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Kansas City

Conference Preview

**Orff and the Learning
Disabled**

Percussion Panels

First Grade Goals

Interview—Daniel Helldén

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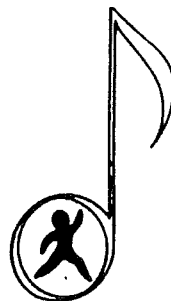
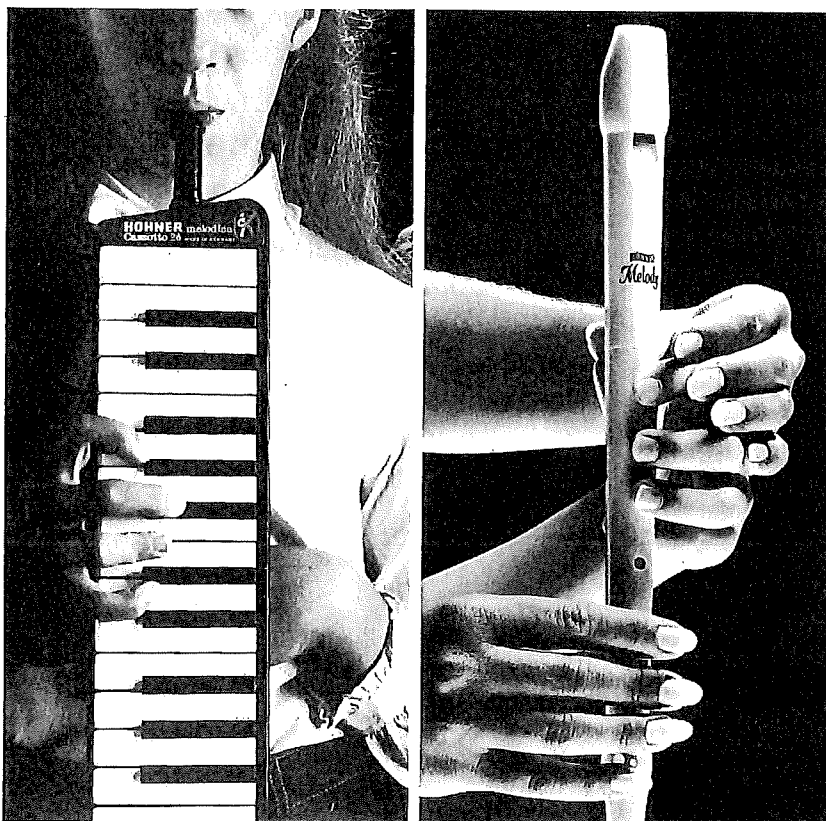


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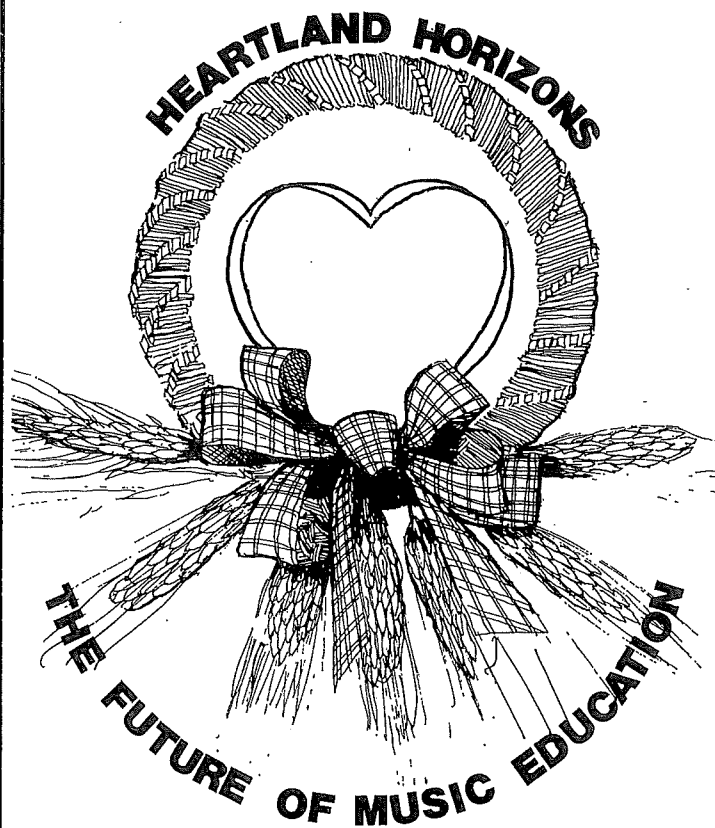
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Judy Bond
National Conference Chair, 1985

*Come to the Heartland... Come
Lift your voice in song
Let your feet dance
Listen to the sound of many instruments
Enjoy... Share... Enjoy!*

The program for **Heartland Horizons**, the nineteenth national AOSA Conference, includes session leaders whose names are well known to Orff teachers, along with others who have not participated in an AOSA Conference before. The description which follows may help members make informed session choices from the rich array to be offered. As conference chairperson, I believe every session will be outstanding. You must come, and please share with others during and after the conference, so that the seeds planted by this fantastic program will grow and flourish, producing a bountiful harvest of new ideas, new energy, and a future full of promise for music education.

Your conference call will arrive earlier than usual because the conference is earlier. Please register promptly, and send your room reservation request to the Radisson Muehlebach at the same time. The block of rooms for AOSA will be held until September 22. At that time, the hotel will be free to release rooms to anyone, should the need arise. To insure the best possible accommodations, register early.

PROGRAM INTEREST AREAS AND SESSION LEADERS

SPECIAL GUEST TEACHERS: ★ **Michael Lane**, head of Music Education at Dartington College of Arts in Devon, England, presented sessions at the 1982 national conference of Carl Orff Canada, and has taught at the Orff Institute in Salzburg. His guest editorial, "Orff and the World of Nature," appeared in the Summer 1984 issue of the *Echo*. Mr. Lane will focus on materials and creative teaching process using speech, with three sessions called *Words That Dance*, *Words That Sing*, and *Words In Nature*. These sessions are highly recommended for all conference participants, and especially for classroom teachers, who will find Mr. Lane's ideas about process and repertoire adaptable in a variety of situations. ★ **Alice Parker**, composer and conductor, first became well known as an arranger for the Robert Shaw Chorale, where she developed a great respect for folk music and a particular appreciation for the relationship between words and music. Ms. Parker's sessions are called *Singing Folksongs: Text, Tune, and Improvisation*, and *Creative Hymn Singing*. Each session will be repeated, but different songs will be used. Ms. Parker will also be guest conductor for a concert on Thursday evening, featuring a Conference Choir (see separate article). ★ **Edwin Gordon** is Professor of Music at Temple University and holds the Carl E. Seashore chair for research in music education. His research involves the application of learning theory to music, developmental and stabilized musical aptitudes, and types and stages of music audiation. Dr. Gordon's work has many potentially interesting applications for Orff teachers. His sessions are called *Music Aptitude Testing: Why and How*, *Learning Theory: What Every Music Teacher Needs to Know*, and *Teaching Rhythm: Skills for Teachers*. (See also **David Woods** for a related session.)

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FUTURE FOCUS: What will music education be like ten years from now? Can we articulate important goals for our students? Will parents, administrators, and school board members understand and support our goals? These and other questions will be addressed during the conference Future Focus. A group of widely known and respected Orff teachers will present individual sessions dealing with a variety of topics, and then form a panel to discuss concerns and goals. The Future Focus group includes **Jane Frazee, Avon Gillespie, Barbara Grenoble, Grace Nash, Konnie Saliba, and Judith Thomas.** Moderator for the panel discussion will be **Donald Corbett,** MENC President-elect. AOSA members are invited to send questions and comments for the panel to **Judy Bond.**

IS (Introductory Schulwerk): The IS program offers newcomers to Orff Schulwerk a nine hour mini-course, and a chance to participate in small group sessions with experienced teachers who can provide the best possible introduction to Orff Schulwerk philosophy and teaching process. Classes will take place each afternoon, so participants will be able to attend regular sessions during the morning. **Jan Rapley** will present the opening and closing IS sessions, and **Judith Thomas** will present a special drama session for the entire IS group. For ensemble, recorder, and movement sessions, the teachers will be **Nancy Ferguson, Karen Medley, Jann Muck, Kathleen Poole, Jacobeth Postl, and Lillian Yaross.** Number of participants will be limited, so encourage your colleagues who are Orff neophytes to register early. This will be an outstanding program!

VOCAL HEALTH: Most music teachers have at least occasional vocal problems, usually caused by heavy schedules and/or stress. We also see students who have vocal problems, sometimes minor and short-lived, but other times serious and chronic. Expert, professional advice is needed to enable us to deal correctly with these situations. The conference will feature four session leaders who will deal with different aspects of this important subject. ★ **Joan Gregory** teaches in Washington, D.C., where she is well known for her outstanding children's choirs. Her session will emphasize how to recognize children's vocal problems, and will include materials and methods for promoting quality singing and vocal health for children in grades K-6. ★ **Anita Kozan,** a speech and language pathologist, will present *Care of the Professional Voice: Advice on Keeping Your Speaking and Singing Voice Healthy.* Ms. Kozan will also be available for individual consultation with participants who have special needs. ★ **Anna Peter Langness** teaches music in Colorado and also holds the Roy C. Schuessler Chair with the Richards Institute for Music Education and Research. Her session is called *Voice Games: Facilitate Vocal Exploration and Discovery in a Safe, Non-Judgemental, Information-giving Environment.* Ms. Langness is concerned with the beginning exploratory stage of vocal development, and believes that we need to explore what the voice can do before we give specific tasks, to analyze what we do in the classroom, and learn to give appropriate feedback to the child. ★ **Leon Thurman** is instructor of voice, voice rehabilitation, and choral music at MacPhail Center for the Arts, Minneapolis, and vocal advisor to the Minnesota Boychoir. His sessions will focus on *Education of the Human Voice and Prevention of Voice Problems Among Music Teachers.* **CHORAL ORFF:** ★ **Mary Goetze,** director of the Indiana University Children's Choir, has presented workshops throughout the United States dealing with choral literature for children. She is also known for her choral arrangements for children's voices. The choir will present a concert Thursday afternoon and also participate in the evening concert under the direction of Alice Parker. Ms. Goetze will also present a demonstration session with the children, as well as an additional regular session dealing with choral techniques and literature for children. ★ **Mary Ellen Pinzino** is director of Come Children Sing Institute in Homewood, Illinois, and had published several volumes of songs and ar-

rangements for children's voices. Her session, called *The Elemental Choral Experience,* will demonstrate techniques for "bringing the beauty of the child and the beauty of the music into one expressive whole." Ms. Pinzino will work with a group of children who have not previously functioned as a choir. ★ **Linda Weis,** middle school vocal instructor from Manhattan, Kansas, will present still another aspect of Choral Orff: *The Orff-Trained Teacher in a Traditional School/Choir Setting,* demonstrating the "value of Orff process as it generalizes to music education in a broad sense." Ms. Weis has created and implemented a modular music curriculum geared specifically to middle school students.

LEARNING THEORY: ★ **Arvida Steen** will present a session dealing with the application of learning theory to the music teacher's long-range planning. ★ **Shelley (Pixton) Nordlund** will demonstrate ways in which Bloom's Taxonomy of Learning can be used to increase teaching effectiveness. (See also Special Guest Teachers: Edwin Gordon.)

MUSIC THERAPY: ★ **Frances Goldberg, RMT,** is a member of the AOSA Executive Board, and has had much experience as a music therapist in both educational and clinical settings. Ms. Goldberg will offer two completely different sessions. The first will deal with ways to approach working with children who have perceptual motor or emotional problems. The second will have a wider application, dealing with the use of Orff techniques for personal growth with adults. This session will be of interest to anyone who would like a little introspection, whether a therapist or not. Therapeutic applications might include working with elderly, with psychotic adults, or with "normal neurotics." ★ **Hilree Hamilton, RMT,** teaches in Chaska, Minnesota, where her double certification in Music Therapy and Music Education enables her to teach both special and regular music classes. Her session is called *Process in a Process: Orff Schulwerk in a Therapeutic Setting.*

MOVEMENT/DANCE: ★ **Joan Fretz** is director of Fine Arts at Elwood School in Huntington, New York, and Adjunct Professor of Music Education at Hofstra University. Her session will focus on developing understanding of form through dance activities for upper grades, using a variety of music. ★ **Lynn Johnson,** music and movement specialist and preschool teacher at the New Age School in San Antonio, Texas, will present *Travelin': A Preschool Journey to Explore Personal and Area Space As Well As Steady Beat.* This session will be excellent for neophytes and all who are interested in early childhood teaching. ★ **Nancy Miller,** teacher at The College School in St. Louis, Missouri, will present a movement demonstration session with children from her school. A concert performance by the group is also scheduled. ★ A choice of dance sessions will be offered each evening of the conference, including Renaissance dance, singing games/play parties, and folk dance. Teachers for these sessions include **Louise Austin, Avon Gillespie, and Phyllis Weikart.** (More information about these non-ticketed sessions will be included in the Fall *Echo.*)

RECORDER: ★ **Louise Austin** is a certified American Recorder Society teacher who also has completed Level III Orff Certification. She is presently working on a recorder achievement program designed for classroom use. Her session is called *The Magic Touch: Technique, Repertoire, and Inspiration for the Recorder Ensemble.* Ms. Austin also has a strong interest in dance, including adaptations of Renaissance dance for children, which she will share at an evening dance session. ★ **Elizabeth Gilpatrick,** from Boulder, Colorado, has presented recorder sessions at several conferences. She will offer an evening playing session for those who choose to play rather than dance. To enable Ms. Gilpatrick to select and obtain music for this session, please

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sign up for this session in advance by sending a postcard to Elizabeth Gilpatrick, 3132 Eastwood Court, Boulder, Colorado 80302. Please include a statement about your playing experience and list recorders you will bring to the conference. This group may be invited to play a prelude to the closing session.

PERCUSSION TECHNIQUE: ★ **Lynne Jessup** spent two years in the Gambia, West Africa, doing field work for her book, *The Mandinka Balafon*. This African instrument will be demonstrated by Ms. Jessup, with suggestions for using this African musical tradition in the classroom. ★ **Jim Solomon** teaches music, K-6, at Evelyn Hamblen School in Jacksonville, Florida and is adjunct professor in music education at Jacksonville University. His session is called *Conga and Bongo Ensemble and Technique: Latin and African Rhythm Ensembles for the Elementary School*. ★ **Glen Velez** is a professional percussionist whose credits include performances with varied groups, from the New York City Ballet to the Paul Winter Consort. His particular interest is the frame drum or tambourine, and he has studied the history of this instrument from the ancient cultures of Greece and Egypt through its evolution to modern day music. Participants in this session will learn specific hand techniques and rhythmic material appropriate for use in the classroom. Mr. Velez will also present a solo performance as part of the Sunday morning closing program.

