

the

Orff

Echo

Volume XVIII  
Number One  
Fall 1985

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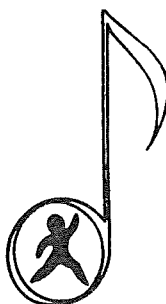
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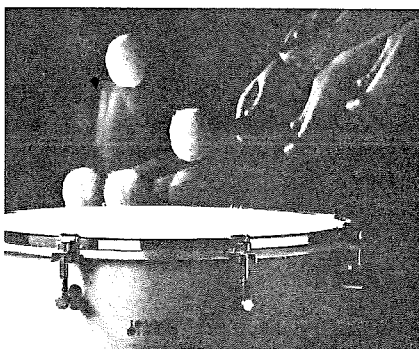
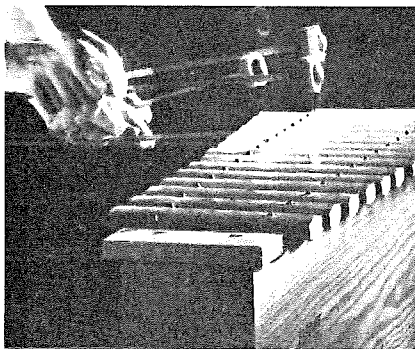
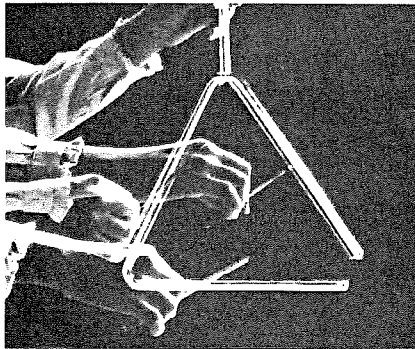


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The Orff Echo is published quarterly during the school year by the American Orff-Schulwerk Association, a non-profit educational organization with Executive Headquarters c/o Dept. of Music, Cleveland State University, Cleveland, Ohio 44155.

Deadlines for copy are: August 15 for the fall issue, November 15 for winter, January 15 for spring, and April 15 for summer.

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Mary E. Shamrock, Editor  
3267 Midvale Ave., Los Angeles, CA 90034

Editorial Committee:

Tossi Aaron  
332 Gerard St., Elkins Park, Pa. 19117

Pat Brown  
Box 514, Woods Hole, Mass. 02543

Esther Cappon Gray  
216 17th St., Manhattan, Kansas 66502

Beth Miller  
1124 Alta Ave. N.E., Atlanta, Ga. 30307

Jacobeth Postl  
1700 Seward St., Evanston, Ill. 60302

Donna Poppe  
1928 N. Fife, Tacoma, Wash. 98406

Carolee Stewart  
41 Foundry St., Box 26,  
South Easton, Mass. 02375

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Ads must be camera ready; they should be sent to the editor by the following dates: Aug. 15 (Fall issue), Nov. 15 (Winter), Jan. 15 (Spring), April 15 (Summer). Billing will be made at time of publication. Sizes and rates are as follows:

Inside Pages		
Full page	7-1/2" w. x 9-3/4" h.	\$ 300
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# HEARTLAND HORIZONS; SOME FINAL PRE-CONFERENCE THOUGHTS, CONCERNS, AND PROGRAM HIGHLIGHTS

Judy Bond, Conference Chairperson



## Conference Choir

The conference choir will perform Thursday evening, following rehearsals that afternoon with conductor Alice Parker. The program will include selections from the following: "Veni Creator Spiritus" by Carl Orff, "The Dayspring" (A Christmas cantata) by Alice Parker, and a group of folksongs and spirituals arranged by Parker. At this writing the choir has more than enough sopranos and altos, but tenors and basses are still needed.

## Introduction to Schulwerk

The IS program was introduced at the Cleveland Conference, partly as a response to past conference participants who expressed a strong need for a structured introduction to Orff-Schulwerk philosophy, content, and teaching processes. IS promises a unique and fulfilling experience—an opportunity to work with well-known Orff leaders who will present sessions for small groups (limit: 25 per group), actually teaching a comprehensive introductory course at the conference. This year's IS teachers are: Nancy Ferguson, Karen Medley, Jann Muck, Kathleen Poole, Jacobeth Postl, and Lillian Yaross. In addition, Judith Thomas will present a special IS drama session, and Jan Rapley will coordinate the opening and closing IS sessions.

If you have only experienced Orff training at one-day workshops, if you have not taken an Orff course, or if you would like a very special renewal experience with a stellar group of Orff experts, then IS is for you. If you know of someone who would benefit from this program, perhaps a person new to AOSA, please recommend participation in IS!

## Student Performances and Demonstrations

Performances and demonstrations by children's groups will be an integral part of the Heartland Horizons program. The ten groups selected for conference participation represent a wide variety, including ensembles from public, parochial, and private schools, as well as several special choral ensembles. The daily schedule has been planned to allow conference participants to attend as many performances as desired, with no tickets required. Here are some of the highlights:

—Mary Goetze is well known for her workshops dealing with children's vocal development. Conference participants will have the opportunity to hear a concert by the Indiana University Children's Choir, a select group trained by Ms. Goetze, and the next day to see a demonstration of warm-up exercises, rehearsal techniques, and development of sight-reading skills with the same group of singers.

—At the College School of Webster Groves, music, dance, and drama are an integral part of the curriculum. For a portion of each school year, all K-8 students explore a theme, culminating in an all-school musical play with original dialogue written by the students. Nancy Miller, teacher of music and dance at this school, will present her students in performance; later with the same students she will demonstrate possible ways to develop and encourage creativity in music, dance, and drama.

—Mary Ellen Pinzino's primary interest is vocal and choral work with children. Working with a group of 20-30 upper elementary children who have not functioned as a choir, she will

demonstrate techniques for developing the best possible sound in the shortest possible time, with careful attention to the vocal health and positive attitude of the children.

—For those who value time spent in meditation and spiritual renewal, Heartland Horizons will offer a Saturday Evensong service at the Grace and Holy Trinity Episcopal Cathedral, just a short walk from the conference hotel. The cathedral children's choirs, directed by John Schaefer, will provide music for the service.

## Historical and Ethnic Perspectives

Glen Velez, percussionist with the Paul Winter Consort, will present sessions dealing with history and playing techniques for the hand drum. An artist and a scholar, Velez is considered a foremost authority on the tambour/tambourine as it has developed from ancient times. His session will combine lecture/demonstration with hands-on experiences for the participants selecting his sessions. He will also present a concert as prelude to the Sunday morning closing session. Those who have heard Velez in performance expect this to be a fantastic and unique opportunity, one not to be missed.

Lynne Jessup, author of *The Mandinka Balafon*, (see Reviews) in former years held the unique position of being resident ethnomusicologist with the Seattle Public Schools. As such she enabled the children to participate in exciting musical and cultural experiences drawn from many parts of the world. Her special study of the balafon (xylophone) in The Gambia (West Africa) revealed compositions which lend themselves very well to the teaching techniques of Orff Schulwerk as well as to performance on Orff xylophones. Her session will enable participants to develop a challenging new ethnic perspective to apply in the classroom.

## Your School Won't Let You Come to the Conference????

We have heard reports of school districts in which teachers find it difficult to have release time approved. If you have such a problem, make an appointment with your administrator to look at the conference call together. Point out the importance of attending the entire conference, indicate which sessions you will select and why, and offer to give a report when you return. Administrators need to be educated—one of the best methods is one-to-one discussion.

## Your Welcome Committee Is Waiting

Heart of America chapter members will be ready to welcome you on October 23rd. The nineteenth national AOSA conference has been planned to enrich your teaching and your lives. Please join us in Kansas City for a stimulating growth experience—**HEARTLAND HORIZONS!**

# ORFF SCHULWERK IN THE U.S.: OUR EXPANDING CHALLENGES

Mary Shamrock, Judith Thomas

(presented at the 1985 International Orff-Schulwerk Symposium, Salzburg, Austria, July 1985. The main text was presented in German, with the bracketed portions in English)

Howard Hanson, well-known American composer and music educator, stated in a radio speech in 1934: "The development of music in the public schools, in my opinion, constitutes the most significant progress that has been made in the musical development of the United States. It is not too much to say that this movement has not only national but world significance. In public school music, America has indeed surpassed itself and given to the countries of the old world a lesson and an example." Indeed the vision of "Music for Every Child, and Every Child for Music," as the old MENC slogan went, was in the middle years of this century realized in many areas of the country. Today the situation faces serious challenges, due to shifting educational priorities, changes in the student population, and differing viewpoints within the music education profession itself. In some areas of the country the amount and quality of music education in the schools has been seriously curtailed. To our pride, many "islands of excellence" still exist. It is within this public educational context that the Orff Schulwerk pedagogy finds its greatest challenges and in which it will be dis-cussed here. Much of what will be said is also applicable to the many private school settings in which the Schulwerk is prominent.

At this point in time, a substantial number of music teachers in the U.S. have had sufficient training to make the claim that they are at least incorporating the Schulwerk approach into their teaching style and technique. Relatively few have studied in Salzburg, to be sure, but those who have are notably visible on the faculties of the many summer courses offered for teacher training. There are great differences in teaching style among Orff teachers, depending upon their own personal strengths, amount of training, and requirements of the teaching situation. Speech, singing, moving, playing instruments, and improvising are among the agreed-upon commonalities basic to all styles.

There is at present, however, a great diversity of reasons for using Orff-Schulwerk as a teaching model. A growing trend toward adapting Orff to fulfill the goals of conceptual learning theories has been apparent. The traditional music curriculum, as promoted by the Music Educators' National Conference and as evidenced in the several general music textbook series, has for the past twenty years been directed toward conceptual learning, promoting the idea of a spiral curriculum which begins with simple principles and layer by layer increases the complexity of material presented and understanding required. The application of Orff techniques greatly enhances the involvement aspect of such a curriculum, providing an active rather than a passive learning experience. In addition, the creative dimension is given a significance and a structure not articulated in the traditional presentation. This conceptual approach to the Schulwerk leads to the construction of detailed curricula and establishment of concept and skill goals for each school year. In general, it tends to put music on a level of organization comparable to other school subjects, thus providing it with a credibility which enables it to hold its own place in the academic curriculum. School administrators are delighted to find music teachers articulating their programs and goals as carefully as teachers of math, science, or language.

Another side of this picture is the emergence of left/right brain theories and the attempt by music educators to determine how this applies to what they do. Musical intelligence has been found to be located in the right hemisphere, with the conceptual knowledge about music developing in the left hemisphere. This statement is much oversimplified, of course; both hemispheres are needed for musical functions, in order to both understand and make music. Research on this topic continues. The dual brain factor does underscore the question, however, of what balance is most desirable, especially when music is intended as an extension of human potential rather than as a profession. Howard Gardner, in his substantive study of intelligence, *Frames of Mind: The Theory of Multiple Intelligences* (N.Y. Basic Books, 1983) supports the notion of six different types of intelligence, with musical intelligence being separate and distinct from linguistic, logical-mathematical, spatial, bodily-kinesthetic, and personal intelligences. According to Gardner, musical intelligence is essentially developed by about age six or seven, with little done by most schooling to enhance it. Our society places premium value on linguistic and logical-mathematical intelligences, with the bulk of our educative efforts devoted to them. This leaves four types very largely unaddressed: the spatial, bodily-kinesthetic, and personal, as well as the musical. The Orff Schulwerk framework is uniquely adapted for addressing these facets of intelligence, in a much more comprehensive way than most other music pedagogies. Whether or not it is used toward these ends is a question of what is valued, not only by the teacher but much more so by those who structure our educational programs.

In responding to the various theories of learning and child development the teacher is faced with the task of developing a curriculum which will accommodate the wide spectrum of needs and abilities within any given class. An advantage often attributed to the Orff Schulwerk model is that it allows the flexibility needed for each child to develop at his own rate and according to his own needs. The following story from the novel *Zorba the Greek*, by Kazantzakis, touches all of us concerned with the lives of children:

I remembered one morning when I discovered a cocoon in the bark of a tree, just as a butterfly was making a hole in its case and preparing to come out. I waited awhile, but it was too long appearing and I was impatient. I bent over it and breathed on it to warm it. I warmed it as quickly as I could and the miracle began to happen before my eyes, faster than life. The case opened, the butterfly started slowly crawling out and I shall never forget my horror when I saw how its wings were folded back and crumpled; the wretched butterfly tried with its whole trembling body to unfold them. Bending over it, I tried to help it with my breath. In vain.

It needed to be hatched out patiently and the unfolding of the wings should be a gradual process in the sun. Now it was too late. My breath had forced the butterfly to appear, all crumpled, before its time. It struggled desperately and, a few seconds later, died in the palm of my hand.

That little body is, I do believe, the greatest weight I have on my conscience. For I realize today that it is a mortal sin to violate the great laws of nature. We should not hurry, we should not be impatient, but we should confidently obey the eternal rhythm.

continued on Page 4

At face value we might find this a mandate for ceasing the formal education process entirely, for letting children develop totally on their own. But let's look more carefully. In order to develop, the butterfly needed sun to warm it and air to dry it. In the earlier stage of its life cycle it needed leaves to eat and a place to build its cocoon. Later it will need an appropriate place to lay eggs so as to continue the species. In order for the life potential of this small creature to be realized, certain environmental conditions are necessary, and through its "inner program" the organism makes use of them in the order appropriate to it. As in this story, environmental conditions for the human being also tend more and more to be manipulated, usually with the intent of improving upon the natural order in some way. However, it is becoming increasingly evident that what seems to be progress over the short term may be exactly the opposite in the longer scheme of things. There is well-founded concern for the present day situation in which a great many human beings no longer relate intuitively to the natural environment and have little regard for how their actions affect the natural order.

The best educational analogy here can probably be made with pedagogical design and goals. Of course we must provide the conditions for learning if indeed learning is to take place. But must we insist that all students become proficient in certain skills or integrate certain types of knowledge at the same rate, determined by what we educators, in our impatience, decide is appropriate? Can we not facilitate rather than dictate, and then allow the child the joy of "discovery" and the satisfaction of accomplishment in accordance with his own readiness? Much has been written and said about this very significant point, but for a great many teachers and schools the actual implementation of such a philosophy remains an unmet challenge. The Schulwerk pedagogical model offers great potential for implementing such an ideal, but only if schools and teachers are willing to take educational risks. Such an approach is not automatically successful; it requires careful planning and constant evaluation. It is a difficult challenge.

The Orff Schulwerk framework also is uniquely adapted for adding a creative dimension to the regular classroom curriculum. Together with the Orff teacher the children can develop dramatic and musical material which promotes understanding of current and historical events through their celebration. Blocks and sequences of information are learned and remembered more easily through use of rhythmic games. The possibilities are open for developing and celebrating, through sound and movement, the original prose and poetry of the children themselves. With the help of a melody a poem assumes a new character, for example, and through speech an asymmetrical piece of onomatopoeic prose becomes a rhythmic experience. Often one event will lead naturally and organically to others. What a charming and satisfying sequence for seven-year-olds to reflect their joy and wonder at the birth of a chick through creating an original song, extending it into a melodic rondo with accompaniment expressing the magic of the occasion; this is followed, of course, by a lively chick dance. And it can well include a look at how another composer dealt with chicks—Mussourgsky.

*[At this point Thomas shared a tape recording of first graders from Upper Nyack Elementary School singing a composed "Chicken Song," written with enthusiasm by the class when their incubator produced four baby chicks. The words were evoked through teacher questioning, the melody and ensemble setting were invented at the Orff instruments, with student improvisation as a B section. This is the A melody:]*



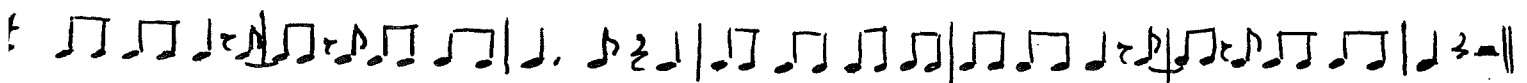
He pecked, he peeped, he kicked, he hatched, lit-tle chick chick, lit-tle chick chick.

Thomas then discussed two challenges: 1) working all the elements inherent in the Schulwerk into a balanced and sequential curriculum—a universal task for all Schulwerk teachers; 2) Carl Orff's statement that the Schulwerk should be an important thread in the tapestry of the regular classroom.

Members of the American, Canadian, and Australian Schulwerk delegations, who had met together for preparation prior to the session, shared a speech/movement piece invented by a fourth grade and based on a student-written poem. This illustrated how Schulwerk techniques can be employed as catalysts for the expansion and enhancement of children's original works in the regular classroom, using only the voice, speech, body percussion, movement, and invented un-pitched percussion.

### MARTIN LUTHER KING (Speech Rondo—poem by Jeff Audevard)

- R — Remembered like a gold piece 40 years old
- I — Intelligent as a rose just bloomed
- G — Glorious as the American flag he believed in
- H — Honest as a hawk soaring through the air
- T — Thoughtful as a poor man giving everything he's got
- S — Sorry for the shots that brought his life to an end.



Mar-tin Lu-ther King, he told the people they had rights, rights, rights, talkin' 'bout e-qual-i-ty, O Mar-tin Lu-ther King, he told the peo-ple they had rights!

The third challenge cited was that of introducing humanistic values into the classroom and music room curriculum through the choice of materials appropriate to this purpose as well as to musical goals. A second grade unit was presented as an example, focusing on the thought that people **can** make a significant difference. The lives, names, and music associated with three famous inspirational black liberators were used, and the on-stage participants improvised a setting behind the moving "Drinking Gourd" spiritual. The final challenge considered was that of relating concepts within the unit to the next unit of study. Constellations were explored from the aspects of contour (melody) and cluster (harmony, dissonance).



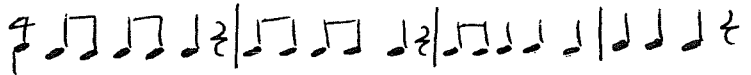
Right foot, left foot, a-long the road, Fol-low the drink- in' gourd; for then the old man will be wait-in' for to carry you to free-dom if you



fol-low the drink- in' gourd.

