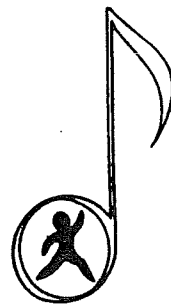


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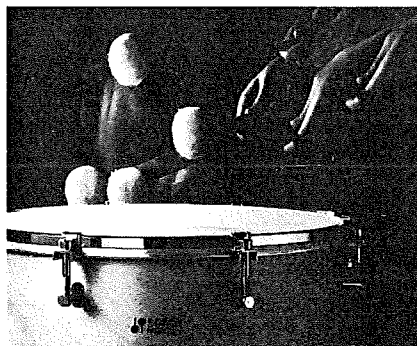
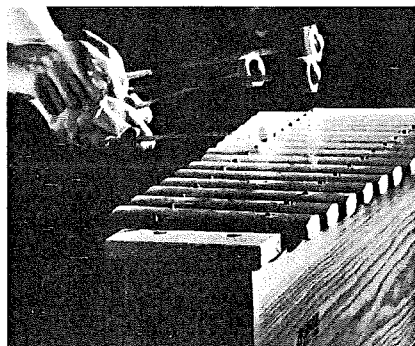
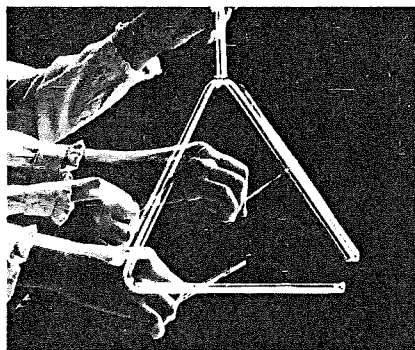
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# A QUESTION OF DISCIPLINE

**Doug Goodkin**

*Music Teacher, ages, 3-12, San Francisco School,  
San Francisco, California*

The other day a new teacher at my school asked if I ever had any trouble with discipline in my classes. I replied that I didn't have any problem but some of my students did. My response was tongue-in-cheek, but I do think it is more accurate to talk about children that *have* discipline problems than children that *are* discipline problems. Our task as teachers is to absorb, direct, channel, and correct discipline problems so that classes flow smoothly and are successful. The Orff process is designed to help facilitate those successful experiences in a variety of ways—sequentially planned activities that help avoid frustration, a great deal of movement that channels children's abundant energy effectively, a balance of aural, visual, and physical learning to reach the different types of learners, material that is relevant, pleasing, and challenging to the child. All this excitement releases a great deal of energy which can either be channeled back into the activities or spin off into that world every teacher dreads—chaos, confusion, and disorder. That energy is the invisible tool the group music teacher must learn to use—not to stifle or repress but to release and direct, sometimes guiding it in a specific direction, sometimes providing the space for it to go its own course. This article is about some of the guidelines I have found helpful in handling that energy. They fall into four basic categories: The Class as Music, Cued Response, Challenges, and Problem Solving Through Game Play.

## The Class As Music

Visualize each class as a piece of music or a dance in which every moment of the class contributes to the overall effect and design. There must be a clear beginning and ending, with transitions between activities woven into the fabric of the class like the sections connecting the themes of a Bach fugue. The quality of attention and awareness that exists between a conductor and performer is present in the student-teacher relationship.

The beginning is as crucial to the tone of the class as the opening notes are to the mood of the music. The *Parade* is an excellent way to begin any class, especially those that demand a circle arrangement. Children are in a singlefile line and follow the teacher around the room, performing the designated task. That task should reflect the concept or activity to be presented in the class. For example, if a folk

dance is to be learned, play the music for the dance and lead the parade with one of the dance steps. If the concept of downbeat is being introduced, play a low sound on the agogo bell for each downbeat and a high sound for the remaining beats, with the instruction to jump on the low sounds and freeze on the higher ones. Other examples of possible parade directions are these:

- 1) Hold cue cards with different motions written on them; change as card changes;
- 2) On the hand drum, play the rhythm of a poem to be learned, having students walk the beat and freeze at the end of each phrase;
- 3) Walk to the beat of recorded music— at a given signal, walk twice as fast.

After a short period of parade activity, the teacher can catch up with the last person in line to form a circle. The parade activity might continue to be explored in place (in the circle formation); eventually the group can be seated. At this point the energy is flowing, the bodies are warmed up, the spirits are high (everyone loves a parade!), a circle has been created effortlessly, and all are poised for the next activity. Thus a device as simple as the parade can help transform sloppy class beginnings and set the tone for the rest of the period.

For classes that work best with students spread out, each one in his/her own place facing the teacher (i.e., activities that demand left-right mirroring), I have found it helpful to assign each one a space on the floor. Being without a desk or specific place



is disorienting to some children. Assigning places allows you to keep close to the students who have difficulty and tend to hide in the back, and it gives each one a point of reference in moving about the room. When the place is first assigned, play a few away-and-back games to help establish the location ("Who can go away from and return to the space in eight counts? In four? Who can go away in eight and come back in four?" etc.). For very young children, tape on the floor can be used.

Transitions demand that things keep moving. Any dead space in the class is an invitation for the children to relax their attention and visit with each other, thus requiring extra effort to regain the class focus. Some of the suggestions presented in *Cued Response* and *Challenges* are particularly useful for transitions between activities.

Endings can be varied. A short verbal review and evaluation of the class is a good way to achieve completion. Elimination

*Continued on Page 2*



Goodkin-Continued from Page 1

games like "The Cookie Jar" are useful when students can leave the class one at a time. An ending my students particularly enjoy is for everyone to lie down in a yogic relaxation posture that I call "Complete Control." All are on their backs with feet slightly apart and arms at their sides with palms facing upward. Emphasizing the importance of correct relaxation of the body, guide the children through the body parts, tensing and relaxing each part in isolation. Complete control is introduced as lying perfectly still except for the motion of the breath, "controlling" all the muscles by letting the tension go. Some focuses for attention include: —"Feel warmth, heaviness, tingling or other sensations in each body part named." —"Without touching your heart, notice how fast it is beating." —"Notice the rhythm of your breath." —"Notice how many different sounds you hear." —"Listen to this music and imagine the story it is telling."

Here are some "tests" of complete control that my children enjoy: —"Pretend you're camping and a rattlesnake slithers over your body. Remember to stay still or it'll bite you!" (Drag a piece of string across their bodies while shaking a rattle. Give them a little pinch if they move.) —"Let's see if you can stay in complete control while I try to make you laugh."

Complete Control is an excellent device for ending very active classes that demand a calming down period before children return to their classrooms. Contrary to most people's image of children as too restless to "meditate" in this way, I've had a roomful of six-year-olds in complete control for up to twenty minutes! Similarly, I've had eleven-year-olds beg me to finish a class with Complete Control. Given the proper introduction, Complete Control can become an important part of a child's life as well as a convenient way for you to end a class.

## Cued Response

Music and dance are full of situations in which performers must respond to aural or visual cues. Using cued response as a technique for giving directions gives students vital practice in this fundamental musician's skill, sharpens attention, creates a sense of play, and provides a welcome relief to children who are talked to all day long. Simply stated, cued response means "When this happens, do this." Here are some examples: —"When the chord changes, the next person in line can come sit in his/her place." —"When you hear the violin play, get up and try the dance." —"When I clap the rhythm of your name, you may return to class."

Again, try to integrate the cued response with the particular musical elements you are studying. If you are studying AB form and need to have the children in a circle, give a direction such as this: "Get into a circle when you hear the B section of this melody."

Visual cues are an excellent way to get the children's full attention: —"When I touch my nose, sit down in place." —"When you see the picture of Louis Armstrong, come over to the piano."

To create a sense of play and really sharpen their ability to listen to directions, give a cued response direction with a false cue—for example, "When I count to three, everyone jump up, take ten steps, and freeze. Ready? Go! That's great—everyone's frozen and most of you walked exactly ten steps. But how many heard me count to three?? You have to listen to every part of the direction. Don't let me fool you! Let's try again: one, two,—four! You're getting better. One, two, three." Once they understand the game and realize that they might get fooled, the children's listening skill rises dramatically—you'll never be able to fool them again.

## Challenges

Children of all ages love to show you what they can do. Instead of stating a straightforward direction such as "walk to the beat of the music," preface it with "who can . . ." Children will respond eagerly to "who can walk to the beat of the music" because it is a challenge. A new teacher nervously facing a new group of children will do much better to open with "Who can jump up three times and sit down before I count to five? 1-2-3-4-5! Not bad! Try it in four—great! Can anyone do it in three?" than to say "Hello, children—my name is Mr. Jones and we're going to a lot of fun things in music class." The first approach quickly dissolves tensions and barriers, immediately attracts the children's attention and has them poised to hear the next challenge or direction, and begins the class with a successful experience which helps the children feel they will be able to do the tasks ahead. When things are falling apart in class, "who can get in a circle by the time I count ten? 1-2-3. . ." will get the children scrambling before they have time to reflect on what's happening. It works better and faster than yelling at them to behave themselves and listen to the teacher; it quickly refocuses scattered group energy without laying the unnecessary burden of negative self-image on the group (remember all those teachers who told you that yours was the worst class they had ever had?).

## Problem Solving Through Game Play

Games are the child's natural medium for learning. The image of the child seated at a desk doing "real learning" while recess games exist simply to give teachers a break and let children work off energy is a myth that is gradually being exposed. Because games are such an important part of the child's world, specific problems that recur frequently can be worked on through the creation of games. The basic formula for this approach is to identify the problem, isolate it, and create a game or activity specifically designed to help correct it. For example, if children are having trouble bumping into each other during movement, create a game with all children inside a circle of chairs. The rule is that no one may touch another person or a chair. Anyone who does is "out" and must sit in a designated spot until the game is over. Increase the challenge by pushing the chairs in to make the circle smaller. For the problem of children always choosing the same partners, to the exclusion of certain individuals, try a clapping play in which partners must change after each time through the song. No partners may be together twice during the class; each person must have a new partner each time. The mathematical possibilities involved here become

Continued on Page 4



# LET'S MAKE MUSICIANS OUT OF MUSICAL CHILDREN

**Kalman Novak**

*Kalman Novak is director of the Music Center of the North Shore in Winnetka, Illinois, a position formerly held by Herbert Zipper. He teaches musicianship, piano sight reading, and pedagogy classes at the Center. He is the founder and conductor of "Adventures in Music" (professional orchestra concerts for children) and formerly conducted the Civic Symphony of Boston and several others in the east and mid-west. He is co-founder of Young Audiences of Chicago. Mr. Novak is the author of "Rational Rhythm Reading" (available from the Center) and is the reading columnist for the Suzuki Journal. The Music Center has large Orff and Suzuki programs in both Winnetka and its Evanston branch.*

*The specific questions answered in this article were posed by Jacobeth Postl.*

**Question:** I understand you teach musicianship courses to young people at the Music Center. What do you mean by musicianship?

**Answer:** I consider musicianship the ability to know what music sounds like merely from looking at it, to be able to hear it in one's head without having to play it or hear someone else play it first (and conversely, the ability to write down music that one hears in one's head). I define *artistry* as the gift (or skill) of communicating feelings and musical ideas effectively, of performing with a sensitive understanding of style. True artists are also fine musicians, but a distinction must be made between the two words, which are not synonymous or interchangeable. Many young people have become fine *performers* by having been carefully coached by their teachers to play their instruments with technical ease and even consummate artistry; unfortunately, we do not have a tradition in this country of giving them *literacy* skills (which means the same in regard to music as it does to language: the ability to sight read *fluently*, not merely an understanding of how to *figure out* the meaning of the written language). The result is that too many young people are cheated out of the joy of group music making as they get older, whether it be playing in a quartet or an orchestra, accompanying the church choir, singing in a madrigal group, or playing four-hand duets.

**Question:** What do you see as the biggest stumbling block in the student's ability to sight read correctly, on the spot, and with fluency?

**Answer:** I think the problem lies in inadequate training in rhythmic reading: lack of rhythmic reading pedagogy in a systematic manner. . . explanations of effective techniques for teaching students to sight read our notational system for rhythms—antiquated as it is!

**Question:** Why do you think this weakness exists so universally?

**Answer:** Primarily because students are taught to figure out individual note values and perform rhythmic patterns without relating these patterns to underlying pulse and measure. Secondly, they are conditioned to think of a quarter note as one beat, a half note as two beats, etc. This is obviously only a partial truth and reflects a lack of real understanding of how the beat relates to simple and compound meter. Thirdly, too many pulses are often counted in such meters as 6/8 or 9/4 (6/8 should be

understood as 2/4 and 9/4 as 3/4). Also in simple meters such as 2/4 or 3/8, when students are taught to subdivide with "and" (one-and-two-and, etc.) performances get bogged down and are inaccurate.

**Question:** What techniques do you use to correct these weaknesses?

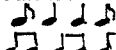

**Answer:** Train the students to do the following:

- learn to feel the underlying pulse
- be aware of how many pulses there are in each measure and which pulse begins the new measure.
- see the whole measure before beginning to play it, and be aware of which note or rest occurs on the beginning of each beat. Using this approach, the student successfully recognizes what happens on each beat, which note comes on each count, and which note has to be played at the instant he counts "one," "two," etc., instead of figuring out on which note to say each count. In this way he is able to maintain a steady pulse and to keep his place in the rhythmic flow even if he makes a rhythmic error within a beat or a measure. Otherwise, although he may be able to say each count on the right note he may have no sense of steady pulse and each beat may end up with a different length.
- immediately recognize the rhythmic pattern of all notes within each beat. There are really only eleven basic rhythms which can occur on a beat or its subdivisions:

	Unit of Beat	Typical Time Signature	Rhythm
1. One note	♩	4/4	♩
2. Two notes	♩	3/4	♩♩
3. Three equal notes	♩	6/8	♩♩♩
4. Four equal notes	♩	4/4	♩♩♩♩
5. Two unequal notes, the longer being twice the length of the shorter and coming first.	♩	6/8	♩♩
6. Two unequal notes, the longer being twice the length of the shorter and coming last.	♩	6/8	♩♩
Two unequal notes, the longer being three times the shorter and coming first.	♩	3/4	♩♩
8. Two unequal notes, the longer being three times the shorter and coming last.	♩	3/4	♩♩
9. Three unequal notes, the long note coming last.	♩	4/4	♩♩♩
10. Three unequal notes, the long note coming first.	♩	4/4	♩♩♩
11. Three unequal notes, the long note coming in the middle.	♩	4/4	♩♩♩


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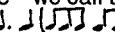
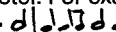
Rests are to be treated as if they are silent notes (not simply the absence of sound) and the rhythm of the rests should be consciously "performed" (felt) as if they are notes. Some notes may be tied, in which case they are held onto instead of articulated. Frequently ties are hidden, as in the case of 3/4:

; this has to be read as if it were printed 3/4: . Seen this way, it is much more easily understood and performed.

The above generalization concerning rhythms is true at least 99% of the time; the only exceptions are these: 1) a beat may be divided into five, seven, or eleven equal parts (quite rare, on the whole); and 2) in the case of beats which are subdivided into six or more parts (i.e.—the smallest notes are worth less than 1/4 of a beat) one may have to think of the rhythmic unit that occurs on each *part* (half or third) of a beat.

**Question:** All this seems so tied in with the relationship of note values to each other and to meter. How do you explain these to children?

**Answer:** Children must grasp the concept that any kind of note (other than dotted) has the same value as two of the next smaller (or shorter) kind (i.e.  $\frac{1}{2} = 2 \times \frac{1}{4}$ ,  $\frac{3}{4} = 3 \times \frac{1}{4}$ ,  $\frac{1}{4} = 2 \times \frac{1}{8}$ ). Any kind of dotted note is worth three of the next smaller kind (i.e.  $\frac{1}{2} = 3 \times \frac{1}{4}$ ,  $\frac{3}{4} = 3 \times \frac{1}{8}$ ,  $\frac{1}{4} = 3 \times \frac{1}{12}$ ). In regard to meter, one begins with the premise that all measures have two, three, or four beats and that *any* kind of note (simple or dotted) can get one beat. Two examples: 1) In a two-beat measure a  $\frac{1}{2}$  can get one beat.  $2/P$  is  $6/8$  . This is compound time where a dotted note is the unit of beat and each beat divides naturally into three parts. 2) In a three-beat measure a  $\frac{1}{2}$  might

get one beat;  $3/P$  is  $3/2$  . Sometimes a composer mixes simple and compound beats within a measure—we call this mixed meter. For example, we might find:  $5/8$   or  $7/4$  . This concept, when understood, eliminates the notions that  $\frac{1}{2}$  always gets one beat or  $\frac{1}{4}$  always gets two, and clarifies the underlying relationship of all note values to each other.

