up and intensify contacts

- with the Orff-Schulwerk associations
- with former students of the Institute
- with the Carl Orff Schools, model schools, etc.
- with interested persons and institutions
- by planning and organizing visits of people seeking information about Orff-Schulwerk in Austria, Germany, and at the Orff Institute.

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To prepare, compile, and distribute information, such as

- materials about Orff-Schulwerk, the Orff-Institute, teacher training and post-graduate studies, in all the main languages;
- coordination of workshops, seminars, lectures, etc.
- answering correspondence concerning Orff-Schulwerk, its history, present position and effects;
- supervising and supporting these and other research projects by providing information about literature, contact addresses, bibliographies, etc.
- Orff-Schulwerk editions with a new concept (provided collaboration is desired by authors and publishers).

To document the work done with Orff-Schulwerk, including

- the collection of books, music, films, records, magazines, lectures, video-tapes, etc.
- the documentation of experiences made with the adaptation of the Schulwerk in other cultural environments;
- feedback of international experiences and their importance for the Orff Institute;
- the collection of source material concerning the history of the Schulwerk.

The Orff-Schulwerk Center Salzburg has begun operation with this staff:

Director: Hermann Regner  
Executive Secretary: Verena Maschat  
Secretary: Corinna Rossmay

## REFLECTIONS ON THE SALZBURG SPECIAL COURSE

By Curtis Funk

I am sitting in my office watching my two-year old son in his play. Softly he sings a song, or rather, fragments of a song he has heard his older siblings sing. He is also beating irregularly on one of the hand drums I have sitting in my office. But that is not all. He is moving, knees bending slightly so as to create a gentle up-down motion. Suddenly he stops, leaves the drum behind and bounds off in a type of primitive gallop down the hall, still singing that melodic fragment, but now at the top of his lungs. My mind immediately takes me half-way around the world to Salzburg and our family's recent sabbatical in that beautiful city, where I participated in the 1982-83 Special Course at the Orff Institute. Along with thirteen others from around the world, I had the good fortune to be immersed in Orff-Schulwerk at its roots. ROOTS! Yes, that is the connection between my two-year old and the yellow-gold building located on the Frohnburg estate.

Having studied music education in America for about twenty years, having read about our history in the field, and having gained a smattering of knowledge of how American curriculum theory is a unique synthesis of old world and new world ideas, I now have witnessed first hand one of the roots of our rich and eclectic tradition in music education. The Orff-Schulwerk root is, in one way of speaking, a recent growth. Yet, in looking at it through the eyes of Carl Orff or Gunild Keetman, the root is as old as humankind itself. Could it be that Orff was right when he theorized that the historical development of music is represented and reenacted in the life and experiences of my little child?

If the answer to the above question is "yes," then what is the fabric of Orff-Schulwerk at its root? It is most certainly beautiful, aesthetic, creative, expressive, musical movement! It is not just movement accompanied by music. It is not just music enriched by movement. It is both music and movement; and one is not long at the Orff Institute before being confronted with that reality.

The "nuts and bolts" of the Special Course curriculum focuses on a core of movement classes: movement forms, movement techniques, movement improvisation, and movement accompaniment. There are also ensemble classes, recorder classes, composition classes and an array of optional classes from folk dancing to keyboard improvisation. But the further away from that experience I get, the more the impact of the "Gestalt" of music and movement becomes the main memory of the Special Course.

It is difficult to place a value on an experience such as the Special Course. Not every experience was a "peak experience." Fourteen persons from nine countries and various musical backgrounds create differing perceptions, demand differing types of input. What is a treasure to one person may be only a novelty to another. What is a "given" to some may be an "eye-opener" to others. But for one like myself, inclined to contemplate the connection between the Orff-Keetman-Salzburg beginnings and the American adaptations and on-going evolution of Orff Schulwerk, the main value of the Special Course has to be the understanding of the roots of the Schulwerk, what Carl Orff described as the "humus" of the human spirit.


*Elemental music and movement, speech and play, everything that awakens and develops the powers of the spirit, this is the "humus" of the spirit, the humus without which we face the danger of a spiritual erosion.\**

Here in the U.S. we, who treasure our contact with and use of Orff-Schulwerk ideas and processes, would do well to confirm a clear understanding of the tap root of the beautiful fruit-bearing tree we call Orff. That root is one inseparable unit: elemental music and elemental movement. With this source clearly defined, we can watch the tree grow without fear of its fruit being sour, or of the tree becoming top-heavy and crashing to the ground.

(Curtis Funk is a member of the music department at Fresno Pacific College, Fresno, California. He is also active in church music. He has been instrumental in establishing the new Central California AOSA Chapter based in Fresno.)

\*Carl Orff. *The Schulwerk*. English translation by Margaret Murray. Volume 3 of *Carl Orff/DOCUMENTATION: His Life and His Work*. New York: Schott Music Corp., 1978, page 245.