**Humanistic Thrust:** *Sharing the lives of inspirational black liberators who made a significant contribution to the pursuit of civil rights. Example: Harriet Tubman. She was born a slave in Maryland in 1826 and married a free black man named John Tubman in 1844. She moved to Pennsylvania, a free state. In 1851, using the "Underground Railroad," she walked back to the south to help her relatives and friends escape northward. This incredible woman, five feet tall, walked south nineteen times and rescued over 300 men, women, and children. After the Civil War ended (1865) and the 13th Amendment to the constitution abolished slavery, she founded a rest home for any black people who needed help. She died in 1913.*

**Musical Concepts:** 1) LA pentatonic on E; 2) Parallel harmony (i, VII); 3) phrase building with "melodic blocks" created from civil rights workers' names; for example:



Mar-tin Lu-ther King, Mar-tin Lu-ther King, Har-ri-et Tub-man, Ro-sa Parks.

4) improvisation within created forms in LA pentatonic.

**Peripheral Aspects:** *Constellations such as the "drinking gourd" (the Big Dipper) helped people stay on a northerly course in their escape from slavery. "Thinking strangely," we can plot constellations on the staff. How would Cassiopeia (the ancient queen from Greek mythology) sound from a staff? How might you play the Pleiades? At what dynamic?]*

These projects take time; they also require a teacher with a flair for tasteful development of such material and with a willingness to give due credit to children's ideas. Teachers must learn to overcome the discomfort and feeling of risk which accompanies the creative process. Alfred North Whitehead said, "Almost all really new ideas have a certain aspect of foolishness when they are first produced." In contrast to its role in much of education, fantasy is not only helpful but essential. Albert Einstein commented, "When I examined myself, and my methods of thought, I came to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge." The creative attitude applies of course not only to school pursuits but to all of life; according to Frank Barron, "the truly creative individual stands ready to abandon old classifications and to acknowledge that life, particularly his own unique life, is rich with new possibilities." How vital it is that a teacher experience the thrill and the consuming passion of the creative process so that he or she is able to recognize and stimulate it in children.

Most schools are delighted to have such teachers if they accidentally happen to be hired, but the seeking out of creative teachers is still rather rare. There are some encouraging signs in recent years, however; certain school districts have been sponsoring in-service learning experiences for teachers intended to awaken their own creativity and to foster the development of artistic awareness in children. As in all the other areas of concern delineated here, certain parts of the country are meeting this challenge much more actively than others. We can hope that the effects of such positive models will spread.

Public education in the U.S. takes the responsibility for educating *all* children, even those with needs quite different from the average. Nowadays many children with special needs—physical and emotional handicaps, learning disabilities, etc.—are integrated into the regular classroom (we call it "mainstreaming"). Certainly it requires a new dimension of sensitivity and skill from teachers of such integrated groups. Children with handicaps and disabilities beyond what can be dealt with in the classroom are still educated in special classes or special schools, by teachers with appropriate training. The strength of Orff Schulwerk here relates to what was said above regarding the "other intelligences"—it offers possibilities for effective development of human potential *beyond* just the linguistic and logical-mathematical tracks. Gifted students have also been considered special; Orff Schulwerk has figured prominently in the development of programs which single them out for consideration. At present certain parts of the U.S. are heavily committed to such programs, while others are disbanding them as part of the "back to basics" movement. One further "special" group is our growing senior citizen population. The few programs undertaken with them to date have indicated a great mine of potential for the enrichment of human life. Unfortunately it is difficult to find financial support for such programs, and talented teachers cannot afford to work only as volunteers.

[At this point slides were shown of children from special populations engaged in Schulwerk activities—hearing impaired, blind, learning disabled, and physically handicapped. The slides came from teachers Cindy Campbell (Montreal), Donna Poppe and Karen Burns (Washington), and Millie Burnett (California).]

For several centuries the U.S. has been thought of as an ethnic "melting pot," and the stew is by no means finished; each year thousands of new immigrants flock to our shores. Teachers in all parts of the country have faced the necessity of integrating children from Cuba, Viet Nam, Laos, Cambodia, and other areas into their classes. Programs in English as a second language are very common. Ethnic heritage in our schools is generally divided into five groupings: whites or Anglos, Blacks, Hispanics (meaning all who speak Spanish as a first language), Asian, and lastly, the American Indian/Alaskan native category. To give you some idea of the multi-ethnic situation in U.S. schools I have assembled percentage figures from a sampling of cities:

**New York** (city only): White—23.7%, Black—38.4%, Hispanic—32.5%, Asian—5.3%, Amer. Ind.—1%

**Chicago** (city only): White—15.6%, Black—60.6%, Hispanic—21.1%, Asian/Pac. Islands—2.4%, Amer. Indian—2.4%

**Los Angeles** (county, incl. L.A. city): Hispanic—43.04%, White—32.42%, Black—15.33%, Asian/Pac. Isl.—8.89%, Amer. Ind.—31% (The figures for L.A. city illustrate the typical difference between a large city isolated from its surrounding area: Hispanic rises to 52.2%, Black to 20.1%, White falls to 19.7%, Asian remains about the same at 7.7%, and Amer. Ind. falls slightly to .2%. Another point of interest is that approx. 140 languages other than English are spoken by students in Los Angeles schools; eighty-nine of these are identified, which qualifies the students and the schools for assistance in the form of a teacher aid who speaks that language plus English, or adequate dictionary help for students literate in their own languages.

**Seattle** (entire district): White—50.4, Black—23.5, Asian—18.7, Hispanic—4.6, Amer. Ind.—2.9 (The high Asian population here includes the following national backgrounds: Chinese, Japanese, Korean, Filipino, Vietnamese, East Indian, Samoan, and other southeast Asian countries)

**Miami** (entire county): Hispanic—40%, Black—32%, White—26%, Asian—1%.

**Dallas** (city only): Black—49.5%, Hispanic—25%, White—23.4%, Asian and Amer. Ind.—2.1%.

**Minneapolis** (city only): Whites—62%, Black—23.4%, Asian—6.2%, Amer. Ind.—6.1%, Hispanic—1.3%.

**Omaha** (city only): White—68.3%, Black 26.7%, Hispanic—2.7%, Asian/Pac. Isl.—1.1%, Amer. Ind. 1.1%.

When faced with the necessity of accommodating these various heritages, the teacher with Orff training has some especially effective means for adapting the curriculum. Firstly, much teaching can be conducted on a non-verbal level. The children can also respond non-verbally; all answers are worthy, all speakers are equal. Children from different backgrounds thus can be introduced to the building blocks of their new culture, not only as observers but as participants. Another important aspect is the opportunity to use examples of music and other materials from the children's native cultures. Such usage lends credibility to the individual cultures in the eyes of other students as well as reinforcing its value for those already familiar with it. Thirdly, all students again can be on equal ground in learning material from a culture unfamiliar to everyone. In all cases the question of what material to use and how to handle it requires a generous degree of sensitivity on the part of the teachers involved.

[Here eighteen slides of children involved in activities of ethnic interest were shown: Paul Kerlee's introduction to English heritage through his upper elementary Morris Dance team; a celebration of Africa through music/art/dance with masks done by students of Judy Thomas; the introduction of material outside their own culture to a group of Navajo students of Madelyn Schnick; and other points of interest illustrated by students of Steven Kenney (Colorado) and Doug Goodkin (California).]

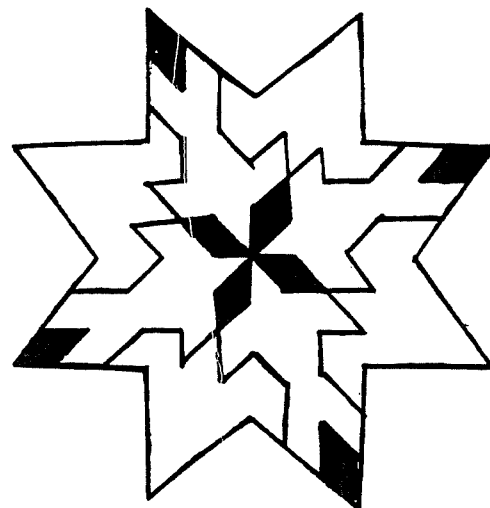
A frequent criticism of U.S. education today is that it no longer teaches values. It supplies the individual with much information and builds many skills, but does not inculcate a sense of responsibility toward other human beings and toward the world. In many instances parents no longer supply such training, and the role of the church and similar institutions has diminished significantly. Often school boards and administrators react to this situation by saying they cannot be responsible for value training—they have enough just trying to accomplish education in knowledge and skills. The other difficulty lies in trying to establish just what values will be taught, especially when several views of the same problem may be valid. Certainly with new knowledge or skills should always come a consideration of their effect upon society and upon the world. And certain all-embracing ideas transcend all differences—the search for the brotherhood of man and for a stable peace among nations, for example.

[At this point the on-stage participants enacted Kurt Lauter's fable of the Snowflake, with music by J. Thomas:

"Tell me the weight of a snowflake," said a sparrow to a dove. "Nothing more than nothing," was the answer.

"In that case, I must tell you a marvelous story," said the sparrow. "I sat on the branch of a fir, close to its trunk, when it began to snow—not heavily, not in a raging blizzard—no, just like in a dream, without a sound. Since I had nothing better to do, I counted the snowflakes settling on the twigs and needles of my branch. Their number was exactly 3,741,952. When the 3,741,953rd dropped onto the branch—nothing more than nothing, as you say—the branch broke off."

Having said this, the sparrow flew away. The dove, since Noah's time an authority on the matter, thought about the story for awhile and finally said to herself, "Perhaps there is only one person's voice lacking for peace to come to the world."  
—adapted from **New Fables: Thus Spoke The Carabou**, by Kurt Lauter.]



Traditional American quilt square called "Dove in the Window"



Once again, the Orff teacher possesses the means for awakening and developing a sense of values. Children must work together as a group, a task often very difficult in our modern, individual-oriented society, where many learning tasks are carried out independently or at impersonal machines. They must learn to give and to take, to listen and to contribute, rather than following only their own inclinations. The Schulwerk can bring individuals together in an aura which works strangely and wonderfully upon their lives. Together they can create something fine, funny, tender, gentle or lusty. The group can explore universal topics of concern—world peace, restoring the ecology of our planet, racial injustice, etc. Such topics can be addressed merely on a verbal level by any teacher, of course, but the Orff framework, allowing for movement, drama, poetry, songs, and improvisation, offers a much richer potential for exploration of feelings and the establishment of a lasting impression. Again the participants are actively involved in that they themselves are creating something, rather than merely repeating material already at hand. And lastly, the many facets of Schulwerk, combined with materials touching the needs of all peoples, can convey children toward the highest goal of music education—that aesthetic/spiritual “quicken” which in a moment adds a dimension to life which is never forgotten. Howard Hanson stated it this way: “All of us can, I believe, agree on one simple and general definition of purpose—the sensitization of the individual for the reception of music in its fullest beauty and meaning.” (MEJ, Oct. 1981, from a 1935 speech).

In most of the above instances, the Orff Schulwerk framework is in one way or another being “used” for teaching something else. What about teaching music? Music teachers often become very defensive on this point, responding that music is a valid art form which deserves to be explored for its own sake. Certainly there are levels of musical, and any other, art which need not be and cannot be related to other disciplines; to force such relationships is artificial and a disservice to the art forms. At another level, however, music as well as other arts have always been a part of daily life, including all of its special occasions. And this is exactly the role of Orff Schulwerk. It is elemental, concerning itself with basic structures of pitch and time organization. It insists upon movement. It is primarily oriented to the group rather than the individual. All these and more speak for the Schulwerk as unashamedly standing for a very humanity-based music. It can serve as preparation for higher levels of music making, to be sure. We must recognize, however, that in the final analysis no art form exists outside a cultural context. Howard Hanson also spoke to this point: “. . . we must reaffirm what seems to me to be a cardinal principle in all art: art is vital only if it is indigenous. ‘Art’ which can be put on or taken off as a garment offers little to claim our loyalty. It becomes important only when it becomes a living part of the spiritual fabric of our being. It is vital only if it is woven into the pattern of our lives.” (MEJ Oct. 81)

In some parts of the U.S., Orff Schulwerk appears to be in danger of dying out. The challenges are such that they really may be, at least for the present, insurmountable. What a tragedy it would be if, as Hermann Regner says in his recent article in *Musik und Bildung*, “one of the most significant movements in music pedagogy of this century were to be forgotten and done away with, only because it is no longer new and really before it has gotten off the ground.” In other areas of the U.S.A, however, the Schulwerk is deepening its base of support or enjoying a new surge of interest. In the U.S. Orff Schulwerk is past the new and novel stage; a substantial body of teachers is convinced that for them it is the best, indeed the only, way to teach. The content will continue to be shaped and re-shaped, according to the challenges presented. And the Orff model offers this possibility—that is its infinite wonder and beauty.

[The closing example, presented by the on-stage participants, illustrated the development of awareness from oneself as an individual through one's immediate group to the world at large. It climaxed by having the three representative national groups (in this case German, French, and English-speaking) dance their own dances to the same music (a Dorian piece from Vol. IV). This was likened to the international Orff community: each culture must develop the Schulwerk according to its own heritage and needs, but ideally with an awareness of and a sense of togetherness with other cultures working toward the same types of musical and human goals.]

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# MESSAGE FROM YOUR PRESIDENT

**Gin Ebinger**

Probably because of stunning personal events during the last several months—homecomings and leavetakings, a wedding, funerals, an inconvenient injury—I have found myself doing a great deal of re-collecting of past and reassessing and realigning of future, all the while building some sort of viable frame of reference for present. Over and over these mental meanderings, appearing usually uninvited, return like a rondo statement to one subject: my work. I tell you these things because I believe everyone ranks his work among his highest-concern activities. Love it or hate it, it's there, and it's important in life—my life, yours, everyone else's.

Our work and our attitude toward it help to define who we are. It is a powerful influence in the shaping of our lives, daily and long-term. If we are lucky, it is a source of deep satisfaction and fulfillment. At best it is an always-renewable supply of energy and enthusiasm, even strength and health. If pride is ever justifiable, it is when it comes through and is a result of our work. And for most of us, if we have anything of significance to give to mankind, that gift also comes through our work. Again if we are lucky, we perceive our work as being exactly what we are best suited to do and without which we would be lonely and less than whole personalities.

If then work assumes such great proportions as to satisfy these claims, we must take great care to define it, each of us for himself.

For me it's a very simple/complex thing. For a long time I thought it was to teach music. Then I thought it was to teach "Orff." Neither of these is sufficient. My work is to teach children; to teach children music—and other things—through the beautiful simplicities of Orff Schulwerk; to lead them to the discoveries of that within themselves which finds expression in their making of music. Like the characters in "The Wizard of Oz," I must be always seeking, and developing as I find them, three essentials: heart, brain, and courage.

And I suspect your work is the same as mine.

The AOSA exists in large part to support all those engaged in this particular work. As your incoming president, I promise you my best efforts and energy. I will strive tirelessly to further the good things—

particularly the vision—begun by my predecessor, Judith Thomas, and to carry on the traditions of creative growth and enthusiasm of the other thirteen past presidents of AOSA.

Now the daisies begin to bow their heads; patches of yellow appear in the cottonwood trees; the evening air takes on a not unpleasant nipiness; and we face again the challenge of the ages: the old/new responsibility of teaching children, a challenge and responsibility—a work—which calls for our skills, our love, our commitment. I wish for us all a fine year.

querque, New Mexico, and a Regional Representative from that area had gulped and said she would serve as Local Chair. That evening Gin Ebinger and I rode to the airport together, both feeling a bit scared. Her parting words to me were, "I have a feeling we are going to become very best friends!" And so it is, only five short years later, that I have come to know Gin as one of my very best, life-long friends.

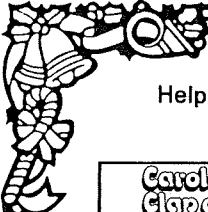
Gin Ebinger was born and raised in Tucumcari, New Mexico. She attended Texas Women's University in Denton, receiving a Bachelor's degree in piano and a Master's in musicology. In 1971, after seeing her four children through the critical years of childhood, she decided to explore Orff-Schulwerk by attending a course at Eastern New Mexico University, taught by Barbara Grenoble. She was drawn immediately to the approach and to the teacher. As there was little opportunity for further Orff study in the area then, in 1973 a group of seven teachers, including Gin, engaged Barbara to come teach them as a small, "exclusive" class in Los Alamos. In 1974 the Denver Orff Training Course opened; Gin of course was in attendance, and finished her third level there in 1976. She subsequently served on the faculty at the Denver course and has taught summer courses at a number of other institutions in the U.S. and Canada. Many AOSA mem-

*continued on Page 24*

## MEET YOUR NEW PRESIDENT


**Carolyn Tower**

In February of 1980 I walked into the Chicago AOSA National Board meeting with the assumption that I was Assistant Chairperson for the November 1980 Pittsburgh Conference and then would chair the 1981 conference in Texas. By the conclusion of the three-day marathon of meetings, AOSA's conference plans and my life had been considerably altered. The 1981 conference was now to be in Albu-




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# MICROCOMPUTER MUSIC-MAKING: AN INTRODUCTION

Patricia W. Harpole

If you haven't started using computers yet, don't despair! You can join in the great computer marathon without worrying about being a late starter—you'll find those who already use computers running right alongside you. Computers change so rapidly that the machines and software practically are outdated by the time they're put on the market. You can start with what's available now and keep an eye trained toward the future; many big improvements are in store.

Within the last six or seven years incredible growth has occurred in the use of computers and in the development of computer software. Programs have been developed that assist students in learning basic musical skills both aural and written, that can actually notate music as it is being played, and that help a student learn how to play an instrument. However, the field of music computer software is filled with duplicate programs of varying quality. A major reason for the duplication is that the microcomputer industry, still in its beginning stages, is hampered by a lack of standardization. Programs that work on one computer are not compatible with another, necessitating the creation of multiple versions that will be usable on the various popular computer models. The appearance of the IBM PC and its compatible competitors has offered a semblance of standardization, but the process is still far from complete (and may never be). Programs are of varying quality simply because it is very difficult to write a really good computer music program. Collaboration among talented programmers and musicians is required, as well as a great deal of time and money.

Much of the existing music software has been created for the products of two computer companies: Apple (including the newer, more powerful Macintosh) and Commodore. Apple computers are found widely in public schools, thanks to massive donations on the part of the Apple Corporation, which hoped to generate more sales in the home market as a spinoff of school use. Commodore has been the largest-selling home computer. The IBM PC has made a tremendous impact on the home computer market, and music software versions have been, and are being, developed in response to the IBM presence.