**Question:** Why do you feel counting aloud is so important?

**Answer:** I think counting out loud is the reflection of one's ability to feel the beat internally. It has been my experience that if a child cannot count aloud he really does not feel the beat.

**Question:** What aspects of rhythmic training do you feel need greater emphasis by Orff teachers?

**Answer:** First let me say that young students with a good Orff background *are* superior in the musicality with which they perform, in their sense of phrasing, their ability to listen with discrimination, their melodic memory and their rhythmic feeling. Some children playing borduns while others play a more complex rhythm against them are excellent studies. I would like, however, to see the combination of both rhythmic pattern and the pulse which underlies it performed by one child. I wish, too, that children would be taught *early enough* that any kind of note can get a beat so they would not be confused later when they come upon music written in  $2/P$ ,  $9/P$ ,  $3/P$ , and such. Let's take a new look at our traditional methods. After all, that is what Carl Orff did when he started his particular revolution. It's the least we all can try to do in order to improve the musicianship skills of musically educated children and adults.

Goodkin-Continued from Page 2

quite interesting. The class focuses on this group problem; that, coupled with the knowledge that they're only with each person a short time, helps break down resistance to being partners with particular children. Once you create the game and give the children the tools to solve for themselves some of the conflicts that arise, problems which impede smooth class functioning improve greatly; the children become aware of their power to affect positively the success of the class.

*The Class As Music, Cued Response, Challenges, and Problem Solving Through Game Play* are guidelines that each teacher can adapt according to his/her own style and purpose. The positive student-teacher relationship which is the foundation of any program cannot be programmed through mere attention-getting devices; however, these devices can serve as useful tools for anyone finding that music class energy is hindering rather than supporting the content of the program. The intent is to help facilitate successful group experiences, to motivate and sustain energy flow, to encourage "good behavior" by making it more fun to participate than not, to give children the tools to focus their energy in positive ways, to develop important direction-following skills, and to create an atmosphere of lightness and play within which to accomplish the serious task of learning music and dance.

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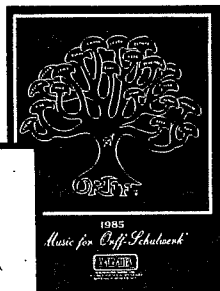
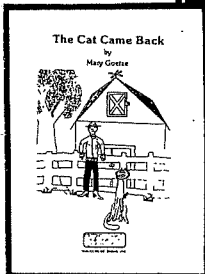
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**Guest Editorial**

**ORFF TRAINING IN THE U.S.: A QUESTION OF QUALITY**

**Maureen Kennedy**

We all know that there is no one orthodox way to either learn about or to teach Orff-Schulwerk; nonetheless, it is important to state this openly. This deceptively simple fact is both a glory and an inherent danger of the Orff approach. Orff specialists value the notion that the Schulwerk is not a hierarchically organized method but rather an "approach" to teaching music to children. Webster says that an approach is a "coming near, an approximation or resemblance." The lack of precision here is a bit troubling. Perhaps a better solution is to describe Orff as a "philosophy"—but this word is even more imprecise and open to wide variance in interpretation and application. Yet I suspect most of us avoid the word "method"; this word suffers from too much precision, too little opportunity for individual interpretation. Whatever compromise we make about the most appropriate label among imperfect choices, I suspect we all can agree that this way of

sharing music challenges each practitioner's musicianship, scholarship and creativity.

Beyond labels are the more important issues involved in teaching this approach to other teacher/musicians. I should like to raise two questions: 1) what is the purpose of the training offered in a typical workshop which is part of a certification program, and 2) how might we best go about the task of facilitating the learning of the Orff Schulwerk idea and its pedagogy.

The typical training format in the U.S. has evolved over the past two decades into courses of three levels, usually taken in three successive summers. Most often each level consists of two weeks of all-day instruction; in a few instances it is three weeks. At the successful completion of Level III, students are awarded a certificate through the college, university or conservatory sponsoring the workshop. Guidelines for the three levels have been developed by AOSA in an effort to maintain a certain level of quality in these courses and to ensure that a minimum common curriculum be agreed upon by all who teach such courses at various institutions. As most of you already know, faculty of institutions wishing to offer courses involving levels must submit syllabi of these courses to the AOSA Higher Education Committee in order to be approved by AOSA.

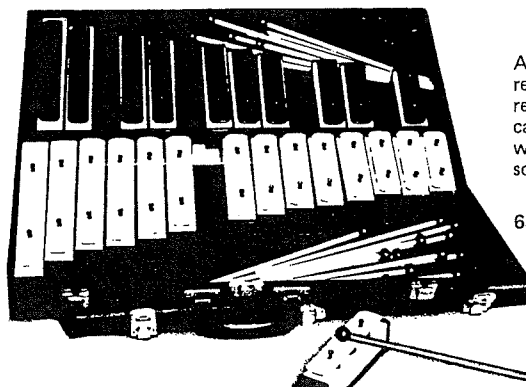
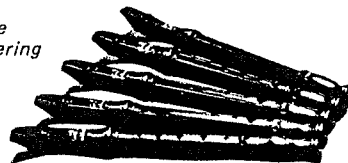
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Addressing the question of the purpose of Orff training might seem to belabor the obvious, but I think not. Teachers of such courses want to extend the best and most comprehensive training possible, including the techniques typical of Orff Schulwerk, the pedagogy, materials, sequencing, and above all the spirit of the teaching and learning involved. The style and specific materials may differ in each course, but the goal of facilitating the sharing of this exciting way to teach is embraced by all.

The motivation for teachers in the field to take Orff training appears to be both less obvious and more complicated. Pedagogical "fashions" are whimsical. In many parts of the U.S., administrators have latched onto Orff as a label which is *au courant*, and Orff training is often a prerequisite for being hired. I suspect that many times such administrators, even music department heads, have no clear idea of what it means to have an Orff program in their schools, or what is involved in the training of an Orff specialist. This pressure to be "trained" is passed on to the elementary music teachers. Certainly some are themselves highly motivated to get the best training possible, and they realize that such training is no short-term or facile process. Others are motivated primarily to receive a certificate. In recent years several teachers have told me that they want "that piece of paper." It is critical, however, that music specialists recognize that this piece of paper, no matter how brilliantly earned, is comparable to any other diploma—it is a beginning, a "commencement."

My fear is that we who provide such training inadvertently may be fostering a sort of dilettantism, a superficial training which is nevertheless "certified." An option to consider is the offering, at the end of Level III, of a variety of certificates to reflect more realistically the range of competencies among students. This solution is being tried in at least two of the summer training programs. Three certificates are offered: Honors, A, and B. The Honors Certificate represents superior attainment in all areas: movement, composition/orchestration, vocal technique, Orff instrument technique, rhythmic work, development of pedagogical process, and improvisation in all areas. An "A" Certificate represents excellence in all the above areas. A "B" Certificate represents minimal to average competence in all categories. While it is assumed that all persons involved in Orff Schulwerk will continue to study and grow, it is considered imperative that those receiving the "B" certificate regard it as provisional. It is expected that these individuals will seek out opportunities for further study. This information is given privately to each student so that there is no public differentiation between recipients. What it

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accomplishes, I think, is to make students assess their skill levels more realistically and to encourage continuation of training.

Perhaps we need to consider the possibility of eliminating certificates altogether, while continuing to offer summer workshops for those who want an introduction to Orff or who feel that one to three summers of training meet their needs. We need to recognize that some teachers are interested in becoming familiar with several approaches to contemporary music education, including Orff Schulwerk; they may not necessarily feel a strong commitment to intensive training, however.

Agreement on an answer to the second question, that of how best to train teachers, perhaps cannot or should not ever be reached. I do encourage all of us who train Orff teachers to emphasize to students that two or three summers of brief contact with Schulwerk does not an Orff teacher make, certificates notwithstanding. In order to encourage continued training, we must provide easily accessible and affordable supplementary training. AOSA chapter meetings provide a fine beginning for meeting this need, but even more training needs to be made available during the academic year through in-service courses

sponsored by school systems or by local colleges and schools of music. Those of us who have long contact with the Schulwerk know the necessity of ripening our work through years of struggle and practice. We know the importance of building a repertoire of classic Schulwerk pieces, recorder materials, children's rhymes, games, songs and dances. Improvisatory and movement skills must be continually practiced in order to develop and deepen facility. Also, we have learned the value of studying with a variety of teachers. Orff specialists differ markedly, providing a valuable range of perspectives, styles, and strengths.

It seems to me that there is no substitute for an intensive, year-long (at a minimum) program of study such as the Special Course in English at the Orff Institute in Salzburg. In this kind of setting one has the opportunity to develop skill in the many areas of Schulwerk, to observe and work with children's classes, and to be in daily contact with colleagues who share the same interests. Of course everyone cannot go off to Salzburg; perhaps the development of a few high quality programs in this country based on that model would fill the need for those interested in in-depth training.

*Continued on Page 10*



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## INTERVIEW WITH HERMANN REGNER (with Verena Maschat)

Barbara Grenoble

*Dr. Regner was for many years director of the Orff Institute in Salzburg. He was instrumental in developing and nurturing the program there; at present he heads the Orff Schulwerk Zentrum, established recently to maintain international contacts. Verena Maschat teaches movement and folk dance at the Institute as well as assisting with administration. This interview was done while the author attended a summer program at the Institute in 1983.*

**Grenoble:** I think the first thing I'd like to chat with you about is the background of this place. What was this building originally?

**Regner:** The Orff Institute was a very very small—how would you call it—a bath house. . . and this belonged to the Frohnburg palace, which is now a dormitory for students of the Mozarteum. This was only a very small part of our buildings—all the others have been added. In 1963 the first part was finished and ten years later came the second part.

**Grenoble:** And the outdoor stage?

**Maschat:** The stage belonged to the palace, from earlier times. The little tower forming the backdrop to the stage was the pumping tower for the water for the bath house, so it was only pumping and heating the water.

**Grenoble:** And how long have you been at the Institute? Did you come as a student, or was it as a teacher?

**Regner:** I came as a teacher in 1964, three years after the Institute was founded in 1961. Some very important teachers still here were here at the beginning—Barbara Haselbach, Lotte Flach, Hilde Tenta, Traude Schrattecker. And then came Wilhelm Keller, in 1962—and two years later I came, and since then many young colleagues. . . it was always a “renewing” staff at the Institute. Before I came here I was a teacher at another Hochschule für Musik in the southern part of Germany. About that time I was working in Brazil—1963—I taught courses in music education. As I watched the Brazilian children I remembered hearing of Orff's work with rhythm and meter and movement and music. . . and I discovered Orff-Schulwerk for myself by working with the Brazilian children. When I came back I sent Orff a letter saying what I had done, and he wrote back immediately, “Please come—I want to see you; I want to learn more about where you have learned this, because you have never studied at the Orff Institute.”

And he asked me to come to Salzburg—the next day, immediately—Orff always did the very important things immediately. The next day we traveled to Salzburg. That morning he introduced me, and to my surprise I had to take over the classes—there were perhaps twenty students. . . it was a very small institution. And then we went to lunch with the director of the Mozarteum, Eberhard Preussner. Between soup and the main course Orff said “this man I need at our Institute.” And really, one year later I was here. And since that time I have tried to build up meaningful work.

**Grenoble:** We saw a film the other day on Schulwerk in Africa, and I know that there are other such films. . . did you initiate this project of going to other countries?

**Regner:** I think the Orff Institute, as the center for Orff-Schulwerk, has a responsibility in many parts of the world. When there are questions, we have to answer them. And because it's not just a theoretical concept we have to discuss, we have to DO it. Therefore we can not only wait until people come to see us in Salzburg. We have to go to them because music is very dependent on society and on the situation—the political, economic, sociological, and cultural situation of the people being introduced to Orff Schulwerk. For instance, when you have to give consultations to Japanese, you cannot say “Please come, I will tell you what you have to do.” I have to see what they are doing at home and what their history means. And then maybe I can answer some of the questions they bring up. Therefore as a teacher of this Institute I have been very many times in different parts of the world: in the North—Iceland, Norway, Denmark, and Finland; and in the South—Portugal, Spain, Italy. And I was, of course, in England, in America, and many parts of the South American world. . . and in Asia—Philippines, Korea, Japan, China, Hong Kong. And Australia, of course, an important new continent. And since I was the first time in the U.S., in Boston, every year I have the opportunity to meet friends in the States. It was a very important experience

for me to see how Orff-Schulwerk ideas go in the North American continent.

**Grenoble:** When you went to Africa, it was an opportunity to see elemental music naturally among people, was it not?

**Regner:** Yes—we have had three or four students from Ghana, because one of the most vital universities in Africa has been the University of Legon in Accra, Ghana. There is the center of ethnomusicology, and one of the most important professors of ethnomusicology all over the world is Kwabena Nketia. He and Orff were friends—he sent some of his students to visit Orff and to the Institute. The African students always told us about what they were doing there, and I was interested in seeing how the Schulwerk changes under the sun of the West African world. It was really very interesting. At that time we made a series of films for the German television company. We went to different parts of the world to make them—we did one in Africa, also Thailand, Indonesia, Japan—all parts of the world. But for every Orff-Schulwerk friend the journey to Africa is very important, because many of the ideas we want to approach are realized in normal life. There is an opportunity to see how it works in the community. But of course African rural life and society and political systems are changing so rapidly that sometimes we feel it is over already—we feel sometimes it was high time to make this film.

**Grenoble:** You have written some lovely brass pieces. . . we have used them with the children at our school. I'm curious to know what prompted these to be written.

**Regner:** Well, I have written a lot of things which are not directly in the Orff-Schulwerk, because I studied composition, and besides my work as an educator I always tried to compose—I say tried because it is not possible to do both things at the same time in a consequent and strict way. But I composed many pieces for brass and woodwinds because I come from this kind of music making. When I was ten I went to a school in which a brass band was started, and I was one of the members. Later I financed my studies in musicology through being the conductor of a brass band in southern Germany. I wrote many pieces for them. And then, as my second work in direct connection with Orff, I made the exercises for brass—it's one of the parts of the Orff-Schulwerk. There we tried to transpose the basic ideas of Schulwerk into the teaching of brass instruments. Your question about this is a very important one, because the exercises for violin and for piano which Orff did—and mine for brass—these are not yet discovered. There is still such a gap from the general musicianship we introduce with the young

*Continued on Page 8*

children to playing an instrument, and if we would make use of the ideas already developed by Orff and his collaborators, I think we would bridge the gap.

**Grenoble:** We have that problem in our music school—we get the children so far along and immediately parents are saying, “WHEN can we go to the piano?” They want the children immediately to play the little pieces of Bach and Mozart, the little minuets and so on. And if I send them to the other teachers within the city that don’t know the Orff process the years of improvisation and creating and composing are lost. So we have had to add a class that is Orff recorder and then piano and to move them during the same lesson up on the keyboard and back. We are searching for ways to make the transition—it is the same with our brass students. For special plays and stories the brass teacher works with the students who already play, using the pieces. . . . but it’s a big gap. . . .

**Regner:** The idea of these brass exercises is the same as Orff Schulwerk. I write one melody and some suggestions to accompany it. . . . there’s no score because I want them to discover, not have me write it all down. And there are exercises such as the horn fifths—this is an old traditional exercise which makes the players clever and aware of composing, of harmonic progression, and of playing in a traditional way. But we have forgotten that—we teach it on the blackboard. We should teach it on the horns or the trumpets—on these instruments which had to do this when they wanted to play two parts because they did not have the valves. We should take up this idea from history as Orff has done in the whole Schulwerk—to broaden the musicianship and the musical literacy of our children, and the creativity and the love of the instrument. By overplaying stupid exercises nobody will develop a love for the trumpet. They go home and play what they like and then they love it. But on the other side, playing together is fun, and when they are in a band they like it.

**Grenoble:** How was the series called a *batterie* conceived or used here at the Institute? People in the U.S. wonder how, when, what to do with these.