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## AOSA MEMBER TEACHER OF THE YEAR IN ST. JOSEPH, MO.

Karen Logbeck, president of the Heart of America Chapter of AOSA, was named the St. Joseph, Missouri Teacher of the Year in May, 1983, at the district's annual reception. She is now in her eleventh year with the St. Joseph School District which employs approximately eight hundred teachers.

In addition to her full time duties at the elementary level, Karen is also Adjunct Professor of Elementary Music Education at Missouri Western State College in St. Joseph. She is currently serving her third term as chapter president, having previously served as treasurer and vice-president. She recently chaired the St. Joseph District's music curriculum committee, K-8, and served on the committee to select new music textbooks. Karen has also been involved in building the staff development/in-service system in the St. Joseph District. She holds a B.A. in Music Education and a Master of Music from Emporia State University (Kansas) and a third level certification in Orff, Kodaly, and Laban from Northern Arizona University. Karen and her husband Richard have two sons, ages 14 and 12.

In her acceptance of the honor at the reception in May, Karen commented, "This honor is not for me alone but also for my fellow teachers. In so honoring me, you have made another strong statement for fine arts education. No one grows and learns in a vacuum — we are all a part of what each of us can be. This honor is for you."

Karen was nominated by two classroom teachers from her building, Skaith School. She then was asked to submit information on professional growth, experience, and a philosophy of teaching, which, of course, included an enthusiastic statement about the Orff approach to music education.

The selection committee, comprised of teachers, parents, and administrators, interviewed the finalists and made their choice, which was announced at the reception. The committee indicated that Karen was chosen because she impressed them with her unbounded enthusiasm for teaching. Regarding the interview she comments: "The question, 'How do you teach music to a class of children and involve those of both extremes of learning ability?' was the one that gave me my opening to discuss my pet subject: the flexibility of Orff-style teaching, and the way it can encompass children in all stages of mental and physical development." The committee chairman declared that at the end of the interview, they all were ready to sign up for the course.

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## HOW HAS ORFF CHANGED MY LIFE?

Gail A. Kuster  
Keetman Assistance Fund Recipient,  
Summer 1983

How has "Orff" changed my life, or more specifically, my teaching technique? It hasn't. Versed only in Orff, with but one year of permanent part-time music teaching to my credit, I have little to change thus far. As for my own personal weaknesses and "rough-hewn" act, I expect time and experience to smooth them out; the superb professors at Denver University's summer certification course or some of the well-known teachers I've had the privilege to observe at weekend workshops bear witness to this effect.

No, "change" is not the action word I brought home with me from Denver last summer—rather, "reaffirmation." My conviction about Orff-Schulwerk—that it is the best thing to have reached American children, their teachers and their parents—was reaffirmed. Here we have a tool which is unsurpassed in the development of a child's comprehension of and appreciation for the basic elements of music, as well as the development of his "whole person."

On a personal level, I have discovered an outlet for my own appreciation of, and joy in participating in, the creation of music, dance, and drama—this opposed to thinking that my only money-making options were to sweat and struggle toward becoming a professional pianist, vocalist or accompanist; or to teach piano, for which I have no pedagogical preparation; or to become a school teacher who risks being cut from the school curriculum each year. Although the latter may still be a threat, I do believe that Orff-Schulwerk sells itself once parents, teachers, and principals understand what is being taught and why.

Strengthened by this opinion, in August 1982 I left a very good job as an MRO supply buyer in order to teach music *part time* at a small private school. Through weekend workshops and especially during two summers at Brasstown, N.C. (a week-long foundations course called "Orff-in-the-Woods"), I had acquired a certain amount of knowledge and understanding of Orff-Schulwerk which I felt couldn't be stretched any further without applying what I knew, in a professional setting. The year was, for me, an experiment to see if teaching music was the career I wanted to pursue. Having been involved with choral music and having majored in music during college, but lacking in confidence and certification, I was grateful for this low-pressure, low-cost way of deciding my future. In my opinion, the experiment was

low cost. Others disagreed. In fact, I am certain that the materials manager of another company did not understand why I would rather live on \$300 per month for nine months rather than earn a delicious salary working for his company as purchasing manager over five other buyers. I'm not sure I can explain the decision myself, except by paraphrasing a familiar saying that "happiness is worth more than money," and I wasn't altogether happy exchanging a good salary for the opportunity to experience the fulfillment of creating and to watch others take pleasure in doing the same. So . . .

Although a change has not come about for me as regards my teaching strategy, as typically happens for many teachers positively exposed to the Orff approach, a change certainly has come about as concerns the direction of my career—a big change. So how has "Orff" changed my life? Well, actually, the Schulwerk has given me a goal to pursue which promises joy and success.