The following explanations will offer some guidance to those considering the use of computers in their own teaching

programs—first some comments about equipment itself (the "hardware"), followed by reviews of various music software programs now available, with their possibilities and limitations.

## HARDWARE

Perhaps the greatest limitation for many of the existing music programs is the source of sound used to create the melodies and harmonies. Each computer has a tone generator inside (the one that creates the "beeps" when something goes wrong), and a speaker to make the sound audible. Frequently that same generator is the one used for music programs, obviously limiting the range of tonal color. In addition, the inferior speakers commonly used produce a tinny, shrill sound. In many cases, only one line of music can be produced at a time, making audible sound combinations impossible. The Commodore 64 has a three-voice capacity, which has made it a popular choice for music programs. Newer models, such as the Macintosh, have four speakers built in, making possible a different timbre for each of four voices. The range of tone colors available depends upon the quality of the built-in "sound chip." The computer's sound-producing capacity is a primary item to check before purchase, if the computer is going to supply the sound. However, a prospective user of music programs should understand that if the intent of teaching students functional musical skills is serious, the basic computer by itself is not enough. It is desirable to add components such as a keyboard synthesizer, which will produce a variety of sounds (such as reeds, brass, organ, piano, or kazoo) beyond the capacity of the computer sound chip.

A keyboard synthesizer creates the opportunity for a musically functional response on the student's part. To date, no microcomputers will accept singing or clapping through a microphone as input for a music program; all input must be electronic, generated by a typewriter keyboard, a synthesizer keyboard, an electric guitar, or a "mouse" (a device which eliminates the need for keyboard entry by having the user point to different items on the screen). Using the regular typewriter keyboard (the "qwerty" keyboard) to enter music into the computer allows limited musical response as the student is involved only in pressing a few typewriter keys. Some companies

have tried to simulate a piano keyboard response by providing a keyboard template that looks like a piano and fits on top of the qwerty keys (such as the *Incredible Musical Keyboard* for the Commodore). The student is actually typing under the guise of "playing a piano" and can only depress one key at a time, making intervals and chords impossible. It is far better to utilize an actual piano (synthesizer) keyboard whenever possible. Several systems exist today, and more are on the horizon, thanks to the development of the MIDI (Musical Instrument Digital Interface—pronounced "middy") device. This piece of hardware and its accompanying software allows keyboard synthesizers to be linked to a computer and synchronized with other electronic music machines, such as drum machines and non-keyboard synthesizers. The most elaborate MIDIs exist in full-fledged sound studios, but microcomputer MIDIs are available. Before buying a MIDI device and trying to link your own computer to a keyboard, it's first necessary to establish that your computer will allow the MIDI interface—some equipment will not. The IBM PC, Apple IIe and Macintosh, Commodore 64 and Kaypro are some of the most common computers with a built-in MIDI interface.

One of the first microcomputer keyboard synthesizer systems was the *Soundchaser*, developed for use with Apple computers. Released in 1980, it offered a four-octave keyboard and all the appropriate hookups to the computer. Accompanying software allowed input of up to four voices directly from the synthesizer keyboard. Since then a more elaborate system (the MX-5 series) has been released, with many improvements in both the software and hardware. A MIDI-integrated system has been developed recently by the Yamaha corporation—a computer developed especially for performing musicians (the CX5) which comes with a 44 or 49-key keyboard, an FM digital synthesizer, and eight built-in voices (meaning that eight sounds or sound combinations can be played back at one time). Input can be made directly from the synthesizer keyboard (more will be said below about its music software program.) The Yamaha CX5 is worth investigating because at around \$1000 for the complete package it offers a lot of synthesizer flexibility for the price. However, not many software packages have been developed for the system to date, and those available have definite limitations. Other reasonably-priced MIDI links exist between Apple (and Macintosh) and Commodore computers and several Casio keyboard synthesizers (the cost is around \$450 and up for a keyboard synthesizer with a MIDI capacity). At this point, more music software exists for Apple computers than for any other kind.

*continued on Page 10*

## SOFTWARE

Now comes the difficult and often most confusing consideration—what to put inside the machine as a software program. Many existing software programs were developed prior to the release of more sophisticated hardware systems, and do not utilize the increased operational speed, expanded memory capacity (allowing for more flexibility and program options), and color graphics capability of newer models. Software is generated in response to new hardware developments, with the inevitable “lag” causing frustration for those anxious to utilize the new potential.

To date, approximately seventy programs exist dealing with music theory and fundamentals, over thirty with composition, over twenty with synthesizer programs, and a few each with tuning and temperament, scoring and transposing, and musical terms. Theory and fundamentals programs include a basic introduction to reading musical symbols (staff, clefs, note values, relating pitch to keyboard, etc.), ear training (interval recognition), and elementary harmony. In the composition category, many programs are designed to enable the user to create melodies or harmonies right away, regardless of previous musical knowledge, or to manipulate pre-existing melodies. Some of these programs utilize graphs representing musical sound rather than conventional musical notation. Synthesizer programs allow the user to create sound qualities by the manipulation of waveforms (sawtooth, triangle, square, etc.), and the control of intonation, attack, decay, sustain, and release. Some programs combine composition and synthesizer capabilities by allowing the user either to select pre-programmed sounds for a composition (such as piano or brass, etc.) or to compose a piece using one's own sound combinations created in the synthesizer program.

Music software programs fall into two large categories: those developed for one specific purpose, and those developed as general utility programs. Initially, the tremendous popularity of computer games (Pac Man, etc.) spurred music software development in the direction of making everything a game. Much software involves competition with either the computer or with another person. For example, one ear training programs not only keeps score but “rewards” the user with a burst of electronic fanfare when a correct answer is given and a descending “too bad” pattern when a mistake is made. This type of development leads to small scale, specific programs that serve one or a few related purposes and do not offer much flexibility or utility. The later thrust in music software has been to develop programs with greater

potential—programs that can serve musical composition, for example, as word processing serves language. Elaborate software programs have been created that will notate music as it is being played as well as print it out within a few seconds of its performance. These programs, and the equipment used for them, currently are expensive and still riddled with “bugs” (errors in the programming process). Most “affordable” (from \$40 to \$150) composition programs have pronounced limitations (see reviews below) although software companies are upgrading their products with newer versions. To date, the most comprehensive composition programs for micro-computer exist for the Macintosh (*Professional Composer* by Mark of the Unicorn software and *Total Music* by Southworth Music Systems Inc.) and cost around \$500. To print out the resulting musical score, it is necessary to have a dot matrix or laser printer with graphics capability (beyond a regular printer's capacity). So far, the more elaborate programs are much more frequently intended for composition tasks rather than for theory and fundamentals.

To avoid disappointment when purchasing a program, be sure to understand clearly what a program can and cannot do. For instance, some inexpensive programs may operate only in treble clef, do not illustrate proper stem direction on the staff, and incorrectly display sharps and flats. In programs under \$500 it is common for note stems to go contrary to established practice, even when writing in three or four part harmony. The stems jut into each other, and the reader is faced with a confusing mass of notes. Also, most programs will not beam eighth and sixteenth notes; each receives its own tail, again resulting in a cluttered presentation. In one case (*Music*

*Port* software) the sharp or flat symbol is displayed on the staff *after* instead of before the note. Some programs for drill in interval recognition or other fundamental skills claim to work on several levels of difficulty but quickly run out of options; they simply transfer a format similar to a “skills and drills” printed workbook onto the computer screen (at a greater cost to the purchaser). Some composition programs utilize an alternative system to writing music, such as a graphic display instead of the traditional staff and notation (*Songwriter* and *Master Composer* software). These programs have limited application for the development of traditional musical skills, and the purchase price may be better spent elsewhere.

Paul R. Lehman, president of the Music Educator's National Conference, recently expressed concern about computer software, stating: “Very little of the computer software available today is part of a coordinated curriculum. Consequently, students learn to seek out and retrieve bits of information from a data bank, but they often have no idea how any of the pieces fit together in a meaningful context. They do not develop the important ability to synthesize, to integrate, and to construct patterns of meaning.”<sup>1</sup> Computer programs must be chosen as carefully as books or other learning materials. Be sure to try out any prospective program yourself. Consider questions such as these: 1) Does this software program have real substance, or is it primarily a form of “electronic baby-sitting?” 2) Does the program really fit well in the overall curriculum plan? 3) How will students be able to apply what they have learned after having worked with the program? Given the limitations and inaccuracies of many inexpensive software pro-

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grams, incorrect musical habits can be drilled in by constant exposure to errors. You must be aware of such limitations and decide whether the program can be used in spite of them. Also, consider the impact upon students of listening constantly to synthesized sound instead of acoustic instruments. They need a rich variety of acoustic sound experiences to keep their ears and minds open.

Computers can be an invaluable tool and offer an exciting challenge. The groundbreaking work has been done, and tremendous improvements are on the way within the next ten years. Yes, start working with computers *now*, go in with your eyes open, and utilize the best of what's available for your purposes.

## SOFTWARE REVIEWS

The following comments relate to software programs available in the Theory and Fundamentals and Composition categories as of June/July, 1985.

### Theory and Fundamentals

The *Micro Music Software Library* is published by Temporal Acuity Products, Inc., 1535 121st Ave S.E., Bellevue, Washington, 98005. Included in the Library are the programs *DoReMi*, *Interval Mania*, *Melodious Dictator*, *Chord Mania*, and *Harmony Drills: Set I*. Basic characteristics of five programs in the set will be discussed, then individual comments given about each of the programs. The programs are designed for Apple computers or Apple compatibles (such as the Franklin Ace), and require a special music "card" (an electronic board) inserted inside the computer. Despite the 1982 copyright date

shown on the software package, most programs were originally released in 1980 or 1981.

**General Operation.** All five programs operate in the same way. The user is required to strike only four keys to operate the program: two arrow keys (left and right movement), the spacebar, and the return key. No keyboard synthesizer is involved. All items such as the great staff and a picture of a piano keyboard are displayed on a two-tone screen (no color). Sounds are generated by the small chip contained on the special music board which will generate up to four parts simultaneously. Each program is written in a game format, with a score displayed when the program is terminated. All correct answers are rewarded with a sound such as a "phaser gun," all incorrect answers receive a "bloop." The directions are specific and the programs proceed in a logical sequence. *DoReMi* and *Interval Mania* probably could be used by upper elementary students, and the other three could function from junior high or high school upward, depending upon the level of the music program.

**DoReMi** (Developed by Bruce Benward and David Williams, c. 1982, \$57). The program teaches students to identify degrees of the major scale by ear within a three-octave range, using solfeggio and scale degree numbers. The user starts by comparing two pitches, then can progress to three or four tones given in succession, which are then chosen from the answers presented on the screen. A small keyboard picture is included as reference during all exercises. The developers recommend that students demonstrate at least 80% accuracy before going on to the other programs.

**Interval Mania** (Developed by David Williams, Julie Schulze, and David Shrader, c. 1982, \$136). The program allows for both ascending and descending melodic and harmonic intervals on the treble, bass, or great staff. The user chooses from answers displayed on the screen, classification on the left (major, minor, perfect, etc.) and interval size on the right. The user can control the following variables: interval size, interval classification, clef (treble, bass, or great staff), mode (visual or aural), difficulty level (amateur, semi-professional, or professional), and playing mode (against the computer or another player). The complete chromatic series is used for naming intervals. The only inconvenience is the slowness of response made necessary by pushing the arrow keys from one answer to the next. It would be much quicker to type P5 for perfect fifth than to move the arrow to each factor—first the classification, then the number of the interval. This delay in response time becomes particularly irritating because the program is set up to run against a clock, represented on-screen by sand running through a timer.

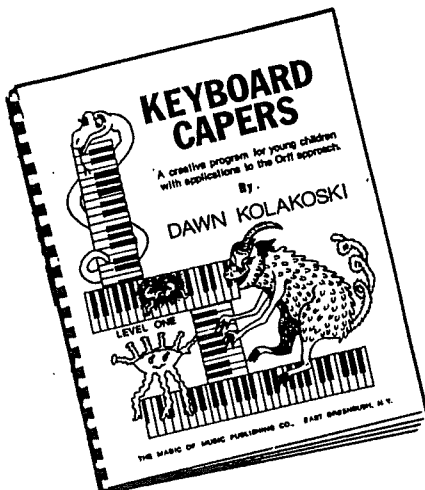
**Melodious Dictator** (Developed by David Williams, c. 1982, \$136). The user hears single-line melodies and moves arrows above a representation of a piano keyboard presented on-screen to notate these on a treble staff. The user can choose whether or not to display the names of the notes on the piano keyboard. Difficulty ranges from two-note to seven-note patterns, utilizing all intervals within the octave.

The pre-recorded "reward" sequence played after each correct note is chosen is definitely a distraction. It is hard enough to retain a melodic sequence in the ear without having another melody interfere after each correct note is chosen. Additional response time is lost by having to move the arrows above the piano keyboard to select each note.

**Chord Mania** (Developed by David Williams, Julie Schulze, and David Shrader, c. 1982). The program is designed to develop aural and visual recognition of triads and seventh chords in all inversions. The user can control these variables: chord quality, chord inversion (root, first, second, and third), mode (visual or aural), identification task (chord quality and/or inversion), difficulty level (amateur, semi-pro, professional), and playing mode (against the computer or another player). Triads and seventh chords are built on any chromatic starting note (with the exception of double sharps or flats). In this program, the "right" or "wrong" response is registered on the screen, rather than by a melodic response, thus eliminating the interference mentioned in the above programs.

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*continued on Page 12*

**Harmony Drills: Set 1** (Developed by Bruce Benward and J. Timothy Kolosick, c. 1982). This program develops aural recognition of chord progressions, starting with tonic/dominant diatonic chords and ending with diatonic chords in root position and first inversion, and tonic chords in second inversion. The user simply indicates whether each chord is tonic or dominant, and its inversion. Four chords are given in each progression. Tone quality can be a problem here. It is more difficult to distinguish four voices produced by the sound generator than it would be from most acoustic instruments.

### COMPOSITION

Generally speaking, these composition programs function for fairly simple purposes and may be useful for beginning students, but the user must beware of the limitations and built-in errors. The composition process is time-consuming as each note must be selected from the pictures shown at the side (or bottom) of the screen. This would be comparable to having an alphabet displayed on-screen and having to choose one-by-one each letter of each word typed.

The following two programs were developed for the Macintosh computer.

**Musicworks** (published by Hayden Software, 660 Suffolk St., Lowell, Mass. 01854, \$79.95) MusicWorks is a composition program that displays the indicated pitches in either conventional staff notation or upon a graph. It utilizes all standard musical symbols except dynamic markings and repeat signs, and will accommodate up to four voices. It is limited to a composition 64 measures long in 4/4 time. Other time signatures are available, but the signature cannot be changed within the piece. Preset timbres include piano, flute, organ, trumpet, kazoo, and chimes. The Musicland Utilities portion of the program allows a MIDI connection to a synthesizer keyboard for direct input. The program will not beam eighth and sixteenth notes, and does not include triplets.

**Concertware** (published by Great Wave Software, P.O. Box 5847, Stanford, CA. 94305, \$49.95) Three interrelated programs are contained in the one set: *MusicPlayer*, *MusicWriter*, and *Instrument-Maker*. *MusicPlayer* contains pre-recorded selections that can be manipulated by the user. (You may, if you wish, hear Handel's *Messiah* played by a quartet comprised of cowbells and harmonicas.) *Instrument-Maker* includes over 30 pre-defined instrument sounds. *MusicWriter* allows the tempo to be changed within the piece, includes dynamics and repeats, and allows for greater compositional length capacity than the previous program. The program does not offer a MIDI connection. The "mouse"

can be used to enter each pitch or command one at a time, or the typewriter keyboard can be used to type in commands that will speed up music entry time. The program will not beam eighth and sixteenth notes or produce triplets. Chords cannot be printed in the traditional vertical manner; they will register only as single melodic lines, although more than one voice is allowed on a single staff.

### Yamaha CX5M Music Composer

(\$49.95) Although the Yamaha computer/synthesizer is a good value for the money, the accompanying composition software leaves much to be desired. The CX5 allows up to eight voices to be played at once, but only one voice at a time can be entered from either the typewriter or synthesizer keyboard. In other words, only one voice is allowed between both bass and treble clef, so that a bass and treble part will not show together on the screen. As only one part at a time shows on the screen, the other voices cannot be viewed while writing additional parts. When entering a key signature, the sharps or flats register only in the treble clef. To enter a note from the synthesizer keyboard, the key must be depressed and held down while the on-screen highlighter rotates among pictures of note values. You must release the key quickly when the light shows behind the quarter note (or eighth, etc.), and then it will be deposited on the staff. Although chords do sound, they register on the staff in

"polyphonic mode," meaning that notes are shown horizontally linked together with small ties, not in the true vertical chord fashion. Parts will only print out one at a time, so a score of the eight voices you may choose to compose would have to be combined from eight separate sheets of paper.

\*\*\*\*\*

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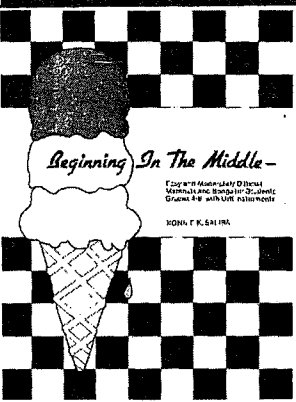
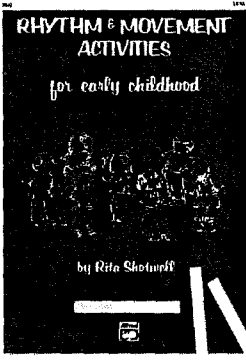
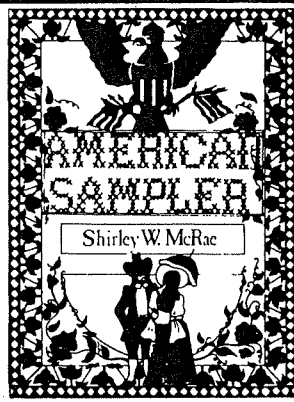
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*Dr. Harpole is a pianist and lecturer in World Music in the Los Angeles area.*

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# INTERVIEW WITH JOS WUYTACK

Nancy Ferguson

(This interview was conducted during Prof. Wuytack's Master Class in Memphis, Tennessee, August 1985)

**Ferguson:** First, I would like very much to hear about your educational background, and then about how you became associated with Orff Schulwerk.