**Regner:** The *a batterie* series is for percussion instruments—what is new is the idea to write for a chamber ensemble of one, two, three, up to six or seven players. Mozart did not write chamber music for percussion instruments—this came up twenty-five years ago. And this is also a consequence of Orff-Schulwerk—when a child loves a xylophone he wants to continue percussion work, and so we also have to look for music which is interesting enough for such a boy of twelve or thirteen. On one side he can go to a brass band to

be the percussionist or the drummer; or he can go to an orchestra, but since it uses many violinists and only a few percussion and timpani players, we do not get them into these groups. They can go to jazz and popular groups—there we need them. But on the other side, the chamber music for percussion is more varied and demanding. There is still a problem because they do not have all the many instruments they would need to play. But when there is a school, then the children of ten, twelve, and fourteen who have gone through an Orff-Schulwerk approach are ready to play more difficult works, more differentiated scores, and music which demands more. Therefore we wrote many pieces for our students at the Institute who all have lessons and classes in percussion. We do not want to teach them as orchestral students—they will never play a Brahms Symphony on the timpani. But a trio for percussion instruments would be in their direction if they want to play that. Therefore we—Schingerlin, Stabler, Urabl and I—we wrote many such pieces for the use of our students here. And when I went to Japan ten years ago, I saw pieces which had been difficult for our students played by ten-year-old children. I saw that our standard of playing is still low and it can be developed much more. Now also in Europe we have fantastic children who like the demands percussion work brings; there is a love of discipline, concentration, being in time, and there is a vitality in playing a percussion instrument quite different from playing a flute or recorder. I do not want to compare it, but it is different. And when I think of many of the twelve-year-olds, they need this vital making of music and not the very intrinsic way of playing the recorder. They still need a means for expression, and a drum—a conga or a bongo—is all right and is a good way. It may be also a transition and can lead later, with the fifteen and sixteen-year-old, to the recorder and the flute and the oboe. But at the earlier age we feel that percussion work has a value for psychological development.

**Grenoble:** In the percussion class we have just been through—we came in, we studied the score and looked at rhythms, started adding them on, and it was very good for bringing the class into a common background, since some people knew the instruments and others did not know how to play them well. That happens, I think, with the older students—some have had a lot of experience, some have none. Now when they come to junior high, how are you going to teach them rhythm? You can’t always begin with recorder, movement, and such—it has to be more aggressive. . . .

**Maschat:** Not aggressive in itself but an outlet for aggression. . . .

**Regner:** And it controls and channels this aggression. When you start *fortissimo* and

go back to *pianissimo*, there is control. . . . it’s not always loud. In former times a brass band was always loud—if you wanted a *piano* they could not play. But now this kind of percussion chamber music has very different shades in dynamics also. This we also learned in our encounter with other continents—in Africa and Asia percussion music can have very many different shades, and be polydynamic and polyrhythmic and all that—it can be very complex.

**Grenoble:** What are the courses that are offered here at the Institute for people who come from other countries?

**Maschat:** At this time we have two-year and four-year courses. The difference is that the people who come straight from school and go through a proper teacher training take four years and finish with a diploma. The two-year course is a post-graduate course for people who already have a diploma in the pedagogical fields, and also, perhaps better, with some teaching experience, but it’s not essential. So if they have a diploma—kindergarten teacher, primary, secondary, gymnastic teacher, and the like, then they can do the two-year postgraduate course. The four years is a full training course. But when somebody comes and says he wants only two years, we do not take him if he does not have the prerequisites of a finished training as a teacher, plus the necessary music and movement skills.

**Grenoble:** Are there any other entrance requirements?

**Regner:** Yes—they all have to take an examination. This year we had a hundred and eleven applicants, and we could take only thirty. It is very hard to say no to such a lot of interested young people, but we cannot enlarge the staff and the rooms—therefore we have to limit the number of people we can take.

**Maschat:** There are two written tests in the entrance exam—one is music theory and the other is an ear and dictation test. They must also take part in movement and music tests, and be able to play one instrument well.

**Regner:** We want to see how they learn, how they can change—because sometimes we have people of twenty so set in their ways that they are not able to learn any more, and such people we cannot take. We need young people who are able to change, to take up a new thing and to be enthusiastic about it.

**Grenoble:** The English course this summer has 104 people from 14 countries, with a particularly large group of Italians. Is this unusual?

**Regner:** Interest has been gaining in Italy, after beginning slowly. Our Italian friends do not speak German very well so they came to the English course. I think it's very good that the course directors are from the States, England, and Australia, the main countries in which English is the mother tongue. An encounter like this with other people is good—you learn that you are not the only one around the world.

**Grenoble:** I agree completely. Working with the Italian students here has reminded me of my teaching days in Rochester, New York, which has a strong Italian community. Somehow I always had trouble with their rhythms—even to get an Italian name into an American street game is next to impossible. But in this course I've found that their language flows differently. . .

**Maschat:** All the Roman languages need a lot more syllables in order to say the same thing—therefore it's hard even using Italian and Spanish texts, for instance, for rhythmic speech things.

**Grenoble:** The encounter has been wonderful, whether we all understand each other or not. We've made some wonderful music together. Are there any new projects for the Orff Institute that you could share?

**Regner:** There are many new projects in the future. I think important is that in eighty-five we will have the Symposium. Every five years we have this international meeting. Five years ago was the last with Carl Orff, and we want to continue this tradition to sustain and expand international contacts. And we feel Salzburg is responsible for it. No other country can take over the role even if it might have more money to invest in such a project. Austria is a poor country—we cannot offer too much—but Salzburg is a special place; the idea has spread out from here, and therefore we have to ask our friends to come to Salzburg. And we want it to be a two-way street—we want people who come from other countries to be integrated into the program, and not just come to listen. We have two parts to our work at the Institute: one is the academic training of students from all over the world, and the other is the international work, the suggestions and assistance for the work of our Korean and Spanish and other friends. There are many who need help. . . we have to answer their questions.

**Grenoble:** When you were in Boston we had the sessions on aleatoric music, with contemporary notation. Many people wonder what this has to do with Orff-Schulwerk, since to them it is meant to be only elemental music. How would you approach answering this?

**Regner:** This is also a special article for

the *Orff Echo*, or it could be, because one cannot answer it in brief. But I think a shortcoming in our kind of music education is the lost contact with contemporary music. Our music education is based on the non-historic elemental music Orff has collected in his *Music for Children*. The specific thing is that it is not Mozart and not Bach and not contemporary music. It opens the ways to different cultures and different historic epochs. But music education should not stop with the elemental music. . . it should also lead to an understanding of the different historic styles. And to historic styles belongs at first priority the contemporary music—because I live today and therefore music from today has to be my first interest. We sometimes forget that there is music composed and made today.

**Maschat:** We try to avoid it because it can be uncomfortable, unsteady ground.



Hermann Regner

**Regner:** And we prefer the ways back into history. Through Orff-Schulwerk materials it's no problem to go back to the Middle Ages—to flute and tambour, this kind of fife and drum music—it is a direct way. But there is no way to Boulez and Walter Piston and avant-garde musicians. This is one of the problems of our present situation—we need again the contact with the arts of today. We should not try to bring our children only to admire the music of Bach. . . we should also come to the music of today. I think really elemental music has some points from which to approach modern music. For instance, I think about how music can be notated. The traditional notation is very complex, built upon conventions of former times and developed and refined over long centuries. The young child does not believe in the conventions; instead of wanting to write a melody in such symbols, the child wants to see how it goes up and how it goes down. . . like this. And

I think the tone physicists have told us in the last years that the tone is not the smallest element. They have told us how small elements really are. And so I say that in elemental music there are still many things to discover, and the traditional system of pentatonic and diatonic are not the only way of making music—there is another elemental style which, for instance, leads to undefined pitches. It also makes a kind of a melody, and I cannot write it down in traditional notation so I create my own. And this leads to a new understanding, to a new relationship with music, for writing down music, for taking it home for the child. And so I think we have to use many of these reference points—elemental music builds up not only to observing “Look—there is modern music and there is old music,” but really to jumping in and making it. Therefore I made such exercises, and in the volumes of the *Music for Children: American Edition* you find ideas on how such things can be taken in the first exercises. There is Orff-Schulwerk, the Schulwerk made up by Orff and Keetman in 1950 to 1954—the Orff Institute was founded a bit later in 1960—and has had (and still has) this task from Orff: you are privileged and responsible for the development of this material. We have the task to bring over the main ideas of his work into the situation of today. And therefore we have not only to try to maintain the memory of the original Schulwerk, but we must continually strive to apply his universal idea and intent to today's situation.

**Grenoble:** How does Orff-Schulwerk relate to handicapped children, since that's another area where we say we can apply it. . .

**Regner:** I think in the last ten to fifteen years there are many experiments made in this field—applying Orff ideas to slow learners and handicapped children in every respect. In Germany two books have been edited about the experiences of Orff-Schulwerk in the therapy and education of handicapped children. Many of your colleagues work in this field—we look to America as the leading country in music therapy. I think it's clear—when the music making is essential, as in elemental music, when the aesthetic differentiation is set aside and the making and the touching of the elements is more important, then it offers for handicapped children direct contact to music itself. Therefore many of the experiments we have made with Orff in the field of handicapped have been successful. With Bach or Mozart we have big problems because this is more dependent on a certain historic situation, and on a prerequisite kind of aesthetic education.

**Maschat:** And the learning can only be receptive then. . . it cannot be active.

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**Regner:** In Europe I think Orff ideas in therapy are very well accepted and beyond any doubt it is an important contribution to the field. Music is a part of socialization, of the education of a human being. But music is only a small part—we should not feel responsible for changing a human being through music alone. There also have to be language and parents and relationships to other children, and rules of play. . . . we play only one part in this socialization. The second part of the question is that we try to start at the point the children offer. That means when I work with street children I cannot start with Bach or symphonies; as an educator I have to start with the songs or rhymes they use, even when they are for me less than ideal. That I try to change it is clear, but sometimes it needs a lot of time and sometimes it is not successful. It was John Dewey who said "Education involves trying." We try to make changes, but we have no guarantee that we really change human beings. When I think of some reports I have read about New York—street schools and so on—I could not imagine that even the very, very best music educator reaches them all. Music can make changes when it is part of a bigger offering, and when music also is a part of the society in which they grow up. But when only the teacher in school offers music, it cannot be successful. We have also to know our limits.

**Grenoble:** I remember when I was in Toronto in 1962—my first real touch with all of this—they gave us a paper Orff had written which spoke of the harmony of the ensemble. . . . that it brought harmony to the person. I think that's especially important in dealing with the disturbed and handicapped, because they can participate, become part of it. . . .

**Regner:** Even if it is only for a time, sometimes a short time. It helps to lift these people, even for five minutes. . . . to relax their minds from their problems. But sometimes we really cannot help—also not through medicine; it's a pity to know, but we must. We have been lucky here at the Institute to have Wilhelm Keller who is a leading European authority for music therapy, also for handicapped youth and adults—he has worked very hard in this field and is still working. But we will not resolve all this in one generation.

**Grenoble:** Do you have special classes for the training of teachers in special education?

**Regner:** It occurs in summer courses—in 1984 [and 1985] we will have a course with the main theme the integration of people who are handicapped and who are not—the new humanitarian insight is that you should not separate them. Music education also has to open itself to

both . . . and we try to find everybody in his ability and capacity and his inner and outer situation. We have to find ways to differentiate our teaching and our offerings, which is a big problem in education. . . .

**Maschat:** Music and art are the two fields where you have the chance to get people together—handicapped and so-called normal. It's very hard. . . . but education in music, movement, and visual arts are the best chance.

**Grenoble:** Unfortunately it's time to end our conversation—I want to thank both of you for sharing your thoughts and ideas with me and with *Echo* readers.

\* \* \* \* \*

*Barbara Grenoble operates the Grenoble Studio of Musical Arts in Englewood, Colorado. She is an administrator and faculty member of the Schulwerk summer teacher training course at the Lamont School of Music.*

Editorial-Continued from Page 6

There are both advantages and disadvantages to summer courses. The most obvious advantages seem to be the opportunity to build a community of learners, the intensity provided by a total immersion setting, and the assembling of distinguished faculty from different parts of the country and Europe whose areas of expertise complement one another. Among the disadvantages are the short time period in which so much must be absorbed; a sort of "hype" connected with a workshop in which faculty are sometimes treated as resident gurus; the high cost of tuition in addition to travel, room and board for those coming from a distance; and the time competition in summer with vacations and summer jobs.

The advantages of semester-long courses are these: more time to digest what is being learned and opportunities to try things out in the classroom; more time for skill development, including recorder and all instrumentarium instruments, as well as facility in writing and arranging for them; more time for teacher feedback on assignments to effect improvement; an expanded time for developing improvisational skill; more opportunity for exploring and expanding the repertoire of children's music—songs, games, rhymes, dances, Schulwerk repertoire—from a variety of sources. Disadvantages are: the lack of intensity found in a summer course; the lack of continuity when classes meet only once or twice a week, and the limitations inherent in using faculty only from a local area.

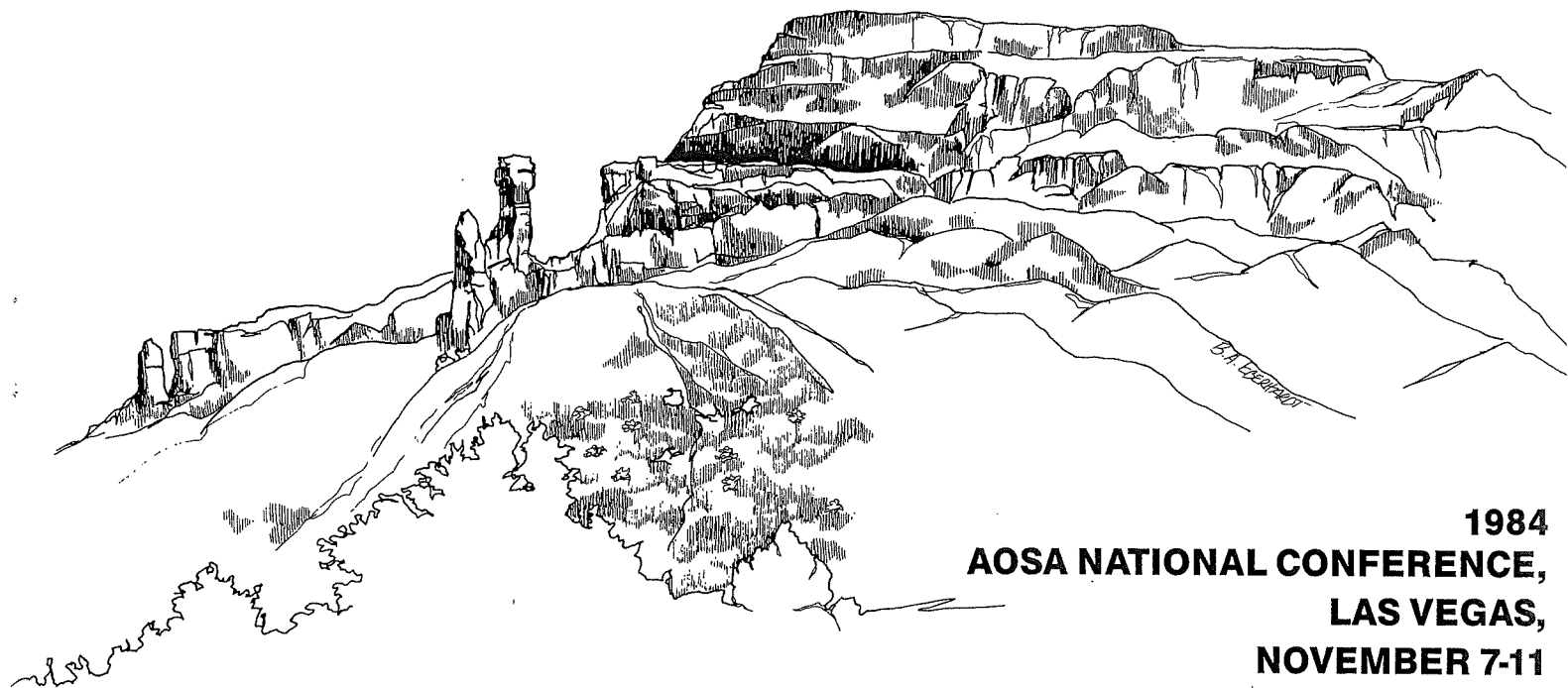
The differences in approach to teaching Orff Schulwerk need to be acknowledged. Among teachers of workshops or level-training courses we find those whose primary goal is to facilitate a deeper level of self-awareness and personal growth among participants; humanistic and interactive concerns are paramount, pedagogy is secondary. In another category are those teachers whose plans are based on a carefully designed pedagogical model—a learning environment in which sequencing, teaching of musical concepts, supporting materials, and pedagogical methods are most important. Finally, there are those who combine the experiential and the pedagogical, with a balance of humanistic concerns and teaching techniques. The task of the prospective workshop participant is to become aware of such differences, and to begin training with teachers who match or complement their own preferred styles of teaching.