---

### Orff with the Old

*Continued from Page 9*

intricate rhythm with her fingers to a lively tune like "Liza Jane" or "Old Joe Clark." A gentleman enjoys the shwoosh-shwoosh of a wire drum brush played on the timpani to a slow jazz piece like "Sentimental Journey" and can sometimes do ♪♪♪♪ for a while. One more mentally alert but sensitive lady with a speech as well as slight muscular problem delighted us by being able to play a whole 4 measure rhythm pattern on the hand drum with a beater! It is a growing and changing thing!

Recently we used the words for "In Trinidad" as a large structure. The antics of the mad, bad bull make them laugh! Soon I think they will be able to play the rhythmic echo on words like banana, tamales, avocado. From this we should be able to move into melodic patterns on the pitched Orff instruments in a satisfactory way.

The needs of my private Orff class with 7 bright and lively 6 and 7 years old children are much the same. The song materials, games and movement exercises are of course different. They too have rhythmic uncertainty, the same lack or some of the same lack of muscular control. They do not know what it means to play "with" each other, yet. I didn't like the result of the echo playing to small poems on all the pentatonic notes of the instruments. They were being encouraged to use the beaters badly. There was too much freedom; too little precision. I made up a pack of cards with food words on them of one measure length. With the instruments set up with only three notes, E, G and A, we play words. I say the words; they say the words; all make a little tune; I ask each to play his tune (he must say the words first); I echo this on my

recorder; we sing the melody; all try to play the same melody; we use all ideas that come forth. I was afraid to try this at first, afraid that it would not interest the children enough. They find it challenging and do concentrated work in this way for about 15 minutes!

While doing simple walking; (ever notice how badly so many young children walk?) to "Step in time, Step in time, Never mind the reason, Never mind the rhyme," I ask a child to play what the feet are doing on the timpani. Soon most of the children have found for themselves, the rhythm of all the words and can play this! The same rhythm with "Toss in time . . ." becomes a lively bean bag game with the stress on "toss!" We are moving into 2 measure patterns.

All music teachers know about using the rhythm of the words and how well it works. What is less familiar and magic about the use of the Orff approach is using rhythmic speech ideas as lego blocks for building a musical piece whether the ideas are used merely for rhythmic response or for small melodies. And what person whether 6 or 65 doesn't thoroughly enjoy his own ideas no matter how small? If traditional "teaching" can be flat and one dimensional, Orff teaching can become a full three-dimensional experience that can grow. The structure is there upon which to build and to be truly creative!

## New Book for Orff Teachers

### Holiday

Stories for ORFF Dramatisation

by Robin Uhr

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## NEWS FROM NATIONAL

### (Cleveland Conference National Board Meeting)

#### Isabel McNeill Carley Library

A motion was approved to appoint a librarian to administrate this collection once it is established and the need is evident. The present plan is to locate this library at the Executive Headquarters office, Cleveland State University.

#### Guidelines for Introductory Schulwerk Courses.

Guidelines for Orff-Schulwerk courses of an introductory nature were approved and are now available upon request from Executive Headquarters. Shelley Pixton and the Higher Education Committee are to be thanked for their persistent refining of this document to its present one-page form.

#### Carl Orff Memorial Foundation

Carl Orff's last will, written in 1975, mandated that at his death all his manuscripts, books, recordings, correspondence and other significant papers were to become the property of a Carl Orff Foundation. This foundation is just now being established officially, since the estate has been in the probate process; there is still much work to be done in the way of sorting and organizing the materials. Liselotte Orff, Carl Orff's widow, is the administrator of this Foundation, with Mrs. Werner Lutje as secretary. The Carl Orff Foundation is to be supported by royalty income and may need supplementary assistance from other sources. (from personal report by Liselotte Orff).

#### Copyright Information for Clinician and Workshop Leaders

If any material from printed sources is to be used in printed form in a workshop session, permission *must* be requested from the publisher long enough in advance to complete arrangements before the workshop. Most publishers of Orff materials are very willing to grant such permission. If the clinician is receiving a stipend for his/her services, a nominal charge will be made for the permission. (from industry source)

#### Films

The Film Committee is projecting the development of five short films dealing with the four basic Schulwerk activity areas: movement, speech, singing, and playing instruments. Dr. Werner Lutje from Munich was present at the Cleveland Conference, filming portions of selected sessions. He plans to return in the spring to film some of the same teachers at their school locations (personnel suggested and selected were not participants in *American Odyssey*). The resulting film will be one in the series "Orff-Schulwerk

Throughout the World," distributed by the German Information Service. It may be that some of the footage can be used in the films envisioned by the AOSA Committee.

## PATRICIA BEYLE NAMED OUTSTANDING TEACHER

Patricia Beyle, president of the Central Carolina Chapter, was named teacher of the year for 1982-83 in the Chapel Hill-Carrboro City Schools. She has taught in four of the system's six elementary schools, at Chapel Hill High School, and at the University.