**Wuytack:** I was already studying music when I was six years old—learning the piano privately. Our family was very musical; the four children all played piano, and sang together in four parts—that is a good background for going on in music. After that I did the *humaniorat*—junior and senior high school (six years); then you get your certificate. I was still studying piano, and at school they asked me to do the organ—so I started to play organ for the services—making accompaniments, improvising, manifesting natural musicianship. I got my diploma very easily—I finished it in 1952, at age 16; normally it would have been at 18, but I skipped two years. Then I didn't know very clearly which way to go, but finally I decided to do first two years of philosophy and then four years of theology.

**Ferguson:** Is this comparable to college?

**Wuytack:** This is college—the *humaniora* is the high school. So after the six years I got the bachelor's degree in theology. This was in Ghent, which was my city where I was born on March 23, 1935. All this time I was playing the organ at the cathedral there—this is the reason I know so much about religious and also organ music. Doing all these things, when you are young, is good; I'm very happy I did all this—the philosophy, too—because it is very important for your thinking, for the larger humanity. During my studies I also had an opportunity to go to an art school to learn design and painting. I still paint—my house is full of my own paintings. I like this—it gives you the feeling you can create something nice. And also I really love theater. . .

**Ferguson:** So it's a humanities background. . .

**Wuytack:** Yes. And then the idea came to me to do my bachelor's degree in music at the Lemmens Institute—at that time it was in Mechelen. Normally that takes five years, but I did the whole cycle in three. And I can tell you that it is a *complete* music education—I have a first prize of solfege, and of harmony, and of counterpoint and of

composition—and my instrument was the organ. And I was doing really what was my ideal at that time—conducting the cathedral choir and playing the organ for services and recitals.

During these study years I had a professor named Marcel Andries; he had been to Salzburg to study with Orff and Keetman before the Institute existed, and he brought these new ideas to Belgium. So he was my first contact with the Schulwerk. He taught me the whole thing—the process, how to work with the instruments, what you can do with the instruments—and I immediately became involved with it. He thought I was the right person to go on in that direction, and that I should forget about the organ and the choir. . . so I had all my first prizes, all my nice things. . . but he said, "I will introduce you to Orff." We both went to the Salzburg summer course—that was in 1962, even before the Orff institute functioned. He introduced me personally to Orff and Keetman, and I can say that we immediately had a rapport together. So that was really the start, and—oh, yes, I forgot to tell you that I also have a diploma in Latin and Greek.

**Ferguson:** Did you do that during your philosophical studies?

**Wuytack:** Yes. So then after 1961 for three years I taught music in the junior high schools and also Latin and Greek. It was a fantastic experience, because I found out the possibilities of Orff Schulwerk. And when Prof. Andries died, I was the one who had to succeed him. He had started to do the Flemish Edition of the Schulwerk—he did books 1 and 2. I had to go on with books 3 and 4—that is the reason I went to Orff. I adapted the German edition and composed new things, then I stayed at his home while he was correcting them. That is really the source. I could talk to him just as I am talking to you—he talked about his ideas. Keetman was also staying at his house at the time, and we had many talks. I showed Orff what I would do with the Flemish books. So that was the personal contact which really made me decide I wanted to go on in that direction.

Then I also had to go to France—they had heard about this beautiful way of teaching and I was invited, and I introduced the Orff approach there. This was in 1965;

I remember very clearly going to Paris for the first time. The French Ministry was so impressed that they said we should do this on a more structured basis; they asked me to come over a few times a year to inform the people and to give them some courses so they could go on. At that time it was especially in the conservatories that they were trying to make new approaches. So it happened that I also had to do the French edition of the Schulwerk. The first book is the same as the German edition, then the second book is a compilation of German books 2 and 3, and the third book combines German books 4 and 5. Of course Orff wanted to follow the progress of this, so we saw each other regularly to work together, and we really became good friends. Meanwhile I was professor at the seminary in Ghent, where I was teaching Gregorian chant, religious music, and history of music; at the same time I was professor at the Lemmens Institute, which then moved to Louvain, where we are now, under the University of Louvain. I was also teaching at the conservatory in Tilburg (Brabant)—that is in Holland, and afterwards I also taught at I.M.E.P. (l'institut de Musique d'Eglise et de Pedagogie)—that's an institute in the French-speaking part of Belgium. For all my work in France I received an award, the *pro musica*, and from then on I was also professor at the conservatory in Nice and also at I.M.M.A.L. (l'institut musical de Methodes actives de Lyon). Now I am still at the Lemmens Institute and at the seminary. . .

**Ferguson:** Do you still do the Holland one?



Professor Wuytack

**Wuytack:** No, not any more; it really became too much. I became so involved in the Orff method in France that I became a personality there. Of course Orff was so interested to see this—he wrote very clearly in the introduction of my series *Musica viva* that he was so happy that I was the one who adapted it for the French-speaking coun

tries. Afterwards I also did the records of the Orff method in for the French-speaking countries—ten records.

**Ferguson:** Are these records that explain it?

**Wuytack:** No, this is all the music of my adaptations. The first two records were done with Orff, Keetman, and Orff's wife—we worked together in France for a whole week. . . . it was a beautiful time. I did not know the children—I had to train them so we could record the choral things—it was wonderful. And it was a wonderful time for sharing ideas, such as Orff's ideas about adapting his pedagogical feelings to the different countries. That is one of the most important things, I believe—that the Orff approach is so universal that wherever you do it, you can adapt it to local situations. And that's what makes it so successful.

**Ferguson:** Is there a lot of difference between the way it is taught in Europe and the way it is taught here—the way you teach your teachers compared to the way you teach our teachers?

**Wuytack:** There is a difference in mentality—that's one thing. If you talk about Europe you can say that Belgium is complete different than France, France is different than England, England is different than Germany. Each country is so different because there is a different feeling, different population—each is a different culture. You don't have that here because you are all English speaking. So here in the U.S. there is more unity between the different states and the different cultures. I can hardly speak about the methodology in Europe, but I can say that in my country—and I speak only about the Flemish part of it—in 35 years (my professor started there in 1950, and now it is 1985) it has happened that sixty per cent of the primary schools are using the Orff method. But don't forget that every year students were coming to the University and getting the pedagogical background, and then going to their many schools. So the results are really beautiful.

Then we can talk about France, because that is the country I really know the best besides my own country. Since 1965 I gave already only in France 343 courses—I don't think there is any cultural center where I did not go, and I still do that now. This has been twenty years, and they cannot neglect Orff any more. There is Kodaly, there is Orff, and there is Martenot—these are the three we call "active methods." But the children love Orff—there is a good result. Also in the conservatory they say the children who have done Orff classes become the best musicians, better than the

ones who did not have the approach. So I am very happy that now in France it is really working well—and I have students there that can take over after awhile. It is important that I made the adaptation really to the French feeling. I had to change from the original Orff-Schulwerk a lot because that is German, and you have to feel the culture of the people. Orff did not say you *may* do it, he said you *must* adapt it. In an interview he said that children all over the world react the same way, and they will do the same things, but they should do it within their local folk culture.

Meanwhile I became so famous, if I may say that, that I started going to other countries. I go regularly to Spain, three or four times a year, and I have been going to Portugal now for fifteen years. So I had to learn Spanish and Portuguese in order to give my courses. Then I had invitations to go to Africa, so I did Tunisia, Algeria, Morocco, Ivory Coast, then especially Cameroon, Kenya—that was another experience.

**Ferguson:** Did you speak French there?

**Wuytack:** In some parts I was speaking French and in other parts English—it depends on the influence from Europe. But anyway, I speak fluently six languages: Flemish, Dutch, French, German, English, Spanish, and I can make myself understood in Portuguese, Italian (because of my Latin background) and Greek!

**Ferguson:** Did you do that about the same time you started coming to the United States?

**Wuytack:** I started going to Africa in 1967, I think, before I came to the States. My first appearance in the States was at the Cincinnati AOSA Conference in 1970—I still remember it—there were "only" two hundred people.

**Ferguson:** That was a big conference then . . . that was everybody!

**Wuytack:** But before that I was in Canada. Doreen Hall came to Belgium to watch me, because she had heard about me, and she asked me to come over. I said, "I can't, because I can't speak English"—that was in 1968. And the next year she said, "You have to come," so that is why I came, without really knowing how to speak and communicate with the people. I still have my preparations from that first course I gave in Toronto—I had to write down every word I said for three weeks! And I was so happy that there were two or three people who could speak French so they could translate some things.

**Ferguson:** When you got frustrated you would burst into French. . . . I remember. I was in your first course!

**Wuytack:** Exactly, exactly! But it was a tremendous experience, because at that time the Toronto course was really excellent. I came in as a guest, and Doreen had already her ideas—but it was at that time that I started to set the levels. There were levels, but they were not really clear—what to teach in what level. But during those five years in Toronto I was thinking in a pedagogical way, and working out that in the first level you should have a taste of everything. The reaction should be, "Oh, isn't that fantastic, isn't that interesting, all the things that we can do—we can sing, dance, do rhythm, play instruments, listen to music, whatever it is." Then in the second level you can really do the study, from what is typical from here and also from Europe, with the I-Vs and the I-IVVs. First you do the folklore you can find the most in your own country. And also the development of the melody, working out the pentatonic scales—Orff really underlined that it is so important to work with pentatonic scales. Then in the third level after the major and normal minor you come to the modes, with their different feelings, and you study the older accompaniments which are so good for the modes. And you also do your composition and you learn how to *use* the method, how to teach it. So that was my idea about how to work this out. Of course there can be criticism about some things, and I think other people can have their own ideas. But I have been working this out for a long time—I really started in 1958, so it has been 27 years. At the beginning Orff-Schulwerk was a nice thing, but it was not structured at all. My contribution was to put it in a pedagogical line, to make an outline that is logical, that children can follow. When you teach melody it is note by note and not all at once. And when I say to teach the I-V before the I-VII—well, I think I am still closest to Orff's ideas. If you look at the original Schulwerk, the first book is pentatonic with bordun accompaniment—so what you do in the first level is there. Books 2 and 3 are major, and what do you need for the major scales? Your accompaniments are I-V and I-IVV. That's the reason I like I-V and I-IVV in second level. Not I-VII, because you cannot use that in major. In the third level it is books 4 and 5 from the original Schulwerk. So you see what really happens. I have always had this idea in mind, this structure. . . . and the more I have worked and explored, the more I found out it is the right way to do. That is why I still use it—I still believe in what I am doing—I believe it is in the way Orff wanted it. I was also trying out the terminology—level bordun, crossover bordun, etc., because this language didn't exist.

**Ferguson:** And what you have been able to do is to form it into a pedagogically spiralled concept approach without closure, without specifying a definite se-

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 **Center  
feature:**

# International Orff Schulwerk Symposium 1985

June 28 – July 2  
Salzburg, Austria

## REPORT FROM SALZBURG

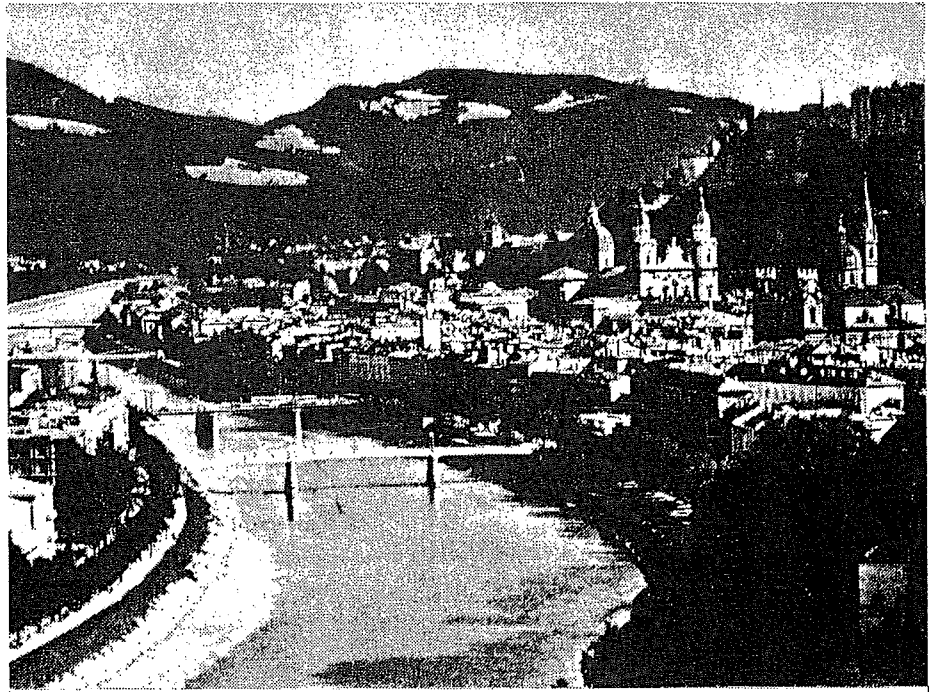
**Esther Gray**

It was June 28, 1985, in Salzburg, Austria, home of the Orff Institute. A blue haze over the Alps provided a dramatic backdrop to the brisk flow of the diligent little Salsach River as around 20 U.S. delegates registered for the International Symposium, "Orff Schulwerk in the World of Tomorrow." These Symposia, held every five years, draw together Schulwerk people from the entire globe; they also honor the 5-year birth anniversaries of Carl Orff (July 10 this year was the 90th).

It was pleasant to see familiar faces in a strange city far from home. In some ways it seemed like the beginning of an AOSA Conference—and at the same time, it didn't feel at all like AOSA. On all sides we found Orff professionals with unfamiliar faces expressing their excitement in Japanese, in French, or in German, perhaps with an Austrian or Swiss accent.

Following a performance by the Orff Institute Camerata Vocale under the direction of Hermann Regner, the opening address by Dr. Andreas Flitner, Education faculty member at Germany's University of Tübingen, extolled children's driving curiosity, their instinctive bent for exploration, and their experimentation with self-imposed physical challenges. Flitner suggested that we should not worry as much today about the future of the arts as about the failure in modern schools to work with children's natural learning impulses. Young children possess vitality and an intense need to master skills and find out about the world around them. This driving need is not met by standardized educational experiences. Warning against a simple romantic notion that children need only their natural artistic genius, Flitner emphasized the role of the fine educator. He borrowed words of Bauhaus founder Walter Gropius: "A child is born with eyes, but learns slowly through teaching to see." Flitner commented that there is little opportunity in many schools for the true art of teaching, since many schools have become bureaucratic institutions, primarily in the business of keeping order and secondarily in the business of teaching children how to conform to rules.

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## IMAGES AND IMPRESSIONS

**Tossi Aaron**

Yes, Virginia, there is a Gunild Keetman! There she was, sparkle-eyed and suntanned, nimble and ageless. Seeing her was, for me, one of the highpoints of attending the 1985 International Orff Symposium.

And others? Just being in that gem of a city—where every passerby is either a tourist-with-camera or student-with-violin-case; where every imaginable language drifts across the ear and the scent of coffee and pastry fills the nostrils; where a chocolate addict can maintain a perpetual high; where tiny back streets ("I'm lost!") yield surprises; where everybody (no exceptions, Americans!) waits patiently for the "walk" signal at street corners (you see, jaywalking here is considered rude). Old city Salzburg lies pressed between the fortress and the river. Its medieval houses lean out over narrow streets, its onion-top churches point to the sky, and lofty Renaissance palaces are redecorated into gold and white

high Baroque (you could almost play those ornaments on the recorder!).

Everywhere that marble, that deep old rose color, in such casual use—as steps in the hotel, a doorsill to a shop, a tabletop in a cafe. So much to delight the eye: curly wrought-iron signs, cobblestone patterns in the town squares, brilliant real flowers tumbling from windowboxes and painted ones decorating everything imaginable.

The Mozarteum—the music college of which the Orff Institute is a branch, is just off the Mirabell Gardens; it is housed in a sleek white building, elegant with tall, slim windows. A fountain is hidden in the center courtyard (hidden until it was turned on), and there is a secret garden on the roof, automatically watered. Some day the vines growing there will grow down over the rail and decorate the white walls.

Friday evening, June 28—an informal opening event held at the Stiegl-Keller, at the foot of Hohensalzburg, the city's fortress and castle on the mountain. Hugs of greeting from American and Canadian friends rarely seen even at home. The special delights of greeting former teachers

continued on Page 17

Flitner's address evoked a heated panel discussion in which Barbara Haselbach, Wilhelm Keller, Karin Schumacher, Ernst Wieblitz, and moderator Rudolf Nykrin joined Flitner to debate the dilemmas facing conscientious teachers who want to see their students effectively develop their potential. "Take music education experiences out of the schools entirely! They cannot be meaningful in that regimented context!" cried Prof. Keller, while colleagues countered his statement with the concern that taking music out of the schools would lead to music as an elitist experience, reserved for those children whose parents enroll them in special programs.

As the conference went on, the newness and strangeness wore off and we Americans discovered that we had some deep concerns and commitments in common with colleagues in Switzerland, People's Republic of China, and Brazil. Torn between session choices, we split up and explored international papers, discussions, and performances. Some of us listened as Richard Gill advocated (in German, with lively examples) a clear route through Orff Schulwerk activity toward art music. Some of us laughed with delight as Wolfgang Hartmann recounted the history of the famous original Schulwerk broadcast on Bavarian Radio and played the opening of the very first (1948) broadcast. Some of us felt a surge of excitement as Ernst Weber from Switzerland reported on the grade 5-9 children in his school who attended increased music classes at the cost of reduced language and mathematics classes over period of 5 years, yet dumbfounded sceptics by scoring higher than usual in scholastic achievement over that time.

Before we had recovered from jet lag, Judy Thomas and Mary Shamrock had circulated fragments of recycled paper urging us to rally to the cause; we were needed to prepare the practical examples they had planned for their joint presentation, "Educational Challenges in the U.S." (see p. ) If we were sceptical that a one-hour rehearsal could bring success, we were at least game. We found ourselves enjoying the learning, the clowning, and the collaborative improvisation that anyone who has participated in an Orff workshop knows so well. We romped through historical, folk, and fable material, and became quietly confident that our two leaders were on to something of elemental elegance. For myself, I must say I was unprepared for the effectiveness of the final multi-media collage which unfolded, with graphs representing statistical data as well as tapes and slides of children from home. How about going to Austria to learn about Schulwerk in the U.S.?