There is also the very real if unacknowledged phenomenon of the proliferation of Orff training courses in North America. The directory published by AOSA in April 1984 listed 64 training courses lasting from one to three weeks, offered from June 1 through September 1. One would hope that the marketplace would take care of the varying levels of quality which are certain to occur, but I fear this may not always happen. Teachers new to Schulwerk often do not know where to go for training; they tend to be the most susceptible to a superficial, "recipe" style of presenting Orff, or to an approach in which a teacher's personality can overwhelm the workshop. In spite of the laudable efforts of AOSA to maintain high standards, it is all too easy to fulfill the paper requirements necessary to receive approval of a Levels curriculum. This approval cannot ensure the quality or the consistency of a curriculum or program. High quality programs unfortunately can also be very expensive.

Teaching and learning everything possible about the subtleties and breadth and fun of Orff are challenges for every Schulwerk practitioner. The problems involved in providing the highest quality training possible for American music teachers will not be solved quickly or easily. Dialogue about these issues is an important first step toward the raising of training standards in the U.S. I invite you to continue the dialogue I have begun; send your thoughts on these matters to the National Board of AOSA or to the *Echo*. The quality of Schulwerk in the U.S. concerns us all.

\* \* \* \* \*

*Maureen Kennedy is graduate advisor and director of Orff Studies at the New England Conservatory in Boston. The Editor supports her request for dialogue; please share your thoughts on teacher training issues by sending them to the Echo.*



**1984  
AOSA NATIONAL CONFERENCE,  
LAS VEGAS,  
NOVEMBER 7-11**

**Carol Erion**

Las Vegas—city of neon, gambling, glamour. Elemental Music—close to the earth, natural.

An Orff conference in Las Vegas. It seemed such an incongruity. Would it work? It was a gamble, but the odds always favor kindred spirits, fresh ideas, and beautiful music.

And how did we cope when the environment intruded? We made jokes about it, of course. Being teachers, we made analogies and object lessons. And being improvisors, we enjoyed the present-and-only-for-now and made it all work for us. Some notable quotes:

Karl Alliger from West Germany: "It's someplace you have to see once."

Tossi Aaron at the opening session in the dark green, cave-like Congo Room of the Sahara Hotel: "I keep wanting to say 'This is like \_\_\_\_\_'. . . but it's not like anything!"

Verena Maschat: "I wonder what an AOSA conference is like when it is not in Las Vegas. . ."

Mimi Samuelson: "When you first walk into the casino and see and hear all those machines, the immediate response—both physical and cultural—is negative. But there's another element, too—the excitement, tension, the energy level. When

you're right there, it's real, it's tangible. I can accept it. It exists only here."

The conference began Thursday morning with the presentation of chapter banners, accompanied by brass and timpani playing the Intrada from *Paralipomena*. The pageantry of the banner display always stirs the emotions, and we were in a receptive mood for keynote speaker Bob Samples' enthusiastic and affirmative support of Orff teachers in the speech he entitled "The Music of the Mind." Following this, children from the Doris French Elementary School and their teacher, Gloria Fuoco-Lawson, told Shel Silverstein's story *The Giving Tree*. The use of shadow screen, instrumental improvisation, and break dancing made the presentation especially effective.

The Destination was definitely Improvisation—an adventurous trip with masterful guest teachers as tour guides. Verena Maschat had us dancing like experts—improvising small sections, creating entire dances, and even teaching new dances to others right on the spot. She pulled from us creative powers we didn't know were there, the real joy of improvising. Mimi Samuelson's sessions contained painless technical practice, analysis, historical perspective, sight reading, and of course, improvisation. What fun we had

with "Slotmachinissimo con tutti metalli" and "Elephantoso con tutti bassi!" Daniel Hellden from Sweden brought his ideas on choir dancing, which means exactly that—a choir, singing in parts, dancing. Hellden has arranged folk dance melodies for mixed choirs to sing while dancing. His materials and ideas on improvisation were fascinating.

Other conference sessions, led with expertise by AOSA members and guests, featured single aspects of the Schulwerk, such as improvisation, speech, movement, and singing, and included also the following topics: the elderly, teaching life values, church music, the French time name system, storytelling, ethnomusicology, Renaissance improvisation, music therapy, Kodaly, research, and opening a private music school.

Introduction to Schulwerk (IS), with its three teams of expert teachers, worked in relative peace and quiet down at the other end of the "strip" at the Hacienda Hotel. Connecting the Hacienda to the Sahara was a rarely reliable shuttle bus service. (True Story: after an Ever-So-Long wait, a bus finally appeared to pick up impatient conferees. Driver frowned, said no, he was there to pick up the Off-Shore Workers. Orff-Shore Workers? That's us, that's us,

*Continued on Page 12*

they insisted. A call to the supervisor convinced the driver that these were indeed the Werkers he was to pick up.)

None of us needs proof that Orff teachers are also serious musicians, but we were happily reminded of that fact Thursday night. The chamber ensemble concert opened with the Cantus Firmus settings of Orff, an early work dating from 1929, sung by the Musical Arts Singers of Las Vegas, ably directed by Chapter President Doug Wilson. For many it was a first hearing. Pat Brown led a recorder consort with percussion in two dance suites by Schein from the *Banchetto Musicale*. Finally, a string orchestra made up entirely of AOSA members, led by Mary Helen Klare, played *Chacony in g minor* by Purcell and Bach's *Brandenburg Concerto #3*. Concerts such as this should be a continuing tradition!

The lunchtime concert menu was varied and delicious. We enjoyed the Las Vegas percussion ensemble playing in a variety of styles. It was sheer fun hearing the Kenny Guinn Junior High School Jazz Band learning how to improvise under the guidance of Gus Mancuso. The Nova Recorder Consort included Renaissance, Baroque, and contemporary works in their program; the contemporary pieces exhibited especially fine ensemble precision.

Chapter Sharing—the hit night time entertainment in Las Vegas! The South Central Minnesota Chapter introduced us to Richard Gill the composer, performing those wonderful speech and percussion settings from *Three Bags Full*. Who can forget any of Gregory Griggs' twenty-three wigs—or for that matter, one curly Richard Gill wig? Bravo! The Mid-Atlantic Chapter, with the help of friends from the Las Vegas Chapter, presented two Jewish folk tales, with adaptation and music all done by chapter members. They brought masks and props all the way from Washington, D.C. This is indeed a creative chapter. The evening ended with a reading of the Orff-Keetman *Christmas Story*, produced as a joint effort by the New England, Rocky Mountain, and New Mexico Chapters and directed by Gin Ebinger. It was a joy to hear this work at this time of year.

Following the business meeting Friday morning we saw an original children's musical, *The Princeless Princess*. Written in language appreciated by adults and children alike, the play is about a princess who finds out she can't get what she thinks she wants (a tall, dark, handsome Prince) by reading a how-to book. This charming musical was written by Jeff Kriske and Randy Delelles and was beautifully performed by children of the George E. Harris Elementary School.

What is the most popular late night activity in Las Vegas? Dancing, of course. Cindy Campbell's Thursday night session of Renaissance and Country Dances included live music for the first time at a conference. Roberta Sweet organized an expert group of musicians to play for most of the dances. A group from the Mid-Atlantic Chapter played a selection from the new Keetman/Ronnefeld book of Playford Country Dance settings. Friday night's high energy folk dance session was led by Sanna Longden from the Chicago area.

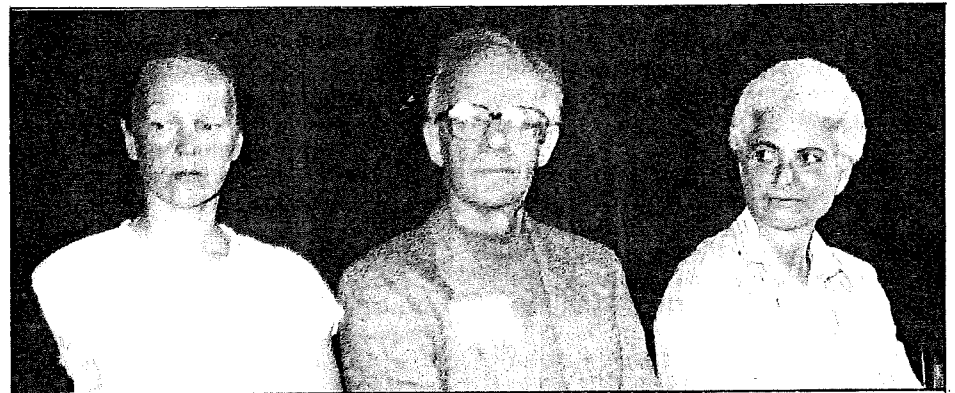
Saturday Night—Live and Vibrant; a stunning scene, with all 800 of us attired in black and white evening wear, carrying or wearing red carnations given by the generous members of the Las Vegas Chapter. We felt elegant and sophisticated, now a part of our glamorous surroundings. A surprise guest was Ryan O'Neal, who arrived at the Sahara Saturday morning for the filming of a new movie. He spent most of the day sitting beside the pool, wrapped in a white terrycloth robe, waiting for things to "roll." But plenty of film was shot Saturday night when he showed up at our banquet to pose with any who wanted a picture taken with a celebrity.

Then it was Goldberg night. AOSA President Judy Thomas called Norman Goldberg forward to receive a certificate which reads: "The AOSA hereby extends to Norman Goldberg honorary membership in recognition of outstanding dedication to Orff Schulwerk." After Norman received warm and well-deserved applause, it was his turn to make a presentation. The audience provided the drum roll while Norman pulled from the hat the lucky winner of the Grand Prize: a round trip ticket to Salzburg to attend Symposium 1985. And the winner was . . . Fran Goldberg from California, Region One representative.

After entertainment provided by the University of Las Vegas Jazz Ensemble and jazz singer Joe Williams, we moved on to the heart of any evening for Orffers, the dancing. In keeping with the spirit of this elegant evening, Verena Maschat led us through the history of social dancing, good naturedly working *around* a wooden dance floor put down for us by the hotel. We began with a Polonaise done to a Johann Strauss waltz and then danced on into the night, including on our dance cards the Austrian Landler and the Polka. Verena's teaching was, as always, clear and exact. The dances were especially well chosen; no one wanted the evening to end.

Sunday morning Daniel Hellden, in his calm and soft-spoken manner, closed the eighteenth national conference with three contrasting songs—a folk song, an adaptation of the Rundadinella melody, and his own setting of a traditional text from the south of Sweden. Verena Maschat assisted with the first one, "I Love the Mountains," by adding a delightful circle formation. Each piece embodied the underlying principle of the Schulwerk—to select indigenous material, then to explore, modify, enhance, or expand it with original ideas. Thus it was a fitting culmination for a Destination: Improvisation conference.

A special thanks must go to local conference chair Gloria Fuoco-Lawson and the Las Vegas Chapter members. From the chocolate chip cookie greeting at the airport to the homemade jellies and other goodies in the presenters' baskets, to the red carnations at the banquet, they were marvelous hosts. And our thanks and congratulations to Gin Ebinger, national conference chair, who put together a fantastic conference with organizational skills we already knew she had and improvisational skills nobody knew it was possible to have! Gin, how did you improvise that automobile on Sunday?



Here on the platform at the Opening Session, our guest teachers Verena Maschat, Daniel Hellden, and Miriam Samuelson appear to have some doubts about the wisdom of having come to the conference. The cloud of gloom apparently dispersed—later in their sessions the mood was definitely up.

## VOCABLES FROM YOUR HIGHWAY MAP

Elizabeth Nichols

The favorite language for developing the singing voice has always been Italian, as it is ideally phonetic. To most American children, however, it sounds "operatic" or just plain comical. In this age of ethnic emphasis and relevance to our environment, why not borrow words from geography? Our maps are sprinkled liberally with names of cities, states, and rivers stemming from the original Americans. In addition, social studies books introduce the student reader to many famous names linked to our history. Be aware that these names often have been anglicized or adapted phonetically by the local inhabitants.

American Indian words, as we pronounce them, offer both open vowels and diphthongs. Consonants may be paired, but alone they serve as the barest connection between vowels. Pronunciation encourages a relaxed jaw, an open throat, precise lip movement, and a facile tongue. Such composite flexibility is earnestly sought by discerning choral directors.

Let us consider some native terms and their sounds in relation to the child voice. First, for the transition from speaking to singing, experiment with the word "Sioux" (soo). Whisper the initial "s," then add the balance of the word aloud; sustain it . . . and the result is an extended vocal tone. Ask young children to play just with the

sibilant "s" for turning on the breath and continuing it, perhaps with a contest between groups or individuals to keep it sounding the longest. A reminder to breathe through the nose will assure proper support and open the head for resonance. The words for other Indian nations, such as "Cree" and "Ute," can be used for extension of vowels. Invite student leaders to sing out one of these names on a single pitch for the class to echo in tone matching.

A word for activation of the diaphragm is "O-hi-o." To maximize the benefit, occasionally you may want to attach an extra "h" to the two "o" vowels. Similar aspirates are found in "Hu-ron," "Mo-ha-ve," and "Na-va-jo." All four words seem to move in pitch naturally from their accented syllable, and thus may serve well as an introduction to the minor third interval.

For other simple calls, try names of well-known Indian personages. "Sa-ca-je-we-a," the name of the Indian maiden who guided Lewis and Clark to the Northwest, offers syllables for many variations of *sol-mi* patterns. Ask individuals to vary the calls as the class echoes and discover how many different combinations are possible (there are more than twenty-five!). Choose another Indian name for a two-tone setting and turn both into notation exercises.

When the class is ready for three-tone exploration, "Pa-pa-go" and "Win-ne-ba-go" make good starters, the latter conjuring up woodland scenes from a camping trip. Give them "Mo-non-ga-he-la" for a rhythm as flowing as the river it names. Words of several syllables invite more variety of tonal patterns.

Certain Indian words make fine vocalization exercises. For example, with tones of the facial mask, the "m"s and "n"s of "Me-no-mi-nee" are effective in ascending and descending scale patterns, utilizing all four syllables on each tone. With children, the vowel "ah" is often swallowed, but the word "Min-ne-ha-ha" assures tone placement forward with the initial "M" and offers two stages for relaxing and dropping the jaw with the repeated "ha." Try a singing sequence of ascending thirds with interval change on the "ah" vowel: 1-1-3-3, 2-2-4-4, etc. Similar exercises can be constructed from "Po-ca-han-tas" and "Bel-la-coo-la." A smooth word such as "Ca-ro-li-na" (although not of Indian origin) adapts well to pitch sequences of 1-3-2-1, 2-4-3-2, or a variation, placing the third at the end: 1-2-3-1. "Mas-sa-chu-sets" is equally good and incorporates flexible lip movement as well. Don't forget "Mis-si-sip-pi"! But "O-ne-on-ta" is more fun. All integrate with phonics and spelling lessons back in the classroom.

The interval of a fourth coordinates best with the concept of anacrusis. Select words with rhythms such as "A-pa-che," "Co-man-che" and "Sho-sho-ne," and set them to "(low) sol-do," "mi-la," or a sequence of fourths within a key for a warm-up exercise. These drills prepare for American folk songs beginning with this interval.

Larger intervals need more breath support. Singing "I-r-o-quois" with the upward thrust of a fifth on the last syllable shifts quite easily to the upper tone, opening the throat on the "oi" (silent "s"). "O-ma-ha" can be just as dynamic (in both cases the last syllable must be accented more than the first). Add a "mi" in the middle for a tonic chord. Need an octave? Try "A-ra-pa-ho," reaching upward with the arms on the last syllable. An open and relaxed throat will help to avoid a pinched sound. Try reversing the direction. Assigning "mi" and "sol" to the intermittent part of the word will result in chord spelling and a better tuning of the interval.

Vocal control may be expanded into creative projects. In their book *The Dance and the Drum*, Elizabeth and John Paynter suggest making a magic dance with a list of North American Indian vocables, such as "ye no we ci hay," utilizing them as an incantation. When your students are vocally secure with the pentatonic scale, guide them in invention of a five-tone composition based on the name "Hi-a-wa-tha." Syllables may be broken, extended, and repeated as desired, e.g. "Hi-a-a-a." New phonetic and rhythmic combinations will occur. It may be helpful first to create a speech exercise of several phrases and then to set it in a chant or melody. It is amazing how expressive these can be. When literal meanings from a functional

Continued on Page 14

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Nichols-Continued from Page 13

language are abolished, truly the "medium becomes the message," as McLuhan proclaimed. It is non-verbal, aesthetic communication at its best.