Pat entered teaching because it was one of the few professional opportunities for women at the time. However, she

stayed for more personal reasons: "... I can't imagine my life without music and without children, my own included. There have been some very self-fulfilling moments when I have had the privilege of working with my own children in the classroom. During my teaching career I have been known to yelp with excitement, hug the children, or even tear up when the musical process comes together and becomes an expression of themselves. My cheeks get flushed when I am involved in a discussion with future teachers... It's very very rewarding. I enjoy a commitment to my field, to the children and to the profession." In listing her strengths as a teacher, she said: "I am wholeheartedly interested and involved in my teaching and take full advantage of my outgoing and energetic personality." Her students surely would agree. (condensed from Chapel Hill News and Observer)

## AOSA 1982-83 ANNUAL REPORT COMPILATION

Region	I	II	III	IV	V	Totals
# of Chapters	11	12	15	12	10	60
# of Chapter Members	699	800	698 -1 Chptr.	469	602	3268
# of AOSA Members	404	430	464 -1 Chptr.	291	281	1870
% Chapt. members also AOSA members	57.8	53.6	66.5	62.1	46.7	57.3
# Chapt. requiring AOSA membership	1	4	4	3	0	12
Average # of Officers	9.3	4.8	7.4	6	7.3	6.96
Average # of Board Meetings	5.45	3.25	3.76	4.25	4.3	4.2
Average # of Wrkshp/mtg.	4.54	5.1	4.93	5.33	5.2	5.02
Average Dues (Regular)	\$16.00	\$7.33	\$8.96	\$8.54	\$9.50	\$10.06
Range of Dues	\$10-35	\$0-15.00	\$2.50-30.	\$4-12.50	\$3-20	\$0-30.

#### Makeup of Membership:

Music Specialists	403	542	386	330	441	2102
Church Music	48	76	17	92	69	302
Physical Education	0	2	0	0	0	2
University	11	18	22	19	20	90
Classroom Teachers	104	50	21	31	19	225
Music Therapy	10	8	1	11	5	35
Administrators	13	18	2	6	4	43
Students	28	68	0	21	29	146
Industry	3	0	1	1	5	10
Other	36	38	248	31	10	363
Note	2 Chptrs. without break- down		2 Chptrs. without break- down		1 Chptr. without break- down	

Compiled by Shelley Pixton 10/30/83

## AOSA HONORS CARL ORFF

Tossi Aaron

On Thursday, October 20, 1983, Salzburg was dressed in her famous "Schnurlregen," but that fine, thin "string-rain" only made her colors glow more richly against the pewter sky.

In the library of the Orff Institute I was met by Dr. Hermann Regner, Barbara Haselbach, Verena Machat, Miriam Samuelson and the two American students. There Dr. Regner was presented with the gifts sent by AOSA in memory of Carl Orff: a selection of books in English (rhymes, stories and folksong collection), and two pieces of American Indian art.

The first of these is a Pueblo storytelling figure about ten inches tall, made of unglazed, painted clay from the New Mexico hills near the Cochiti Pueblo. The seated figure holds many children in her arms, on her lap and on her shoulders. Her head is thrown back, lips open as if singing, eyes closed as if caught in the intensity of the moment. The children look at her face in rapt attention. She symbolizes the passing on of tribal history and traditions to the coming generation.

The other gift is a piece of Navajo weaving, a mat about 16 by 32 inches in size. Although the designs are typical of this work, the colors are soft and muted because the wool has been dyed with berries, leaves and roots. Often the women who weave these mats and rugs also raise the sheep, clean, card and dye the wool, then spin and weave it. A piece like this could have taken seven months to make. This piece was chosen as a thank you to Gunild Keetman, who wove Orff's ideas into the models from which we learn every day (she herself is a weaver).

A letter from AOSA was read (written by Gin Eginger for all of us), and Dr. Regner responded briefly, thanking us for the gifts and reassuring us of the future—the lively growth of Orff Schulwerk here and abroad. The two Indian pieces, along with the AOSA letter, are to be kept in a display case at the entrance to the Institute; the books will soon live on the shelves of their library.

In a way, every AOSA member was there with me; that brief ceremony was a very special moment in my trip to Austria. The elements included—words on paper, clay from the earth, wool from living creatures, all transformed by the hands

and minds of creative people, all moving silently on into the future—well, somehow, I think Carl Orff would like that.



*Tossi Aaron, Barbara Haselbach, Hermann Regner*



# CHAPTER NEWS

**OKLAHOMA:** A budding new chapter known as "Homa-Okla" (Home of the Red Man) was formed last April; they are aiming toward being chartered by AOSA in 1984. A workshop with Grace Nash was held, and several more meetings planned for this year are to be held at Oklahoma Baptist University in Shawnee.

**GREATER CINCINNATI (Ohio):** "The Orff Movement, an integral part of contemporary music education, is in the spotlight at the OMEA Conference in Dayton, February 2-4, 1984." So reads the announcement for this year's Ohio Music Educators Conference sent to AOSA members, who will be entitled to register. AOSA clinicians giving presentations will be William Hughes, Shirley McRea, Marion O'Connell, Karen Wolff, Carolyn Tower, Jacobeth Postl, Judy Sukraw-Ebert, and Rene Boyer-White.