On the third day of the conference Werner Thomas, for decades a close friend and col-

league of Carl Orff, was welcomed to the podium by Frau Liselotte Orff as "a musician, a musicologist, a music educator, and a teacher of ancient languages." Thomas is best known on the U.S. Orff scene for his illuminating essays on the Schulwerk and for his editorial work on the Orff Institute Yearbook, whose collective writings document the development of Schulwerk after World War II. In his address, Thomas emphasized the challenge of today's musical insensibilities and contradictory, even intolerant or hostile musical currents. Are we foolish, asked Thomas, to think there is a place in our intense, competitive, contemporary scene for Orff's approach to music education? Thomas pointed out that the Schulwerk was born in an age when music educators were searching for new ways to nurture developing musicianship, and that Orff was not alone in his notions. Yet the unique substance and style of Orff's approach touched something so elemental in child

development that decades later it continues to offer unparalleled educational potential for our difficult contemporary situation.

By the end of the symposium we had discovered that the U.S. is not the only place where: 1) the musical development of children may take a back seat to academic research in education; 2) accountability and an emphasis on grammar, mathematics, and science—an emphasis that leaves scant room for music—loom heavily; and 3) Orff teachers face the dilemmas of how much to structure improvisation activities or how much to emphasize the product or performance in Orff education. We had all bumped up against language barriers that were sometimes humorous and sometimes discouraging, but we had brought something of AOSA to the International Orff scene and we had each been touched and changed by the wider Orff horizon we had experienced.

Below: Thomas and demonstration group.



Shamrock



Werner Thomas, Liselotte Orff, Gunild Keetman.

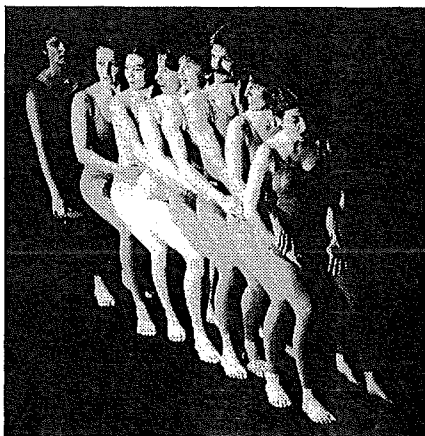
**Aaron** —continued from Page 15 from both continents. The opportunity to find a warm handshake and good talk from those who previously had been only a respected printed name—like Margaret Murray. Warm words of welcome from our hosts. Hearty Austrian food and drink, excited talk and folk music from the “Shenanigans,” a group of four Australians—two men, two women, plus 18 instruments times 35 songs and dances from half that number of cultures (got that?)

Almost 500 people attending—four days of lectures, concerts, demonstrations and workshops focussed on and dedicated to Orff’s ideas of music education. More than half attending were students there; others came from 14 countries, as near as Yugoslavia, as distant as China and Australia.

Memorable concert moments: 1) a dance presentation by Orff Institute students of “To everything there is a season,” from Ecclesiastes. Powerful, clear, moving, well done; music by Dr. Regner, choreography by Barbara Haselbach; 2) a group of teenage girls from Yugoslavia, students of



“To Everything There Is A Season”



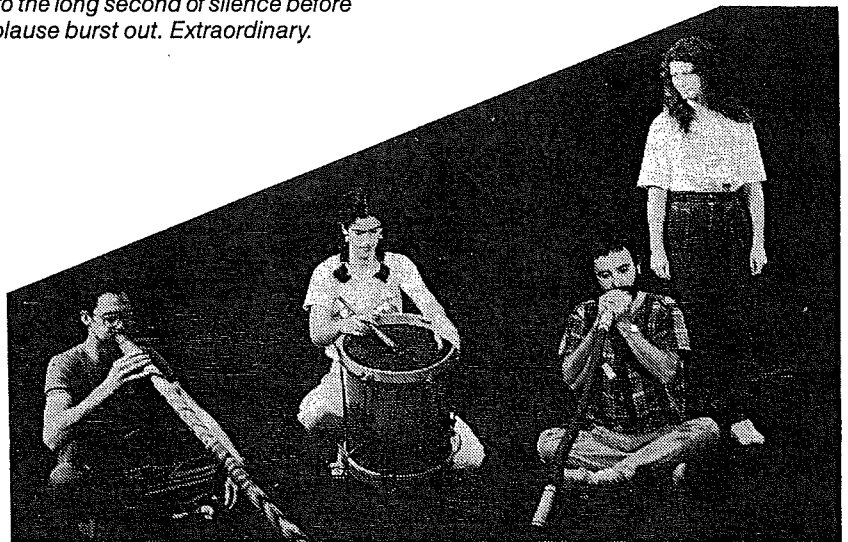
“The Chair” —  
Orff Institute Students

Ida Skrinar-Virt—in tie-dye shirts and blue jeans—singing in those so-clear-it-almost-hurts voices, dancing and playing instruments; traditional songs and Orff pieces, all done shyly and quietly, but with skill and confidence; 3) young percussion students of two Orff Institute teachers increasing the pulse rate of listeners, making walls and windows ring with rock, jazz, and Latin rhythms—pure energy, unchained and flying. And then there was that solo performance (who WAS he?); a young man with a hand drum, a chair, a music stand; his voice in polysyllabic chanting while playing intricate counter-rhythms, the two parts braided together like complex macrame, the audience frozen still, holding its breath, right into the long second of silence before the applause burst out. Extraordinary.

Observation: Haven’t heard the word “process” once. Good thoughtful philosophical talks, though—more attention to the “why” than the “how” (maybe we need that, too?)

Observation: An unspoken but very clear line exists between children and adults—at what age does it change? And children seem to be more child-like somehow.

continued on Page 18



The Shenanigans



Orff Institute Children’s Group



“Astutuli”

Aaron —continued from Page 17

After intermittent drizzle days, Sunday's perfect weather proved fortunate for a children's music festival in the Old City's market square. Colorful dirndls, aprons, lederhosen and knee socks—traditional Austrian dress that is still the festive costume here. Whole families stood listening and watching quietly. Children from schools and Orff Institute classes sang, played Orff instruments, put on plays with percussion and even danced a pavanne in Renaissance costume. The children were nervous, I'm sure, but their demeanor was intent, purposeful, responsible, and quiet enough to gladden the heart of any music teacher.



Sunday morning street performance.

Some sessions were in English. High school German helpeth not. Stumbling along without strong comprehension is like trying to catch leaves in an autumn wind.

"Educational Challenges in the U.S." OUR place in the program. The ONLY truly bi-lingual presentation—Mary Shamrock's part in smooth German, Judy Thomas' teaching and summary in English (what a nice way for Judy to celebrate her last days as AOSA president!). An international group of English speakers, after one short run-through rehearsal, took part in the demonstration in the universal expression of music. We reproduced several pieces which had originated in Judy's classroom

work in Nyack, New York (see Shamrock/Thomas speech, p. 3) And as a conclusion, picture this: three small clusters of people—one French, one German, one English—each person in an individual, closed body shape. Each one says "I am alone" (or "ich bin allein" or "je suis seul"), with the voice textures and pitches varying as much as the postures. Soon each person discovers the others in the small group; the words change to "we are alone," at first in unhappiness, then growing awareness, then defiance as they join hands into their own circles. The music begins and the groups move to the beat, but each in its own unique style and step. Gradually the groups see each other and realize they are all moving to the same music. The word "zusammen" (together) rises from the dancers, then the audience, as it becomes a bordun. The three different dances are woven together across the stage in a swirl of unifying motion—voices, dancers, and instruments joined by the entire multinational audience—"zusammen" indeed, through Orff-Schulwerk.

The final event, Tuesday evening—a garden party in the rain at the Orff Institute. Wonderful wurst and beer and a performance of Orff's "Astutuli"—a tale like "The Emperor's New Clothes"—performed by a traveling troupe from a girl's school.

As at any conference of any size, there are always the quiet ones behind the scenes, working exhaustively to keep the wheels turning smoothly. This time it was Dr. Hermann Regner, Verena Maschat, Ruth Preissner, and Reinhold Wirsching. To them especially and to all the others who helped make the symposium the thoughtful pleasure it was, a very sincere thank you, and "auf wiedersehen"—soon!

## PARTICIPANTS SELECTED FOR ORFF INSTITUTE SPECIAL COURSE

The first new bi-annual English-speaking special course at the Orff Institute in Salzburg will begin this October, with a class of fourteen participants. The following U.S. students will be attending: Kathy Boehme and Deborah Wright (Oregon), Janet Greene and Laurel Lisez (California), Barbara Potter (Connecticut), and Pamela Simpson (New Hampshire). The other students are from Scotland, Australia, Taiwan, Thailand, Canada, and Brazil.

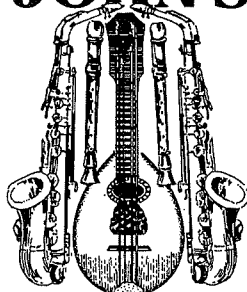
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## MENC ASSOCIATE MEMBERSHIP: SOME CONSIDERATIONS

(AOSA members are requested to read this carefully before attending the Kansas City AOSA Conference Oct. 23-27 and/or the subsequent vote on this issue)

The American Orff-Schulwerk Association presently is considering the possibility of becoming an associate member of MENC. This has been under study by the national Board of Trustees for several years. The Advisory Board has also had an opportunity for input on this issue. Personal contacts have been made with MENC President Dr. Paul Lehman by many national officers, including Carolyn Tower, Jan Rapley, Mary Shamrock and Millie Burnett. Dr. Lehman attended the September 1984 national Board of Trustees meeting in Chicago to discuss the issue and answer questions.

At the Board of Trustees meeting held in March, 1985, it was decided that the issue ultimately should be voted upon by the national membership through a mail ballot which will be sent out after the Kansas City AOSA conference in October, 1985. Time has been scheduled for discussion about associate membership at the Advisory Board meeting to be held at the Kansas City conference.

The purpose of this article is to notify the membership of the up-coming vote, to explain what would be involved should AOSA become an associate member of MENC, and to present a composite of pros and cons which have been expressed by the national board and national membership. It is hoped that everyone will then have adequate information to be ready to cast an informed ballot.

### What Does It Mean To Be An Associate Member of MENC?

Eligibility for associate status, as stated in Bylaw XII of the MENC constitution, requires that an organization:

- a. "... is a national organization of music teachers established and functioning within a broad identifiable field of specialization within music education."
- b. "... schedules its professional conferences in cooperation and coordination with MENC."
- c. "... has all national and divisional officers (our national Board of Trustees) as members of MENC."
- d. "... has at least five hundred members."
- e. "... meets at least once a year."

The AOSA meets, or can meet, all of these requirements. "Associate status" dif-

fers from another category referred to by MENC as "unified status." The latter requires that *all* members also be members of MENC. This is *not* being proposed for AOSA. The only group currently having "unified" status is the National School Orchestra Association.

Organizations which are presently in "associate" status are: American Choral Directors Association, American String Teachers Association, College Band Directors National Association, National Association of College Wind and Percussion Instructors, National Association of Jazz Educators, National Band Association, National Black Music Caucus, and the Organization of American Kodaly Educators.

### The Memorandum of Understanding

"Associate status" does mean that our organization, the other associated organizations and MENC would "stand together" as professional music educators and would agree to cooperate in several ways. These are enumerated in a document prepared by MENC, the *Memorandum of Understanding*. The first main part of the document is entitled "Reciprocity in Professional Conferences." Here it is stated that:

1. MENC and the associated organizations, "in order to emphasize the numerical strength of the music education profession," agree to "cooperate as closely as possible in dealing with the federal government and with other organizations and agencies outside the field of music" and that "MENC will continue to attempt to represent the interests of the associated organizations, as well as its own interests, in all such contacts."

2. The associate organizations are invited to hold their national and divisional conferences in conjunction with MENC conferences or to check with MENC headquarters office in order to avoid conflicts of dates and locations.

3. The MENC president, or his or her designated representative, should be invited to conferences if they are held separately from the MENC conferences.

4. MENC will invite associated organizations to organize two or more sessions on its national convention program, provided that the associated organization invites

MENC to organize one or more on its own conference program. Both organizations control the content of the sessions they present. (Clinicians at MENC conferences are expected to present sessions without an honorarium; thus AOSA would need to decide whether MENC clinicians would receive workshop honoraria for work done at AOSA conferences.)

5. Sessions at MENC division conferences may be organized by associated organizations, provided their division chairpersons attend the division planning meetings. (The travel expenses for these meetings are under review by the national board.) MENC division presidents are expected to invite the division chairpersons of the associated organizations to these meetings. (The MENC chairperson is the equivalent of our regional representative.)

6. "Program copy for the sessions of an associated organization at a national conference of MENC must be submitted by the national president of the associated organization or a person... designated for this purpose. Program copy for the sessions of an associated organization at a division conference of MENC must be submitted by the division chairman of the associated organization (regional representative)... or designee... MENC will not pay expenses incurred by associated organizations except by prior written agreement."

7. "MENC will continue to offer exhibit space at national and division conferences at cost to the associated organizations. Those associated organizations that have exhibits at their own meetings are expected to offer similar space at cost to MENC."

The next part of the Memorandum concerns "Reciprocity in Publications and Public Relations."

1. The name of each associated organization and its president is listed in each issue of the *Music Educators Journal*. The national and division officers, with their addresses, are listed in the MENC Official Directory. Associated organizations will show their associated status on the masthead of its journal and leadership listing.

2. *Music Educators Journal* and journals of associated organizations will publish one another's brief news releases and conference summaries as space permits.

The third section deals with unified membership and is therefore not applicable to AOSA.

The fourth section concerns "Relationship with State Units." It "encourages" state units of MENC to "cooperate in every

*continued on Page 20*

way possible with the associated organizations and their state units within the framework of these guidelines."

The fifth and last section deals with provision in the MENC Constitution and Bylaws. It states that our constitution must be in conformance with that of MENC and that all changes must be reported to determine continuing conformance, that our national officers must be members of MENC, and that our president is automatically a member of the MENC National Assembly (its advisory body to the National Executive Board, leadership conference, and vehicle for maintaining communication between associated organizations.)


It should be explained that, according to board research, there are no conflicts with the MENC Memorandum of Understanding, except the difference in the number of divisions: MENC has six, while AOSA has five. It is felt by members of the board who have discussed this issue with the MENC leadership that this can be resolved successfully.

There are other considerations, in the realm of the subjective, for which there are no clear-cut answers. These "pros" and "cons" have been expressed at Board of Trustees and Advisory Board meetings. They are stated here so that each member can review and reflect upon them.

**Possible Advantages of Becoming an Associate Organization:**

- an increase in leverage for improvement in the quality of music education.
- more influence in local, state and national MENC organizations and their conventions.
- increased communication with and respect and visibility from a broader seg-

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ment of colleges and universities, other music educators, and the general public. —a strengthened opinion of AOSA in the minds of school administrators because of associate membership under the MENC "umbrella." —enhanced efforts to unite music education and music educators. —assistance from MENC in providing public relations and support for programs "in trouble."

**Possible Disadvantages:**

- resistance from the national board to mandatory MENC membership requirement.
- loss of identity or autonomy as an independent organization.
- resistance from members who feel that becoming an associated organization implies total agreement with MENC policies.
- an additional time burden on our na-

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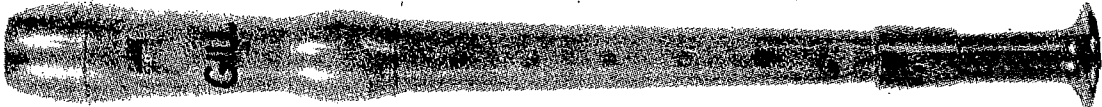
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tional officers through attendance at MENC division meetings and national conferences, thereby reducing the effectiveness of AOSA in developing its own directions and programs.

—the possible budgetary burden of additional travel expenses incurred while attending MENC meetings and conferences.

—the possibility that MENC may have less interest in supporting AOSA where music programs might be in jeopardy since it will hold only associated membership rather than unified (where all AOSA members would become MENC members).

Please consider carefully the various issues involved and be prepared to cast an "educated" vote in the mail ballot to be sent after the 1985 Kansas City Conference.

**MENC AD HOC COMMITTEE**—Marilyn Davidson, Judith Thomas/Jan Rapley, Co-Chairpersons; Gin Ebinger, Judy Bond, Carolyn Tower (Advisor), Stan Rowland.

**Wuytack** — continued from Page 14

quence. The form and the outline are very clear, yet you leave it open for teachers to do their own thing.

**Wuytack:** Orff gives you some principles, but he left space for every individual—you do it with your talent, and with your character, and I do it with mine. The only thing we should take care about is that everyone is still using the idea that Orff wanted. When I teach, I do not give "rules" or "commandments". . . I only give "recommendations." The Orff approach let enough possibilities open, so that everybody feels happy within the process.

**Ferguson:** Do you teach this same progression in other countries?

**Wuytack:** Yes, I do. It is the same process in France also—I have three books instead of the five, and it is pentatonic, major, and minor. That is really the logic I have thought, and it is important to underline that.

**Ferguson:** You've changed, though. . . we consistently change. . .

**Wuytack:** Of course—I change every year, and I know I will constantly change. But that is the nice thing—Orff didn't want us to have sclerosis, he wanted us to develop. The mentality of the children in 1950 and 1985 is completely different. We have to adapt to the situation now, and follow what happens now. It is not enough to go back to the sources; we should go on and be the "innovators."

**Ferguson:** Well, I think Orff is more adaptable today even than it was then, because of the involvement the children must have at this point in time in order to keep them in-

terested. And Orff is so totally involving in that respect. Are European children as active as our American kids?

**Wuytack:** I really think children all over the world are the same. I teach other places the same as I do here. . . I adapt myself a little bit, and the language is different. . . Last year I worked with children in Egypt, in Saudi-Arabia, in Spain, in Greece, in Portugal, in Holland, in Canada and I found out that they really are all the same, just reacting like children have to react.