Start a list of names from your own area. Utilize words from various cultures according to your location—Hispanic, French, etc. Encourage your students to collect names from local maps, history, and literature. They may be stimulated to research the origins of words they have always taken for granted. Your classroom teachers will be grateful for this encouragement toward use of the dictionary and encyclopedia.

Then in class, help students invent their own chants and songs with their newfound words. Substitute solfege syllables for identification of intervals as desired (assigning a specific word to each interval may serve as a unique reference for ear training). Restrict any accompaniment to a simple bordun and/or ostinato. Vocal independence and creative expression should be your goals. (Note: Older students may be intrigued by the way composer Ernst Toch used these same ideas in his "Geographical Fugue.")

## ORFF INSTITUTE, SALZBURG SYMPOSIUM 1985

**Theme:** Orff Schulwerk in the World of Tomorrow

**Opening:** Friday, June 28, 8 P.M.

**Closing:** Tuesday, July 2, evening

**Location:** Hochschule "Mozarteum,"  
Mirabellplatz 1, Salzburg

**Lectures** dealing with essential questions about education and culture, followed by panel discussions

**Studios** and lecture demonstrations providing an insight into the work with children and young people

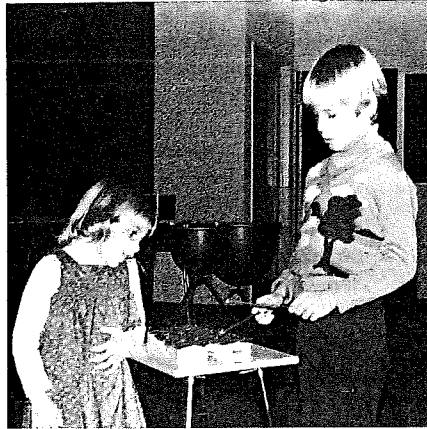
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**Performances** of works by Carl Orff and some of his pupils. Productions with students and children. Films and videotapes.

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# Center feature:

## BEYOND RUBBER BANDS, PAPER PLATES, AND BOTTLE CAPS

**Peggy McCreary** — Music Specialist, Grenoble Studio of Musical Arts, Englewood, Colorado; recorder and percussion instructor, University of Denver Orff Certification Program.

Several years ago while planning a summer instrument building program for elementary-age children, we were faced with deciding just what to make. We felt that the majority of our children, somewhere from pre-school on, had made the rubber band guitars, the paper plate tambourines, and the bottle-cap jingle sticks. We wanted to offer them something more—something more durable, something resembling a real rather than a homemade instrument. Fortunately there are many fine books (see bibliography) for beginning through advanced craftspersons. From these we have selected and tried many different instruments; we have learned a great deal from these building experiences, and the children have achieved much satisfaction. Recently we have added instrument building to our teacher training program to help prepare them for teaching these skills to children as well as providing them with a means for supplementing their classroom instrument needs.

First we had to break the standard stereotype that girls don't know how to handle tools. We found this to be true, but only because no one had ever taught them or given them opportunity to use tools. Girls in pretty lace dresses who were afraid of even the sound of an electric sander soon spent more time at the machine than anyone else, really using the tool for all it was worth, sawdust and all! We found children were very ready to take on the responsibility of using the tools, following directions, and seeing a project through to the end—especially when the end product was something which looked beautiful and made wonderful sounds as well.

A wonderful air of cooperation and community spirit can develop during these instrument building projects which can spill over into other areas of your school. You may not feel confident in using tools—so ask help from fellow teachers—involve your principal—enlist the aid of parents (as well as the use of their tools!). The acoustical properties of sound can be studied as hands-on math and science projects. Many of the instruments can qualify as beautiful art projects. Needless to say, the instruments can readily be related to the concepts you are teaching in the music curriculum, as well as building appreciation for instruments of the classroom, band and orchestra. They can also be used to study relationships to folk instruments of many cultures. The costs are minimal, and materials are easily obtained through donations from parents and local businesses.



Before you proceed, let me pass on a few helpful hints:

1. Always try making an instrument yourself ahead of time, before the children try. It is a good way to check directions, tools, and materials, and to be aware of any areas of frustration the children might encounter.
2. Always buy more parts than necessary in case of loss or breakage. Missing materials can cause great disappointment if it prevents finishing a project.
3. Try to have plenty of hand tools available—hammers, screwdrivers, etc.
4. Lay all tools and parts on a piece of paper and draw around them. Then the children will always know where to return these items for someone else's use, and you won't find a screwdriver in the sandbox next spring!
5. Put potentially dangerous tools such as the sabre saw in an isolated area; mark the area off with red tape on the floor, and maintain CONSTANT supervision. In four years of working with children and adults we have not suffered a single accident. This safety record is maintained only when you plan carefully and have some helpers.

6. Buy, rent, or steal an electric sander! As adults we know how frustrating it is to sand for hours by hand. With an electric sander the children can see things happening quickly. Mount the sander in a vise so the children move their wood and not the machine. The sander is not harmful, even when touched.
7. Cover the back side of your sandpaper with masking tape. It will not tear as easily and it will last much longer.
8. Dust masks (and sometimes safety goggles) should be available for children and adults who can be VERY allergic to sawdust.
9. Children working with paint or stain can be protected by covering them with large trash bags—just cut holes for arms and head and you have an instant smock!
10. Establish the premise that working on an instrument project is a privilege. Students are to be responsible for themselves and others.
11. Be sure to allow lesson time for learning to play the instrument—it should NOT turn out to be merely a wall decoration. Parents appreciate a small program actively using the instruments.
12. HAVE FUN!

## THE CORFLOBREC

*Though very inexpensive, this instrument actually yields for its maker four different instruments: 1) a sixteenth-century cornett, 2) a flute, 3) an oboe, and 4) a recorder. Each requires slight alterations. On this wonderful instrument children can learn first hand the basic embouchures, playing techniques, and acoustical properties of the brass family, end-blown and transverse flutes, and the double-reed family. The instrument plays seven tones; however, skillful playing will bring an upper octave through overblowing in the recorder and flute modifications.*

### TOOLS NEEDED

Drill with 9/32" bit  
Saw  
Sander/sandpaper  
File to fit into holes  
Screwdriver  
Hammer/nails

### SUPPLIES NEEDED

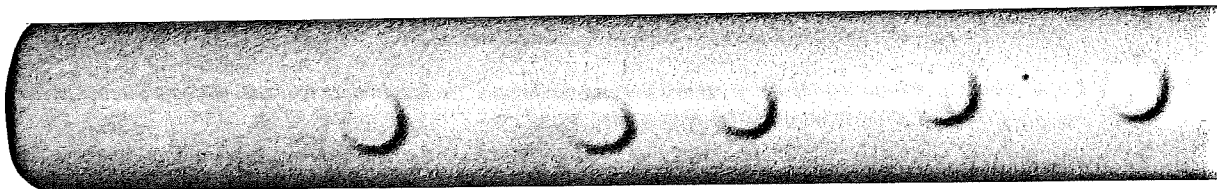
Corks  
Drawer knob with 1-inch screw  
3/4" PVC plastic pipe  
Plastic straw  
Beads for decoration  
String for beading  
Whistle mouthpiece (found in party favor packages)

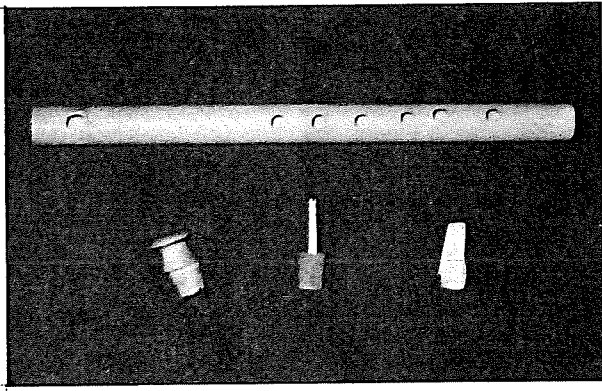


McCreary at work

### TO MAKE THE CORFLOBREC:

1. Cut plastic pipe 12-1/4" long.
2. Lay pipe next to the photo and mark the center location of all holes with a pencil. Note that the bottom three holes are moved off center. As shown, the instrument plays a "Major" scale. For other scales, just put holes where fingers fall naturally.
3. If not using a drill press, hammer a small dent with a nail at each pencil mark. This will keep the drill bit from skidding.
4. Using a hand drill, drill the holes with a straight "in and out" motion. The drill should be set at high speed.
5. Drill the embouchure hole into an oval shape by forcing the drill sideways.
6. Use a file to remove any rough edges from the holes.
7. Sand entire instrument to take any markings off the plastic pipe and to give it a "wooden" feel.
8. Sand a cork so it will fit flush into the top of the instrument.
9. Cut off the smaller end so the cork measures between 5/8" and 3/4" across.
10. Drill a hole in the cork so that the screw that came with the drawer knob can be inserted through from the small end into the knob. Tighten; fit cork and knob into the pipe.
11. Attach strung beads to the knob as decoration.





## MODIFICATIONS AND PLAYING TECHNIQUES:

### *The Cornett*

1. Remove knob.
2. Sand a small cork to fit the embouchure hole, or cover it with tape (clear tape will give an added buzz to the sound).
3. Wet your lips, then hold them tightly together. Blow hard to make them vibrate like a bumble bee. Now do this against the end of the instrument. Move your fingers as in recorder playing to achieve different pitches.

### *The Flute*

1. Place knob in upper end. Open the embouchure hole.
2. Blow across the embouchure hole as you would into the top of a pop bottle. Have Patience! It may be difficult to obtain a sound on this one. Again, move your fingers as in recorder playing.

### *The Oboe*

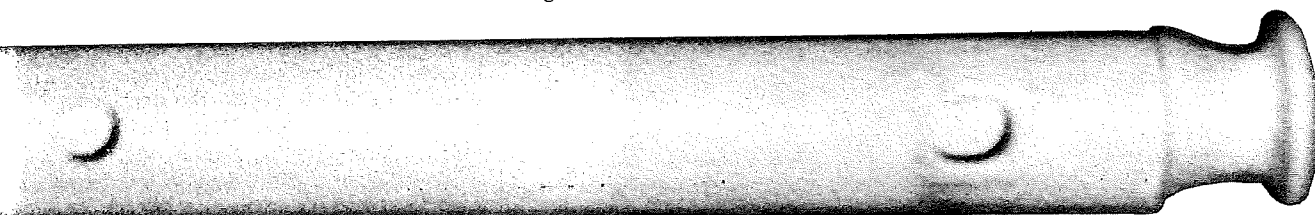
1. Remove knob from upper end. Place the small cork in the embouchure hole.
2. Drill a hole through another large cork, from end to end. Cut a piece of plastic straw approximately two inches long; insert through the hole in the cork.
3. Make two diagonal cuts in the sides of the straw so it can be flattened to vibrate as a double reed.
4. Place the cork and "reed" in the top of the instrument. Make an embouchure by rolling both lips over your teeth. Put the reed between your lips and blow. You will probably have to experiment for some time before you can get the reed to vibrate.

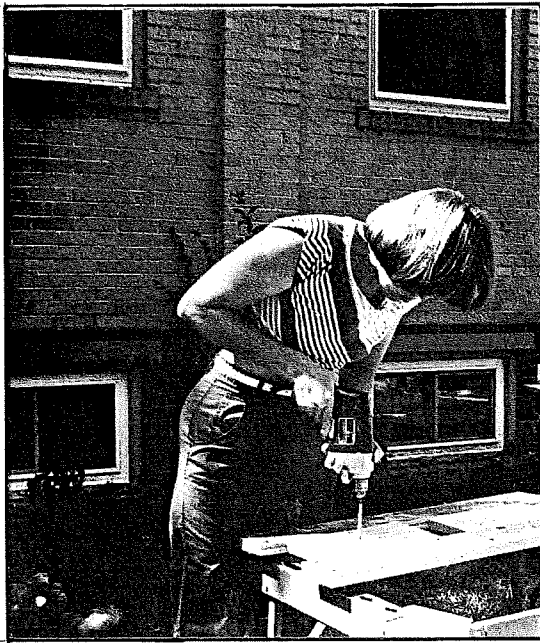


### *The Recorder*

1. Remove knob. Place small cork in embouchure hole.
2. Attach whistle mouthpiece to upper end. You may need to wrap it with string, tape, or something else to make it fit the pipe opening.
3. Blow and play as a regular recorder. This instrument should play a "C" with all six holes covered.

—Cork should not be so long as to show in embouchure hole.





## THE BOX DRUM

### TOOLS NEEDED

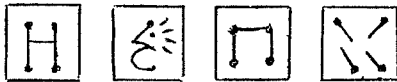
Saw  
 Sabre saw or coping saw  
 Hammer  
 Drill with large bit

### SUPPLIES NEEDED

4 pieces of wood 8" by 10"  
 Wood glue  
 Stain or paint (optional)  
 1-1/2" finishing nails

### HOW TO MAKE:

1. Draw a design involving lines and dots on each piece of wood. Possibilities:



2. Drill holes at dots for saw blade to enter (wood is best held in a vise).
3. Saw the lines of the design.
4. Glue and nail box together.
5. Sand; apply finish if desired.



*Comments from teachers during the Univ. of Denver Summer Certification Program, 1984:*

- \* "This is a good idea in a school with budget problems. Instrument making would be useful."
- \* "It's a wonderful activity for the 'hands-on' child who needs to touch and to feel pride in a project that may pull him into the music program."
- \* "Gives you confidence to do it—work with tools—knowing I can do it."
- \* "If we can make them, the kids can make them."
- \* "I'm going to make a unit on it . . . tie it in with science and physics."

To obtain instructions for making a two-string "dulcimer," send stamped, self-addressed envelope to Peggy McCreary, 3085 S. Pennsylvania, Englewood, Colorado 80110. In a future issue of the *Echo*, Peggy will provide instructions for a Box Drum.

## BIBLIOGRAPHY

1. Banek, Reinhold, and Jon Scoville. *Sound Designs: A Handbook of Musical Instrument Building*. Ten Speed Press, 1980. \$6.95.

Many of the fifty designs in this book are versions of simple folk instruments, but also included are some unique inventions—oxygen tank gongs, saw blade bells, conduit tubophones. Has suggestions for finding musical materials in junkyards, garage sales and flea markets. Contains a full glossary, bibliography, and discography, with special chapters on basic woodworking and welding. Some fathers would really jump at this one!

2. Berger, M., and Frank Clark. *Science and Music*. McGraw, 1961. \$3.67.

A good study of the scientific principles of how a musical instrument works. Once instruments have been made, children will know how and why they can make sound.

3. Collier, James. *Jug Bands and Handmade Music*. Grosset & Dunlap, 1973. (4+)

This book tells the reader how to make homemade musical instruments that can be played singly or in a band—a jug band. The author also discusses topics such as rhythm, frequency and pitch, and the differences between music and unorganized sound. Step-by-step illustrations accompany the text. At the end there are scores for five simple songs.

4. Dietz, Betty. *Musical Instruments of Africa*. Day, 1965. \$9.95. (6-7)

An excellent book accompanied by a long-play record. Two songs with words are also included with a text concerning the nature, use, and place of percussion instruments in the lives of a very musical people.

5. Faulhaber, Martha, and Janet Underhill. *Music: Invent Your Own*. Albert Whitman & Co., 1974. \$6.95.

The authors describe this book as one "designed to stimulate natural curiosity and direct it toward the musical environment." Children are urged to use different objects as instruments in sections of the book that deal with rhythm, timbre, melody, and dynamics. Excellent book for parents and children to share at home.

6. Hunter, I., and M. Judson. *Simple Folk Instruments to Make and to Play*. Simon & Schuster, 1977. \$8.95. (1-9)

This book is conveniently arranged into percussion, string, and wind sections, with easy-to-follow directions, diagrams, and pictures. Suggestions for teachers are included on how to use the book with small children, summer camps, music classes, ethnic studies, dance activities, and science classes.