Peggie True's Orff Ensemble from Pleasant Hill Elementary School in Milford, Ohio performed by invitation at the Ohio Governor's Student Art Exhibition last April at the State Office Tower Building in Columbus, Ohio. The group was the only musical representative at the event (see photo). Peggie is president-elect of the Greater Cincinnati Chapter.



Greater Cincinnati: Fifth graders from Peggie True's Orff Ensemble

**CONNECTICUT:** For the first time the Connecticut Chapter is offering its workshop series for academic credit, given through Connecticut State University in New Britain. Arrangements were made by Chapter President Donnalou Rollins. Also, for three years now the Chapter has offered a certificate of attendance, which in some instances is accepted for in-service credit.

Programs remaining in the series this year are: "Movement and Ritual Dances: Morris Dance, Sword Dance, German Solstice, English Garland," with Paul Kerlee on March 3; "Sharing Session and Viewing *American Odyssey*" with Lois Fital and Sherry Stidfole on March 31; and lastly "Children's Games and Teaching Curriculum Through Music," with Pat Riello and Gerry Jones on April 28.

**NEW MEXICO:** The Chapter recently participated in the development of music education competencies by the New Mexico State Board of Education. Recommendations included more teaching time for music and an emphasis on musical experiences instead of textbook learning.

The New Mexico and Rocky Mountain (Colorado) chapters held a joint fall weekend retreat at Bear Trap Ranch in Colorado Springs. Sessions included story telling, ensemble, language, curriculum, ethnic music, warm-ups, and good fellowship.

**PITTSBURGH:** Cak Marshall will present an Orff workshop at the Pennsylvania Music Educators Conference in April. Mary Davis is sponsoring a workshop in vocal technique and choral conducting at Grace Lutheran Church in Butler, Pa., on January 21. Jean Wilmouth and Marilyn Egan will present a workshop for the Cleveland Chapter on March 17. Cleveland members Alan Purdum, Bruce Katz, and Laura Nary will reciprocate with a workshop for the Pittsburgh chapter on May 5. Marilyn Egan is doing graduate work at Carnegie-Mellon University in the Dalcroze Eurhythmics *license* program.

**MIDDLE ATLANTIC:** The chapter has planned a total of five workshops for the year; those remaining will host clinicians Mary Shamrock, Carol Erion, and Danai Gagne. Graduate credit is offered for the series.

**NORTH FLORIDA:** Jim Solomon will be guest clinician at the Florida Elementary Music Educators meeting in January.

**ROCKY MOUNTAIN (Colorado):** Presently in the planning stages is a two-chapter retreat/symposium featuring Dee Coulter, education consultant, teacher, and author (*Echo* article, "Music and the Brain's Timetable.") We hope to deepen our understanding of brain development, music learning and general learning.

**MEMPHIS:** Memphis City Schools have doubled the Orff program this year, hiring sixteen additional teachers; the total now comes to 39 teachers in the city, with many other fine Orff teachers in county and private schools. At a time when many areas are losing teachers, Memphis is excited, relieved and proud to report that Orff is healthy and growing. The chapter is growing, too; an evaluation of meetings and board structure is under way to make sure the needs of teachers are being met.

The Dragonsingers, a select group of fifth and sixth graders from Grahamwood School (Karen Medley, teacher) performed for the National Blues Awards Banquet in November. These students worked for eight weeks last year with George Caldwell, a local blues artist, as part of a grant from the Tennessee Arts Council. Their work included study of 12-bar blues harmony, form, scat singing, vocal and instrumental improvisation, and writing of lyrics. As part of the grant students last year also worked with a mime artist, two poets, and members of "Show of Hands: Theater for the Deaf." The grant has been renewed for this year.

**GREATER ROCHESTER (New York):** Two workshops are still coming up—Patsy Riello and Gerry Jones on January 21 with "Relating Orff to Basic Classroom Curriculum, including Handicapped;" and Paul Kerlee on March 31 with "Folk Dance... Orff Accompaniments Based on Authentic Dance Music."

**NEW ENGLAND CHAPTER:** Workshops remaining this season are these: Beth Miller on January 14 with "The Music Is You: Bringing Orff Process Into the Middle School;" Eleanor Calvin on February 4 with a full sequence of folk dance lessons; and on April 28, the annual Sharing Session and picnic. Workshops are held in Milton, Mass., at Curry College.

**LONG ISLAND:** The chapter reports that it is gaining new members and is growing. It is now affiliated with Hofstra University, which supplies unlimited mailing privileges and a computer mailing list, unlimited printing, typesetting of all chapter newsletters, and the facilities of the music department for meetings. The chapter now has a Fund Raising Chairperson who is responsible for organizing books, records, instruments, and novelty items for sale at chapter sessions. The membership is made aware that the sale of certain material does not indicate support or recommendation, and the publisher or supplier is not present. At one meeting in the fall \$300 profit was made on materials, and on another occasion \$100 was cleared on novelty items.