**Ferguson:** You still teach children regularly, don't you?

**Wuytack:** That's a good question. So

many people ask, "Are you teaching college level?" And I answer yes—then they ask, "What are you doing—is it Orff?" And I say, "I teach music pedagogy, based on the Orff principles." And I think that's correct. I want to contribute to Orff because I think he was fantastic as a composer and as a man to see needs. And the big thing he really saw was that children all over the world are the same, that there are some things in common with all the different cultures, and at the same time they were so clever in taking things from different cultures and putting them together. Think about the instruments—how clever to take from the European Renaissance the recorders, krummhorns, gambas and

continued on Page 24

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**Wuytack** — *continued from Page 21*  
guitar; from Africa or from Middle America the xylophone; and then from North America all the rhythm and jazzy things coming from the blues and jazz; and from the Orient the gamelan—the metallophones. Putting all these continents together—that's what makes it so interesting. International language—music is international. You can do music education without words—do it with the music.

It is so interesting to look back to all the different places I have been—it's unbelievable. I already told you about Africa—I still remember when I was in Cameroon, in Douala, and I came to a private school, and there were 200 kids in the room dancing and playing their instruments before I even came in. I started to clap and they imitated, then a little motion which they did also, and it was phenomenal—for 45 minutes we were making music and dance and improvising. They *have* it really—it only needs to have a little more structure, and that was my job, to give it a little structure. Later I went to the Philippines, to Thailand, to Sri Lanka. I was in Taiwan—in Taipei I taught 200 Chinese music teachers who came there—unbelievable what a success it was. I also got an award from Taiwan. They were so open and so impressed by the Orff approach because the pentatonic is their culture and they felt at home. I could give you anecdotes about The Philippines, Mexico, Morocco, and of course, the United States. . . .

**Ferguson:** Well, I know that in the past two years I've had your students from all over the world in my classes in different parts in the U.S.—you have done workshops for them.

**Wuytack:** Right, right. And going to Mexico was interesting—they were so enthusiastic and so extroverted. And then to Peru. . . .

**Ferguson:** Do they use the same pentatons we do?

**Wuytack:** Oh yes; they use the six authentic pentatonic scales. The modal pentatonics, however, are not used frequently. In Peru most of the time you will find d or e minor pentatonic. They have hundreds of songs in pentatonic, so if we go there and do a pentatonic song, they think, "Oh, that is *our* thing." I was walking in the street in the city of Cuzco, and I heard a pentatonic melody on the pan flute, and I saw a little boy eight years old playing the flute. I said, "I'll buy the flute if you'll play me a melody"—it was a pentatonic flute. So he played a melody, and I wrote it down. I asked him to play me another for 25 cents, which for him was unbelievable. I collected three or four melodies from this little boy, and I'm sure it is folk. It is so interesting to

find that the folklore is still there and that it is so close to the Orff approach.

I have also taught in Italy, at the Academia di Santa Cecilia in Rome. And I went to Greece many times with Polyxene Mathey, who said, "It's unbelievable what you are doing—it's just like Gunild Keetman." And I had one of the most beautiful compliments of my whole life at the Canadian National Conference in Montreal last year. Frau Orff was there, and she came to all my sessions; she saw me working in French as well as English because there you have to be bilingual. Afterwards she said, "Oh, it's phenomenal—you just work like Gunild." That was a wonderful compliment, because Gunild was really the heart of the Orff Schulwerk. Carl Orff was the one who was thinking, and Keetman the one who was trying it out.

And now the American Overseas Schools have found out about me. Two years ago I went to Athens to give a little workshop; there were only twenty people—they were spread out. They asked me to do the national conference, in Sri Lanka. There were 700 people, with only 50 music teachers—the others were all mathematics and other things—computers, languages. . . . I worked at the opening session with 700, and they were so enthusiastic—they said, "What a way to start this conference!" The next day the newspaper said, "The highlight of the conference was Jos Wuytack, the magician of music." They asked me back again—last March I was in Athens, and there were 1000 people. It was the same thing. I did just one sessions with everybody and then six sessions of two hours each with the fifty music teachers to give them training. Now I will be going in September to teach one week in Barcelona, then two weeks in Portugal. Then I will be home for half a day, and go to teach for a week in Aman, Jordan; after that I will be in Damascus, in Syria, for a week. Then in October a week in Israel. Then I go to the MAIS conference—that is also an American organization—Mediterranean American International Schools. The NESAs are the Near East and South Asian area.

**Ferguson:** These are all American schools you are talking about?

**Wuytack:** They are American schools, but don't forget there are other teachers also teaching in these schools. So it's a nice way of making the cultures come together. In November I will do the conference of the European Council of American Schools—2000 people, can you believe that? And next year I will be teaching in India and Nepal.

**Ferguson:** Are you on leave from your own school during the time you do this traveling?

**Wuytack:** I have arranged my classes so that I only teach on Wednesday and Thursday; that means on Friday I am on the plane, and Saturday, Sunday, and Monday I teach in France, Portugal, or Spain, Tuesday I come back and relax, Wednesday and Thursday I have classes. I don't have one weekend free until next May. During the University breaks I can go away—Easter, Christmas, and in November, for example. In September I still have vacation because our school starts the first of October—it goes through the last of June.

**Ferguson:** Do you work with student teachers?

**Wuytack:** Each week I teach one class in the city where all my students have to come and observe and make their evaluation on how it works with the children. One week I teach three-year-olds and another week will be thirteen and another week sixteen. So I show them how the method works with different levels. It is important, not only for the students to see how it works, but also for me not to lose contact with the children. I can tell you exactly how the child will react—three years old or seven years old. If I have a song I know exactly what will happen.

**Ferguson:** One of the things I have enjoyed most about your teaching is the different toward which you teach. You teach to us as teachers, saying "This is for you as musicians," and then you say, "this is the way the children would do it." And you're able to do both, whereas many college professors cannot. Now a big question—how far do you think this movement will go—here, in Europe, everywhere. What would you like to see happen?

**Wuytack:** I think the movement will go on—I think we cannot go back. It will survive for many, many years—only on the condition, of course that we still adapt, still change, still improve and make it better.

**Ferguson:** And that we do not become pedantic about what we teach.

**Wuytack:** Exactly. My impression about Orff in the U.S. is that lots of good things are going on—it's spreading out, there are more and more teachers, and I hope for the best. But it becomes more and more difficult because there are so many who all say, "I am teaching in the name of Orff." And sometimes I feel that the musicianship is not high enough, and I really think if we want to have a good music education that we will have to be severe about the standards of musicality. I think that's very important.

**Ferguson:** When I first started teaching, you were evaluated according to the grade you taught. If you taught elementary, you were a "dum-dum," junior high was a little

smarter, high school better, college wonderful. But now in this city and in many others in the country, the most valuable and interesting music education is going on at the elementary level. If we can get the child at an early age and work on his musicianship then, a lot of it will continue the rest of his life. But if you wait, it does not.

**Wuytack:** You should start as early as possible, with the things the child can do. This is part of the course on psychology that I am teaching. If we do some experiences with the third, the "Cuckoo," we find that at three they can do it very nicely and even some babies at one can sing it very well. And isn't it strange that no child will sing the second naturally—that is psychology. So we find out afterwards that what we have been doing is really good, because the psychology reinforces the pedagogy.

**Ferguson:** Another thing that I always notice is that in a circle they go counter-clockwise, never clockwise. As for musicianship, I can see here in Memphis that from the time we started the program the level has risen, simply because teachers continue to learn, continue to get the renewal of workshops and courses. I don't think that happened much before.

**Wuytack:** That's a positive thing. I really think also that it's important to go back to the courses—not that you didn't learn the first time, but we need to renew the experience. It is good to come back to a course, think it over, and also go a little stronger on the musicianship. I have to try myself every day to get better, and I try. When the modern music goes a new way, I follow—I do it with the Orff instruments. This is another area we should not forget: we should do aleatoric music with the instruments, and the latest thing now is the repetitive music, which I really think is fantastic to do with Orff instruments. Is it not exactly what Orff did? It is ostinato, but instead of ostinato just alone, it is making it together and in all different relationships. In Europe now this is the top—we have forgotten about electronic music. And some composers also forget about the aleatoric. What's really interesting to see is that modern composers are going back to the Romantic or forward—not to the 12 tones, which is also gone, but to the repetitive music. It's like music from the stars, from the cosmos. Isn't it interesting that we go with all the computers, with the programming, and in that repetitive music is programmed music. And we do it also in our little cosmos.

**Ferguson:** As a teacher I and many others can never thank you enough for all the training and inspiration you have given us. And thank you for sharing your thoughts and ideas with me today.

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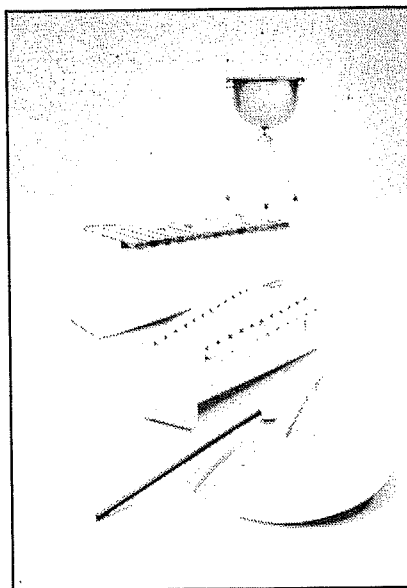
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*continued from Page 8*

ers have experienced her dedicated and creative teaching at such courses as well as at chapter or conference workshops.

Gin's return to a teaching career began in the early 70s in Los Alamos at the junior high level, where she applied her newly developing Schulwerk ideas. Later she changed to Mountain Elementary School, where she has just completed her eighth year of teaching. I have had the pleasure of visiting Gin's school on two occasions and have observed how the children enjoy and respect her knowledge, thoroughness, and humor. They don't even mind too much being sent to the "think bench" where they spend recess if things get out of hand in class.

Gin's association with AOSA also began in 1971—she attended her first national conference, in Minneapolis. She was an original founder and the first president of the New Mexico Chapter, chartered in 1974. She considers her present role to be that of "godmother," a guiding hand and spirit. Gin has served on the Editorial Committee of the Orff Echo for many years, as she very much enjoys this facet of AOSA's work. She served two terms as Regional Representative (during which time she was Local Chair of the Albuquerque Conference), then became Vice-President-Elect and subsequently Vice-President and National Conference Chair for the 1984 Las Vegas Conference. She will be the first person to serve two years as president, according to the National Board re-organization plan.

This overview of Gin's Orff-Schulwerk life sheds no light on the family side of the story. From the first visit to Albuquerque, during conference planning days, I have always felt a warm welcome in the Ebinger home (which is roughly 100 miles one way from the Albuquerque airport!). The entire family contributed more than generously to that conference, and all were recognized at the banquet that Saturday evening—husband Gene, principal of a Los Alamos elementary school, and children Michael, John, Annie, and Mary (who did the calligraphy for all the conference badges). Again at the recent conference in Las Vegas, Gene contributed by driving "IS" teachers back and forth between the two hotels.

Domestic and personal matters have been interwoven with AOSA concerns at many points in time. The deaths of two beloved extended family members have caused much pain and required much care and energy in recent years. During the summer of 1983 as Gin was heavily involved in conference work, she was also bailing water from heavy rains which arrived unexpectedly during the rebuilding of their roof. This happened, of course, just before son John's wedding. This past May as school was closing, Gin consented to participate in a teachers' volleyball game; the result—a broken arm (the writing one, naturally), so she had to set off for teaching her summer courses with the arm in a cast. Fortunately it was removed in time for daughter Mary's recent wedding. Just to complicate matters, the Ebingers decided to add a room to their house this summer; the walls, roof, and flooring were in place by wedding time, but the finishing has to wait until after the September board meeting. And four days before the wedding the vacuum cleaner, clothes dryer, and kitchen sink drain all went out. Gin's typical response, always with a smile, is to say "with a little help from God, we'll make it!"

Gin is an untiring worker, always willing to do a requested task, always being the one most capable to chair a committee, write an article, or compile a study or history. She is extraordinarily efficient and well organized, accomplishing an amazing amount of work in an easy, unruffled manner. She is intensely interested in the American Indian and has a great fund of knowledge about western U.S. tribes, their customs and folklore. Another special area of interest is early music—Renaissance and Baroque; she is likely to indulge in a few chapters of Gustave Reese's *Music of the Renaissance* as bedtime reading.

It is a rare privilege to have Gin as a "best friend." I know AOSA will be the richer from her intelligence, warmth, care, and loving guidance during these next two years.

## IN MEMORIAM

### Mack Perry—July 29, 1985

Mack Perry, founder and president of Peripole, Inc., died recently at his home in New Jersey. Burial was at Hillside Memorial Park in Los Angeles. He is survived by his wife Sylvia, four sons, and six grandchildren.

Mack Perry's first profession was that of chemist; during World War II he was Ass't Director of the Petroleum Division for the Army, Navy, and Lend-Lease. Mack and Sylvia were married in 1941; in 1945 they founded Peripole, Inc. As they both felt it was important to be educators if they wanted to serve educators, they taught evening classes at Brooklyn College for fifteen years. Mack was a pioneer and innovator in the field of music education products; he initiated many pieces of equipment which we now take for granted. He felt a great warmth and caring for the teachers and children who benefited from his ideas and his labors.

AOSA, along with many other branches of music education, will miss Mack's presence among us. We are grateful that he chose to dedicate his talents to our profession. We extend our best wishes to Sylvia; under her capable leadership, Peripole will continue its history of fine service to music educators.

### Alberta Sharp—November 1984

Tall, staunch, hearty, loyal—all these images and many more, backed by an energetic imagination, come instantly to mind when recalling Alberta Sharp of Riverside, Cal., whom cancer claimed at Thanksgiving time last year. Not only the working proponents of Schulwerk in Southern California will attest to the genuine worth of Alberta, but the public school supervisors in the district gained a healthy respect for the Orff approach through her enthusiastic espousal of it. But the many children she taught were the chief winners, whether in classrooms or in Sunday School sessions. We reach out in support to her ever-supportive husband, "Sharpie," and to her two sons and their families.

—Sr. Eloise McCormick



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## INTER-GENERATIONAL PROGRAMS

Rita Shotwell

One of the growing trends today is the field of "Intergenerational Programs." Nursing homes and nursery schools seem to be "bulging at the seams," due to a longer adult life span and the entrance of more and more women into the work force. The general public is becoming more aware of the values to be derived from programs involving the old and young together. Having done intergenerational programs for about five years, I would like to share some thoughts with you in hopes of getting more people interested in trying such programs.

If you are working with nursing home people or little children, *please* try to get both groups together. I have found that most nursery schools, day care centers or elementary schools are usually a short distance from a nursing home. Ask for the director of principal at the school or the activities or recreational director at the nursing home to work with you in setting up a program. Plan a program in which the groups *participate together* rather than one in which the children *perform* for the nursing home residents. See each group separately before you put them together. Before starting any activities at the nursing home, go to the residents individually and introduce yourself, give them a hug or a handshake and a nice, big smile—let them know you care about them. In fact, it's a good idea to do this each time you see them. It only takes a few extra minutes, but this bit of special attention makes a world of difference to them. And if the nursing home residents are not responsive when you see them alone, *don't worry!* The minute those children walk in, it's a whole new ball game—believe me, I have seen it happen!

In planning a program for the groups together, twenty minutes is a good time



frame. Nursing home residents can sit in a semi-circle, if the group is small, or one large circle. Leave spaces between the chairs for the children to stand. Before doing each activity, explain what they will be doing and go through the actions before you put on the music (it works better to have recorded music rather than to play the piano; you can have more personal contact if you are free to move about). Here are some recommendations for a possible program:

1. Start off with a social interaction song or chant so that everyone can shake hands and make personal contact immediately. Example: have children go around and shake hands with the residents while singing "Hello, How Are You?" to the tune of "Skip To My Lou." Encourage the residents to sing also. You will have to go through the song several times so everyone receives a handshake.

2. Have recordings of two or three songs with a steady, bouncy beat and do some chair exercises to the music. Besides the individual body parts such as arms, legs, shoulders, etc., don't forget the facial muscles: blink your eyes, wrinkle your nose, move your mouth, etc. Recordings you might use are: 1) "Amen," from *Fun Activities for Perceptual Motor Skills*, Kimbo Educational Records (follow directions on record for hand clapping and hand shaking activity); 2) "Love Will Keep Us Together" (same recording)—exercises for head, shoulders, arms, legs; 3) "Java Jive," from *Best of the Ink Spots* record—good for facial exercises.

3. Next, give each person two paper plates and do actions (a la Phyllis Weikart) to music. A possible recording is "The Girl Is Mine," from Michael Jackson's *Thriller* album. Direct the people to touch different body parts with plates, tap plates together, move one plate at a time, etc. Encourage people to "do their own thing." Collect the plates when finished.

4. Give each person a rhythm instru-

ment to accompany a song. Be sure to have plenty of "one hand" instruments such as bells, automatic hand castanets, and maracas for those who have use of only one hand or limited use of both hands. A possible recording is "You Got It," from Hap Palmer's *Happy Hour* album. Alternate between having everyone play, small groups play, and everyone not playing but keeping time to the music with their heads. Collect the instruments when the activity is finished.

5. Next you could do something like the "Hokey Pokey" (you will have to adapt this to suit their physical condition) or the "Alley Cat Dance" (I changed this to an arm dance—it works very well).

6. I always end by having everyone hold hands in a circle to sing the song, "The More We Get Together," and then I say: "If you meet a friend without a smile, give him/her one of yours, and to make sure you have one to give, I am going to give you one of mine and we are going to pass it around the circle." I then give a smile to the person next to me and we pass it around. You may have to go over to some of the residents and ask for a smile and gently turn their heads to the next person to pass the smile. This activity is always a winner!

The pictures here show residents of the Fairways Caring Center and five-year-olds from Personalized Way Day Care Center. Rosario Gasquet at Fairways and Nancy Downs and Vickey Farer at Personalized Way helped make this possible for me. I do not profess to be an expert in this field, but I do know what works well for me. Knowing how creative Orff people are, I know that you, too, can come up with a rewarding inter-generational program. There is an old saying: we all *hear*, but do we *listen*? Please, people, *listen* to me!

\*\*\*\*\*

*Rita Shotwell has extensive experience in work with early childhood, handicapped, and older adults in the St. Louis area; she is author of two books of early childhood activities. She is active in several educational organizations, including the St. Louis AOSA Chapter.*



Shotwell and intergenerational friends.