7. Mandell, Muriel. *Make Your Own Musical Instruments*. Sterling, 1977. \$4.95. (4-6)

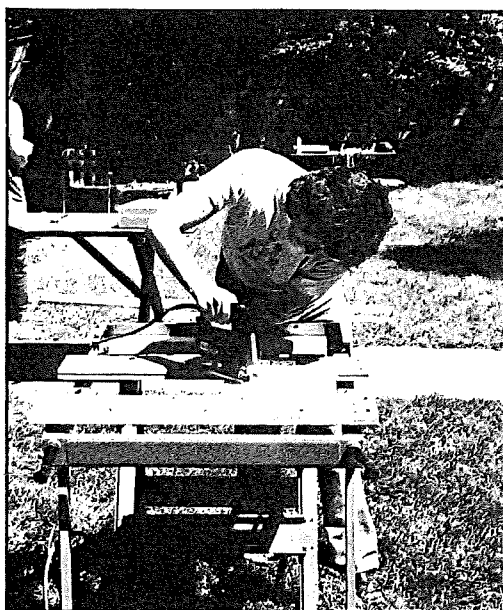
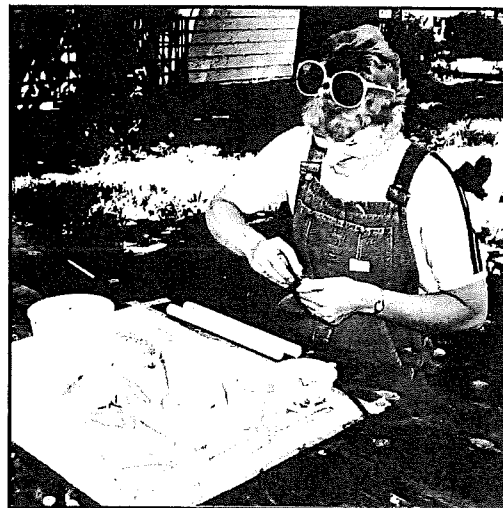
Children could easily read and follow the concise directions given in this book. Helpful illustrations are included of inexpensive-to-make instruments.

8. Williams, Peter. *Making Musical Instruments*. Mills & Boon, 1971.

This book consists of twenty plastic-coated cards that could be handed out to a group of children to work on different projects simultaneously. Very clear directions and diagrams.

9. Wilt, Joy, and Terre Watson. *Listen!* Creative Resources, 1977. \$5.95.

This is one in a series of twelve "Can-Make-and-Do" books; it deals with the sensory experience of listening. Photographs of children and simple directions are given for seventy-six listening experiences, including sixty rhythmic and pitched instruments to make and use.



Comments from children at the Grenoble Studio:

- \* "This was a fun, creative way to do something yourself that makes music and works."
- \* "Sometimes the flute was hard to play. It's hard to make the wind go where it's supposed to be and make a good sound. But I practiced and I got it!"
- \* "I liked making music aand improvising on my instrument."
- \* "I liked the building part."

**NAMES IN THE NEWS**

**Barbara Eberhardt** created a very special birthday card for her Rocky Mountain (Colo.) Chapter to send Gunild Keetman for her 80th birthday. She sketched a scene of the mountains between Colorado Springs and Boulder as seen from Denver's Inspiration Point. The message "Best Wishes on Your Birthday" was calligraphed across the bottom in both English and German. Barbara is now attending commercial art school to expand her already considerable abilities.

Editorial Board member **Esther Gray** of the Kansas Chapter is studying abroad in Munich, Germany, this year. She is writing a history of the Schulwerk and is planning to interview Gunild Keetman and others involved with the beginnings of the Schulwerk.

**Margaret Dugard**, Middle Tennessee Chapter, is a featured clinician for the elementary division of the 1985 Georgia Music Educators Conference in Columbus, Georgia, in February.

In November Middle Atlantic Chapter president **Judy Henneberger** was the Orff presenter for the Virginia Music Educators Conference.

**Richard Spalding** of the Kentucky Chapter spent his spring term on sabbatical study at the Institut Jaques-Dalcroze in Geneva, Switzerland. As well as taking classes himself, he observed Dalcroze teaching of children through adults.

**Dottie Tobias** of the Piedmont (N.C.) Chapter spent five weeks in England working with the Royal Shakespeare Company, doing research through the Shakespeare Institute. She had access to the Nuffield Library and studied the evolution of music in Shakespeare's plays, particularly in "As You Like It." She says that in Shakespeare's time it was assumed that actors were accomplished musicians and could perform any music called for. Music in the plays has changed in stages through the years. Dottie found a note from the 50s saying: "a recorder would be nice here . . . does anyone play one?" Today's music has come full circle and is more in the style believed to be original.

**Isabel Carley** of Brasstown, N.C. has been invited to teach at the Presbyterian College and Seminary in Taiwan. She will be there from January through June of

1985, teaching Basic Orff to music teachers and students and helping them arrange some of their traditional songs.

**Frederica Thames** and **Sharon Brieland** (Atlanta Chapter) and their students at Trinity School, Atlanta, will present a program of Chinese folk song at Atlanta's High Museum of Art. This musical program will be held in conjunction with a special exhibit: "China—Seven Thousand Years Of Discovery." Frederica, who has been teaching her students Chinese folk songs which she learned as a child in her native Shanghai, says the students sound just like Chinese children.

**Mike Spector** (Northern California) studied at the Orff Institute in 1983-84 as recipient of a Fulbright Grant. He received a part-time one year position as Assistant for English in a public high school in Salzburg for 1984-85; this is enabling him to continue studies at the Orff Institute. He will be looking for an Orff-oriented teaching position in the U.S. beginning in fall 1985.

At the Las Vegas Conference an **anonymous** presenter from Chicago reportedly said, upon encountering Ryan O'Neal in an elevator, "Ryan, we've got to stop meeting like this ....."

A lucky conference participant from Greenbank, Washington, **Vern Olsen**, won a tidy sum after playing just one nickel in a Las Vegas slot machine. He used his unexpected fortune to purchase a folk harp, and he gave his new harp a name: Nickelas Harper.

**CHAPTER NEWS**

The **Middle Atlantic Chapter** for two years has cooperated and shared expenses with a nearby school district to bring in an Orff clinician for a weekend of workshops. The chapter had a very successful half-day Basic Beginning Workshop for people new to the Schulwerk. Sixteen MAC members represented the chapter in a performance at the Chapter Sharing on Friday evening during the Las Vegas Conference. This year MAC is in-

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**Robert deFrece**  
Alberta, Canada

**Liz Wing**  
Program Administrator  
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For further information contact:  
Liz Wing  
Crane School of Music  
State University College of Arts and Science  
Potsdam, New York 13676  
(315) 267-2459 or (315) 267-2166

viting neighboring AOSA Chapter members to come and participate (free of charge) in all of its workshops.

The **South Central Minnesota Chapter** has had a busy year with a series of workshops encompassing a wide range of topics which attracted 100 members to the chapter. Meetings are held at Hamline University. The relationship with Hamline has been rewarding for both organizations and has enabled chapter members to receive graduate credit for workshop attendance. SCMOC has an annual picnic in Arvida Steen's beautiful back yard near Lake Harriet in Minneapolis. Last spring's picnic included a volleyball game accompanied by conga, bongo, and temple block improvisation. Items of business accomplished this year were the reorganization of the chapter accounting system, the continuation of a 1-1/2 year discussion with the post office in an effort to maintain a mailing permit, and work on some changes in the constitution. SCMOC members enjoyed their participation in the Chapter Sharing concert in Las Vegas.

The **Greater Cleveland Chapter** has awarded charter members Grace Benes and Ruth Pollock Hamm Honorary Chapter

Memberships, with thanks to both of them for their years of service.

Florida's fourth chapter, the **Tallahassee Area** provisional chapter, is off to a good start. Monthly meetings have been well attended, with enthusiastic sharing of ideas. There will be two Saturday morning meetings this year, with Florida Orff teachers Gretchen Wahlberg and Jim Solomon presenting. The chapter plans to receive its charter in Kansas City this year.

The **Greater Chicago Chapter** was treated to a terrific workshop by Pat Hamill, who had just a week's notice after the scheduled clinician cancelled. Bravo to her, and lucky us. Four of our board members—Judith Kirby, Marilyn Bajanowski, Daryce Hoff and Elaine Gillies, are members of a professional recorder consort, "Renaissance Recalled," complete with costumes. They have performed for such diverse events as madrigal banquets, mother-daughter banquets, Parents Without Partners, local fine arts societies, even weddings.

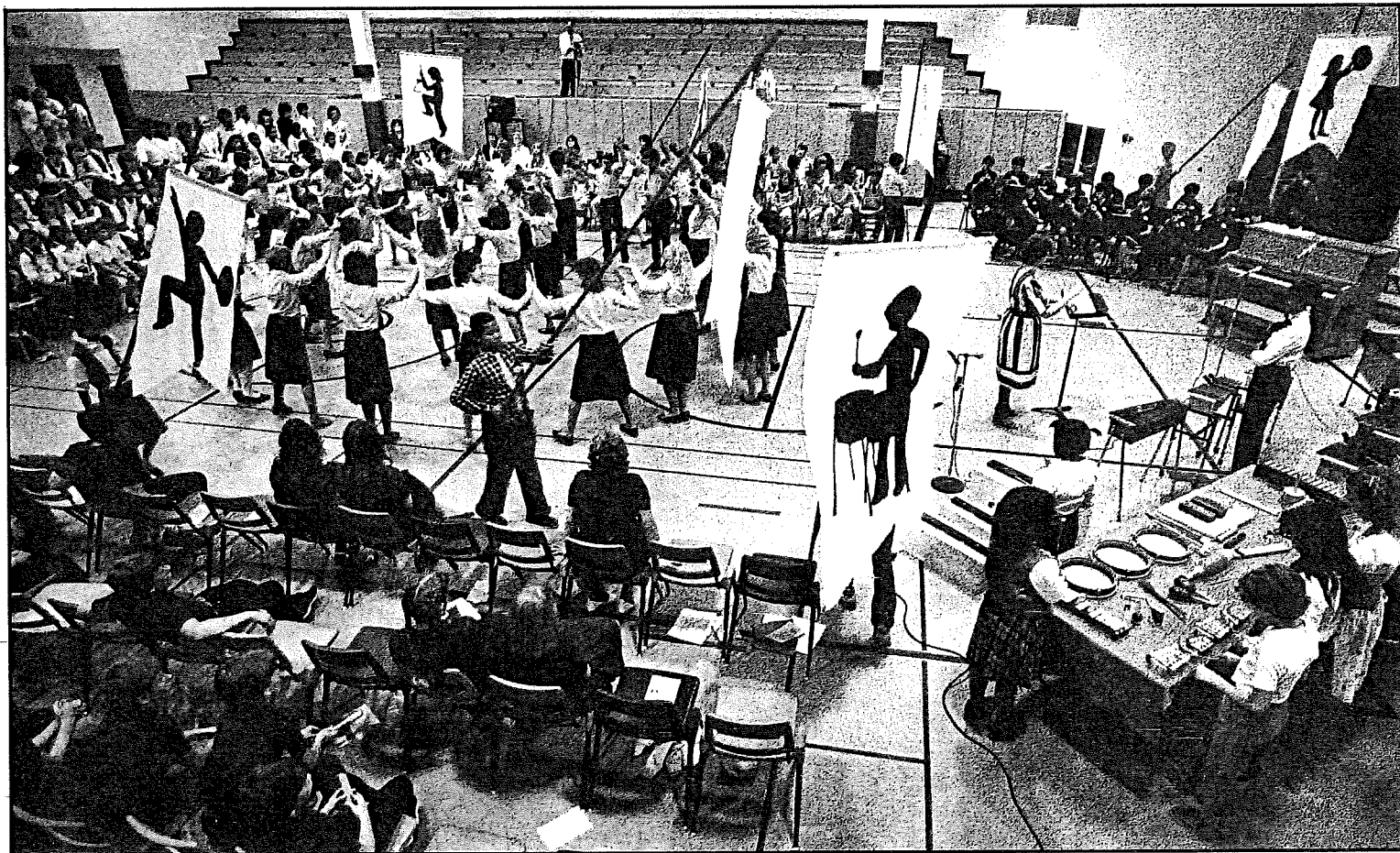
The April 27 meeting of the **Central New Jersey Chapter** has had to be changed to May 4; please note this on the Master Calendar in the Fall *Echo*.

**Piedmont Chapter** date corrections: Nancy Ferguson's session will be March 1-2, and Eaglewoman will appear on April 19.

## INDIANA ORFF FESTIVAL

The Indiana Orff Festival resulted from the desire of music teachers to share their musical experiences. The occasion was planned as an opportunity for children to share, with their peers, the activities included in the Orff-Schulwerk classes. Participating schools were Quabache from Terre Haute, Schools #90 and #107 from Indianapolis, Neal Armstrong from Mooresville, and Central from Plainfield, with around 250 children included.

The festival was held at Central Elementary School in Plainfield, Indiana, on May 11, 1984. Each school was given fifteen minutes to perform selections of their own choosing. Following a noontime rehearsal, the schools combined in performing three selections to conclude the program. It is hoped that this festival can become an annual event.



Indiana students perform Orff's "Festive Procession."

## KANSAS CITY 1985

The Heart of America Chapter invites AOSA members and friends to come to Kansas City, the heart of America, for the nineteenth annual conference; it will be held at the Radisson-Muehlebach Hotel October 23-27, 1985. National chairperson Judy Bond and local co-chairpersons Joy Browne and Karen Logbeck, with the help of an eager group of chapter members, plan to make this another conference in the AOSA tradition—an exciting, growth-stimulating event you will not want to miss.

“Heartland Horizons” will feature two areas of special emphasis: concern for vocal health and concern for the future of music education within “back to basics” trends. There will be sessions on curriculum development, learning theories, and active listening, along with many opportunities to sing, play, dance, improvise, and learn together.

Start planning now—notice the earlier-than-usual date of this conference!

## ORFF INSTITUTE ENGLISH SUMMER COURSE, 1985

**Dates:** July 3-13

**Directors:** Jane Frazee, Verena Maschat

**Faculty:** Margarida Amaral (Salzburg), Judy Bond (USA), Jane Frazee (USA), Verena Maschat (Salzburg), Christoph Maubach (Australia), Miriam Samuelson (Salzburg), Keith Smith (Australia), Arvida Steen (USA), Mari Tominaga (Salzburg).

The morning courses are devoted to various aspects of music and dance education with emphasis on pedagogy and practical work. In the afternoon there will be a choice between workshops in speech and song, movement and dance, percussion, recorder, and others. For detailed information and application form write to the Orff Institute, Frohnburgweg 55, A-5020 Salzburg, Austria.

### 1983-84 ANNUAL REPORT COMPILATION

REGION	I	II	III	IV	V	TOTALS
# of Chapters Reporting	12	13	13	13	11	62
# of Chapter Members	719	730	685	542	713	3389
# of AOSA Members	321	416	491	351	377	1963
% Chapter Members also AOSA Members	45%	58%	72%	64%	52%	58%
Average # Officers	8.91	5.08	6.61	6.61	5.0	6.44
Average # Board Meetings	4.5	3.69	4.3	3.61	3.4	3.9
Average # Workshops	4.41	4.07	4.8	4.69	5.3	4.65
Average Dues, Regular	15.62	8.37	9.12	8.46	8.90	10.09
Range	7.50-35.00	4.00-15.00	2.50-15.00	4.00-20.00	3.00-20.00	2.50-35.00
Median	15.00	7.00	10.00	10.00	8.00	10.00
Average W/S Fee, Mem.	5.62	8.06	5.88	4.15	4.90	5.72
Range	0.00-25.00	0.00-10.00	0.00-12.50	0.00-14.00	0.00-10.00	0.00-25.00
Median	5.00	7.50	7.00	5.00	5.00	6.00
Average W/S Fee, Non-mem	12.95	10.29	8.27	9.30	6.36	9.43
Range	2.00-30.00	0.00-17.50	0.00-17.00	0.00-18.00	0.00-12.00	0.00-30.00
Median	15.00	10.00	10.00	10.00	8.00	11.00

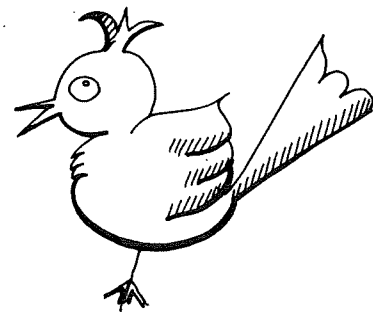
#### MEMBERSHIP MAKEUP

Music Specialists	448 (62%)	557 (70%)	531 (76%)	334 (73%)	503 (78%)	2373-71%
Classroom Teacher	146 (20%)	71 (9%)	24 (3%)	22 (5%)	21 (3%)	284- 9%
Student	21 (3%)	69 (9%)	39 (6%)	15 (3%)	29 (5%)	173- 5%
Church Musician	13 (2%)	47 (6%)	14 (2%)	45 (10%)	42 (7%)	161- 5%
PE/Recreation	0	2 (0%)	2 (0%)	1 (0%)	4 (1%)	9- 0
Music Therapy	13 (2%)	7 (1%)	3 (0%)	8 (2%)	4 (1%)	35- 1%
Administrator	5 (0%)	9 (1%)	9 (1%)	8 (2%)	15 (2%)	46- 2%
University Personnel	21 (3%)	13 (1%)	33 (5%)	18 (4%)	16 (2%)	101- 3%
Other	58 (8%)	24 (3%)	47 (7%)	5 (1%)	8 (1%)	142- 4%

Compiled by Del Bohlmeier 8/84

**For The Classroom**

# The Cuckoo



Lesson by **Pat Brown**, elementary music teacher in Woods Hole, Massachusetts.