POTPPOURRI OF GENERAL SESSIONS: ★ **Tossi Aaron**, a veteran AOSA presenter, will offer *Canons and Rounds: An Exploration from Many Angles*. Ms. Aaron has an extensive repertoire of rounds and canons, and in teaching them she will involve participants in speaking, singing, playing, moving, and improvising. ★ **Steve Calantropio**, music specialist from River Edge Public School in Cedar Grove, New Jersey, will present a session geared for upper elementary/junior high students called *Intermediate Improvisation: A Matter of Style*. The session will deal with structuring improvisational experiences and relating them to various musical styles. ★ **Doug Goodkin**, who teaches at the San Francisco School, has written and performed music for piano and jazz quartet, and has a special interest in "Body Music." His session is called *Motivating Upper Elementary Students Through World Music: A Multi-Faceted, Multi-Cultural Experience*. Participants will be involved actively with song, dance, body percussion, and Orff ensemble. ★ **Carol King** is well known for her texts on recorder teaching. At this conference her presentation travels a different route, featuring development of instrumental skills from kindergarten through sixth grade in a session called *There and Back Again*. The number of participants will be limited so that all may experience the playing techniques. This session is especially recommended for beginning Orff teachers. ★ **Sue Snyder** is a music specialist for the Greenwich, Connecticut Public Schools and director of the Ridgewood Summer Orff Workshops. Her special interest in

early childhood education is reflected in a session called *Music Feast: Menus for Early Childhood (Recipes Included)*. The presentation will feature songs and activities for young children (K-2) designed for a balanced musical diet. ★ **Judy Pine**, West Music Company, will present a session on *The Care and Feeding of Your Orff Instruments*, stressing both maintenance and repair procedures for mallet and other percussion instruments. Instruments will be repaired during the session. ★ **David Woods** is professor of music education and director of the Music Experience Laboratories for children at the University of Arizona. He is a past president of the First Iowa AOSA chapter and is president of the Midwest Kodaly Music Educators of America. His numerous publications include a new series of music books for grades K-8, written with Dr. Edwin Gordon. The title of this series, *Jump Right In*, is also the session title. Participants will be involved in movement and singing games to illustrate a possible sequential structure for musical learning.

Throughout the conference, concerts and demonstrations by children's groups will show how Orff teaching techniques and philosophy truly become a reality in work with young musicians. The Fall *Echo* will include information about children's concerts and other entertainment, a tour of Kansas City highlighted by a visit to the Nelson Art Gallery, and more details about the evening dance session offerings.

SHARE THE JOY...SHARE THE MAGIC...SHARE THE INSPIRATION!

If you become frustrated at not being able to attend every session that interests you (all of them?), plan a structured sharing session with colleagues from your area. As we flew back to Minnesota after one recent conference, my friends and I were exhausted but still high. We kept falling asleep for a few moments, then waking up simultaneously, with conversation continuing as if there had been no interruption. An idea kept resurfacing: we should set aside a full day to share and discuss all that we had experienced. Sadly, it never came about. Busy schedules, Thanksgiving break, holiday programs, winter storms—by the time Spring arrived, the mood had passed. I encourage you to plan ahead. Discuss your session selection with friends and colleagues, then get the most out of the conference program by sharing with each other as soon as possible following the conference.

Heart of America Chapter members, led by co-chairpersons Joy Browne and Karen Logbeck, are working enthusiastically to make *Heartland Horizons* a memorable experience (see separate item in News and Views). Whether this will be your first AOSA Conference or your nineteenth, you are cordially invited: **Come to the Heartland...Come...Sing, Dance, Play, Enjoy!**

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ATTENTION! ACHTUNG! ATTENZIONE!

The address of AOSA Executive Headquarters has changed. Henceforth address all correspondence to: Box 391089, Cleveland, Ohio 44139-1089.

EDITORIAL:

OUR "UNIVERSAL" LANGUAGE

As makers (as well as teachers) of music, we have all come in contact with the notion that music is our universal language. We may not be able to speak the language of a foreign visitor, but by making music together we can communicate through non-verbal expression. Our major orchestras all have instrumentalists from other countries; their musical excellence is in no way related to how well they speak English. An international band, orchestra or choir can be composed of students from anywhere—wondrously, they can all make music together. If language is involved, they must all be able to pronounce the particular vocabulary of verbal language being used—but real understanding of these words is hardly necessary. In his address at the Las Vegas conference (see Spring 1985 *Echo*, Guest Editorial), Dr. Robert Wentz described music as "the only universal language we have," with the aim of a performance being "to contact the substance, the inner core, of another human being." Such statements could be cited as strong validation for including music in a school curriculum—only, however, if one of the goals we truly support in public education is that of meaningful human communication.

The notion of music as a universal language has been debunked soundly by those who study music from a global perspective. Music may indeed be a unique nonverbal language which is particularly effective in human communication. But like verbal language, there is not just one but a great multitude of languages, each with its own vocabulary, grammar, syntax, meaning, and cultural significance. A person from one culture will truly understand the music of another only insofar as it resembles that of his/her own (comparable to the way we understand cognates in spoken languages). Sound structures foreign to our ears may arouse our curiosity or merely confuse our perception. Depending upon our own personal limitations on what we consider music, we may decide that some musical languages indeed do not qualify as music. Even if we intellectually accept the idea that music is defined as "sounds organized in time by human intent," emotionally we may not be able to accept the results."

The undisputed universal characteristic of music is that the urge to do it appears to be common to all. It is one of the behaviors which can provide anthropologists with significant insights into the general life of a

society. The approach to music very likely will reflect attitudes and practices in many areas of life—when it is performed and by whom, how it is learned and remembered, how much it changes, etc. But the particular style or styles of music that result are more apt to be cultural identifiers than a means of communication with those from other societies.

The elements of musical sound—pitch, rhythm, form, timbre, texture, perhaps more—can be used as universal reference points, to be sure. We can observe how each culture utilizes each of these—sometimes one or more will be developed to an extensive degree while others remain rather simple. Oftentimes we find that the materials available for making instruments have influenced the development of the musical structure. Certainly the value placed upon music in its various contexts by the indigenous society will vary, influencing the degree to which the styles are practiced and therefore developed. (Value is not recognized only in economic terms, of course. In our own culture we "value" certain commercial styles through monetary and popular recognition, but practitioners of more "artistic" traditions such as classical and jazz may be valued much more through prestige.)

What about the "meaning" of the music, both culturally and musically? As we listen to a complex African drum texture we may find ourselves much exhilarated by the rhythm. When we learn that the intent of the music is to make contact with the gods during what really is a religious ceremony, we may be surprised or puzzled. That type of music in a religious context may be outside our experience. On a musical level, we may find ourselves bored by the repetition of rhythmic and/or melodic patterns. Unless we learn how to listen for the subtleties which are going on around and within this repetition, and sometimes to accept the psychological effect of repetition as part of the intent, we cannot find it meaningful. Learning the details of a particular musical language so as to be adept at perceiving, and possibly also at producing, the various nuances which really define the style is an awesome task. As with a verbal language, one must grow up with it, or as second best, live with it first hand for an extended time, along with diligent study. Only after thoroughly integrating all the "cultural baggage" could we truly communicate with members of the society. Only then could we say we are speaking their musical language as a means of communication, in a way comparable to use of a verbal language.

But is there another level? *Must* music be attached to all its cultural baggage in order to be meaningful? What is really meant by "communication" anyway? Are

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MUSIC, MOVEMENT, AND THE LEARNING DISABLED CHILD

Marshia Beck

Raskob Institute,
Holy Names College,
Oakland, California

My intent in this article is to identify the critical benefits of music and movement education for the remediation of learning deficits found particularly in the learning disabled child but frequently as well in normal adults and children. To a greater or lesser degree we all manifest problems of the educationally handicapped learner. My intent is also to demonstrate that as teachers of music and movement we have the potential not only of awakening our children to the aesthetic bounties of music and dance but of supporting their learning capabilities through transfer therapy. By utilizing the ingredients of music and movement as defined in Orff Schulwerk, we accomplish cross-hemispherical learning and sensory integration of cortical areas of the brain. We thus affect the complete academic, social/emotional, physical, and aesthetic life of the child.

It is possible to accomplish this total educational effect without lowering musical standards. For example, challenging musical games can be invented to teach tempo, meter, dynamics, textural changes, etc., and *at the same time* teach "d" and "b" differentiation to a child who finds them visually and/or auditorially confusing. But we cannot maximize this potential without giving serious attention to the implications of music and movement for the brain and body development of human beings. It is not enough to teach Bach and Beethoven and correct singing technique to our children. *In addition* we must acknowledge our roles as contributors to the total growth of the child in fulfilling his/her potential as a creative and integrated human being.

The brain is divided into two halves. For the most part, musical intelligence lies in the creative, emotional right hemisphere, with linguistic and mathematical intelligences in the verbal, analytical left hemisphere. By the very nature of Orff Schulwerk—i.e., the combination of song, poetry, chant, drama, dance, and instrumental music making, with a heavy emphasis on improvisation and creation—we constantly build neural connections between the two hemispheres. Educators are only now realizing the full implications and value of right hemispherical assistance to left hemispherical learning. Music and movement can be powerful motivating, teaching and remediating tools.

The educationally handicapped learner looks perfectly normal and is of average or above-average intelligence.

Who are the Learning Disabled?

Learning disabilities lie in four major areas:

- 1) dysgraphia, dyslexia, and/or dyscalculia (writing, reading, and/or math difficulties);
- 2) perceptual-motor difficulties (poor eye-hand coordination, poor gross/fine motor control);
- 3) language delay;
- 4) attention deficit syndrome (decreased attention span, easily distracted, hyperactive, impulsive, tactilely defensive, and/or socially inappropriate behaviors).

A learning disabled child or adult may display one or more of these characteristics, as indeed a gifted child might. The educationally handicapped learner looks perfectly normal and is of average or above-average intelligence. For reasons not yet fully understood, however, the brain performs differently. Information received through the ears and/or the eyes may be processed poorly or not at all. Letters on the chalkboard or in books may be reversed; words and visual representations are confusing and meaningless. Melodies and words to songs are promptly forgotten; aural instructions may be improperly sequenced. In order to process information effectively, the learning disabled child might then prefer, or even require, one modality—the visual, auditory, tactile, or kinesthetic—over any other. Teaching strategies should reflect these needs and try to cope effectively with these learning styles.

The learning disabled child (this profile occurs much more frequently in boys than in girls) displays a multitude of "can't's": can't read, write, spell, calculate, can't remember auditorially and/or visually, can't hop, skip, walk without bumping, can't be bumped or touched, can't tell left from right, up from down, can't recognize boiling points of teachers or peers, can't pay attention (he's really paying attention to too much!)—can't, can't, can't...and this can't soon becomes "can't-won't," the guilt, low self-esteem of a frightened child.

How Can We Maximize the Benefits of Music Education?

We can educate ourselves and others to the fact that the right hemisphere in any school curriculum may be underutilized; that the right hemisphere can assist left hemisphere learning; that there are "right brain learners." Through Orff Schulwerk we can enable a child gifted and creative in the right hemisphere to develop stronger self esteem by providing *creative* music and movement activities in which he can create and excel. This child will be willing to risk higher degrees of frustration and failure in the weaker left hemisphere functions which include reading, spelling, math, and indeed, reading the musical score.

The Orff Schulwerk approach involves the use of heritage rhymes, poems, and songs, all of which provide a rich language experience. We build cross-hemispherical connections of language and melody, language and rhythm, and language and movement. Furthermore, we can, if only for a moment, use right hemispherical assistance for a left hemispherical academic function (see examples 1 and 2), without sacrificing any of our goals in musical awareness or literacy.

In Orff Schulwerk music and movement form a partnership combining visual, auditory, tactile, and kinesthetic modalities.

We can also capitalize on the movement activities we design for our students. In Orff Schulwerk music and movement form a partnership, combining visual, auditory, tactile, and kinesthetic modalities. The importance of movement education to the academic growth of the child lies in its unique ability to promote sensory integration in the brain. The brain functions as a whole with every part independent, yet at the same time dependent upon every other part. The cerebral cortex governing academic and other finer intellectual tasks is dependent upon adequate sensory integration by the lower subcortical areas. If there is a dysfunction on the cortical level (e.g., the child can't read a text book, a music book, or repeat the words or melody to a song), the most effective remediation occurs through activities which stimulate the brain stem and other subcortical structures. And the brain stem is particularly responsive to gross or total body activities.

It is thus crucial that we, as movement and music educators, identify and utilize activities which benefit the brain stem and other subcortical structures. We can know-

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Beck — from Page 5

ingly enhance and remediate a child's cortical efficiency, needed for skilled intellectual performance, at the same time as we knowingly develop the physical, social, and aesthetic awarenesses as they relate to music and dance.

Specific activities can be cited as particularly enhancing sensory integration at the subcortical levels:

Vestibular system—spinning, rolling, rocking, in activities such as singing circle games;

Tactile System—touching, rubbing, patting;

Proprioception (nerve and muscle feedback)—jumping, bouncing, included in body percussion (see example 3)

Equilibrium reactions—quadra-, tri-, and bipedal balancing, as in the "statue" game;

Bilateral integration—patchen, rolling and bouncing balls with both hands or feet, jumping, or any other activity requiring both sides of the body to perform the same motor task at the same time (this activity precedes midline crossing—see example 4 for sequence).

It is extremely important that the teacher carefully monitor the child's reaction to any of these activities so that if hypersensitivity develops, the activity can be stopped. Turning, spinning, and rocking, for example, can profoundly affect a child's emotional/physical status, with continuing effects up to three days. A hyperactive child can be calmed with slow, continued rocking, and a hypoactive child can be energized with rapid spinning. But prolonged spinning could be disastrous to a child with a highly sensitive vestibular system (easily becomes dizzy or carsick). Therefore it

is essential for the teacher to be aware of the impact of activities planned.

As must be pointed out to administrators, teachers, and parents, music and movement activities have a remarkable effect on the more cortically involved functions as well. The movement material we choose (which should include both teacher-conceived activities and spontaneous, open-ended activities for child problem solving), and our singing, dramatic, and instrumental material (which should include both reproducing and improvising activities) affect the basis of all academic (and musical) learning. These cortical functions include:

- 1) kinesthesia (awareness of what the body is doing)
- 2) praxis (gross and fine motor movement)
- 3) visual-motor integration (eye-hand/foot coordination)
- 4) laterality (awareness of right and left)
- 5) directionality (awareness of direction in space)
- 6) space form perception
- 7) auditory and visual discrimination, sequencing and memory
- 8) auditory/visual figure ground (concentrating and perceiving desired elements, ignoring the unnecessary).

Use of the barred Orff instruments develops gross body movement, the integration of both sides of the body, midline crossing, laterality, proprioception, eye tracking, visual motor integration, auditory and visual discrimination, sequencing, memory, and visual and auditory figure ground. The instrumentarium makes both solo and ensemble music making immediately accessible. The fine motor development required for playing the piano or

violin is not necessary. On the other hand, certain skills gained through using Orff instruments are transferrable to traditional instruments.

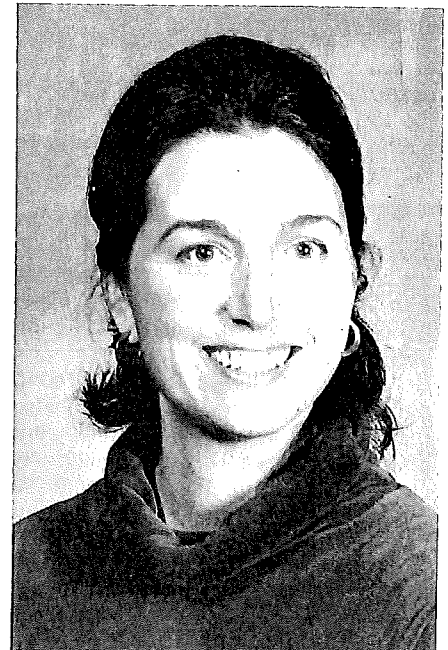
In the beginning, mallet work reinforces bilateral integration. Right and left hands together play a simple bordun (open 5th) as accompaniment for songs, rhymes, and improvisations by the teacher. Then comes the carefully sequenced presentation of patterns requiring alternation of the two hands, beginning the development of advanced visual motor skill which can lead to limitless technical and creative opportunities.

As Orff Schulwerk teachers we first teach children and secondly music and movement. What we do affects the total mental, physical, social, and creative growth of the child, not incidentally but purposefully. Let us take as much pride in this broad capacity—and nurture it as we do the child—as we take pride in the vast legacy and future of musical learning.

SUGGESTED READING

1. Faber, Adele, and Elaine Mazelish. *How to Talk So Kids Will Listen, and Listen So Kids Will Talk*. N.Y.: Avon, 1982
2. Ginott, Haim G., M.D. *Between Parent and Child*. N.Y.: Avon, 1969.
3. Smith, Sally L. *No Easy Answers—The Learning Disabled Child*. N.Y.: Bantam, 1980.