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# AOSA CHAPTER WORKSHOP CALENDAR, 1985-86

(in same order as Chapter Listing, p. 26)

## ARIZONA

- Oct. 19: Don Campbell—Intro. to the Musical Brain  
 Febr. 22: Grace Nash  
 April 19: David Woods

## LOS ANGELES

- Oct. 5: Doug Goodkin  
 Nov. 23: Patti Wiggins—Dalcroze; Chapter Members—Holiday Ideas  
 Jan. 25: Randy DeLelles & Jeff Kriske  
 Mar. 3: Jane Frazee

## NORTHERN CALIFORNIA

- Sept. 21: "Orff-Schulwerk: Theme and Variations" Mini-Sessions by Chapter Members  
 Nov. 9: Kathleen Poole—"Experience the Elements"  
 Mar. 15-16: Jane Frazee—"The Curriculum in Action" and "Activating Concepts with Active Listening"

## ORANGE COUNTY

- Oct. 7: Doug Goodkin—"Around the World"  
 Nov. 13: Board Members—Folk Dancing  
 Jan. 11: Donna Hyde, Diana Landis—"The Sea"  
 Feb. 8: Nan McDonald—Pre-School-Grade 6  
 Mar. 1-2: Helen Kemp (co-hosted by Chorister's Guild)

## SAN DIEGO

- Oct. 5: Lynne Jessup—"Around the World in 180 Minutes"  
 Nov. 9: Dick Slaker—Autoharp Workshop; Conference Sharing  
 Jan. 25: Marie Blaney—Early Childhood Improvisation and Instrumental Technique  
 Mar. 15: Janet Bicknese—Movement in Elementary School  
 Apr. 26: Chapter Sharing

## CENTRAL CALIFORNIA

- Sept. 21: Mary Shamrock  
 Nov. 16: Chapter Holiday Sharing—"Make It and Take It"  
 Feb. 1: Orff and Kodaly  
 Apr. 12: Guest TBA

## MT. LASSEN

- Sept. 27-28: Phyllis Weikart—Movement & Dance: A Sequential Approach  
 Nov. 9: Shelley Nordlund  
 Mar. 22: Randy DeLelles—"And The Beat Goes On"

## ROCKY MOUNTAIN

- Sept. 14: Avon Gillespie  
 Sept. 27-29: Retreat: Adventure Unlimited Ranch. Marie Blaney—Going Beyond Pentatonic; Karen Stapleton—"Target on Voice"; Ruth Ann Chiaraluce & Peggy McCreary—Reading Session

- Nov. 9: Gwen Mickle—"Inspiring Intermediates to Improve"; Else Green—Create Movement Stories  
 Jan. 18: Beth Miller—"Recorders in Review"  
 Feb. 22: Playing Session, coord. Chiaraluce & McCreary  
 Lillian Yaross—"Tis a Gift to be Simple"  
 Mar. 8: Playing Session  
 Apr. 12: Materials and Movement Day (booths set up to make music materials, sharing of movement ideas)  
 May 3: Playing Session

## ROCKY MOUNTAIN WEST

- Sept. 14: Grace Nash  
 Sept. 27-29: Retreat (see Rocky Mountain Ch.)  
 Oct. 17: Instrumentarium and Recorder Ensemble  
 Feb. 16: Marilyn Wilson—Using Orff Techniques to Teach Academics  
 Mar.: TBA  
 May 3: Picnic at Devil's Kitchen (Instrument playing to echo off cliffs)

## SOUTHERN COLORADO

- Sept. 27-29: Retreat (see Rocky Mountain Ch.)  
 Oct. 12: Chapter Sharing  
 Jan. 11: Barbara Grenoble  
 Feb. 8: Karen Stapleton  
 Apr. 5: Dr. Dee Coulter

## CONNECTICUT

- Sept. 28: Carol King—Recorder  
 Oct. 19: Bill Harley—Story Telling  
 Nov. 16: Judith Cook Tucker (Ethnomusicologist)  
 Feb. 1: Chapter Sharing  
 Mar. 8: Danai Gagne  
 April 5: Arvida Steen—Orff Process

## SOUTHWEST FLORIDA

—Program in Planning—

## SUNCOAST

- Sept.: Summer Course Sharing  
 Oct.: Sundays for Music (Children's Workshops at Manatee Comm. College)  
 Nov.: Conference Sharing  
 Feb.: Phyllis Weikart—All-State Chapter Workshop  
 Mar.: TBA

## NORTH FLORIDA

- Sept. 7: Arnold Burkart—Vocal Development and the Use of American Folklore in Orff-Schulwerk  
 Nov. 9: Music + Movement + Speech = Orff (Chapter Members)  
 Feb. 7-8: Phyllis Weikart—"Folk Dance Made Easy;" and "Teaching Movement and Dance: A Sequential Approach"

- Apr. 12: Music + Movement + Speech = Orff (Chapter Members)

## CENTRAL FLORIDA

- Sept. 28: Summer Course Sharing  
 Nov. 9: TBA  
 Feb. 8: Weikart—All-State Chapter Workshop  
 Mar. 8: Chapter Sharing

## TALLAHASSEE AREA

—Monthly meetings, 2 Sat. Workshops TBA—

## ATLANTA AREA

- Sept. 21: Marion O'Connell—"Simple as ABC"  
 Nov. 9: Inge Witt—Movement Strategies for Music Learning  
 Dec. 7: National Conference Highlights  
 Jan. 11: Mary Goetze—The Vocal Instrument  
 Mar. 1: Brigitte Warner—Sequencing Musical Concepts Through Orff-Schulwerk  
 Apr. 12: Spring Sharing & Picnic

## IDAHO

- Oct. 3 or 4: Jeff Kriske (combined with IEA conference)  
 Jan. 18: Conference Sharing  
 April 12: Ann Hutchison (from Boise "Learning Tree")

## GREATER CHICAGO

- Sept. 21: Millie Burnett—Orff Process  
 Oct. 19: Doug Goodkin—Improvisation  
 Nov. 23: Phyllis Weikart—Movement  
 Feb. 1: Chapter Sharing  
 Mar. 1: Lois Birkenshaw  
 Apr. 19: Karen Stapleton—Voice

## INDIANA

- Sept. 14: Tossi Aaron—Movement  
 Mar. 22: Richard Spalding—"Back to Basics with the Orff Masters"  
 Apr. 26: Carolyn Tower—Exploring Other Cultures Through Orff-Schulwerk

## SOUTHEAST IOWA

- Sept. 14: Summer Workshop Sharing  
 Nov. 9: Barbara Riedel  
 Apr. 19: TBA

## GREATER DES MOINES

- Oct. 5: Judy Thomas (with Drake Univ.)

## KANSAS

- Aug. 9: Rock Springs Jamboree; Lillian Yaross, clinician.  
 Oct. 23-27: Participate in AOSA Conference  
 Nov. 16: Chapter Board Meeting, Wichita  
 Dec. & Jan.: Winter workshops TBA  
 Feb. 21-22: KMEA Convention. Orff Session with Avon Gillespie (co-sponsored by Chapter and Elementary Music Division)

**KENTUCKY**

Sept. 7: Diana Webb—Recorder: "Where Do I Begin?"

Oct. 5: Sharing, Bazaar

Nov. 9: Richard Spalding—Orff and Dalcroze

Feb. 2: Ruth Boshkoff

Mar. 29: Margaret Dugard—Melodic Development in Early Grades

**NORTH LOUISIANA**

Sept. 21: Roz Gladney—"Orff to a Good Year"

Nov. 5: Conference Sharing

Jan. 18: TBA

Jan-Mar.: Bi-weekly Dance Classes for Members

Feb. 22: Chapter Sharing—Exploring the Schulwerk

Mar. 13: Preparation for Kaleidoscope program

Apr. 11: Kaleidoscope performance

May: Banquet—"Jazz on the River Road"

**MIDDLE ATLANTIC**

Sept. 7: Nancy Ferguson

Sept. 21: Judy Henneberger—Basic Beginners Workshop

Oct. 5: Jane Frazee—Melodic Development

Nov. 23: Helen Kemp—Choral Techniques

Jan. 4: Carol Erion

Feb. 8: Member Sharing: Orff Instr. & Recorders

Mar. 8: Cindy Campbell—Renaissance Dance

**NEW ENGLAND**

Sept. 21: Judy Thomas—"Launch"

Oct. 19: Lisa Parker—"Getting the Headbone Connected to the Footbone" (Dalcroze)

Nov. 16: Lillian Yaross—"Tis a Gift to be Simple and Teach Musical Concepts in a Joyful Way"

Feb. 8: Ramona Bass—Storytelling; The Folk Process

Mar. 8: Chapter Sharing

Apr. 5: Pat Hamill—Child Voice Development, Choral Materials

**GREATER DETROIT**

Sept. 14: George Latshaw—Puppetry in Many Fashions

Oct. 4-6: High-Scope Weekend. Sue Lawson—"Vocally Moving"; Phyllis Weikart—"Rhythmically Moving"

Nov. 16: Kay Sovran—"Orffan Reality"; Marilyn Collins—Computers & Music

Jan. 11: Jessica Sinclair—"Everyone Dance"

Feb. 15: Bill Henson—Build Your Own Dulcimer

Mar. 15: "Try It With Kodaly"

Apr. 19: Sylvia Wallach—"Create and Celebrate"

May 17: Intra-State Chapter Sharing

**MID-MICHIGAN**

Sept. 7: Robert Ervis—"Three Faces of Discipline"

Oct. 5: Judy Thompson—"Mostly Movement"

Nov. 9: Phyllis Nelson—"Listening Magic"

Jan. 11: Chapter Member Sharing

Feb. 22: Tina Lewis—Music for Early Childhood

Mar. 22: Bill Henson—Building & Playing Dulcimers

April 26: Joan Fretz (with W. Mich. Chapter)

May 17: Intra-State Sharing

**WESTERN MICHIGAN**

Nov. 9: Phyllis Weikart—A Sequential Approach to Teaching Movement and Dance

Mar. 1: Anton Armstrong—Developing an Elementary Choir

Apr. 26: Joan Fretz (Christian Music Center Workshop)

**SOUTH CENTRAL MINNESOTA**

Sept. 14: Philip Rhodes, Hilree Hamilton, sharing by Board members

Nov. 16: Brigitte Warner

Feb. 8: Jane Frazee, Arvida Steen, Judy Bond

Apr. 12: Margaret Dugard

May 3: Playing session, Pot Luck Dinner

**ST. LOUIS**

Sept. 21: Nancy Ferguson

Nov. 16: Margaret Dugard

Feb. 8: Dianne Ladendecker, Vicki Dohrmann, Peggy Laramie

Mar. 13-16: Attend Kodaly Conference

April 13: Judy Bond

**HEART OF AMERICA**

Sept. 14: Sharing Day

Oct. 23-27: Host National AOSA Conference

Mar. 15: Judy Bond

**DESERT VALLEY**

Sept. 28: Nancy Ferguson

Nov. 23: Conference Sharing

Jan. 18: Doug Goodkin

Mar. 10: Reading Session

May 3: Each One Share One

**SIERRA NEVADA**

—Program in Planning—

**NORTHERN NEW JERSEY**

Sept. 13-14: Phyllis Weikart

Oct. 5: David Asplund

Nov. 9: Chapter Sharing

Feb. 8: Chapter Sharing

Mar. 22: Janet McMillon

Apr. 5: Judy Bond

May 3: Carol Huffman

**CENTRAL NEW JERSEY**

Sept. 21: Marcellus Smith—"Discipline: Making It Work in the Creative Atmosphere of Orff-Schulwerk"

Nov. 2: Don Campbell—"Ear, Brain, Creative Potential of Learning"; Conference Sharing

Jan. 25: Paul Kerlee—"Dance and Move with Orff"

Mar. 15: Rida Davis—"Instrumental Ideas That Work"

Apr. 19: Marilyn Davidson—"Choral Readings: Spring-Inspired Orff Sequences for Upper Grades"

**NEW MEXICO**

Nov. 9: Barbara Grenoble

Sept. 27-29: Retreat (see Rocky Mountain Ch.)

Feb. 22: Judy Thomas

Mar. 22: Lillian Yaross

Apr. 5: Chapter Sharing and Planning

**GREATER ROCHESTER**

Oct. 18-19: Phyllis Weikart—A Sequential Approach to Rhythmic Movement

Jan. 25: Alexis Zolczer—Schulwerk in Grades 4-8

Mar. 8: Marilyn Davidson—Active Music Listening

**LONG ISLAND**

Sept. 21: Avon Gillespie

Oct. 19: Dr. Rene Boyer-White

Nov. 16: Randi DeLelles

Jan. 18: Chapter Sharing

Feb. 8: Joan Fyfe

Mar. 8: David Asplund

Apr. 19: Arvida Steen

**BERKSHIRE-HUDSON VALLEY**

Sept. 27-28: Jane Frazee

Nov. 2: Chapter Sharing

Mar. 8: Christina Jaynes

Apr. 5: Lois Birkenshaw

**TAPPAN-ZEE**

Oct. 5: Jean Young—A Vocal Approach to Schulwerk for Young Children

Nov. 16: Linda Monssen—"To Tell A Tale: An Approach to Story Telling"

Feb. 24: Chapter Sharing

Mar. 22: Cindy Campbell—Creative Movement/Medieval-Renaissance Dance

**WESTERN NEW YORK**

Sept. 21: Sue Ellen Page—"Developing the Child's True Singing Voice: An Underground Movement"

Feb. 1: James Sapienza—Practical Movement Activities to Enhance Your Music Class

Mar. 15: B.J. Lahman—"Go Fourth (5th & 6th) With Orff!"

**NEW YORK CITY**

Sept. 21: Jean Young

Nov. 23: Steven Kenney

Jan. 21: Judith Thomas

Feb. 15: Chapter Sharing

Mar. 22: Cindy Campbell (w. Tappan-Zee)

**CENTRAL CAROLINA**

Sept. 27-28: Pat Hamill—The Conceptual Approach to the Schulwerk

Oct. 19: Holiday Sharing Session

Jan. 11: Fran McCachern—"One, Ready, Sing—The Child Voice in Orff-Schulwerk"

Mar. 22: Rebecca Comer—A Multi-Sensory Approach to the Schulwerk (exchange with Piedmont)

Apr. 19 or 26: Louise Stele—Music Therapy with Orff-Schulwerk

#### PIEDMONT

Oct. 11-12: Shirley McRae (co-sponsored by Lenoir Rhyne College)

Nov. 11: NCMEA Convention; Orff session with Joan Fretz (co-sponsored by Elementary Section)

Jan. 31: (snow date Feb. 7): Music and Dance of Africa and Greece

March 15: (snow date April 5): Chapter Members—"A Multisensory Approach With Orff-Schulwerk"

Apr. 19: Video Tape Sharing Session

#### PRAIRIE WINDS

Sept. 28: Jane Frazee

Nov. 2: Follow-up of Sept. workshop; Summer Workshop Sharing; Music Therapy; EMH/TMH in the Classroom

Jan. 2: The Total Orff Process: Speech, Song, Instruments, Movement/Dance, Recorder

#### GREATER CLEVELAND

Sept. 14: Shirley McRae—"An Orff Sampler"

Oct. 11: Phyllis Weikart

Nov. 16: Catch-up Luncheon

Feb. 13-15: Sessions and Luncheon at OMEQ; Clinicians TBA

#### GREATER CINCINNATI

Sept. 14: Virginia Mead—Eurhythmics and the Orff Approach

Oct. 19: Margaret Dugard—"The Schulwerk: A Creative Guide"

Mar. 15: Chapter Sharing

Apr. 12: Nancy Ferguson—"Cure Your Blues—with Pop, Blues, Jazz"

#### HOMA/OKLA

Sept. 28: Tossi Aaron

Nov. 9: Louis Ballard—American Indian Music and Movement

Jan. TBA: Chapter Sharing

Feb. 15 or 22: Sean Geiger—Children's Choral

Mar. 22: Betsy Moll—Kodaly

Apr. TBA: Schulwerk Demonstration & Luncheon

#### PORTLAND

Sept. 20-21:

Phyllis Weikart—Folk Dance, Sequential Teaching of Rhythm and Movement

Nov. 16: Chapter Sharing

Feb. 1: Ann Palmason—Form in Music; Julia Schnebly-Black—Basic Dalcroze Eurhythmics

Apr. 12: Jane Frazee—Melodic Sequencing

#### LANE

Oct. 10: Non-Verbal Communication (in conn. with Oregon St. Dept. of Ed.)

Oct. 11: Chapter Sharing—Programs and Operettas

Nov. 7: Listening Appreciation Lessons

Jan. 9: Instruments in the Classroom

Feb. 6: Creativity in the Music Class

Mar. 6: Ethnic Music

Apr. 3: Puppetry and Music (Meetings held 4-6 PM)

#### PHILADELPHIA AREA

Oct. 5: Rida Davis—Intermediate Activities

Nov. 9: Tossi Aaron—Rounds and Canons

Feb. 22: Lillian Yaross—"Simple Gifts" (Early Childhood & Primary)

Apr. 19: Beth Miller—"Looking at the Whole Picture: Sequencing and Planning Toward Long-Range Goals"

#### PITTSBURGH GOLDEN TRIANGLE

Sept. 28: Carolyn Tower—Exploring Other Cultures Through Song, Recorder, and Movement

Oct. 14: Cak Marshall—Back to Basics

Nov. 11: Jean Wilmouth—"Becoming Physically Fit with Percussion"

Jan. 10: New Year's Play 'n Party (8 PM—?)