This lesson begins with speech—with the rhyme “The Cuckoo,” from *Mother Goose’s Almanack*:

**Cuckoo, Cuckoo, what do you do?  
 In April I open my bill;  
 In May I sing night and day;  
 In June I change my tune;  
 In July away I fly;  
 In August away I must.**



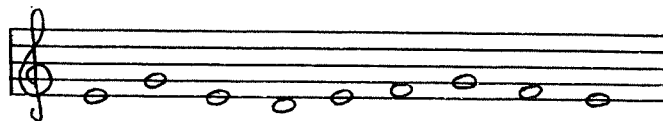
If a verse such as this is to be set to an already existing melody, most likely some modifications will have to be made in the text. This can be demonstrated to the children as part of the lesson. I have adapted the “Cuckoo” text to a melody by Daniel Hellden (used with permission). The A part of the melody is repetitious—I have retained that characteristic in the text. In the B part the subsequent ideas are used, with the last one being left off.

I introduce the patterns of the various modal scales to my third and fourth graders by using the dulcimer, which demonstrates very graphically the whole/half step arrangement in relationship to the tonic. I identify modes by name as early as kindergarten, without going into any structural characteristics. This simple but very appealing “Cuckoo” melody is ideal for helping students to become familiar with Phrygian mode. This lesson also incorporates paraphony in triads; at this stage it may be considered simply an introduction to the sound rather than an element to be analyzed.

After the song is learned, you can proceed to the following teaching sequence with soprano recorders:

**A Section:** Decoration of the tonic tone in Phrygian.

Step 1—By using slow progression from one note to another, and by repeating difficult progressions, the teacher can develop security. The forked fingering necessary on the Baroque recorder for the tone “F” will not be a problem if presented this way. The key to success is sufficient and slow practice.



Step 2—Using echo patterns in the meter of the song, add rhythmic variation on a single note.



Continued on Page 24

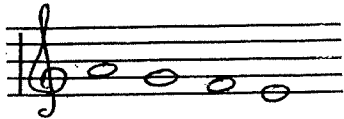
Step 3—Add rhythmic variation on two and then more notes.



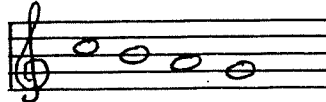
Step 4—Combine patterns to form the part A song melody.

**B Section:** Tetrachords in the Phrygian mode (“tetrachord” in its earliest Greek context meant a descending pattern of two whole steps plus a half step; the medieval Phrygian mode which we use is made up of two of these patterns. In modern usage “tetrachord” often refers to other groupings of four consecutive tones).

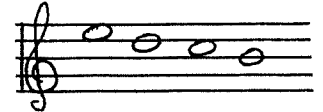
Step 1—Practice the lower tetrachord



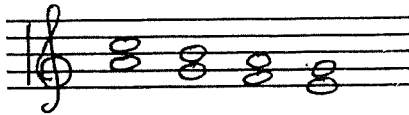
Step 2—Practice the middle 4 tones which join the two tetrachords.



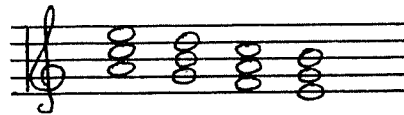
Step 3—Practice the upper tetrachord



Step 4—Combine patterns 1 and 2, playing in thirds



Step 5—Combine patterns 1, 2, and 3 playing in parallel triads.



Step 6—Apply a rhythmic pattern to Step 5; this can serve as an accompaniment to the B section melody. At this point the teacher could play that melody on an instrument of contrasting timbre while the students play the Step 6 accompaniment.



Step 7—Using echo patterns with the students, combine the tonal groupings they now know into the phrases of the B part melody. When they can play it securely, the parallel triad accompaniment (step 6) can be transferred to barred instruments to play along with the recorder melody.

When the A and B parts can be played consecutively, try adding this simple choreography (created by Wilma Salzman of El Paso, Texas, based on Phyllis Weikart’s basic steps using language-to-dance vocabulary):

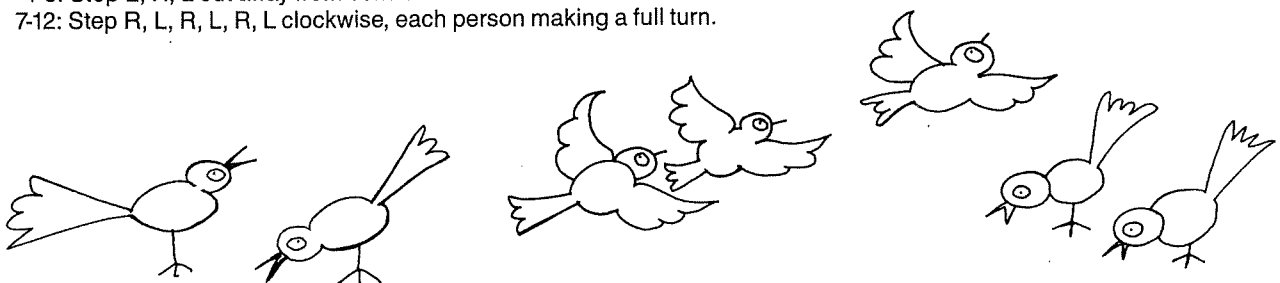
Formation: Closed or open circle, facing counterclockwise.  
Introduction: two measures of 9/8 (using barred instruments)

**Part A** (counting three beats per measure)

- Beats 1-5: Step R, L, R, L, R foot forward, moving counterclockwise
- 6: Step L, each person turning 90 degrees counterclockwise
- 7-11: Step R, L, R, L, R foot forward, moving clockwise
- 12: Step L, turning to face center of circle

**Part B**

- Beats 1-3: Step R, L, R in toward center of circle
- 4-6: Step L, R, L out away from center
- 7-12: Step R, L, R, L, R, L clockwise, each person making a full turn.



## ORFF INSTITUTE ANNOUNCES NEW ENGLISH COURSE

A program titled *Advanced Studies in Music and Dance Education* will be offered to English speaking teachers who have had at least five years of teaching experience and whose special skills and interests are in the areas of *both* music and dance. The course will run from October 7, 1985 through June 25, 1986 (pending government approval, it will be offered every two years).

Teachers are faculty members of the Orff Institute and invited guests. There will be sixteen hours of compulsory subjects per week, with options to include other subjects as electives. Electives will be taught if a minimum of six are enrolled. Recorder and percussion electives may be arranged as single or small group sessions.

<b>Compulsory Subjects</b>	<b>Hours/week</b>
Ensemble and Improvisation	2
Composition	2
Recorder Ensemble	1
Percussion Ensemble	1
Music and Movement	2
Movement Forms	2
Movement Improvisation	1
Movement Technique	2
Movement Accompaniment	1
Didactic and Methodology	2

### Electives

Conducting	1
Piano Improvisation	1
Traditional Dance Forms	1
Recorder	1
Percussion	1

*Advanced Studies in Music and Dance Education* will take place if there is a minimum enrollment of twelve participants (maximum sixteen). Tuition for the two semesters will be 36500 Austrian Shillings per person (approx. \$1,575 at Nov. 1984 exchange rate). Electives must be financed separately at a rate of 17000 shillings per subject (approx. \$735; half this rate for two participants, etc.). Other monies required will be for student activity fees, official documents, excursions, books and other materials required by course instructors.

The academic year includes many holidays beyond the usual Christmas, semester break and Easter vacations. All national holidays and most church holidays are observed in Salzburg with the legal closing of schools and other government offices. Exact dates for these will be stated at a later time. It is possible that during February special activities will be arranged for course participants.

Registrations for the course are being accepted through March 1, 1985. You will be notified of acceptance by mail within four weeks of receipt of your application. Acceptance is of course dependent on reaching the legal minimum requirement of 12 participants. The date of final notification will be March 15, 1985.

A certificate of completion of the course will be issued at the end of the academic year. The Orff Institute is unable to offer academic credit for the course; individuals may make arrangements for graduate level credit through local universities.

For more detailed information and application forms, please write:

*Orff Institute*  
Frohnburgweg 55  
A-5020 SALZBURG  
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## GUEST ADMINISTRATOR PROGRAM

Is your principal, superintendent, or even your music supervisor not quite "tuned in" to the Orff approach to music education? Do the "powers that be" look upon music education as nice but not necessary? Do you have trouble cornering them long enough to really explain what you're all about in this Orff program? Would three or four days at a national Orff conference help them see the light? Then here's the golden opportunity!

The Publicity/Public Relations Committee of the AOSA National Board is announcing a new plan to help educate administrators who are in need of education regarding the merits of music, and specifically the Orff Schulwerk philosophy in music education. We hope that we can, in some small way, help to secure improved support for a few Orff programs or even help save some programs in these times of diminishing budgets.

The Guest Administrator Program will operate as follows: Up to four administrators will be guests at any given AOSA conference, with travel, hotel room, and meals paid by AOSA. Applications for any year will be limited to the region in which the national conference is being held—that is, Region II (Kansas City, Mo.) for 1985, Region V (Boston) for 1986, Region III (Chicago) for 1987, and Region II again (Detroit) for 1988. The AOSA screening committee will choose up to two administrators recommended by the chapter hosting the conference, and up to two additional administrators from within the region hosting the conference. Those selected will be divided between "large" and "small" schools.

Some criteria to be used in screening applications will be the following:

1. Number of music teachers affected by decisions made by the administrator.
2. Economic conditions affecting districts, such as possible teacher cuts, budget problems, etc. Information on such matters will be beneficial in determining whether problems stem from purely economic decisions or whether there are truly some administrative decisions being made which are negative to the inclusion of music in the curriculum.
3. Past history of denying teachers release time for attending conferences such as AOSA, MENC, state music conferences, etc.

Application forms for the Guest Administrator Program may be obtained by writing to the AOSA Executive Secretary, Dept. of Music, Cleveland State University, Cleveland, Ohio 44115. Applications/recommendations for administrators to attend the Kansas City conference must be received by me (as chair of the Publicity/Public Relations Committee) by September 1. The committee will review the applications and make final recommendations to the National Board at the September meeting. Immediately following this meeting invitations will be sent by the AOSA president to those administrators chosen, with the stipulation that they accept or decline within two weeks. In the event someone declines, another administrator can be invited.

—Del Bohlmeier (Tempe, Arizona)

### University of California Los Angeles

Summer Session 1985

#### HISTORICAL PERSPECTIVES IN ORFF SCHULWERK

Teacher: *Richard Gill*

Dates: *August 19-23*

*For those experienced in Orff-Schulwerk*

\*\*\*\*\*

Details in *Spring Echo*

Write: Dr. Maureen Hooper,  
UCLA Dept. of Music,  
Los Angeles, Cal. 90024

## M.U.S.I.C. IS MUSIC

**Sara Waller** (teacher, M.U.S.I.C. member)

M.U.S.I.C., as described by Director Theonie Kollias Gilmore at the I.S.M.E. conference in Eugene, Oregon last summer, stands for: Movement, Universal Beauty, Sounds, Instruments, Cultures. It is the non-profit Center for the Preservation of Endangered Arts. Ms. Gilmore, an Oregon music educator and Orff Schulwerk enthusiast, founded the organization with the goal of increasing public awareness of indigenous ethnic music and art forms which are rapidly disappearing from our collective cultural consciousness due to political, social, and economic upheaval. "When the

kaleidoscope of cultures that creates our world is gone," says Gilmore, "So, too, will be the creativity of life itself."

Armed with ten cases of video equipment and a staff of five, Ms. Gilmore recently traveled to Pakistan to record the efforts of Afghanistan's refugees to preserve their traditions—their music, arts, crafts and culture. The Afghan people were chosen for the group's first documentary, due for broadcast on public television and subsequent international distribution, because of the fact that there are now five million displaced Afghan nationals, people whose very existence is in constant question. Despite the tremendous publicity about the war, little has been heard about the people themselves. Pakistan shelters this tremendous group of Afghan refugees, a people in the throes of a life-and-death struggle. There are children who have not seen the village they were born in since evacuating five years ago. There are fathers who, torn from their families, have no time to teach and pass on centuries-old traditions. There are widows who now only croon the mournful songs of the dead. There are mothers who daily bake the bread which is the only sustenance left when the music, the dance, and the art of their heritage is gone. Entitled "A Nation Uprooted," this documentary is a skillfully produced visual and audio chronicle of life.

Theonie Gilmore understands the impact of culture and the importance of folk art, which is the heart of a people, created through the act of living. And music is the epitome of the interaction between function and artistic creativity. M.U.S.I.C. plans to create a global archive of audio and visual materials, grant fellowships in ethnomusicological and cross-cultural studies, and sponsor festivals of art and culture throughout the world. A recent example of this type of celebration took place at the Center's headquarters in Wilsonville. Featured were the Folkloric Dance Troup of Portland, Oregon, performing German, Mexican, Roumanian, Spanish, and Middle Eastern folk dances in costume, a performance by the region's leading *oud* player from Kuwait, and sale of ethnic clothes and crafts.

In addition, M.U.S.I.C. plans to establish a resource database of the region's ethnic artists, create markets for folk art, and distribute publications arising out of group projects. M.U.S.I.C. has also dedicated itself to affirming the positive work of educators by giving international awards for service in helping to preserve and promote traditional arts. Gilmore is appealing to educators around the globe for support in this important crusade. For more information, contact Theonie Gilmore, 24242 S.W. Gage Road, Wilsonville, Oregon 97070.

**CRITERIA FOR  
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(March 1984)

1. Institutions applying for Orff Certification Course Approval must design their courses according to the *Guidelines for Orff Schulwerk Training Courses, Levels I, II, III* (obtainable from Executive Headquarters), and must hold a current AOSA Library (or Institutional) membership.

2. Instructors must be well trained in Schulwerk, as outlined on page 3 of the Guidelines.

3. Each level of a Certification Course must have been taught at least once to be considered for approval. Following completion of the course, the required forms (obtainable from Executive Headquarters) should be submitted to the AOSA Higher Education Committee by January 1.

4. For continued listing, annual renewal forms regarding curriculum outlines, personnel vitas, daily schedules, and student evaluation procedures should be completed and returned to Executive Headquarters by January 1. When personnel and/or content changes occur, the program coordinator should request the appropriate initial approval forms. When curriculum outlines remain the same, approval will be maintained.

5. All courses in Orff Schulwerk taken at the undergraduate level should be considered introductory courses.

6. Each level of the core curriculum (Basic Orff pedagogy, recorder, and movement courses) shall be taught separately. Levels II and III must have at least two instructors per level.

7. The major philosophy and purpose of certification courses submitted for initial approval shall be that of Orff Schulwerk.

8. Written notification regarding the decision of the Higher Education Committee will be given by March 31.

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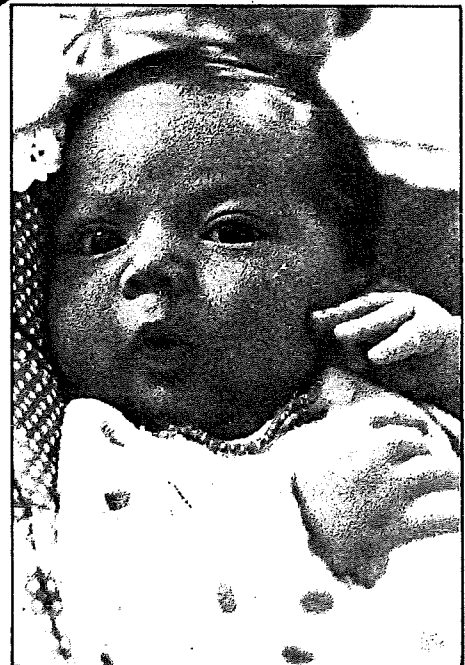
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## HANG IN THERE—THINGS CAN GET BETTER!