The first two books are very helpful in learning specific language and attitudes in order to deal effectively with the emotional overlays often displayed by a learning disabled child—really helpful for anyone working with children. The third book provides a good description of what it is like to live and work with a learning disabled child or adult.



F. The child plays the melody on the upper octave d through a.

G. The removed bars are put on. The child plays the melody in the lower and upper octaves. The teacher then may add an accompaniment to encourage the development of figure-ground competence.

H. The child chooses a different home tone on which to begin the melody. The finding of visual patterns is thus reinforced, and tonality and modality are introduced.

I. Returning to the original d minor location, the child improvises a different rhythm on tone A during the second measure. It may be shorter or longer than four beats, but it should be repeated when the phrase is repeated. The class may play all measures except the improvised measures.

J. The teacher chooses one of the improvisations or teaches the following as a variation. Note the uneven amount of notes in the second measure; it encourages a change of hands for the next phrase.



K. The teacher demonstrates reversing the melodic direction of the variation, with the class then imitating. Thus, "backwards" is experienced auditorially, visually, and kinesthetically.



L. The idea of mixing octaves is introduced, with each child being given opportunity to explore the possibilities.



M. The theme may be expanded into a rondo by alternating it with contrast sections featuring non-pitched percussion, body instruments, etc.

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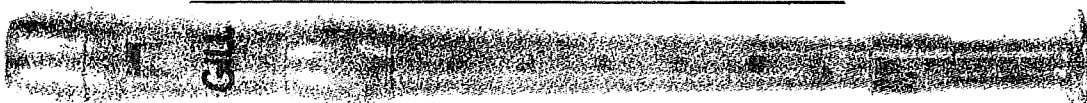
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INTERVIEW WITH DANIEL HELLDÉN

Carolyn Tower

Tower: First I want to ask you how you got into the Orff Schulwerk movement. How did it all start?

Helldén: I met Orff Schulwerk in 1955. At that time I made a trip to Salzburg with some music teachers. I had already seen the Schulwerk books in a music shop. . . and my first impression of Orff Schulwerk was like many others I have heard of, when they don't know anything about it. I can compare it to when Furtwangler first saw the score of *Catulli Carmina*—he said "it can't be a serious person who composed this—this is not music." And I had the same impression. I had never heard the sound—I had only seen the first books with all pieces in C in the German volumes. I laughed, and asked how is it possible to play hundreds of pages in C. . . not really pentatonic. . . it sounds like C major.

During the Salzburg visit I stayed three days in Chiemsee with Gunild Keetman. It was fascinating. . . the environment in which she lives and how she works. She had a boat—I enjoyed rowing in that boat—in fact while rowing I made a text for my first piece in this Schulwerk style.

Tower: So what developed from your visit to Salzburg?

Helldén: Based on those three days experience. . . already after one hour, one day, I was. . . how do you say. . . sold? saved? It changed the direction of my life.

Tower: And prior to this time what were you doing?

Helldén: At that time I was a music teacher in the higher level, from the seventh through the twelfth school year. At that time I taught forty-five lessons a week.

Tower: I know how that feels. . . I've done that, too!

Helldén: I was the only music teacher at that school, with a thousand pupils. I had many supporters there—they gave me as much money as I wanted to buy instruments, books and records. After the Salzburg experience I was happy to return there in order to carry out Orff's ideas. I knew it was the right way for a music teacher. . .

Tower: So you were back in Austria from January of 1956 to June of 1957?

Helldén: Yes. . . I studied there one and a half years. At first I intended to only study

half a year, but as I was a composer Orff asked me to do the first Swedish version. I was very grateful, of course, and I felt responsible for doing things well, so I decided to borrow more money and leave my family behind. . . it was hard. The children were small—I had three at that time, from three to eight years old. But my family was very good to me—my wife agreed fully because she felt it was very very important that this system be introduced, not only for me but for the music education of the country. And when I came back, it was very successful. I traveled all over Scandinavia—mostly in Sweden, of course, but also in Denmark and Norway.

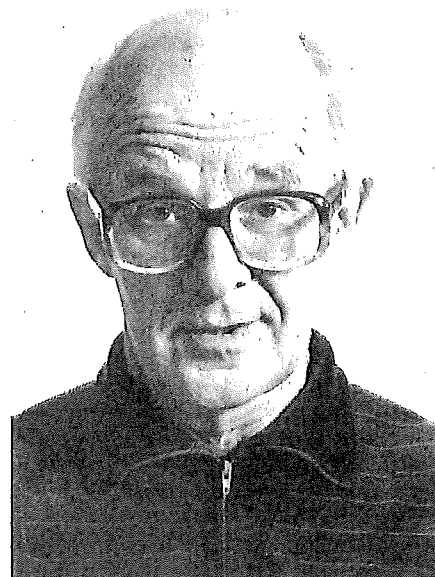
Tower: Was a Schulwerk training course established in Sweden?

Helldén: Yes, at the Conservatory in Stockholm. The director of this Conservatory had seen several teachers—me, and Lotte Flach, and Keetman, and Minna Ronnefeld, and a man from Czechoslovakia named Novotny. In Venice there was a big conference for the directors from all the conservatories of the world in the fall of 1956, and we made a performance for them in order to give them an impression of Orff Schulwerk. The Swedish director was enthusiastic. He employed me at once when I came back, in 1957, as a teacher of Orff Schulwerk. I think it was the first conservatory in Scandinavia to have teaching in Orff Schulwerk. My teaching there also included recorder.

Tower: And has the initial success of Orff Schulwerk continued?

Helldén: I cannot say yes. The Swedes are very enthusiastic about a "new" idea, but when it comes to working for a continued development, they are unwilling to put in the necessary energy. It's one thing to come and listen to a person who introduces a system. . . while you are there looking at what he is doing you think it is very exciting, and you want to go home and do it. But you yourself have no experience yet of what works. You have to have that yourself—and that's the thing.

Tower: It's really a universal problem, I think. Here now we have so many courses in Orff Schulwerk—last summer we had seventy-five courses! And some of them have just died. It's a real problem that our organization is facing right now—there are so many courses and just not enough people. It's the same at this conference—people come here and say "Oh, I'm going



Helldén

to go right home and take a course!" But it doesn't happen. Now it's also a matter of money, since financial times are more difficult. And the schools are firing teachers—they're letting music go. And so it's a problem. How would you rank Orff in the elementary music picture in Sweden today?

Helldén: Orff is not big. . . I would say that Orff is well known in Sweden and almost all schools have the instruments. I don't really know what they do with the instruments—some of this and that—but little which educates children in music. Many people who are educated as professional music teachers think "I can do it myself." And then they try to do it. . . they make their own settings, arrangements and so on, which very often are bad. And the pupils observe, they notice, feel, that this is not good. And perhaps they use the instruments for one period and then they are tired of the instruments. They can't go any further—they can't see the development. Nevertheless I must say that I have had a certain response, because in the good times in the 60s and early 70s, for example, I made about 200 radio programs for the schools, 30 minutes each, from the first to the sixth grade. And many teachers were very fond of those programs. I also did teacher programs for television, about 20, I think. So we can say that many teachers in Sweden know about it. But the lack of method is obvious in Sweden right now. There is no other method which has conquered Orff Schulwerk. . . Kodaly is coming along, there are signs of that. . . but the Swedes are very sceptical about systems.

Tower: Are there still training courses at the Stockholm conservatory?

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Heidän: Only when I come for one week each year, sorry to say. Orff was in some way a fashion. You can hear many people say "Orff—Orff is past." As a fashion. But I say Orff has not yet come. Because it is not a question of fashion—it must be much more serious than that. But many people think like that. And then they have a hope that there will come another Orff, or another thing, that will make their teaching easy and joyful and happy—but above all, easy. And many times I think if Orff Schulwerk is a system only for a certain character of person—perhaps it is always so with all systems. Every system suits some people and not others. And I think we must recognize this and take it into account. I don't think there is any system suiting all teachers; above all, there is no system which has advantages above all other systems. I am very sceptical when people say that. I wouldn't say that my system has advantages over all other systems, because it is not true. It is true for some people—but it is very difficult to prove. I think we all should be very careful in courses about saying things like that. Don't you think so?

Tower: Yes, I agree with you.

Heidän: This doesn't mean that I doubt the Schulwerk. I think it will be much more important in the future than it is today. I'm convinced that Orff has many things. But of course I have changed many things. . . I don't use so many ostinatos, for examples, as Orff.

Tower: Oh yes. . . I understand you have a wonderful ostinato story. . .

Heidän: I have several ostinato stories. The first is from when I studied in Munich in 1956-57. I lived there and had lessons with Orff, and I wrote pieces in Schulwerk style, with ostinatos. And once when Orff was looking at a particular piece he said to me, "You must stop these eternal ostinatos." "Yes, I understand," I said. "That's what I have thought many times when I have heard your ostinatos." And he looked at me—at first I wondered if he was angry—but then he laughed, and we went out and had a beer. On another occasion we visited a school where someone taught Orff Schulwerk—after ten minutes he said "I can't stand this—let's go."

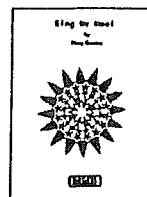
After the first experience I went home and thought it over—I thought, I am not able to do ostinatos which are so convincing. Orff can do it because he is the original inventor. His character and all that he stands for makes it possible for him to do endless ostinatos without them being tiring. Nevertheless once in Vienna I saw the trilogy *Carmina Burana*, *Catulli Carmina* and *Trionfo di Afrodite*. It was too much.

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Then I had enough of ostinatos. So I should say the ostinatos for us ordinary people should be very limited. Or I should express it like this: you must be aware of the possibility that Orff showed me when he said, "you must stop this." And those were for me very good words which I will always remember. "You must stop this" at the right time. . . and then come back.

Tower: What about the occasion involving Keetman?

Heidän: That was in 1964, during the Salzburg summer course. I went with my wife and family to a demonstration of three of my new books. Orff and Keetman were there with many other people. My family played all instruments along with Orff instruments. We needed a string bass—they had to order one from the Mozarteum. My youngest son was at that time eleven—he took the bow with both hands like a saw and played on the E string for one of the pieces. Afterwards Keetman commented: "Here we are, sitting with all our ostinatos!" and sighed. She was of course not saying ostinatos are wrong—only that there are obviously other possibilities.

Tower: How much do you think we should use the original Schulwerk volumes?

Heidän: I use them always—all the five

volumes. You can take one and look and say "that is a good piece." You can look at another. . . "that is a good piece." There are many indifferent pieces also. I think Orff should not have published so many pieces because I think when people see all this they are afraid—they become afraid. But there's nothing to do about that now. I always like to recommend that people look in the books and find the many good things. *Rundadinella*, for instance. . . it is wonderful to improvise like that, to improvise music, text, and why not movement also.

Tower: What are you are doing now? You told me you left Stockholm five years ago. . .

Heidän: I'm doing almost the same as I have done twenty-five years, since I returned from Salzburg. I was still employed for seven years after that, but since '64 I have been free lance. Except that I have taught regular courses at the conservatory in Stockholm. So now even after I have moved I visit Stockholm once or twice a year—the conservatory or music high school, as we call it, and have a one-week course with those who are going to be music teachers. I still travel some around the world, such as here in America now—but mostly in Scandinavia. And most of my workshops are choir dances and not so many Orff methods.

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ESTABLISHING GOALS FOR FIRST GRADE

Ruth Boshkoff

(Music Specialist, St. Charles School, Bloomington, Indiana)

We Orff teachers are an overprivileged lot. The Schulwerk introduces us to the enchantment of the instrumentarium and provides us as well with a wealth of teaching activities. Speech—rhymes, chants, sayings, and poems—can be used in myriad ways, involving ostinato, canon, and rondo forms. Movement activities range from games and play-parties to free exploration of time, space, and energy. Improvisation allows children to use what they know in new ways. Last of all, there is singing. All of these afford us an almost embarrassing array of riches. Yet they also pose a problem: where do we begin?

My first year of teaching was exhilarating—each day promised and provided a new experience for me and for my classes, as we sampled the Schulwerk together. When I reflected on that first year I decided it had been successful—my children were motivated, enthusiastic, and had acquired some musical skills. However, experience has led me to view my program more critically; I realize now there were some decided deficiencies. My students could neither read nor write music using rhythmic or staff notation, and worst of all, they did not sing particularly well. In my enthusiasm for using the wonderful instruments in the classroom I had neglected the most important one—the voice. I began to wonder how well equipped my students would be for the middle school world of choir, band, orchestra, and musicals.

At that point I decided to put my teaching materials into some sort of order so that definable skills could be taught and evaluated. Since then each year of teaching has reinforced my conviction that an orderly sequence of concepts is necessary for me to teach well. My sequence is still evolving. Obviously it is not the only workable sequence for teaching first grade music, but it can serve as a starting point for other sequences. Here are my goals for first grade:

Speech: a) to learn and enjoy a selection of chants and rhymes; b) to improvise with speech and free vocal sounds; c) to use speech to reinforce beat and rhythm; and d) to explore instruments.

Singing: a) to discover the singing voice and to sing, with pleasure, a variety of songs; b) to improvise vocally; c) to become familiar with the pentatonic scale.

Movement: a) to become familiar with parts of the body and their range of movement; b) to move through space with poise and control; c) to learn a repertoire of movements and movement games; d) to use body percussion to reinforce beat and prepare instrumental parts.

Instruments: a) To articulate the steady beat of music and poetry with pitched and non-pitched instruments; b) to experience ensemble with accompanying instruments; c) to use instruments creatively as enhancement for speech, song, and movement.

Notation: a) to learn to read and write the rhythm symbols ♩, ♪, ♫, ♬; to learn to read and write *la, so, mi, and do*.

Throughout all this, I hope my classes learn to value, use, and enjoy music.

Speech. First grade children speak more readily than they sing. Most have a repertory of nursery rhymes and jingles and are comfortable with language. They improvise with language constantly as they put words together in phrases and sentences. It is wise to encourage this improvisation because it serves as a model for later improvisation with song, instruments, and movement. In addition, children should be able to enjoy improvis-

ing with free vocal sounds so that they become familiar with the entire vocal mechanism and discover that speaking and singing utilize different parts of that mechanism.(1)

Speech also provides an opportunity to experience beat. Counting-out rhymes such as "Bee, Bee, Bumblebee" are particularly appropriate:

Bee, Bee, Bumble Bee,
Stung a man upon his knee,
Stung a pig upon his snout,
Goodness me if you're not out.

This rhyme can be played as a game, with a leader tapping outstretched fists and eliminating one child at a time on the word "out." This reinforces beat in each child. Indeed, if only one fist is tapped, each child represents one beat in a concrete way. As there are no rests in the rhythm of this rhyme, it is excellent as an early source for extracting ♩ and ♪.

Instruments can be used creatively to support speech—to substitute for chosen words in rhymes such as *Humpty Dumpty*, for example, and as sound effects with poems such as *Who Has Seen the Wind?* by Christina Rossetti.

Singing. Each of my lessons in first grade begins with unaccompanied singing. Each child has an opportunity to hear his/her voice alone and to match pitches with the teacher or with other students. It is important that this be done in a supportive atmosphere, with the teacher gently encouraging the children to use light singing voices rather than the heavier talking voices.

continued on Page 12





In the beginning stages of pitch matching, the *so-mi* interval is used because most children can sing this interval correctly somewhere in their range. As pitch matching becomes more accurate, the range is expanded to include *la, do,* and finally *re.* Often the echo singing takes the form of a greeting between teacher and pupil. Sometimes there are games with stuffed toys, beanbags, or balls which require a question/answer response. In one such game a teacher or child sitting in the middle of a circle throws the ball to someone in the circle; this person responds to the sung question. If the students are sitting cross-legged in a circle with knees touching, the child in the middle may be blindfolded and *roll* a large eight- or ten-inch rubber or foam ball. This child must then guess the singer's identity by voice alone. Even the shyest child will sing back in this procedure. Guessing games such as this focus attention on the game rather than the singer and help to make children less self-conscious about singing alone. Hand and string puppets are also good for this purpose.