**MIDDLE TENNESSEE:** Workshops remaining this season are these: February 18 at the Belmont College School of Music, Edna Geary—Orff in the Middle School; April 7 at Ensworth School, Shelly Wisdom-Long and Margaret Riegel—Orff with the Visually Impaired.

**LOS ANGELES:** A combined meeting with the Kodaly Association February 4 will feature choral, vocal, and movement sessions, children's demonstrations, and materials on display. Other workshops this year include Emil Richards with "Kitchen Konzert and Percussion Techniques" on January 16, Bob Abrahamson as KALEIDOSCOPE headliner on March 3, and Ann Thomas with "The Sun Whose Rays Are All Ablaze" (a musical drama for elementary school) on April 24.

**GREATER CHICAGO:** The chapter reports that it now offers two quarter hours credit for workshops attendance. Also, the group recently completed revision of its constitution.

**NORTHERN CALIFORNIA:** Chapter president Dorothy Lyons spent spring semester 1983 at the Orff Institute as a "Gastarbeiter," studying and visiting children's classes. The chapter now offers small sharing sessions for members in addition to regular workshops. The first is an ensemble reading session directed by Marshia Beck. Chapter member Fran Goldberg presented a session at the National Association for Music Therapy Conference in New Orleans.

**EVERGREEN(Washington):** Jan Hall and Shelley Pixton will take a group of their 4th-6th grade students from Puyallup, Wash., to perform at the Washington Music Educator's Conference in February. Ann Palmason will be bringing a group of K-3 students from the Helen Bush School. Coralie Smith, also of the Puyallup District, will present a performance of Japanese Music, including selections from the Japanese Schulwerk editions.

**BERKSHIRE-HUDSON VALLEY:** Workshops remaining this season are these: March 10, "Integrating Orff with Basic Language arts and Math Skills," with clinician Barbara Potter; and April 14, a Sharing Session with Peggy Breese, Lorna Strassler, Jean Ryan, and Jane Cole. Workshops are held at the College of St. Rose, Albany.

**CENTRAL CAROLINA:** Workshops remaining for this year include "Two Left Feet—Introduction to Square and Contra Dance" in February, followed by "The Bev and Annie Show" (Beverly Botsford and Annie Dwyer, Movement and Percussion) in March.

Last July Inge Witt, publicity chairperson, coordinated a three-day Dalcroze Regional Conference at Meredith College. The event included the "Move with the Music" project, partially funded with a Grassroots Arts Program grant from the state arts council (see photo).

**ORANGE COUNTY (California):** Workshops remaining this season—Carol Bitcon with "Something for Everyone (Music Therapy)" at Fairview State Hospital, January 25; Phyllis Lerner, movement specialist, on February 22, and Jane Frazee on March 17.

## IN MEMORIAM

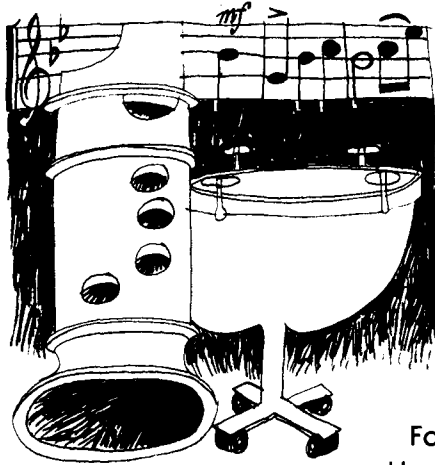
The Rocky Mountain Chapter wishes to inform AOSA members of the death in August 1983 of Edith Morris, one of its founding members. Edith was a supervisor and director of the Cultural Arts Program of the Denver Public Schools. She was local co-chairperson of the 1974 AOSA national conference in Denver. Her death ended a courageous nine-year struggle with a brain aneurism.



Central Carolina: Inge Witt and children  
"move with the music"

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## FROM MY BOOKSHELF

Millie Burnett

The field of early childhood music is somewhat nebulous for many people. For elementary music specialists it tends to mean material for group process K-3. For teachers in pre-school settings, it often refers to the exploratory phase of music making which takes place before formal group training begins.

As professionals we know that both kinds of experiences are necessary for the developing child. Therefore, our bookshelves should provide us materials which facilitate individual sound making experiences as well as the materials which make use of group process to affirm affective-cognitive growth, particularly in the areas of socialization and self-concept.