Feb. 10: Bruce Merritt—Folk Dance

March 10: Bev Antis, Mary K. Davis—Scoring for Orff Instruments

April 12: Maureen Kennedy—Improvisation

June 8: Picnic

#### SIOUX VALLEY

Sept. 14: Pam Sonnichsen

Oct. 5: Pat Osterby

Nov. 2: Conference Sharing

Feb. 1: Arvida Steen

#### BLACK HILLS

Sept. 14: Arvida Steen—"The Basic Look: Rhythmic Sequencing for an Orff-Centered Curriculum"

Oct. 19: Chapter Sharing and Hand-Out Fair

Jan. 11: "Reprise: Highlights from Kansas City" Chapter Members

Mar. 8: TBA

#### MIDDLE TENNESSEE

Sept. 14: Mary Ann Lowe—Kodaly: The Singing Voice

Nov. 16: Vivian Miller, Sue Schneller, Susan Holloway—Child Development Through Music

Feb. 15: Evaluation in the Music Class

TBA

Apr. 5: Marcia Hughes—Integrating Singing Games into the Music Curriculum

#### MEMPHIS

Oct. 4-5: Don Campbell—"The Ear, Sound, and Learning," and "Intro. to the Musical Brain"

Feb. 8: Nancy Ferguson—"All That Jazz"

Apr. 19: Marshia Beck—"Sensory Integration Through Music, Drama, and Movement"

#### CENTRAL TEXAS

Oct. 5: Joyce Boorman

Jan. 25: Dr. Ellen McCullough—Multi-Cultural Program

Apr. 12: Carol Erion—"Tales to Tell, Tales to Play"

#### TEXAS GULF COAST

Sept. 27-28: Sue Ellen Page—Children's Choral Techniques

Nov. 9: Grace Nash

Jan. 25: Grace Freedman—Creative Writing with Orff Musical Extension

Apr. 5: Chapter Sharing

#### DALLAS METROPLEX

Oct. 5: Avon Gillespie—Movement Emphasis

Jan. : Karen Stapleton—Voice, Child Development

Apr. : Carol King—Recorder

#### VIRGINIA HIGHLANDS

Sept. 28: Chapter Sharing

Jan. 25: Brent Holl—Instrumental Session; Folk Dance

Mar. 22: Judy Henneberger

#### EVERGREEN

Sept. 28: Chapter Sharing from Summer Study

Nov. 8-9: Avon Gillespie. Chapter 10th Anniversary Celebration

Apr. 18-20: Mini-Conference—"Escape to the Elements" Phyllis Weikart, Donna Otto, David Asplund, and others

#### INLAND EMPIRE

Sept. 14: Chapter Sharing—Beginning and Advanced Recorder (Greta Rizzuti and Martha Chrisman)

Oct. 11-12: David Asplund (Sat. AM is elem. choral reading session co-sponsored by Eastern Wash. Music Educators

Feb. 8: Chapter Sharing—Focus on Stories and Drama in the Orff Context (Jean Tavener, Coordinator)

March 8: Karen Stapleton—Development and Training of the Voice, and Music of the Orff-Schulwerk Volumes

#### GREATER MILWAUKEE

Sept. 21: Sylvia Wallach—"Create and Celebrate"

Oct. 5: Lynn Freeman Olson—"It's Time For Music."

Feb. 22: Deb Brooks & Students of Irving School—Mainstreaming with Sixth Graders

Apr. 12: Sanna Longden—Folk Dance

#### WYOMING

Sept. 14: Sharing Black Hills Chapter Meeting in Rapid City

Oct. 5: Halloween Sharing; Diane Hultgren—electronic keyboard presentation

Nov. 23: National Conference Sharing; Christmas Handbells

March 1: Mary Shiba—Suzuki; Tim Bowser—Kodaly

April 19: Veronika Schultz—Beginning Orff with Intermediates

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## REVIEWS

**THE BRITISH ARE COMING! THE BRITISH ARE COMING!** . . .and by now the latest efforts by British music educators should have reached the shores of the colonies. **BEATERS** is the series, Schott is the publisher, and we are the beneficiaries. At this time there are nine books in the series and we can expect the series to grow. The **Beaters** series has been written specifically to help teachers (both music specialists and classroom) make their own decisions about how to use their instrument collection more effectively. You'll notice an immediate Orff-Schulwerk slant; you'll also recognize some of the authors—Margaret Murray, Michael Lane, Diana Thompson—and see a host of new names. Here we offer some first impressions and some guidance as you begin to explore these new editions.

**MUSIC IN ACTION: An Interpretation of Carl Orff's Music for Children.** Michael Lane (Schott Ed. 12162). An excellent addition to your library which could also provide an additional text for background at Orff certification courses. Lane gives a brief but well thought out introduction to the Schulwerk. He has used Orff's life to parallel the development of the Schulwerk, writing in easily readable style. No recipes will you find—only examples to encourage the creative spirit of both those new to the Schulwerk and those well versed.

**DR. KNICKERBOCKER: Ways With Untuned Instruments for 5-11 Year Olds.** Diana Thompson and Shirley Winfield (Schott Ed. 12163). Thompson and Winfield offer guidance on how to begin the exploration and creative use of untuned instruments. The book is filled with games, activities, and models to help you use your untuned instruments in original and interesting ways.

**STRIKE FIVE: An Introduction to Early Classroom Work With Tuned Percussion Instruments.** Peter Sidaway (Schott Ed. 12164). If you're new to the glocks, don't know xylophones from a hole in the ground, or are wondering why God created metallophones at all, then pick up *Strike Five*. Sidaway has compiled an informative book on how to: 1) choose, play, and care for bar instruments; 2) progress from rhythmic to melodic work in the classroom; 3) build tonally to the pentatonic scale; 4) organize simple accompaniments; 5) use bar instruments with recorders. Sidaway also includes an appendix with tips on organization, music for listening, and recommendations for materials. This book should also be useful for those who take Introduction to Orff-Schulwerk courses, as it

answers many of the questions that seem obvious to Orff veterans. It should also reassure those who are uneasy about starting bar instrument work with young children.

**CATCH A ROUND: Fun With Voices and Instruments.** Peter Sidaway (Schott Ed. 12165). *Catch a Round* continues Sidaway's "how to" format into the realm of round singing—how to teach; how to extend into drama, movement, and larger forms; and how to accompany with body percussion, tune and untuned percussion, or whatever is handy. Sidaway has composed thirty rounds, some applicable to seasons and holidays. As with any original compositions, the reader must be the judge of the appropriateness of text and melodic content. Take the time to explore these new rounds.

**SHOO FLY: Folk Dance and Orff Instruments in the Music Lesson.** Francine Watson Coleman and Margaret Murray (Schott Ed. 12166). Coleman and Murray have developed an interesting format for five international folk dances. Each dance includes these areas: background information, a choreography with easily interpreted diagrams, the melody line or song, and further activities that explore ideas in the dance with teaching ideas. An additional feature is the two inserts for descant and treble recorders.

**ADVENTURES IN MUSIC FOR THE VERY YOUNG.** Gillian Wakely (Schott Ed. 12167). This is a collection of materials gathered by the author from her work with pre-school children. From rhymes and games to sound houses and beginning instrument exercises, the author offers us a

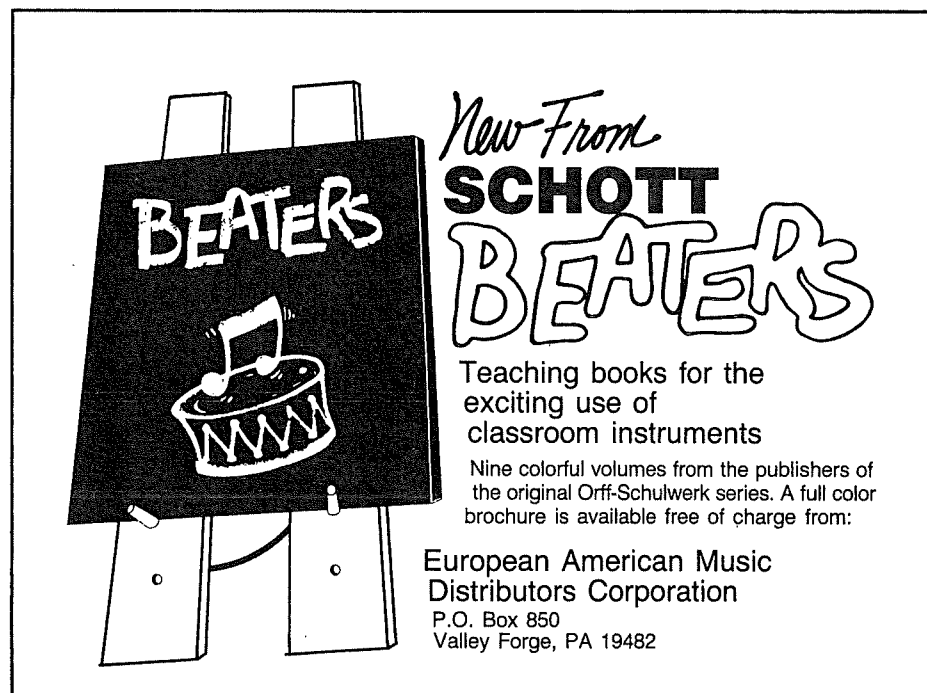
look into the early years of musical experience. In addition, ten original songs by Cole and Griffiths have been included. These were written for a British TV animal series. The wide vocal range as well as difficult rhythms and vocabulary make the songs seem out of place on a pre-school text.

**SING AT CHRISTMAS: Three Christmas Carols for Voices and Instruments.** Anne Woolf-Skinner (Schott Ed. 12169). Woolf-Skinner has composed three original Christmas songs for unison voices, piano, bar instruments, recorder, and percussion. They are sacred in nature, and not set in the elemental style. In this case the percussion instruments have been used as incidental accompaniment, with the piano providing the major support for the voices.

**KNUCKLEBONES 1: Five Pieces for Performance with Related Classroom Activities.** Diana Thompson and Margaret Murray (Schott Ed. 12170). These pieces have been composed as instrumental concert works, but because of the many teaching ideas and extended activities included they also fill day-to-day curriculum needs. The arrangements are accessible to young children and give a wide variety of experiences in modes and forms. There are many opportunities for improvisation, both melodic and rhythmic. In addition, there are many helpful suggestions for achieving successful performances.

**JASON JONES: An Instant Music Programme for Young Primary Children.** David Moses (Schott Ed. 12171). Moses has designed a song and activity

*continued on Page 32*



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continued from Page 34

book to help the classroom teacher involve children in "instant" musical experiences. It doesn't propose to teach musical concepts, but a music specialist could use some of the materials for concept development. Unfortunately, if there's one thing we know as music teachers, it is that there is no such thing as an "instant" program, even if (or perhaps especially if) it's written for the non-music specialist. Also, the appropriateness of certain texts and melodies must be questioned. Two cassettes accompany the book.

Schott is to be commended for a beautifully designed layout and printing of the Beaters series.

—Karen and Jeff Burns  
—Evergreen (Wash.) Chapter

**THE MANDINKA XYLOPHONE: AN INTRODUCTION WITH NOTATION FOR TEACHING.** Lynne Jessup. Xylo Publications (P.O. -1740-138, La Mesa, Cal. 92041), 1983. 191 pp. (\$29—spiral or paperback with two audio cassettes).

One of the primary obstacles facing a teacher who wants to provide musical experiences for children aimed toward building an understanding and appreciation of world musics is the scarcity of high-quality materials which are authentic as well as appropriate for use in the classroom. This need has been addressed most successfully by Lynne Jessup in her study of the xylophone (balafon) tradition of the Mandinka people of The Gambia, West Africa.

A wealth of material is presented in this book, including information about the history of the Mandinka people; construction, tuning, and myths of origin of the balafon; and suggestions on how to alter the pitch of Orff xylophones temporarily in order to approximate the Mandinka tuning system—a seven-tone scale dividing the octave equally (no whole and half steps). Fifteen pieces are transcribed in Western notation, followed by variations, their texts and translations, background information about each piece including traditional folktales in many cases, and practical suggestions as to the procedure for teaching each selection. The pieces present distinct rhythmic challenges but would be appropriate for use with upper elementary children and older.

Two cassette tapes accompany the book. The first is closely tied to the teaching procedure and provides an aural guide for the teacher and students for each of the transcribed pieces. The part played by each hand is heard separately, then together, followed by the basic vocal part. The second cassette is designed to assist

the listener in becoming familiar with balafon performance practice, variation and improvisation techniques, and the virtuosity which is an integral part of the Mandinka balafon tradition.

Mary (Stringham) Shamrock points out in an article in the Orff Schulwerk: American Ed., Vol. III, that "The resources of Orff-Schulwerk include a wealth of tools, both of sound and of pedagogy, which can be utilized to expand the understanding and enjoyment of world musics." (1980, 333) It is essential, however, that we have reliable sources of information about non-Western musics or we risk making serious errors when we try to teach it. In *The Mandinka Xylophone* Jessup has provided a model for other ethnomusicologists in presenting the music of a specific culture, including the context of the performance of that music, in a way that is meaningful to the classroom music teacher and students while retaining its authenticity.

—Dr. Carol Campbell  
—Evergreen (Wash.) Orff Chapter

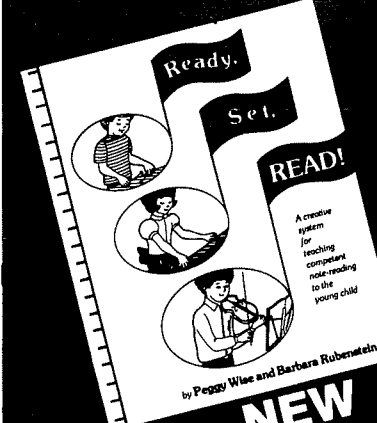
**READY, SET, READ! A Creative System for Teaching Competent Note Reading to the Young Child.** Peggy Wise and Barbara Rubenstein. Creative Music Development, Co., 1984.

Ready, Set READ! is a book based on the systematic note reading readiness approach developed by the authors over a fifteen year period in their work in a Suzuki-Orff program (see Kalman Novak, "Let's Make Musicians out of Musical Children," *Orff Echo*, Winter 1985, for a perspective of the context from which this book developed). Although the authors' work has been in preparing 3-7 year olds for sight reading, many of the games, activities and skill-building materials could be useful in teaching children somewhat older as well.

Within the book, the process of teaching note reading is divided into rhythmic and melodic components; each of these is taught sequentially. The materials for games and activities are easy and inexpensive to make. Each game or activity is well explained, with the purpose always clearly identified. Game formats include board games, "Bingo" and "Concentration" types, and relay races. At the end of each section some specific applications are offered for the Suzuki teacher. In addition, the book includes some good ideas on creative repetition—in other words, getting children to practice.

If you are seeking to enhance your repertoire of reading readiness games and activities, this book offers you some helpful new ideas.

—Karen S. Larson  
—Rocky Mountain Chapter



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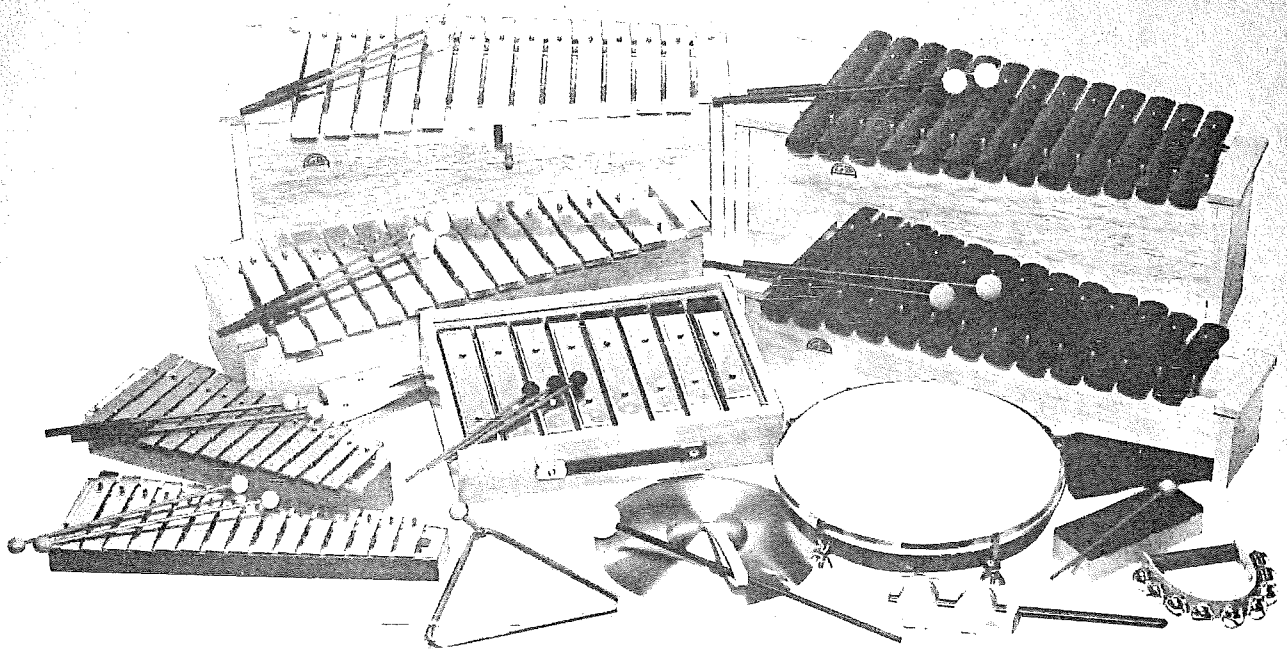
**Needed:** tenors and basses for the Conference Choir. Send a card to Judy Bond, 16 Fareway Drive, Northfield, Minn. 55057 if you are interested and willing to prepare your part prior to the conference.

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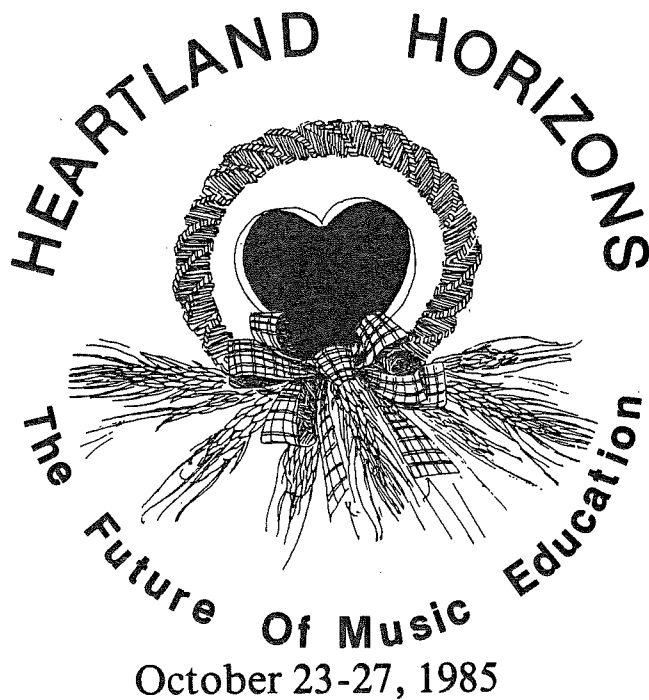


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