Although children learn many songs with more extensive pitch material, I believe that the range of pitches in vocal improvisation should be narrow. Orff cautioned: "Vocal improvisation should only be attempted once a child has mastered pentatonic space."⁽²⁾ The child's familiarity with pentatonic begins in first grade with the introduction of these pitches in echo singing, simple songs, and identification of the pitches on instruments. Improvisation can be attempted when pitches are secure, beginning perhaps with *so-mi* patterns. As my children become familiar with the pitches they also learn the hand sign and staff notation for each one. The sequence of skills in first grade is as follows: a) vocal experience, b) reinforcement by instruments and movement, c) representation by symbol.

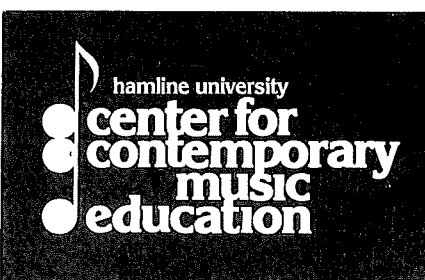
Movement. From initial experiences with free, exploratory movement, children learn the range of movements of which their bodies are capable. They also learn coordination, balance, spatial awareness, and directionality. It is important that they be able to move freely about the room with control of their bodies and respect for the space of others. Movement projects with pitched and non-pitched instruments are excellent for these purposes, as are many traditional singing games. Many songs and

games include imitative movements which help to teach parts of the body and how they move.

Games such as walking or clapping to a drum or other instrument, with stops at a specified signal, reinforce the child's awareness of steady beat. These games can be extended later to more adventurous statue-making and shape-making play. A set of body movements associated with the Schulwerk—clapping, finger snapping, patschen, and foot stamping—aid coordination and are essential for teaching instrumental parts later on. Simple body movement patterns can accompany rhymes, chants, and songs. Mirror exercises are also engrossing play for first graders.

Instruments. Before playing instruments together in ensemble, young children need to learn how each instrument sounds and the techniques for playing it in a musical fashion. This requires many projects with speech, singing, and movement in which one or two instruments can be used creatively and thoughtfully.

In ensemble playing the ability to discern and articulate the beat is essential. Preparation with the body movements mentioned above precedes playing barred instruments together. An example of this is the game "Dr. Tatchel" (see Figure 1). The



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Doctor Tatchel, with his satchel, through the rain the doctor goes;
 Splish, splash, squish, squash, he makes music with his toes.

Text adapted from Bisgaard and Stehouwer (ed. T. Aaron)
Musikbook O. Magnamusic, St. Louis.

Rain, rain, go away, come again some other day; little children want to play, rain, rain, go away.

SG- ad lib

AG ad lib

FC ad lib

BX

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boys and girls pretend they are Dr. Tatchel, walking through the puddles to the beat of the rhyme. They transfer this walking movement to their hands and finally to the bass xylophone on a broken bordun pattern. The additional parts in this simple arrangement are also beat-based and provide instrumental color. The glockenspiel and finger cymbal players are told to add only two sounds (raindrops) to the ensemble. This ensures a clear and open orchestration and provides a musical challenge to the players, who must listen to all other members of the ensemble. As a contrasting speech section, four children say what they would like to do when the rain stops. Dr. Tatchel chooses them by knocking at their doors with a wood block. After singing the song again Dr. Tatchel might choose four different people to create another new speech section. A very simple *so-mi* song thus is developed into an introduction/ rondo form.

Although pitch material may be limited and instrumental accompaniments simple in the first grade curriculum, there still are many opportunities for all the strands of the Orff process to come together in satisfying musical experiences for the children. Each element of speech, song, movement, playing instruments, and improvisation has a place in a sequential curriculum.

1 Mary Goetze, "Children's Singing Voices: Toward Vocal Fitness," *Orff Echo*, Summer 1983.

2 Carl Orff, "Demonstration with Recordings," *Orff Echo*, Spring 1983.

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forty children from as many countries who all play a Bach violin concerto together really communicating? Perhaps the key lies in the "communal" aspect—the fact that these individuals are drawn together by being able to engage in like activity in which all are accepted and have a role to play. The listeners, too, form part of the community when they accept and approve the activity. And the elements of sound are a bonding agent. But the music can affect the individual performing it also when he performs alone, even without an audience. So there is musical communicative power beyond community. . .

Howard Gardner, author of *Frames of Mind: The Theory of Multiple Intelligences*, poses after considerable research that there are six areas of human intelligence. Musical intelligence is one unto itself, separate and distinct from linguistic intelligence. As most of us have learned by now, the brain's musical processing takes place in the right hemisphere. Knowledge about music develops in the more logic-centered left hemisphere. Could it be that the right-brain music, operating on an intuitive level and without knowledge of itself, indeed carries a universality of its own, one pertaining only to sound and feeling and not to concepts or knowledge? Is this the level at which we feel attracted to another musical "language," even though we haven't a clue as to how it fits into its culture or how they perceive its meaning? Many of us have had experience with other musics which would strongly support this idea merely on an empirical basis.

To summarize these speculations: There is no one musical language, just as there is no one verbal language. And to communicate completely within any one of either requires a thorough knowledge and familiarity with all aspects, including its "cultural baggage." But inquiry seems to be pointing toward another, totally non-linguistic level of musical intelligence, which perhaps accounts for a universality in musical expression which supercedes the particular limitations of verbal languages. Perhaps the problem is in calling it a language. It will be interesting to follow the path of further inquiries into this barely explored "universe."

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

Tower: When did the whole "choir dancing" idea get started?

Helldén: The idea was born in Toronto. I was teaching there in 1966 and I had to demonstrate with a children's group—there were 300 teachers coming. For the demonstration group I had twelve Jewish children, so I asked for a Hebrew songbook. And with the twelve children I worked out *Gut Shabes* and *Ilu natan*. The children were very successful and comfortable with this material because they knew it.

In 1970 in Sweden I re-formed a choir; in our first concert after two months we did the first choir dancing and we have been doing it ever since. Six volumes of choir dances have been published.

Tower: At my school we have played many of your choir dancing pieces and had the children dance and sing them. We haven't done the dance you did with *Israel*, though, so we want to go home and try it. Do you find there is a big difference in working with people from the U.S. and Canada rather than Scandinavians?

Helldén: The people here are much more interested. They really listen—and the discipline is much better. I always get the feeling that Americans are ready to work and use the material and ideas. At the Toronto course—it was three weeks, all day, with lessons to prepare every day—how they worked! In Scandinavia in such a course maybe five out of thirty would prepare for the next day. There is here a spirit of "I will do it, and to fight for living. The social system here doesn't make you sure—you have to work!

Tower: I've heard that you have a new involvement with music—with Suzuki. . . ?

Helldén: Yes. . . for half a year now we have a Swedish Suzuki Association. Perhaps you knew that I have three more children, and they are all involved in Suzuki. That's my new happy experience. I'm very happy to say that I have both of them—the one has not conquered the other. My children, they have Orff—they go to the music school, or "instrumental kitchen"—my wife teaches them there. So they have recorder and movement. And then they also take Suzuki. And we have a Suzuki teacher there who is quite good. But I always say "Orff is my musical father." He is the man which look up to, but I'm not a slave—I don't worship him. I don't like people worshipping other people. I mean, Orff is not God, but he is good. Orff is also my friend—if you have a good friend, you can also criticize him.

Tower: I wanted to ask you about your use of piano. We remember well what you

did with piano at our conference in Memphis—when you did *Yesterday* of the Beatles you showed everyone what a wonderful piece it was and how much it has to offer. Yesterday I was a bit taken aback when there was no piano in the room because you used that quite a bit in Memphis.

Helldén: Yes. . . I always use piano in my curriculum. But when I'm working with choirs I use piano very little. They tell me there are two groups in Orff Schulwerk—one that accepts the piano, and the other that does not.

Tower: Right, and you're either on one side or the other.

Helldén: Of course it depends on how you do it. For me the piano is a part of the Orff instruments, and I can't understand why Orff said in his first volume that the piano is not a proper instrument because of the traditional manner in which people were accustomed to using it. Therefore when mixing it with the elemental sound there would be a disturbing color. The Foreword of Vol. I in English says the piano must not be the center. I published three books in Swedish in the style of Orff Schulwerk—all use piano. And I received a letter from Orff commending this work as outstanding.

Tower: How much composing are you doing now?

Helldén: More than ever; I have a special house in my garden where I can work. My opera *Eroticin* is a one-hour comedy for mixed choir, three soloists—these must be professional voices—a professional pianist and percussion. It was just performed for the first time October 1, 1984 in Goteborg. It drew a full house and had good critiques. I felt it was very successful.

Tower: I wish we could see it. . . your musical talents are certainly diversified! Thank you so much for taking time before you leave Las Vegas for this most interesting chat.

Carolyn Tower teaches at Cranbrook School in the Detroit area. The interview was done at the 1984 AOSA Conference in Las Vegas.



**REMINDER:
International Orff Symposium**

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Location: "Mozarteum," Salzburg, Austria
Theme: Orff Schulwerk in the World of Tomorrow.
Lectures, Studios, Seminars, Performances



ORFF SCHULWERK AND THE COMPUTER

Marilyn Collins

Does this sound like a contradiction in terms? Do the words "interface," "hardware," "output," or "DAC board" seem out of place in the music room? Then you probably have yet to discover the terrific programs waiting out there to assist you in your teaching! Orff is such a super creative method . . . yet there still are basic skills which require drill and practice. I have discovered that students who groan at the thought of a game sheet on note recognition beg for the same game when it can be "booted up."

The programs available range from same-up-down interval recognition games with excellent graphics, designed for pre-K, to harmonic and rhythmic dictation games that challenge all of us. Costs begin as low as \$25.00 and rise appreciably for the more sophisticated programs. Most schools now have computer teachers available to give you advice on where to start. Some companies are eager to let you preview materials free of charge. Workshops are offered by computer companies in all areas, including specific workshops for music teachers.

My third, fourth, and fifth graders all have disks in their homerooms with drills on note recognition, visual and aural rhythm and/or interval recognition, common musical terms, and other aspects of my curriculum that are suited to independent study. Students use these disks during their free time, with the classroom teacher's permission. They record their results (either on a disk designed for record keeping or on a sheet I provide) and return them to me for charting in the music room. I set up the program to provide motivation with stickers and stars, but the students don't seem to need any extra motivation to run these programs! I could expand on what the students are learning independently at the computers. You can imagine the application for both the student who never quite gets the concept on the initial presentation as well as for the student who is light years ahead of the others musically.

Successful music teachers must also be realists. Administrators seem to be tuned into computers, and "dollars for disks" are usually easier to find. Once administrators get over their initial amazement that you—a MUSIC teacher!—are interested in using computers to facilitate learning, you may find them more approachable on other issues.

Of course this type of program takes time to set up, but the big plus is that I am free to spend my few precious minutes each week with the children on singing, moving, and *creating!*

To start your list of program possibilities, here are my reviews of two:

THE MAGIC MUSICAL BALLOON GAME. Micro Music Software, \$25 (Apple) Temporal Acuity Products, Inc., Bldg. I, Suite 200, 300-120th Ave. N.E., Bellevue, Washington 98005. 1-800-426-2673.

This program is designed to teach young children (the documentation says K-3) the concepts of up/down/same melodic motion. No rhythmic recognition is involved. There are three separate games made up of four melodies with four directional fragments. The student answers U(p), D(own), S(ame) with appropriate keys so little computer skill is needed. As each answer correct answer is given, a graphic of a balloon floating over a landscape with high and low elements (mountains, fences, trees, etc.) is shown. The balloon moves in the direction of the melody. On a wrong answer the student is given one more try; then the correct response is shown and the balloon moves appropriately. At the end of the four melody sections the entire melody is played while the child watches the balloon move up or down across the landscape. The graphics are very appealing to children.

Treble clefs keep score in the right hand corner for correct answers. The child also sees his/her score at the bottom of the screen. At the end of the game the student is rated as a "world traveler," "stay-at-home," or "commuter." The option to continue, repeat or quit is offered at the end of each game. (At the end of each game also a staff graphic appears with a balloon melody and a short written explanation of the way in which notation reflects sound.)

As a teaching aid, this program helps to reinforce the idea of melodic motion. I think it could be used with a group of pre-K children with teacher assistance. On an individual basis it might be especially helpful for the child who is very distracted in class by the large group.

MUSIC BOX I. Univ. of Akron Series, \$59 (Apple or Commodore). Wenger Corporation, P.O. -448, Owatonna, Minnesota 55060-0448

Originally I did not intend to review this particular program. My children ran across it in some preview mail which arrived at our home. They played the game by the hour and now have all the music symbols memorized. With this unsolicited testimonial I felt I needed to at least have a look!

The program includes two disks with four programs designed to teach students to recognize nineteen basic music symbols quickly. There are twenty levels of difficulty—the higher the level the less time you have to respond. In some games the level is increased or decreased by the computer, based on response. In other programs the students choose the level and stay on it for the length of the game. Symbols taught include rests, note values, accidentals, fermata, repeat, double bar, and dynamic markings.

The graphics and sound are very entertaining. The symbols float (or race, depending on the level) across the screen. If a boxed word in the center of the screen matches the floating symbol the student opens a trap door to "catch" it and score a point. If the symbol does not match, it bounces away. If the student catches a symbol that does not match he loses a point. The game for two players is especially self-motivating.

As in many of the Akron series, there is a "Hall of Fame" for high scorers, along with extensive student-teacher record keeping. You can erase, change, view, print, or set new standards for up to 125 students on the disk.

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Center feature:

PERCUSSION PANELS

Sister Eloise McCormick, S.P., has done it again: she's invented the Percussion Panel, a means for open storage of small percussion. A long-time teacher and supporter of Orff-Schulwerk, Sister Eloise served as recording secretary of AOSA from 1976-78. After spending many years in Los Angeles and helping to found and launch the L.A. Chapter, she has recently relocated in Portland, Oregon. She spends several hours daily working with children at the Providence Child Center, which has Montessori classes as well as education for handicapped children. Sister Eloise saw the need for having a set of percussion instruments readily available in each classroom, so that the children would have regular visual and tactile access to them. She introduces the instruments during her lessons, and then they are available for the children to use at any time (with permission of the classroom teacher, of course). She finds that the children readily learn the names of the instruments and where to replace them on the panel after use.

The panels are made from 1/4-inch pegboard, with hangers specified for that thickness. They are approximately 4 ft. high by 2 ft. wide. Sister Eloise came up with the arrangements shown after much experimentation. She attaches a chart such as is shown here to the back of each board for reference. In some situations teachers might prefer to put the name for each instrument in large print on the front of the board, or perhaps to draw an outline of the instrument to mark its place.

The Providence Child Center was very supportive in providing funds to buy instruments which the school did not already have for the panels. In all, ten panels were made. Sister Eloise and the Center are grateful to Mary Lott, owner and operator of ABA Music, Inc. in Salem, Oregon, for contributing the pegboard.