The following materials would be valuable to your early childhood library in three separate categories:

### I. For your own knowledge of child development and as a professional music educator.

- A. *Music in Early Childhood*, Barbara Andress et al. This classic pamphlet, published by MENC, is valuable in helping you explain to parents and administrators "why we do what we do."
- B. *Music and Young Children*, Frances Aronoff. Turning Wheel Press (4 Washington Square Village, New York, N.Y. 10012), 1980. An excellent overview of the field with many appropriate activities suggested, particularly in the area of cognitive development.
- C. *Your Children Need Music*, Marvin Greenberg. Prentice-Hall, 1979. Another excellent overview. This book is valuable for parents as well as teachers.
- D. *Music for Young Children*, Vernice Nye. W.C. Brown, 1983 revision. This book, in its reprinted and revised format, still stands as an excellent source for the music educator in the areas already listed.

### II. For pre-school and kindergarten teachers with limited music background.

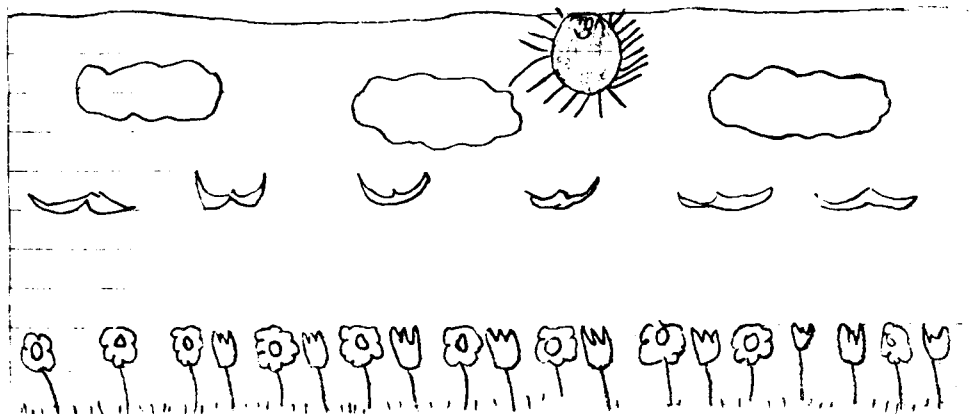
These books are not widely known, but will involve the teacher actively in music and/or movement experiences.

- A. *Mother Goose on the Rio Grande*, Frances Alexander. National Text-

Terrance L Baker

## What Music Means to Me

Music means joy to me,  
When I play it.  
Music means love,  
And most of all, music means faith.  
And music means silent,  
Best for me music means courage,  
Music means fun,  
When I'm playing with my  
nextdoor nabor,  
Music means happiness.



Erika Stinson Second Grade  
What Music Means to Me  
Music means a lot to me I listen  
to it every day, it gives me a  
sparkle in a certin kind of way.  
I have a spirit in me that  
loves it very much,

Continued on Page 30

# What Music Mean To Me

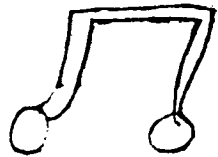
Music makes one another share their love.

Music make me feel important.

Music means alot to me.

Love makes music special to me.

Music makes me feel happiness in my heart.



Tanneice  
Levi

Buggs  
Grade 3+03

Children's Thoughts on Music from Memphis City Schools, Karen Medley, Teacher.

## From My Bookshelf...

book Co., Skokie, Ill., 1974. A wonderful collection of rhymes and chants for those working with Spanish-speaking children (translations included).

B. *Music Experiences in Early Childhood*, Barbara Andress. Holt, Rinehart, Winston, 1980. General experiences for music in pre-school.

C. *Watch Me Grow*, Jane Levant, 6244 Ellenvue Ave., Canoga Park, Cal. 91307. This is a wonderful little book of poems and verses which invite creative drama and movement experiences for young children.

### III. Of particular value for individual sound-making experiences.

A. *Making Music Around the Home and Yard and Making Music in Mommy's Kitchen*, by Emil and Celeste Richards. New York: Award Music Co., both 1974.

B. *Music Play*, Leon Burton and William Hughes. Addison-Wesley, 1981. This is a collection of individual and group experiences. The author uses such things as tinker toys and balloons to help children discover sound experience.

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### KEETMAN ASSISTANCE FUND SEEKING APPLICANTS

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

The applicant must be a current member of AOSA, must be a citizen of the United States (OR must have resided in the U.S. for the past five years), and must be able to document financial need. Application forms may be obtained from AOSA Executive Headquarters in Cleveland.

## REVIEWS

*Orff Instrument Source Book, Vols. I and II*, Revised Edition—Elizabeth Nichols. Belwin-Mills, 1983. \$8.95 each.

Many of us are familiar with the original edition of these source books, printed by Silver Burdett with selections from their *Making Music Your Own* series. The revised edition contains much of the same material as the original printing, with some important additions. The preface of each volume has been expanded to include articles on improvisation, creative drama, speech exercises and notation. There are specific directions for development of creative drama and movement for each lesson, as well as suggestions for coordination with recorder study. The most notable addition of material is an African story in Vol. I, complete with songs, instrument parts, a dance, and teaching strategies. The two books are graded in difficulty, the first containing mostly pentatonic songs with drone and ostinato accompaniment, the second having more part singing and harmonic arrangements. This revised edition stands on its own as a resource for speech and song material, mostly of folk origin, with guidelines for its use in keeping with Orff-Schulwerk philosophy.