PERCUSSION PANEL CHART

- 3 Bells
- 3 Sets Bells on a White Cloth Strap
- 3 Sets Bells on a Gray Cloth Strap
- 3 Sets Bells on a Red Cloth strap
- 7 Sets Bells on a Round Blue Plastic Strap
- 4 Triangles with 2 Hanging Strikers
- 2 Blue Strikers for Triangles (laid criss-cross) and 4 String Hangers
- 1 Maraca
- 1 Maraca
- 1 Drum
- 1 Tambourine
- 6 Pockets for Small Cymbals, each with a Red Wood Mallet
- Blue rhythm sticks laid criss-cross (Cloth Pockets)

| | | | | | | |
|---------------|----------------------------|------------------|---|------------------|---|----------------------|
| 3-prong Bells | 1 Pair Single Bell Jingles | Small Wood Block | Yellow Wood Mallet for Small Wood Block | Large Wood Block | Yellow Wood Mallet for Large Wood Block | Castanet on a Handle |
|---------------|----------------------------|------------------|---|------------------|---|----------------------|

PERCUSSION PANEL CHART

- 1 Large Drum
- 2 Shakers (maracas)
- 1 pair of sand blocks
- 1 Tambourine
- 1 Triangle with Striker
- 1 Pair of Finger Cymbals

(Cloth Pockets)

| | | | | |
|-------------------|------------------------------------|---------------------------------------|----------------------------|---------------------|
| Spoon Clapper | 3-prong Bells plus African Maracas | Small Cymbal with Black Rubber Mallet | Woodblock with Wood Mallet | Castanet on a Stick |
| 1 Pair of Maracas | 1 Felt Mallet for Cymbal | 1 Extra Mallet | 1 Large Hanging Cymbal | |



NEWS FROM NATIONAL

The AOSA National Board met in Chicago from Friday afternoon through early Sunday afternoon the first weekend of March. The following committee recommendations were accepted:

CONFERENCE. Beginning in 1989, conference sites will be chosen by rotation of regions. Beginning this spring the current conference chair will meet with chapter members hosting the conference three years hence for brainstorming, discussion of responsibilities, etc.

MEMBERSHIP. Local membership forms are to be re-designed, providing more information so that a profile of national membership is made clear.

PUBLICITY. A change in policy was adopted so that advertising in the AOSA Directory may be available to both institutions and industry.

FISCAL. A budget of \$108,350 was accepted for the coming year (see p.). Expenditures include \$42,215 for the executive secretarial office, \$39,585 for general board and committee operation, \$21,720 for the Echo, and \$4,830 for the financial office.

PUBLICATIONS. Re-Echoes II has a promised publication date of mid-June, 1985. Beth Miller was appointed to handle final publication details since the editor, Isabel Carley, is out of the country this semester.

KEETMAN FUND. Five grants were approved, in varying amounts totaling \$2,200.

CARL ORFF MEMORIAL. Almost two-thirds of the books chosen for AOSA's memorial gift have been sent to the library at the Orff Institute. Norm Goldberg has facilitated the purchase and shipping arrangements.

RESEARCH/LIBRARY/FILM. Grant possibilities are being explored by grant writer Lee Aaron, based on information collected from around the country by National Board members. — Videotapes of Richard Gill working with children were reviewed. After minor editing, they will be placed in the research library. — A research librarian was appointed for the Isabel McNeill Carley Library at Case Western Reserve University (see article).

HIGHER EDUCATION. Courses meeting established requirements were placed on the AOSA-approved Certification Course

list. The words "Basic Orff" are to be added to the criteria for approval.

MENC. A membership vote concerning AOSA's affiliation with MENC as a non-unified member organization will be included with the election ballot in January.

PERSONNEL. The *ad hoc* Personnel Committee was named a standing committee to implement the Board's personnel policy. — Cindi Wobig was re-appointed Executive Secretary, and a revised job description of this position was accepted. — An *ad hoc* committee was appointed to work out an agreement regarding AOSA computer files.

MISCELLANEOUS. Ruth Ann Chiaraluce (Rocky Mountain Chapter) was appointed regional representative from Region II to fill the unexpired term of President-elect Del Bohlmeier. Guidelines will be established so that in the future a member of the Executive Board shall not be a candidate for another position until his/her term will have expired. — AOSA Executive Headquarters has changed its address. Correspondence should now be addressed to Box 391089, Cleveland, Ohio 44139-1089. Tossi Aaron has designed new stationery reflecting this change.

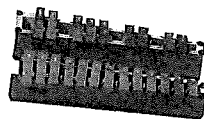
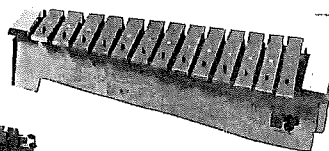
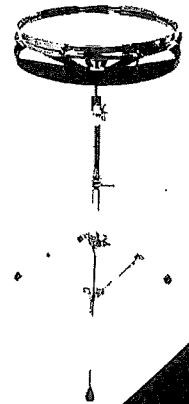
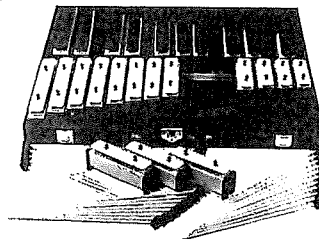
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News and Views

Names in the News

Congratulations to **Karen Medley**, Memphis Chapter, who received a Rotary Award for Teacher Excellence in March 1984. She was the first Orff specialist in the city to receive this award, the purpose of which is to recognize ten teachers who demonstrate quality teaching each year.

Several AOSA members will be traveling to Salzburg to teach and to represent AOSA. **Jane Frazee**, **Arvida Steen**, and **Judy Bond** will be teaching in the International Summer Course. AOSA is sponsoring president **Judith Thomas** in attending the 1985 Symposium, where she will represent the U.S. branch of Orff Schulwerk. She and editor **Mary Shamrock** are keynote presenters for the third day plenary session. At least part of the presentation will be given in German; Judy reports she will be speaking "Deutsch."

Peggy True, Cincinnati Chapter president, has been nominated by her school system in Milford as a candidate for Ohio Teacher of the Year. A local newspaper states that Peggy's selection was not difficult to understand: "It's a natural outgrowth of a sound, diversified music program created and implemented with the best interests of students in mind!"

Doug Goodkin, Northern California Chapter, organized a Kid's Concert Series featuring Orff ensembles. Designed as a three-way exchange between teachers, students, and the public, the concerts involved six schools and over 140 children.

Piedmont Chapter members have been busy making presentations to music educators. **Mike Nichols** presented a session at SEMENC in Mobile, Alabama. **Dottie Tobias** led a seminar on Arts and Education for the 60 members of Leadership Charlotte. **Dr. Lee Beall** was the author of "The Making of a Special Oliver," an article which appeared in the February *Music Educator's Journal*. **Dr. Elda Franklin**, Winthrop College, conducted a session at the South Carolina Music Educators' Conference in February.

Long Island Chapter president **Joan Fretz** and vice president **Adrienne Frassanito** did a workshop at a Nassau County Music Educators' Mini-conference. Joan has been busy doing workshops for nearby groups, and Adrienne was chairperson for the choral section of the NMEA Festival at which participants performed two pieces with Orff arrangements by Marilyn Davidson.

Under the able leadership of president **Beth Iafigliola**, the Greater Cleveland Chapter sponsored **Konnie Saliba** in presenting two well-attended sessions for the Ohio Music Educators' Association. The OMEA Convention was held in a place familiar to many AOSA members—Stouffer's Inn on the Square. Two chapter members presented sessions as well: **Betty Gold's** workshop was entitled "Polyrhythms," and **Marge MacNeal's** was "Music for Handicapped Children."

Jacobeth Postl and **Lois Birkenshaw** gave sessions for the Manitoba Music Educators in 35-degrees-below-zero weather. Jacobeth reports that after walking two blocks from car to hotel, she and Lois felt as if they had lost their faces.

Maddie Hogan, **Lisa Gold**, **Pam Hetrick**, and **Jean Moncrieff** of the Northern California Chapter are members of the Berkeley Balinese Gamelan known as *Sekar Jaya*. At the invitation of the governor of Bali, they will travel to Bali this summer to perform in a music festival there. This will be the first time a gamelan from the U.S. has performed in Bali.

Several members of the South Central Minnesota Chapter have been involved in newsworthy pursuits. Music therapists **Mary Adamek** and **Hilree Hamilton** were awarded grants from the Minnesota Alliance for Arts in Education and the National Committee/Arts with the Handicapped to coordinate Very Special Arts Festival projects in their districts. **Marcie Smale** and **Arvida Steen** have written Orff supplements for Holt, Rinehart, and Winston. **Jim Ten Bense** plays in an early music ensemble which is affiliated with Young Audiences, Inc. The group performs in schools in the Twin Cities and throughout Minnesota.

Laurel Lisez, a Northern California Chapter member, has been accepted into the nine-month English-speaking course at the Orff Institute.

Carol Huffman, regional representative from Cleveland, has begun a program through a local college to introduce Orff Schulwerk to children who have not been exposed to such a program in school. It's called "Super Saturday Enrichment," meeting Saturday mornings for seventy-five minutes. Parents, children, and college administrators have received the program with great enthusiasm, and hope for further expansion of the project.

Marge Osborn, member of the Orange County (Calif.) Chapter and teacher in the Santa Ana Unified School District, will be taking her singing and handbell choirs to the International Symposium for Music Education for the Handicapped this August in New York City. The groups were selected from over one hundred applicants. Group members are orthopedically handicapped children from eight to fifteen.

Nancy Ferguson, Memphis Chapter, was recently appointed National Curriculum Chairman for the National Jazz Educators' Association.

Three Angels Records, a Memphis-based recording company, has recently released their first gospel album, *Master Save Me*. Eight of the nine songs on the album were written by **Gale Jones Murphy**, Orff teacher with Memphis City Schools. Mrs. Murphy, who is also co-producer of the album, has plans for recording her choir at Doubletree Elementary using several of her own compositions.

Chapter News

Riddle: What do unmatched socks and puzzle parts have to do with a National Conference? Only **Heart of America** Chapter members know. But you will find out when you come to Kansas City in October 1985. In November of last year eighteen members of the Chapter traveled to Las Vegas to issue the membership an invitation to attend "Heartland Horizons," the next (and nineteenth) AOSA national conference. Now the seasoned performers, direct from the stage of the Sahara Hotel, are busy making preparations to host you in beautiful Kansas City, Missouri, October 23-27. Craft days are being held once a month for members to learn new crafts and make items for the Keetman Boutique. Tours and concerts are being arranged, a lovely banquet is being planned, and many events are being prepared for your pleasure.

continued on Page 20

The Conference Planning Committee recently spent a day at the Radisson Hotel Muehlebach planning and reveling in the historic, gracious grandeur of that elegant edifice. We are grateful for our eighty-six members and hope to add more in our conference year. In addition to conference preparation this year we have enjoyed three excellent workshops and a chapter sharing session.

Come to Kansas City, Missouri, and visit the Heart of America. And don't forget your puzzle part!

In January the three Colorado chapters (**Rocky Mountain** in Denver, **Southern Colorado** in Pueblo, and **Rocky Mountain West** in Grand Junction) co-sponsored an Orff booth at the CMEA Conference in Colorado Springs. All three chapters brought brochures, pamphlets, and calendars to distribute. The scheduling of the booth was arranged so that members from different chapters worked together, allowing new friendships to form. The event was so successful that plans are already being made to repeat the booth in 1986.

Pam Grotegut, founding president of the new **Homa-Okla** Chapter, has recently moved to Westminster, Colorado. She will be missed. Gloria Warlick is the new president and Suzi Lenhart the president-elect.

The provincial chapter in **Tallahassee**, Florida reports that attendance at monthly meetings has more than doubled since fall. The group meets on the third Tuesday of each month at the Developmental Research School on the Florida State University campus.

Two members of the **Tappan Zee** Chapter presented a special sharing meeting in April. Paul Kerlee of the Hastings School District brought his fourth and fifth grade students to perform Morris Dances and Sword Dances. Sister Madeleine Cain's fourth and fifth grade classes provided recorder and Orff instrument accompaniment for some of the dances. The assembly took place in a new gym at Marymount School in New York, located near the Metropolitan Museum of Art. Both groups included the museum in their day's plans, thus adding another attraction to the day of sharing.

Nine **Central Carolina** Chapter members recently participated in a Durham County Elementary Festival. Entitled "American Traveler," the program featured songs from various geographical regions, highlighted by Orff accompaniments, dances, improvisation, and a chorus of two hundred voices.

The **Piedmont Chapter** is preparing a recipe booklet which will be for sale by next fall. Part of the funds will be used to purchase materials to be given away to members as door prizes at chapter meetings.

The **Long Island AOSA** has had great success in fund raising through a book store set up at workshops and at the Hofstra University summer course. Proceeds from the book sales are used to purchase instruments for the chapter's instrumentarium. Through a loan program, members are able to borrow instruments for a one-month period. Bob Cotton, representative for Hohner, has been on hand at three workshops this year to advise teachers on purchases. LIAOSA has initiated a liaison with local colleges which will aid in recruiting student teachers, informing college professors and students of chapter activities, and encouraging new memberships. The members are also working on an affiliation with the New York State School Music Association, and hope to have a booth representing the New York chapters at the next NYSSMA conference.

Three items from **South Central Minnesota**: 1) Nuts and Bolts: the officers have been successful in procuring an IRS letter recognizing them as a 501(c)3 organization; 2) Exciting News: Philip Rhodes, composer at Carleton College, has been commissioned to write a piece for the Kansas City AOSA Conference in October; 3) Food: SCMOC members invite all alumni of the Hamline Certification Course to join them at the annual summer picnic.

This May, Orff teachers in **Memphis** City Schools combined efforts with other area music teachers to produce the first West Tennessee Elementary Music Festival. Over 600 children participated in a program which featured singing, movement, recorder, guitar and a multitude of other instruments. Much of the program featured Mexican and Latin American music. Mexico was honored as this year's Memphis-in-May Celebration country. Karen Medley was chairman for the Memphis City Schools All-City Program. Karen Gephart was coordinator for the Shelby County teachers. Hats are off to all of the 43 teachers and their children who worked so hard to prepare such a musical and exciting performance. The Festival was a great success and plans are being made to expand it in the future.

Views (Issues, Opinions, Suggestions, Brainstorms, Frustrations, etc.)

Piedmont Chapter members would appreciate help on how to get companies who exhibit at state conferences to carry materials appropriate for Orff teachers. There are many elementary specialists in the state organization but few relevant exhibits, with too many textbooks and fund raising gimmicks. Any suggestions?

South Central Minnesota teachers would like ideas from other chapters who do not require AOSA membership on how to increase national membership among the local members. A suggestion given by the Orange County (Calif.) Chapter is to have a discounted rate for early registration, ending at a specified cut-off date. The first person responding receives a year's paid national membership. If there is a tie, a drawing will be held. Who else has a good idea?

One frustrated teacher wonders what to do when it takes so long to teach a song and the bass xylophone part to all the children that there is little time or interest left for additional parts which add color and harmony.

A long-time member of AOSA suggests a series of articles on the directions Orff Schulwerk has taken in the U.S. in the past twenty years—the changes, adaptations, conflicting viewpoints, etc. Anyone interested?

Wanted: some tried-and-true tips on prevention and cure of *burn-out*.

IN MEMORIAM

The Dallas Metroplex Chapter was saddened in March by the passing of **Peggy O'Neal Coke**, one of its founding members and early presidents. We will all remember Peggy as a warm, loving person, talented musician, master Orff teacher and good friend.

William Kurth died March 18 after a gallant fight against cancer. Kurth is most remembered for his achievements at Michigan's Custom Music. Later in his career he signed on with Oscar Schmidt International and MEG as vice president and general manager. In 1984 he started his own organization, BBK International. AOSA members will remember his attendance and support at conferences even during his illness; we extend our sympathy to his family.

FOR THE CLASSROOM

MOVEMENT AS THE ESSENCE

Tossi Aaron

Why is Orff Schulwerk different from all other music education systems? One outstanding aspect: movement as music, as part of the music education process, an intrinsic part of its value and success. As we know, the Schulwerk had its beginnings at a school for movement and dance; the movement part was not tacked on as a decoration at the end.



The body is the instrument we all have, whether finely tuned or a bit rusty, an instrument we all play instinctively even before we are born. Ideally, "fine-tuning" as preparation for leading movement activities with children might include some of the following: several years of classes in ballet, modern dance, folk dance, historical dance, and the kind of body-movement-strength-muscle-building for which there is no English word. (Sorry, "aerobics" just won't do it.) There would be classes in anatomy and physiology, and history of music and dance. We would see and meet with dancers of many cultures and styles, and perhaps take part in a few performances ourselves.

For most of us, however, the best we can do, outside of our summer course work and/or a few dance classes during our busy school year, is to recall our own childhood delight in moving for its own sake, and build on our musician's instincts, especially the one that knows that the whole body contributes to musical understanding and literacy.

Although there are many paths to follow in planning movement activities for the classroom, one possibility was explored in microcosm at the Las Vegas Conference in the IS (Introductory Schulwerk) sessions. Not all the activities described here could be covered in that short time. Therefore I have written them out in brief form, rather than exact detail, since they are intended as a suggestion guide for teachers, to be

adapted to particular situations. However, each number introduces activities that might be useful in one class session of twenty minutes or divided into two shorter ones, depending on their function in the music class that day. It is always wise to allow more time than you first plan; it lets children absorb, be thoughtful, and find satisfaction in full digestion.

Solo Discoveries: Vocabulary; Extending Capabilities

1. Controlled walking. Each person matches his/her own pulse, then follows a drumbeat. Free, self-guided explorations: walk backward, sideward, change size of steps, alternate to cover defined spaces. Make patterns using what has been discovered, combining a few of each.

2. New Body Shapes. While walking, explore various postures: bent over, angled, loose, stiffly erect, pulled tall, twisted. Try alternating, or choose three and make a pattern.

3. Qualities of Walking. Soft and light, percussive, delayed and suspended, etc. (Are small steps always quiet? Are large steps always heavy?)

4. Other Ways to Cover Space. On the floor: roll, wiggle, crawl, move on one side

only; make one arm or leg useless (how does this change the rhythm of your movement?). Have someone play the movement rhythm on the drum as you move. Alternate erect and prone, being aware of how this feels. Discuss it thoughtfully.

5. Mirror games. Use a single leader; use several leaders in different places at sides of room; alternate; with a partner, using the whole "space capsule" you are standing in, and all levels. Make soft mouth sounds to accompany or assist your moves. Try sound gestures that match the qualities of your moves—e.g., soft patschen as you turn in a crouch, snap as you reach up. Delayed mirror: wait until the leader or your partner has finished and is in place with a single move, then place yourself in mirror, following the same sequence. Canon: the leader makes movements with precise endings; the follower begins one move later.

6. Small Forms. Investigate the uneven-pattern movements (skip and gallop), the sudden ones (hop, jump); combine with walking and include other qualities and patterns. Make a "design" with a few of each—e.g., a few hops, tiny crouched steps, skip forward boldly, skip in a circle, end with a jump. Make a pattern with a partner, combining, alternating or in synchrony. Share with the class, one pair at a time. Discuss.

Theory: Putting These to Work as Compositions and Improvisations

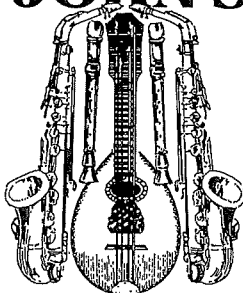
1. Moving With Songs. Move while singing a familiar song, finding end of phrase, preparing for it; adapt movement for

continued on Page 22

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Movement — from Page 21

change of direction. Invent stylistic matches for contrasting styles—"Morning Has Broken" versus "Dance, Boatman, Dance," for instance. Try communal improvisation.

2. *Canon Movement.* Circle formation, numbered off by 1s and 2s. Use the rhythmic canons in Orff-Schulwerk Vol. I (Murray Ed.); invent new ones. For longer canons—e.g., "Dona Nobis Pacem,"—move forward in groups, singing as you move. Attend to contrasting movements and breathing patterns.

3. *Free movement* (perhaps the most difficult to encourage and produce). Use unmetered poems, haiku, original works. Set dramatic tone carefully; find the abstract rather than the "real"—e.g., the "sense" of a bear, rather than crawling on all fours and growling. Tell a story without words (possible use of small percussion here).

4. *Forms.* ABA with no accompaniment; with sound gesture accompaniment; rondo with solo episodes; larger group works; movement as bordun; episodes with recorder; "choreography" to a piece already well learned; try mixed meter (perhaps sixth grade).

Certainly there are as many possibilities as there are Orff teachers, multiplied by their imaginations and backgrounds, and fractioned only by the limitations of time and space. Of course not all of the above could be done in Las Vegas, but in an expanded, fractionally divided way, this outline could provide a semester's work in the classroom.

Careful attention to child development can help design activities that are challenging but not frustrating. The five-year-old will work hard to please us, but he may not have the focus or patience to repeat a movement or form with a group as we prefer. His seven-year-old sister is no longer a soloist, and his ten-year-old brother works hard for his own satisfaction. He will remember (in excruciating detail) what was said or done last week, and be bold enough to correct our feeble attempts at hiding our changes and new adaptations. That square of floating fabric may inspire the first grader but "turn off" the fourth grader—so we switch to sheets of tissue paper. "Bounce-catch" may work for some, but for me, a fairly heavy, lemon-sized bean bag, "weighed" simply from hand to hand, offers more security. For younger children, the eye-hand coordination is still building and, after all, it is the musical response I am developing, n'est pas? For older classes, colorful crepe paper streamers about four feet long inspire some elegant turns and sweeps, but they are fragile, and the color "bleeds." A few yards of tightly woven percale can be torn into 2-1/2" wide strips, about 1-1/2 yards long; thus far I have not attached them to dowels, rulers, or any sticks—for safety's sake. When the ends get soiled I cut them off. A rubber band in the end gives a good grip, too; fold the fabric through the band and stitch across about one inch in.

We all dream of the perfect music room, one with space and a good floor for movement, a place where quiet and serenity foster concentration. Sometimes the "dream room" can be created by asking for—nay, insisting on—quiet during movement sessions. Conversation distracts others and interferes with listening. The ex-

citement may cause shouting at first, but a reminder that shouting fits better on the playground may help (after 289 repetitions!). Eventually the magic of bodies "speaking" and the awareness of how it feels to be in a peaceful place does get through. A great deal will depend on us as teachers—setting role models, yes, but also conveying by our words and participation that movement is important, that it has a priority in music learning. When we demonstrate a movement, become someone's partner, or even make a mistake, we are proving that movement is an "okay thing to do" (quote from a fifth grader). Being another member of the group and not its "boss" helps overcome our qualms, too; but most importantly, it makes movement a well-integrated and joyful part of Orff Schulwerk.

*Tossi Aaron is author of several charming and valuable books: **Punchinella 47, In Canon, Musikbook O, and Joy** (in collaboration with Jos Wuytack). She received Orff Certification from the University of Toronto and attended the Memphis State Master Class. Currently she is teaching elementary grade children at Friends' Schools in Philadelphia, and undergraduate as well as practicing teachers at the university level. — Jacobeth Postl, column ed.*



1985 KEETMAN ASSISTANCE GRANTS

The AOSA National Board, acting on the recommendation of the Gunild Keetman Assistance Fund Committee, awarded grants to the following AOSA members at the March, 1985 board meeting: Nancy Batz, Ann Kerwin, David Lipps, Laurie O'Claire, and Judith Scharnberg.

Any AOSA member needing financial assistance for continuing Orff study, or for research which will be of potential benefit to the growth of Orff Schulwerk in the U.S., may apply for a Keetman grant. Information and appropriate forms are available from Cindi Wobig, AOSA Executive Secretary. Completed forms must be returned to the

same office no later than January 1 of the year during which the assistance is needed, for consideration of the committee prior to the March board meeting when annual award decisions are made.

Several years ago, the National Board voted to restrict grant money to interest earned by the Fund in any given year. Since that time, the total amount available for assistance has been about \$2000 per year. Keetman Committee members have begun preliminary planning for a special fund drive which will add a significant amount to the principal, thereby increasing our ability to give more assistance to more people, and creating the possibility of funding larger projects.

The Keetman Boutique at each national conference is one source of money for the Keetman Fund. The other major source is contributions from members and friends of AOSA. Contributions are accepted at any time, and are often made as persons renew their memberships. Memorial gifts are also gratefully accepted, and a special memorial card is sent to acknowledge the gift. You may also make a gift in honor of a special occasion—the birth of a child, a birthday, or any event you wish to celebrate. For these gifts, another special card has been designed and will be sent to the person you have honored. Contributions to the Keetman Fund are tax deductible.

Judy Bond, Chairperson
Keetman Assistance Fund

Keetman Scholar Report

Esther Gray

I am writing from Munich, where I have a fellowship 1984-1985 at Ludwig-Maximilians University. I came to Germany to research the evolution of Orff-Schulwerk in order to write a history of its development.

Since reading Carl Orff's and Gunild Keetman's accounts of the Güntherschule and the development of Orff-Schulwerk, I have wanted to know more about the unique historical context and the special events which led to today's Schulwerk ap-

plications around the world. I felt that understanding how Orff-Schulwerk originated would contribute to a better understanding of its depth and complexities.

What was the nature of the artistic and educational trends which were popular in Munich where the Schulwerk came into being during the 1920's? How did the embryonic Schulwerk fit in with Bess Mensendieck's approach to gymnastics and the impact of Mary Wigman's new style of dance? Twenty years later, what became of Dorothee Günther after the closing of the Güntherschule? What roles did Gunild Keetman play in Schulwerk development over the years?

At the end of my first 9 months in Munich, I am in the second week of classes for the "Summer Semester" which lasts from May 1 until August. I am taking both music education and history courses.

Most exciting to me is the work I do gathering data on Orff-Schulwerk history. There is much on paper that has been preserved, from the 20 years (1924-44) when the Schulwerk originated as part of the training of young women in Dorothee Günther's school for gymnastics education and dance, as well as from the post-war years when Orff-Schulwerk became known as an elemental process-oriented approach to music education. I am utilizing published and unpublished sources, both primary and secondary.

A second focus of my study is oral history. So far I have interviewed 10 Orff students or colleagues, including 6 from Güntherschule days. I have been appreciative of the background and insights which prime collaborators Gunild Keetman and Maja Lex could offer.

Frau Orff has allowed me to work in the Orff archive with the invaluable assistance of archivist Hannelore Gassner. In addition, Frau Orff has helped me locate former students and colleagues for interviews and has made it possible for me to view films of the "Music for Children" television programs which were sent live over Bavarian television between 1957-60.

My Keetman assistance grant has aided me immeasurably in my research. As each part of my investigation produces several leads to follow up on, (and as August looms closer,) I only wish the Keetman Committee could have slipped a few extra hours into each day for me!

Outgoing President's Message:

ORFF SCHULWERK: SYNONYM FOR EXCELLENCE IN EDUCATION

Judith Thomas, AOSA President,
1984-85



We often hear the term "excellence in education." May I invite you to reflect with me on five areas of concern relating to excellence, and to take this reflection a step further—into the Orff Schulwerk domain.

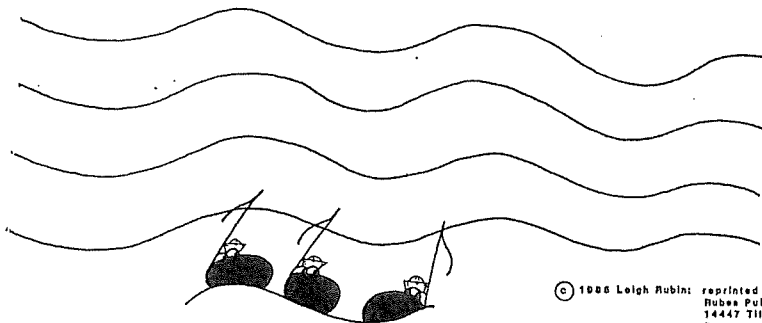
1. Excellence in education is, I feel, first reflected by the teacher—one having a deep love for learning, a natural ability and desire to transmit it, one who delights in the insights and insouciance of children, and has an unquenchable curiosity about all of life.

In my personal associations with Orff Schulwerk these past seventeen years, the people I have met fall significantly into this vital category. Very likely you also have had such experience. Orff Schulwerk seems naturally to attract such adventurous and imaginative teachers.

2. Excellence in education is reflected in the teacher's attitudes toward children, the better teachers believing there is something of an artist in every child, and that it is the teacher's trust to keep those creative elements flexible and active during the child's early life. It is through the arts that children emerge "human." Where sensibilities are touched, positive forces are released within the child.

Orff Schulwerk, with its eclectic framework and elemental thrust, offers so many avenues for the child to explore and so many ways for the teacher to channel those special strengths within a child. I know of no approach to music which offers a richer pallet of experiences or a more beautiful array of sounds. Do you?

continued on Page 24



"Well men, it looks like we're hopelessly lost at C!"

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3. Excellence in education is reflected in the school family. I believe one can directly measure the excitement abounding in a school by the depth of its arts programs. Music, art, and literature are undeniably humanizing catalysts. Where a staff has melded into such an alliance, an infectious trust emerges, resulting in a nurturing atmosphere open to sharing and caring within the whole school family.

My elementary teaching situation, and hopefully yours, is blessed with this kind of feeling, and this has resulted in countless "shared," overlapping experiences, crossing subject area lines but always grounded in the denominator of holistic experience for the child. It has also allowed the faculty a musical release heard often during special programs featuring our faculty chorus, or seen in our yearly faculty play. Music can abound where freedom is afforded, as within Orff Schulwerk.

4. Excellence in education is reflected in the measure of concern for the smallest detail related to a child, as well as to the broadest sweeps which bring diverse programs designed to expand the child's horizons and enable him to see school life as an integral part of the world with its concomitant concerns. Excellence is also related to the encouragement given to sending the child out to explore the world at large, with subsequent opportunities to share and analyze his findings.

Given the Orff Schulwerk spectrum, it is easy to create new relationships within a curriculum, and to guide the student into discovering relationships within his work as well. Orff Schulwerk provides an all-pervasive network throughout the child's experience, enabling him to see relationships—between textures in art/music/literature, form in architecture/music/painting/poetry, etc.

5. Excellence in education, as in the universe of which we all are a part, embraces and celebrates the most miniscule to the most comprehensive in attitudes and subject areas in a constant circular flow.

Orff Schulwerk clearly reflects this kind of Gestalt. We are all very fortunate to be part of this exciting, all-embracing movement, both for ourselves and for our students.

The AOSA organization was formed to perpetuate more effectively this unique way of affording children musical growth through excellence in music education. Since 1968, teachers have been volunteering their time to serve on the national board to facilitate our goals. Please join me in thanking our on-going board and staff for a very successful year, and in welcoming our new board members; their ideas and

time will contribute toward a better life for children: Regional Representatives Ruth Ann Chiaraluce, Ruth Belonsky, and Judith Kirby; Secretary Rosemary Koepfle; and National Conference Chairpeople Pat Hamill and Marion O'Connell. Please also join me in warmly thanking the people leaving our board whose personalities and contributions will be sorely missed: secretary Sr. Christine Weber (the fastest pen in the Midwest!), regional representatives Shelley Nordlund, Carol Huffman, and past president Jan Rapley.

It has given me great pleasure to serve AOSA, and I'm very hopeful that through all the facets of its work it will continue to serve children in the most creative and comprehensive ways possible. I thank the board for its support, and wish incoming president Gin Ebinger, as well as vice-president-elect Del Bohlmeier, the very best in the coming term.

It is with all your good wishes I will be giving greetings to the 1985 Orff Schulwerk Symposium in Salzburg, and telling them of the "Excellence in Music Education" being achieved by you in the U.S. through Orff Schulwerk.

ISABEL MCNEILL CARLEY LIBRARY

In honor of Isabel McNeill Carley's fifteen years of service as editor of the *Orff Echo*, AOSA established the Carley Library. We are happy to announce the opening of this library, housed at Case Western Reserve University in Cleveland.