*Angel At The Door: Southern Folksongs*—Shirley W. McRae. Magna-Music, 1981.

In this collection of southern folksong arrangements, Shirley McRae has included such favorites as "Sourwood Mountain," "Old Joe Clark," and "The Cherry Tree Carol," as well as lesser-known ones—"Goin' Knock John Booker," "One Morning Soon," and more. I applaud Shirley's statement in the preface: "Attempts to make these traditional materials more accessible to children in Orff classes should not be seen as attempts to supercede or replace authentic renditions." She is concerned that orchestrations should "... protect the inherent simplicity and straightforwardness of the song, while enhancing their individual character." The instrumental arrangements provided in this book are thoughtfully done and seem to accomplish their goal, though in some cases I would opt for even more simplicity.

Many of the thirteen tunes are pentatonic, one is Dorian, one is Mixolydian. A number of the pieces have additional verses, introductions, codas, and B sections. Some texts are well suited for use in church. The songs include several opportunities for part singing. Orchestrations vary in difficulty; several have

recorder parts and one a dulcimer accompaniment. I found the background information on the songs to be helpful, and I wished for more; unfortunately, no sources were cited for the song melodies used.

Overall, the pieces are within the capabilities of an intermediate Orff class, and will provide students with a variety of musical experiences from the rich folk heritage of the South.

*Amazing Grace*, arr. Isabel Carley. Augsburg 11-2084.

What a refreshing arrangement of this nineteenth-century American folk tune! Mrs. Carley's recorder obbligato and Orff instrumentation give John Newton's somber words an inspiring lift and feeling of hope and beauty. Verses two and five provide a lovely second treble-voice part, and an optional vocal ostinato. The "amazing grace" of this arrangement is that we are given enough material and options to perform it with a children's choir, an adult choir, an entire congregation, or all of the above. This new octavo is a must for your school or church groups.

—Pat Hamill

*Orff-Institut 1982: Klangspiele/Sound Plays*. Schott LP Wergo T214.

"Performing and artistic work is considered an integral part of the pedagogical work of the members of the Orff-Institut. This record... documents some typical results of the work done in the past few years" (from the jacket notes). The performers are children, adult students, and teachers at the Institute. All the sound media of Schulwerk are represented here: speech, singing, and instrumental play. If this were a visual presentation, any one of the pieces could extend into movement development as well.

Ernst Toch's "Geographical Fugue," familiar to many, is pure speech. It is performed here with one voice on a part, each speaking with superb articulation and differentiation—a delight to hear. Speech is combined with unpitched instruments in "Poems from the Olive Hill," a particularly charming setting of seven simple, spare poems from an Italian kindergarten collection. The words are surrounded by imaginative and rich sounds provided by instruments "made of very basic materials, partly natural and throw-away materials." Some sound more refined than this, including the recorders. Many of the intensely beautiful percussion sounds are reminiscent of Harry Partsch instruments. Another more sophisticated speech/instrument piece is Hermann Regner's setting of five Ernst Jandl poems. Instruments are used for timbre

alone as well as with rhythm and pitch. They complement the clever and witty texts very effectively.

Two *a cappella* choral pieces are included: first, Regner's *Psalm 39* ("Lord, let me know mine end and the number of my days"), in which the speech-chant style interprets the text with great impact (those who participated in Regner's "Blessed Are Those Who Work for Peace" at the Cleveland Conference will want to hear this one). And secondly, one movement from a 1932 set of three by Carl Orff known as "Catulli Carmina II." The text: "Spring is here again—your heart is longing to go to other parts."

Two interesting teaching pieces highlighting well-played percussion are Werner Stadler's "Kemel" and Rudolph Schingerlin's "Trio for Percussion Instruments." Improvisation is featured in a Brazilian dance, "Batuque," where two drummers, bongo and conga, join in exciting rhythmic interplay. Melodic improvisation at a rather sophisticated level is carried out by recorders and marimba-telephone on the theme "Sol Mi Re Ut;" the piece is described as a "musical reaction game."

The final selection on the album, "Waves," is performed by a young teenage group; the piece "uses ostinato accompaniments and modal motives combined with improvisation techniques which the group had first experienced when they started to work with the ideas of Orff-Schulwerk." It has the melodic and rhythmic feel of today's popular idiom, and includes instruments such as keyboard, vibraphone, bass guitar and drum set. How exciting it would be if junior high music-making could include experiences such as this—occasionally it does, but so seldom, as we all know.

This album definitely is adult Schulwerk. Some texts are in German, but this should not disturb the artistic impact for most listeners. It will make a wonderful addition to your collection of Schulwerk recordings.

—Mary Shamrock

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