Janet Zimmerman has been appointed librarian for this collection. Janet has a B.M.E. in Music Education from Ohio State University. She taught in the Arts Impact program in the Columbus (Ohio) Public Schools (1972-77), working with professionals in theater, dance and art to integrate arts into the general experience of elementary school. Returning to Ohio State for graduate study, Janet taught general classroom methods, including an interdisciplinary course in the arts. Her doctoral dissertation, an ethnographic study of an elementary school setting, reflects a career-long interest in fostering

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creativity in the classroom and her curiosity about alternative research methodologies for classroom research in music. Janet has been interested in the Schulwerk for many years, having studied in several locations and subsequently incorporated Schulwerk practices into her work with teachers. Currently she teaches music and movement in an area preschool and works with the Cleveland Music School Settlement as director of a new summer program for gifted children. She is pleased to be returning to an academic setting where her interests in research and teaching will be stimulated.

Purchase of materials for the library has already begun; these will include items essential to the Schulwerk as well as items from related fields. The inventory will include research documents, films, videotapes, books, and recordings. If you have any materials to donate to the library, please contact the librarian. She is eager to be in touch with people.

Funds have been allocated for purchase of three more copies of the film *American Odyssey*. One will remain in the library archive; the other two will be available for rental for a fee of \$15. (NOTE: films will henceforth be rented through the Carley Library rather than through Executive Headquarters.) Two 3/4-inch video copies will be made of *American Odyssey* so that it will be available for showing on public and cable TV channels. These will be sent for the cost of postage only. If you would like to have them shown in your area, contact the librarian.

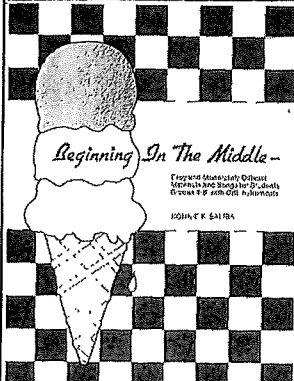
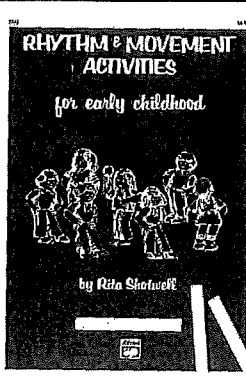
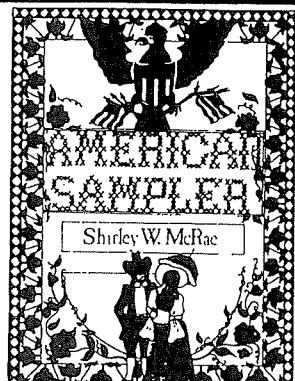
Richard Gill graciously gave of his time and talent last year by allowing AOSA to make two video tapes of him working with children. One, with third grade children, focuses on singing, while the other, with seventh graders, emphasizes speech activities. After some minor editing, these will be available through the library for use by AOSA members.

Beginning in the Fall, the Research/Library/Film Committee would like to begin collecting 1/2-inch videotapes of good Schulwerk teaching done by AOSA members, to be housed in our library. It is hoped that from a collection of such tapes a composite tape on Orff process might evolve. More details will be made available in the Fall Echo and at the Kansas City conference.

The address for the library is: Isabel McNeill Carley Library, Music Department, Haydn Hall, Case Western Reserve University, Cleveland, Ohio 44106

Karen Stapleton and Pat Brown
Research/Library/Film Committee

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LETTERS TO THE EDITOR

The following letters are in response to the Guest Editorial by Maureen Kennedy in the Winter 1985 Echo.

Dear Maureen,

The Higher Education Committee of AOSA wishes to thank you for your thoughtful and thought-provoking Guest Editorial in the Winter, 1985 issue of the *Echo*. We welcome and receive input from many of our Certification Course instructors. Many have expressed some of the same concerns you considered in your article; it's frustrating to know that there is no perfect situation in which to receive training in Orff Schulwerk.

I hope that our Certification Course instructors will take the time to read and re-read your article. I hope that they will reflect on the curriculum they have developed and strengthen their programs of study.

After four years of chairing the Higher Education Committee, I have found no perfect way of evaluating the quality of a course. We simply do not have the full-time staff or the money needed to send a team around to the various courses to evaluate each. Added to the problems is the paramount question of *who* would do the evaluating.

Secondly, I'm not certain that we *should* agree on what is "good quality." Orff Schulwerk was likened to wild flowers in our most recent Higher Education Committee meeting in March. Does not each flower have its own beauty and worth? Would you choose the same flowers to pick for your table as I? Would we enjoy them as much if we cultivate them to grow in neat rows? Let's celebrate the differences in our courses. Perhaps the reason that Orff Schulwerk has taken such an important role in America's music education is that the philosophy lends itself to our "melting pot."

Thank you, Maureen, for sharing your thoughts and concerns with us. I hope that your article will initiate an open dialogue between instructors at the various institutions offering certification. Instead of sharing our criticisms behind closed doors we need to 1) share our philosophy, 2) always ask "why," and 3) accept our differences, for the future of Orff Schulwerk in the United States.

Sincerely,
Shelley (Pixton) Nordlund
Higher Education Committee, AOSA

continued on Page 26

AMERICAN ORFF-SCHULWERK ASSOCIATION

BUDGET 1985-86

| INCOME | | EXPENSES | |
|------------------------|---------------------|---------------------------|---------------------|
| Membership | \$77,500.00 | General Board | \$39,585.00 |
| Publication Sales | 3,350.00 | The Orff ECHO Publication | 21,720.00 |
| Echo Ad Sales | 8,000.00 | Executive Headquarters | 42,215.00 |
| Directory Ad Sales | 800.00 | Financial Office | 4,830.00 |
| Mail Label Sales | 4,700.00 | | |
| Conference (Las Vegas) | 7,500.00 | | |
| Interest Income | 6,500.00 | | |
| Total | \$108,350.00 | | \$108,350.00 |

EXPENSES BY DEPARTMENT

| | | | |
|----------------------------------|--------------------|-------------------------------|--------------------|
| The Orff ECHO Publication | | Executive Headquarters | |
| Editor Stipend | \$3,000.00 | Executive Secretary Stipend | \$15,000.00 |
| Editorial Bd. Meeting | | Office Expenses | |
| Travel | 1,200.00 | Telephone | 2,325.00 |
| Lodging | 200.00 | Mailing | 6,500.00 |
| Office Expenses | | Supplies | 1,700.00 |
| Telephone | 500.00 | Printing & Stationery | 2,800.00 |
| Postage | 1,900.00 | Printing & Xerox | 900.00 |
| Supplies | 500.00 | Postage Meter | 640.00 |
| Printing | 14,000.00 | Directory | 6,500.00 |
| Xeroxing | 100.00 | Clerical Services | 4,500.00 |
| Contract Labor | 100.00 | Travel | 100.00 |
| Freight in | 150.00 | Summer Workshop List | 900.00 |
| Bulk Permit | 50.00 | Misc. Expenses | 50.00 |
| Misc. | 20.00 | Storage | 240.00 |
| Total | \$21,720.00 | Bulk Postal Permit | 50.00 |
| | | Vendor License | 10.00 |
| | | Total | \$42,215.00 |
| General Board: | | Financial Office | |
| Board Meetings (2) | | Treasurer Stipend | \$3,000.00 |
| *Travel | \$15,000.00 | Office Expense | |
| **Lodging | 3,500.00 | Postage | 200.00 |
| Meal Expenses | 3,000.00 | Telephone | 500.00 |
| Office Expenses | | Office Supplies | 200.00 |
| Postage | 850.00 | Print/Xerox | 60.00 |
| Telephone | 3,000.00 | Travel | 200.00 |
| Supplies | 600.00 | Audit/Accounting | 650.00 |
| Xeroxing | 500.00 | Misc. | 20.00 |
| Publicity | 5,500.00 | Total | \$4,830.00 |
| Chapter Workshop Grants (9) | 1,350.00 | | |
| Legal Fees | 200.00 | | |
| Professional Dues | 260.00 | | |
| Research | 3,100.00 | | |
| Carl Orff Memorial Fund | 200.00 | | |
| Staff Courtesies | 120.00 | | |
| Insurance | 675.00 | | |
| Misc. | 830.00 | | |
| New Publications | 1,000.00 | | |
| Total | \$39,585.00 | | |

*Includes Pres., Treas. & Exec. Secy travel to Conference
 **Includes Pres., Treas. & Exec. Secy lodging at Conference

Dear Ms. Kennedy:

In response to your invitation to dialogue, I want to say that I feel there should be a standard for certifying the Teacher Certification programs. As a music specialist just completing Orff certification after fifteen years "in the field" and attendance at many workshops presented by "Orff types" (there were times when I thought "if I have to be a toaster or create one more musical composition for a chair, I'll flip!"), and also with a strong leaning towards Kodaly for the promotion of music literacy, I wanted the certification program that would offer the best professional enhancement, not just another class for extra hours on the pay scale. As it happens, I am very pleased with the one I chose; there are many courses now that are less expensive and less time consuming, but I fear they are not offering the full possibilities of Orff Schulwerk.

The conflict in question seems to be, how many styles of Orff-Schulwerk teacher training are being offered? Last fall when conversing with a colleague, a very prominent teacher in this area, she expressed her feeling that Kodaly was "too free" and Orff "too structured." How would she have gotten this impression?

What about having one or two major teacher training courses per region with standards equitable so credits would transfer? Also, could there be someone on the staff who has a direct connection with the Orff Institute?

I feel the formation of local chapters and the annual national conferences are a definite plus in continuing the education of music teachers. Communication and the sharing of ideas is very important—otherwise it is too easy for a music teacher to become Queen Bee in her own little classroom.

Sincerely,
 Jeannine Stephan, Medford, Oregon


Dear Orff Echo:

I wish to thank Maureen Kennedy for taking the initiative to write on this subject. I hope that in the future the approach and the needs of those to be educated will be examined and altered.

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SEATTLE IMAGINATION CELEBRATION 1985

As part of the Kennedy Center education program's goal to provide every American with quality opportunities for arts education, the first Imagination Celebration was held in Washington, D.C. in 1977. Since that time the Center has sponsored festivals around the country, in cities including Seattle, Chicago, Birmingham, Denver, and Milwaukee. Imagination Celebration is a trademark granted to arts outreach programs which meet the rigorous criteria of the Kennedy Center.

Seattle is the only city in the nation to have had an annual Imagination Celebration since 1979. The event is a week-long arts festival designed for children, families, and teachers. During the week of April 22-26, fifteen Seattle open-house schools invited families, friends and community to join them in music, drama, dance and visual arts activities. Theatre Mask Ensemble, a multi-cultural presentation using masks and costumes to present the stories, history, dances and culture of world societies, performed in many of the Seattle schools. April 27 and 28 the Seattle Center House and Pacific Arts Center were filled with a weekend kaleidoscope of free arts activities: performances by the Steel Drum Ensemble, Chinese lion dancers, Maori and Hawaiian games, choirs, instrumental ensembles, artists, gymnastic groups, hands-on computer experiences, kite making, paper crafts, costumes, puppetry—the list goes on.

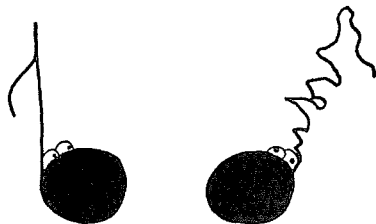
And Orff is included. A combined ensemble from two schools in Lacey, Washington—Olympic View Elementary (Valerie Johnson, director) and Woodland Elementary (Lynn LoPresti, director)—performed at the Seattle Center House. The focus was on South American songs and dances. Prior to the performance part of the group and the directors held a public improvisation workshop in an upstairs room at the Center. The combined Orff ensemble also presented its fourth annual concert in Lacey this year.

With all the wondrous activities, the Seattle Imagination Celebration illuminates the vital role of the arts in our lives. It showcases the imaginative talents of many of western Washington's dedicated arts teachers, performing artists, enthusiastic parents and volunteers, and most of all, students and children. It offers community members a brand new dimension to their appreciation and understanding of the arts as essential to general education.



"I told you what rock and roll

would do to you!"



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UNCLASSIFIED ADS

Job Opening: While I'm at the Special Course in Salzburg next year, my half-time Orff position in beautiful Tiburon, Cal. could be yours. Half-time Suzuki teacher also needed. My San Francisco flat is also available for sublet. Laurel Lisez, 1434 Funston Ave., San Francisco Cal. 94122

Been to Salzburg? Feel like chatting? I'd love to hear about your favorite places and experiences before I live there next year. Drop me a line and I'll give you a call! — Laurel Lisez (see item above)

Congratulations, Lillian and Jacobeth! DePaul's 20th year of Orff teacher training is something to cheer about! —Higher Ed. Committee

Best wishes to Memphis State University in their 15th year of training Schulwerk teachers. Congratulations to Konnie, Nancy, and Memphis teachers! Higher Ed. Committee

Any used Orff instruments for sale? I'm looking. —Carol Ann Whitcomb, 209 Pearl, King City, Conn. 93930.

Upgrading? The Hopi Mission School will gladly accept donations of used but useable instruments. —Doug Moran, P.O. -39, Krykotsmovi, Ariz. 86039 (602-734-2452 or 2453).

Recorder Players: Don't forget to send a card to Liz Gilpatrick if you want to participate in the evening playing session at the Kansas City Conference (see Conference article).

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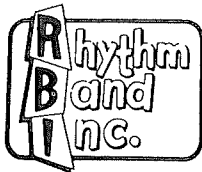
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REVIEWS

RECORDERS WITH ORFF ENSEMBLE, Books II & III. Isabel Carley, Schott, Eds. 12246 & 12247, 1984. \$8.75 & \$8.

These collections join the author's Book I of the same series in presenting sequential materials which parallel the progression of the Orff approach to music education. Each book contains twenty-three compositions grouped mainly into pentatonic and diatonic sections. Both collections attend carefully to articulation, phrasing, and rhythmic interest while utilizing a variety of forms and compositional devices.

Book II's initial section offers pentatonic materials in C, F, and G in both *do* and *la* modes. These pieces are fine teaching models for presenting or polishing high *d* and *e* on soprano recorder, with generally easy beginning alto and tenor recorder parts. Binary, ternary, and rondo forms used here continue throughout both books. Techniques for hand drum parts are included in the pieces.

The middle section of Book II focuses on majors, incorporating a hexatonic "Fanfare" and a "Bagpiper" that slips in the seventh degree in only one measure. Other selections here include a snappy Mixolydian fugue and challenging polyrhythms in the Ionian "Carnival." The final section pays tribute to the adage "less is more." Here are colorful, evocative textures especially suited for skilled players, such as "Aeolian Dance" for soprano recorder and guitar, and the Phrygian "Song to Myself" for tenor.

Book III begins with a page of hand drum techniques. Right from the start the alto and tenor recorders join with the soprano in supporting or leading the tunes. A basic confidence with C and F instruments is assumed, although as always, parts can be tailored to players' needs.

Several demanding pieces in the first section are purposely included to remind us, Ms. Carley writes, that "the pentatonic realm is never outgrown." The second section contains sixteen pieces in a variety of modes and moods, stretching the accompaniments full circle from shifting chords to cadential harmonies.

The most compelling quality in all of these compositions, in my opinion, is the rhythmic vitality and challenge for teaching. Ms. Carley describes useful strategies for bringing all facets of the Schulwerk—movement, speech, song, and play—to solve the difficulties rhythms and notation

continued on Page 30

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can present without adequate, *active* preparation. I think these collections would find the most appeal and success with older beginners and adults. For experienced (and inspired!) Orff teachers, these are important, developmental "blueprints" for analysis, teaching, and discovery. Enjoy!

—Laura Frizzell
Portland Chapter

SIMPLY SUNG. Mary Goetze. Schott Ed. 12242, \$4.75.

Hooray!!! A book specifically designed for use with young singers which bridges the gap between rounds, canons and partner songs and the "independent vocal part" songs. The pieces may be presented in any order, but they are intentionally arranged in a sequence from easy to more difficult in terms of students' vocal abilities. The book is designed to help teachers meet the needs of those students who do not succeed readily in part singing.

Each of the ten arrangements is prefaced by a paragraph of suggestions which are very helpful for both teacher and student. Harmonies in beginning songs are basically unisons, fifths, and octaves, with the lowest part in a range which will accommodate boys' changing voices. By the middle of the book we find harmony in thirds, often found in children's choral music but without the fine preparation provided by Ms. Goetze.

The book contains many favorites—I especially enjoyed "Shenandoah." The falling melodic line is an easy way to arrive at harmony "just like grown-ups sing." It is obvious that Ms. Goetze has worked with children, knows their voices well, and has thought extensively about her approach. This book belongs in every choral teacher's library.

THE QUANGLE WANGLE'S HAT. Sara Newberry. Schott Ed. 12248, \$4.

This piece has a delightful Dr. Seuss-like quality about it. The Quangle Wangle has a fantastic hat one hundred and two feet wide, and he sits alone in his Crumpetty Tree. Over the length of the short poem many creatures build their homes in his hat and all "dance to the flute of the Blue Baboon" and are as "happy and happy could be." The text is from *A Book of Nonsense*, by Edward Lear, and could be shared by several speakers if so desired.

After an instrumental introduction the poem is sometimes accompanied and occasionally interrupted by instrumental interludes. The orchestration would be challenging for junior high students or very talented upper elementary students (no age level is suggested). The arrangements

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are generally mixed meter—4/4-3/4 or 3/4-2/4, with a minimum of ostinato style; almost all are *allegro* (or *presto*). The pieces require soprano, alto, and tenor recorder players with better than average ability; a few very talented solo players are needed for "legato but free" passages.

In part II I felt the recurring melody on soprano xylophone with consistent dotted rhythms and triplets would be more appropriate in 6/8 than 4/4. I also question the dynamic level for recorders on the final piece. Experience tells me that recorders are very difficult to play in tune when you try to vary the volume that decidedly—especially on high A's!

Due to the level of difficulty I was unable to perform this with my students, but I am certain it has a wonderful flow and would make a delightful performance piece.

ALL AROUND THE BUTTERCUP. Ruth Boshkoff. Schott 12225, \$5.

This is a collection of very simple folk songs to be used with primary children for their "very first experiences" with barred instruments. The arrangements are ordered sequentially according to pitch and rhythmic concepts and instrumental techniques. She begins melodically with *sol-mi*, rhythmically with quarter and eighth values, and instrumentally with a simple bordun. Many of the pieces include poems which relate to the text and could be used as introductions, codas, and/or contrast sections.

I was pleased to find that all melodies are of even phrase lengths and well within the

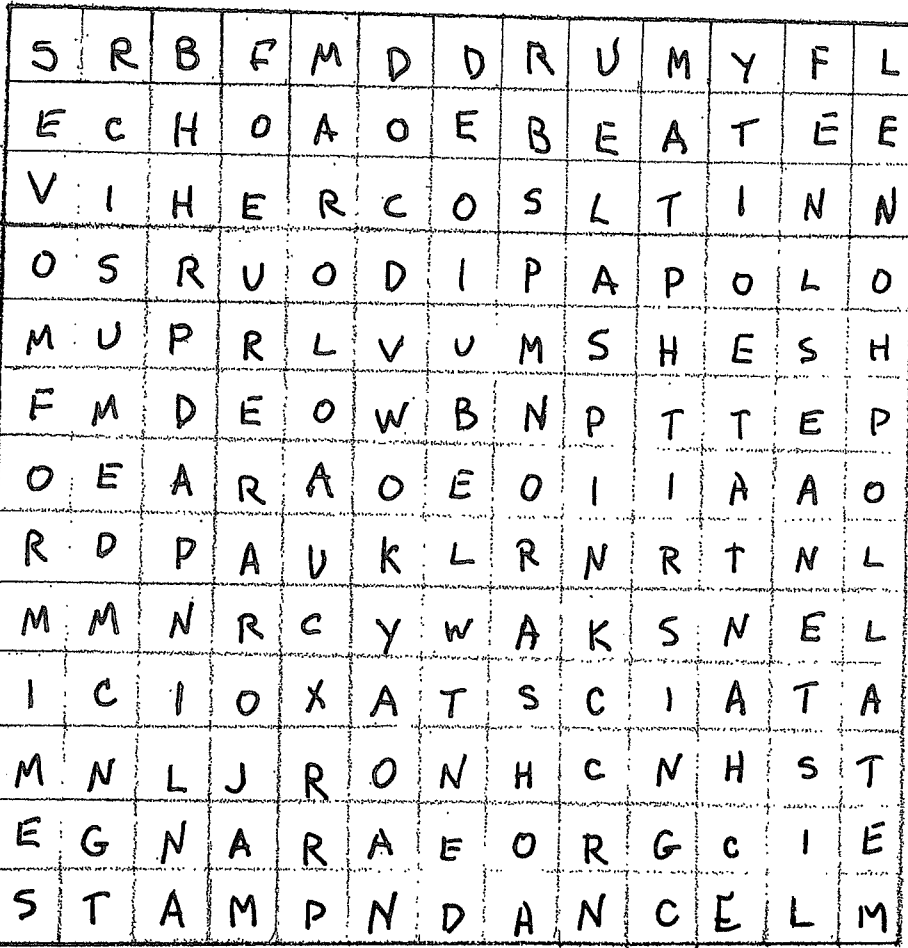
young singer's vocal range. Some of the songs are as short as four measures, however.

I feel the scores occasionally are too thick for young children. It would be difficult for first or second graders to play four different parts beyond the vocal line. Perhaps the author intends that teachers select parts, keeping their students' abilities in mind. I also question the extensive use of countermelodies at such an early age. I would like to have seen more rhythmic phrasing in instrumental parts. In certain cases I question the assignment of instruments. The inherent character of xylophones does not enable one to play tied half notes, nor does a metallophone permit a quarter note followed by a rest unless the bar is quickly damped by hand.

Ms. Boshkoff's melodies are very child-like, the poetry is a delightful addition for use with the young child, and her editorial comments are helpful. I would hope her conceptual approach is a trend of the future.

—Jan Hall
Evergreen (Wash.) Orff Chapter

“Oh, one of THOSE!”



- | | |
|------------------|----------------|
| 1. beat | 18. music |
| 2. bordun | 19. ostinato |
| 3. canon | 20. patschen |
| 4. chant | 21. play |
| 5. clap | 22. poem |
| 6. dance | 23. range |
| 7. drum | 24. read |
| 8. ear | 25. recorder |
| 9. echo | 26. rondo |
| 10. form | 27. schulwerk |
| 11. glockenspiel | 28. sing |
| 12. hear | 29. snap |
| 13. improvise | 30. speak |
| 14. listen | 31. stamp |
| 15. metallophone | 32. tambourine |
| 16. major | 33. write |
| 17. mime | 34. xylophone |

When all have been circled, a message will appear in those letters left over (unscrambled). Author not responsible for any accidental words (e.g. wok).

— T. Aaron

words appear → ← ↘ ↙ ↗ ↖ ↓ ↑

OSCAR SCHMIDT/MUSIC EDUCATION GROUP WORKING TO PREVENT CHILD ABUSE

Music Education Group has undergone an extensive revamping; it now has a new sense of direction and a new dedication to all children. MEG is now a division of Oscar Schmidt International, manufacturer of the Autoharp (R) and maker of quality musical instruments for over 100 years. Following Oscar Schmidt's example, MEG now maintains a healthy inventory of Orff equipment, melody and song bells, rhythm instruments, etc.; they make quality, value, and service a serious priority.

And there is a new concern—this is our first public announcement of this ambitious project. A portion of the profits from the new MEG 1985-86 catalog will be donated to the National Committee for the Prevention of Child Abuse. Orff offers children a workable understanding of music, an idea to develop, to create and grow with—a tremendous personal satisfaction. Music can sooth a tired soul and/or help conquer that

ultimate goal. Music can be the missing link in stressful situations.

Although it shouldn't hurt to be a child, each year over one million children are abused. This year 460,000 to 750,000 children will be beaten nearly to death and 3,000 will actually die from those beatings. 60,000 to 100,000 children will be sexually abused. 100,000 will be physically, morally, and educationally neglected. The goal of the National Committee for Prevention of Child Abuse is to reduce the amount of child abuse in the U.S. by 20/by 1990.

We at Oscar Schmidt/Music Education Group are not qualified to deal with child abuse. Instead we are focusing our attention on its prevention. We are offering ourselves as the vehicle to make the public more aware of the problems by making available educational materials which will teach professionals, parents, children, students, and others about the problems that exist. As the year progresses you will see:

1. A new MEG catalog, with a portion of the profits donated to NCPA.
2. Public service announcements about OSI/MEG and NCPA projects in newspapers, magazines, and on TV and radio.

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We all believe that every child has a right to a safe and nurturing home. If Oscar Schmidt/Music Education Group can affect one child, one family, one town, then it puts us closer to our goal—to reduce child abuse in the U.S. by 20/by 1990, and to see some part (if not all) of that goal realized because of you, OSI/MEG and music.

—Yvonne Dickerson
National Sales Manager
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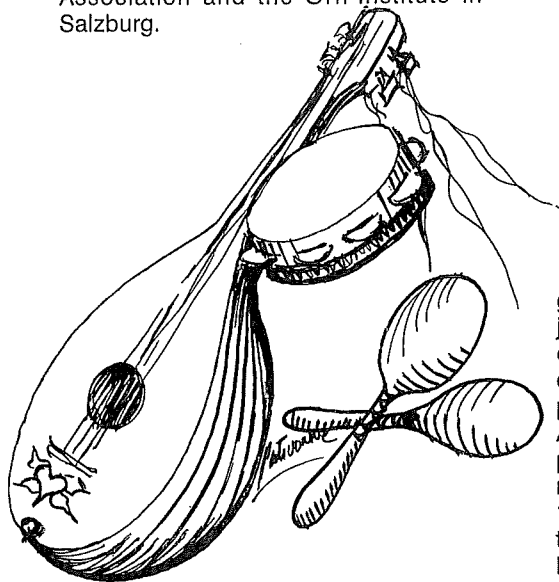
For additional information, contact National Committee for the Prevention of Child Abuse (NCPA), 332 S. Michigan Ave., Chicago, Ill. 60604 (312-663-3520).

ORFF GRANT ESTABLISHED

Mrs. Liselotte Orff has endowed a grant which will allow a representative of the Orff Institute in Salzburg to participate in the National Conference of the American Orff-Schulwerk Association. In addition, the grant recipient will gain the opportunity to remain in the U.S. following the Conference to observe and confer with active Orff practitioners.

For the 1985 Conference in Kansas City, this award will go to Reinhold Wirsching, who is a member of the teaching staff at the Orff-Institute of Salzburg's Mozarteum Academy of Music as well as an executive committee member of the Orff Schulwerk Center, Salzburg.

Liselotte Orff created this grant as a contribution to increasing cooperative efforts between the American Orff-Schulwerk Association and the Orff-Institute in Salzburg.



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Are you by chance one of those go-getters who has a fascinating research project in process? Or maybe you just finished one? Or perhaps you're about to start one? Please consider reporting on your project at the national MENC conference in Anaheim, California, April 9-12, 1986. Proposals sent to the MENC screening committee must be postmarked by August 1, 1985. For complete information, see the extended announcement on page 26 of the Fall 1984 *Echo*. Now let's have some AOSA response!

CONFERENCE CHOIR

Please write to Conference Chairperson Judy Bond, 16 Fareway Drive, Northfield, Minnesota 55057, if you would like to sing in the Conference Choir under the direction of Alice Parker. The choir will rehearse Thursday afternoon and perform in concert Thursday evening. Selections will include a cantata, *The Dayspring*, by Ms. Parker, a group of folk songs, and a work by Carl Orff (not yet decided). Singers will receive copies of the music for advance preparation.

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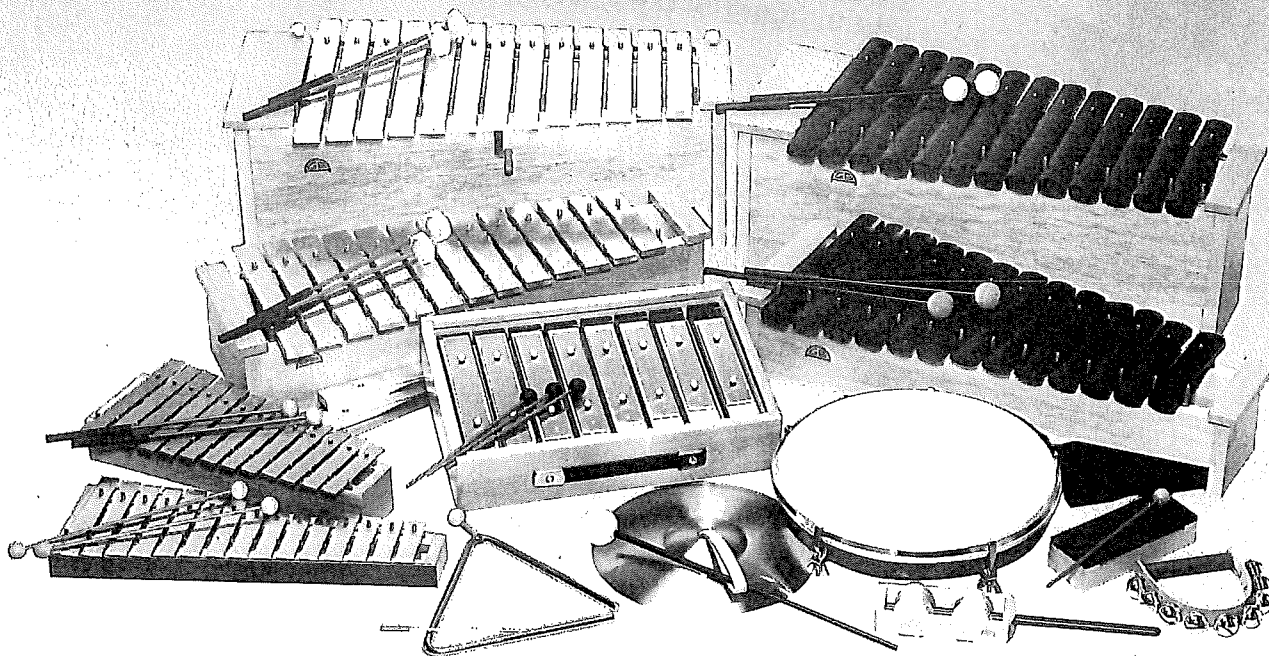
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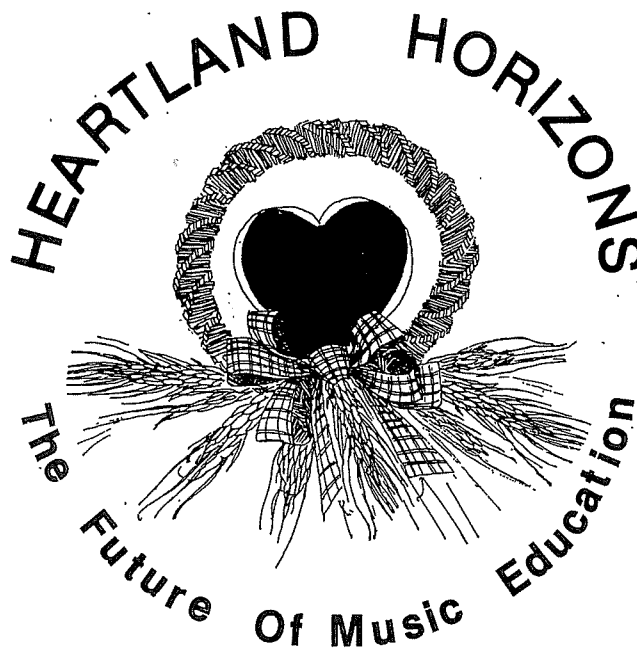
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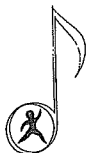


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