Rida Davis

This article is meant to be an encouragement for all of you out there who work in difficult situations (you know—administration unsympathetic to the arts, tight schedule with no breathing time, the arts viewed as providing coffee breaks for classroom teachers, and above all, little understanding and support for the Orff approach).

This is my fourteenth year of teaching in the prosperous New England town of West Hartford, Connecticut. During these years I have endured many trials; more than once I felt like giving up. The Kodaly pedagogy became the mainstay of the elementary curriculum, and disagreement with the philosophy was synonymous with inferior teaching. The few of us with Orff, Dalcroze, or Manhattanville backgrounds were told to put these approaches on the back burner and concentrate on Kodaly. In addition, other unpleasant elements within my own professional situation caused me to wonder whether I really was the good music teacher I had been led to believe I was. During these years I continued to take and to give Orff workshops; I also served four years on the national AOSA board. It seemed quite unreal that this was taking place, as I always felt anxiety returning as came back to my distressing "home situation."

How did all this change? The West Hartford school system and I were twice blessed: in 1980 a new superintendent was engaged—Dr. Peter Relic, who was and is extremely supportive of the arts; in 1981 an incredibly knowledgeable, talented, and sensitive woman from our own music staff, Van Ftergiotis, was appointed acting music supervisor. Dr. Relic favored a unified arts department rather than separating art and music; he established the new "Department of Fine and Performing Arts." In 1982 Ms. Ftergiotis became Coordinator of the Arts, and Karen List, a fine art person, was subsequently appointed Assistant Arts Coordinator. These three comprise an unbeatable team for all the music and art teachers to work for and with.

The result has been heaven for me these last three years! So many new projects have been started and are ongoing, including sharing of teacher talent at staff meetings, joint meetings with the art department, formation of an excellent string ensemble (I Giovanni Solisti) from our two high schools, art exhibits in many public buildings, an annual art show at a local gallery, and many more. Also noteworthy and exciting has been the formation of a drama department at the high school

level and greater emphasis on drama throughout the elementary and middle schools. Just this year a dance specialist has been hired to work for a given period of time in each school. This completes the "beginning" of a well-rounded arts department that will continue to grow and expand in scope and influence in the West Hartford community.

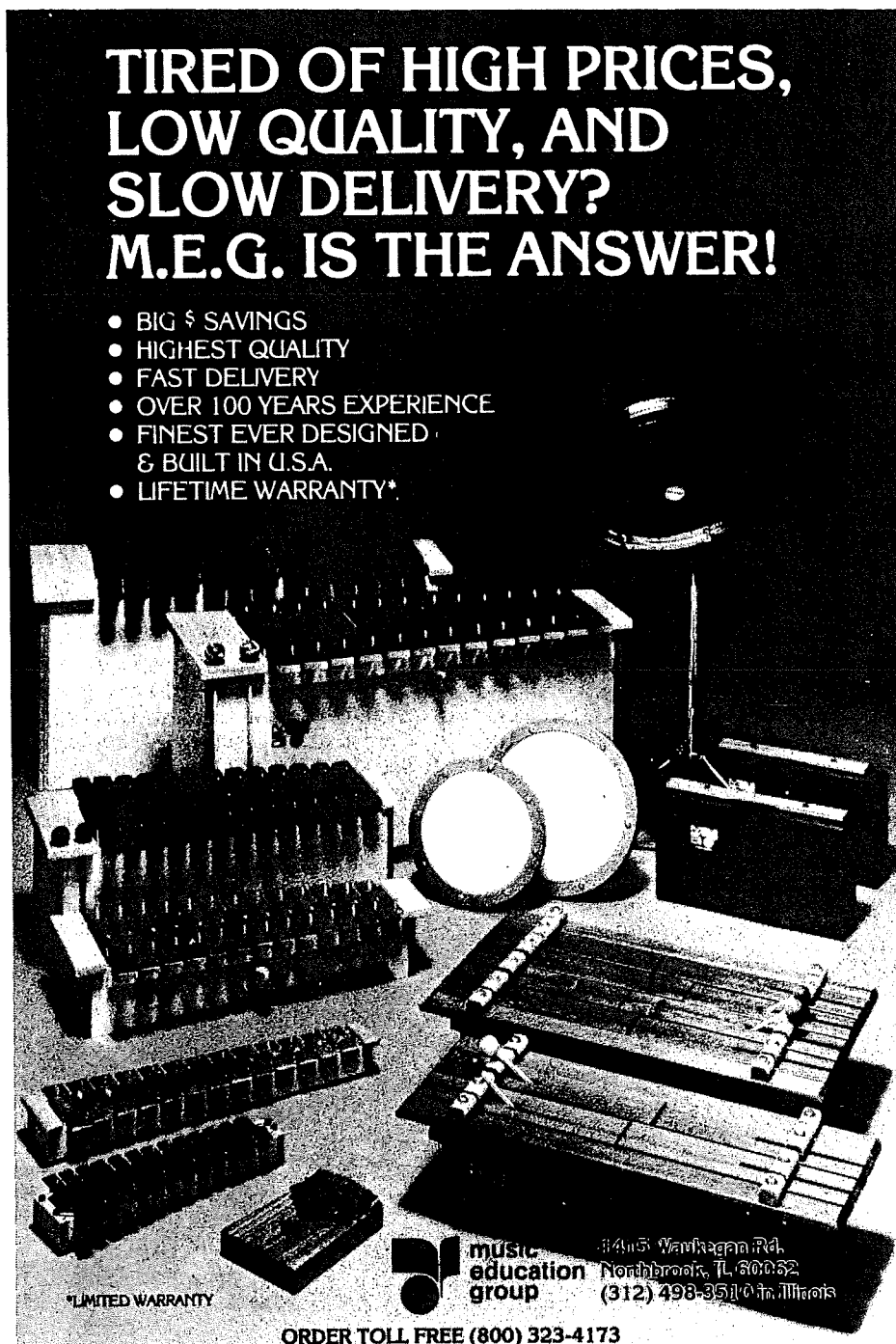
Both Peter and Van are on the board of directors of the Kodaly Musical Training Institute here in West Hartford, but not only do they support Orff and other musical philosophies, they encourage them. So best of all for me, I am able to carry on an Orff-oriented program with the blessings of my superiors (including my principal, Alan

Coriaty). I am happy beyond measure; every day is Thanksgiving Day. To illustrate the kinds of support I receive—Van gives me many opportunities to share my expertise, keeps a file of my professional accomplishments (as she does for all arts staff), and attends many programs at my school.

My description no more than touches the tip of the iceberg, but I think you can see that my situation now is a teacher's dream. I am so grateful I "stuck it out"; I am proud to be a member of the Fine and Performing Arts Department in my forward-looking school system. So take heart, all ye who labor in adversity. Sometimes the cross is lifted and you are freed to walk in sunshine.

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# REVIEWS

## INTRODUCTION TO THE MUSICAL BRAIN. Don Campbell (Magnamusic, 1983, \$12.50).

A brief overview of the intent and content of the book is appropriately expressed by quoting Don Campbell's own words from the introduction: "This book is an introduction to a possibility. . . It aims to enter the general realm of what is happening in brain education and how it can be significant to us as musicians. . . What is here is a short summary of the general views of the hemispheres, a brief neurological outline of the brain's functions, and an introduction to some musical experiences which open up the holistic possibilities of music in our overall education."

Throughout the book Mr. Campbell remains clear and precise in accomplishing these objectives. He has gleaned significant information for music educators from a veritable jungle of technical research information that has bombarded the field in the past fifteen years. He presents this information in a simplified, logical manner in a bare-bones approach that still retains the integrity of the original. His clear-cut illustrations are an aid to the visual learner, assisting in clarifying the content. His exercises provide additional clarification for the kinaesthetic learner, and help bridge the gap between theory and practice.

The implications of this research should be of concern to all music educators; however, few have the time or the background to be able to wade through all of the literature available, to be able to understand the content, or to cull out that which is significant for music education. Research is useless unless it can be translated to the teacher in the classroom. In writing this book Don Campbell has made an important contribution to the field of music education. It provides easy access into this highly technical field as well as some practical exercises for applying the information in the classroom. All in all a delightful book and an excellent introduction for the uninitiated into a highly complex area!

—Dr. Dorothy Wilson (Prof. of Music Education, Calif. State Univ. Chico)

## CELEBRATE; A practical guide for the use of Orff techniques and materials in the church. Shirley McRae (Augsburg, 1984, \$4.95).

This publication is reason for celebration for church musicians who wish to incorporate the Orff approach into their music education and choral programs. The first section of the book explains the philosophy, terminology, and beginning process of the Schulwerk and gives examples of rhythmic, melodic, and harmonic development. However, McRae clearly states that many hours of workshop train-

ing are necessary for anyone using the Orff approach. She stresses the need for the continual growth and education of the Orff teacher.

The second section of the book consists of sacred pieces for singing, chanting, instrument playing, and improvisation. *Celebrate* is a valuable resource for the church musician.

—Judy Henneberger (Middle Atlantic Chapter)

## MUSIC FOR CHILDREN: ORFF-SCHULWERK, AMERICAN EDITION. Vol. I: Pre-School. U.S.: Schott, 1982.

There is a growing need for age-appropriate material of good quality to help the pre-school or early childhood music teacher. Our society exhibits a phenomenal growth in day care centers, nursery schools and play groups for the pre-school years. Early childhood educators are concerned with early learning and music educators should be concerned with early music learning—when and how to offer effective music experiences to very young children. So I looked forward with anticipation and special interest to this Orff-Schulwerk text for pre-school teachers.

As with the other volumes in this series (II and III), a number of teachers have contributed to a sharing collection of materials with suggested "methodological hints." Volume 1 has eighty pages with 103 musical samples offered by fifteen American teachers. Hermann Regner of the Orff Institute in Salzburg coordinated the material and wrote the foreword. Like the other two, this volume is divided into three parts; Dr. Regner states that "a progression from part to part and from volume to volume is clearly noticeable." Most items include an identification symbol to indicate whether it is a sample lesson, a game, a listening activity, or a preparation for notation skills. Photographs show real children actively and joyfully participating in classroom music. Six teachers have contributed well-researched articles of special concern to the pre-school music teacher. There are two indices: the first has a unique cross-index system in chart form with titles listed as they appear in the book, the contributors' names, and the pedagogical purposes of each item; this is followed by the usual alphabetical index of the material.

In reviewing this volume with its generous selection of musical materials, carefully set down by experienced music teachers, I would first ask for the definition used for "pre-school" (my definition is three to five years of age). A variety of ages and stages are put forth in the articles on learning theory, starting with the "moment

Continued on Page 32

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of birth" through all ages up to seven. The main focus of these articles seems to be on the three to five-year-old, however. Unfortunately most of the *practical* examples, the photographs, and the methodology seem to focus on the years from five to six and older—say, Kindergarten and Primary. Furthermore, I cannot find any noticeable progression from Part I to Part III; for example, the simple version of "The Star Game" in part III would work better in the pre-school class than "Name Play" in part I with its combined challenge of speech, steady beat, and alternative group and solo parts. The importance of the child's first instrument, the voice, is emphasized and generally the texts and melodies of the songs are age appropriate. It is the accompanying directions and suggestions that are needlessly complicated. The introduction to Part I states that instrumental playing by the children is *not* required. Then why is the "rich score of accompaniment" for "Wee Willie Winkie" included? And also instrumental accompaniments for "Suo-Gan," "Stars Shining," "In the Evening," and "Five Little Snowmen." Who is to play these accompaniments in the pre-school classroom? There are too many activities in Volume I that are too difficult for the pre-school child. Carl Orff said that Schulwerk is music which one must make oneself, where one is not a listener but a participant.

I believe that Volume II, though directed to the Primary Grades, offers more assistance to the pre-school teacher. For example, the "Pop-Up Toaster Game" (with no accompaniment) has helped many of my three and four-year-olds to sing alone with joy. Surely some revisions could be made so that the potentially excellent Volume I would be of more use to the pre-school music teacher.

—Donna Wood, Toronto, Canada. (As a faculty member of the Royal Conservatory of Music, Mrs. Wood has introduced and developed preparatory music classes for children from three to six. She has had many years of experience teaching music in day care, inner city, and co-op nursery schools. She has conducted many workshops and seminars for teachers, including the course in Early Childhood Music offered by the Royal Conservatory since 1973. She is past president of the Ontario Chapter of Carl Orff/Canada: Music for Children.)

**THE EDUCATIONAL IMAGINATION:  
ON THE DESIGN AND EVALUATION OF  
SCHOOL PROGRAMS. Elliott W.  
Eisner (New York: Macmillan, 1979).**

This book is an examination of the American curriculum through the eyes of an arts educator. Eisner begins his book by taking a close look at the nature and scope of American education and the processes

that influence its curriculum. The author questions the validity of the "factory image" of learning that has so long been the basis of the American curriculum. The behavioral sciences, he states, with their concern for management control, specifications, and measurable productivity, too often limit the learning. By the very nature of behaviorism, the classroom environment does not permit creativity, exploration, and the freedom to entertain ideas in a spirit of tentativeness.

The major portion of the book addresses the possibility of a curriculum model based on the artistic as well as the scientific. This, the author proposes, would permit the educator the freedom needed to deal with the complexity and breadth of real learning. Teaching would be viewed as an artistic as well as a scientific task; knowledge would be seen as nonverbal knowing as well as verbal knowing; evaluation would be pictured as a procedure as well as an end result.

Taking his premise into the practical, Eisner presents a realistic procedure for the development of an arts-based curriculum. Also, he demonstrates through case histories a method for the evaluation of learning based on the criticism of art. It is offered as an alternative to behavioral objectives and quantitative evidence. It should be quite helpful to teachers searching for new ways to evaluate classroom progress.

While this book was written mainly for the curriculum specialist, it will be of interest to the teacher of music who often wonders why he or she seems to be marching to a different drummer in a world of behavioral objectives and standardized tests. It will substantiate many already realized concepts about learning in the arts, and it will serve to help teachers needing to justify and explain the unique nature of the arts curriculum.

—Maureen Hooper (Prof. of Music Education, UCLA)

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## UNCLASSIFIED ADS

**This category is being instituted to provide opportunity for congratulatory messages, used items for sale or swap, items or services wanted—anything of an individual nature. The cost for each item is \$3, which will be donated to the Keetman Fund. Send your items, prepaid, to the Editor. Editor reserves the right to condense or modify items if necessary.**

Congratulations to Gin Ebinger, Gloria Fuoco-Lawson, and the Desert Valley Chapter for an outstanding conference; we salute you all! —Judy Thomas

A special thank you to the Desert Valley Chapter from Region II! Your hard work and dedication in hosting the Las Vegas conference made it possible for many more in this area to attend a conference, thus promoting Schulwerk in our Western region. —Your Region I Reps., Shelley Nordlund and Fran Goldberg

HOA: See you in Kansas City. —Eagerly, Judy Bond

AOSA Past President wants book of courtesy stamps providing cultural events, maid and culinary services, and portable slot machines.

Wanted: Traveling companion to Salzburg—male, over 35, tall, dark, handsome, musical, witty, entertaining, good to old people, kind to animals, and well heeled. Must pay own expenses. Send reply care of *Echo*. Fran Goldberg.

Wanted to Rent: condo for four in ski country, January and February. Also, condo for four in the sun for March. Call Cindi Wobig (216-543-5366).

Many thanks to the Arizona Chapter members for your efforts in supporting my nomination for AOSA Vice President. Comment about the creative buttons was extremely positive. You're the greatest! —Del Bohlmeyer

Experienced teacher looking for new, interesting position. Will consider public school, private school, college, or commercial opportunities. Contact Barbara Potter, 12 School St., Burlington, Conn. 06013.

For Sale: Twenty-seven wigs. Excellent quality, slightly used at Las Vegas Conference chapter sharing session. —Gregory Griggs

For Sale: One second-hand genuine simulated diamond tiara purchased from "Honorable Mention" Sweet Adeline quartet member. Price: one roll of quarters/best offer. Contact Shelley Pixton Nordlund.

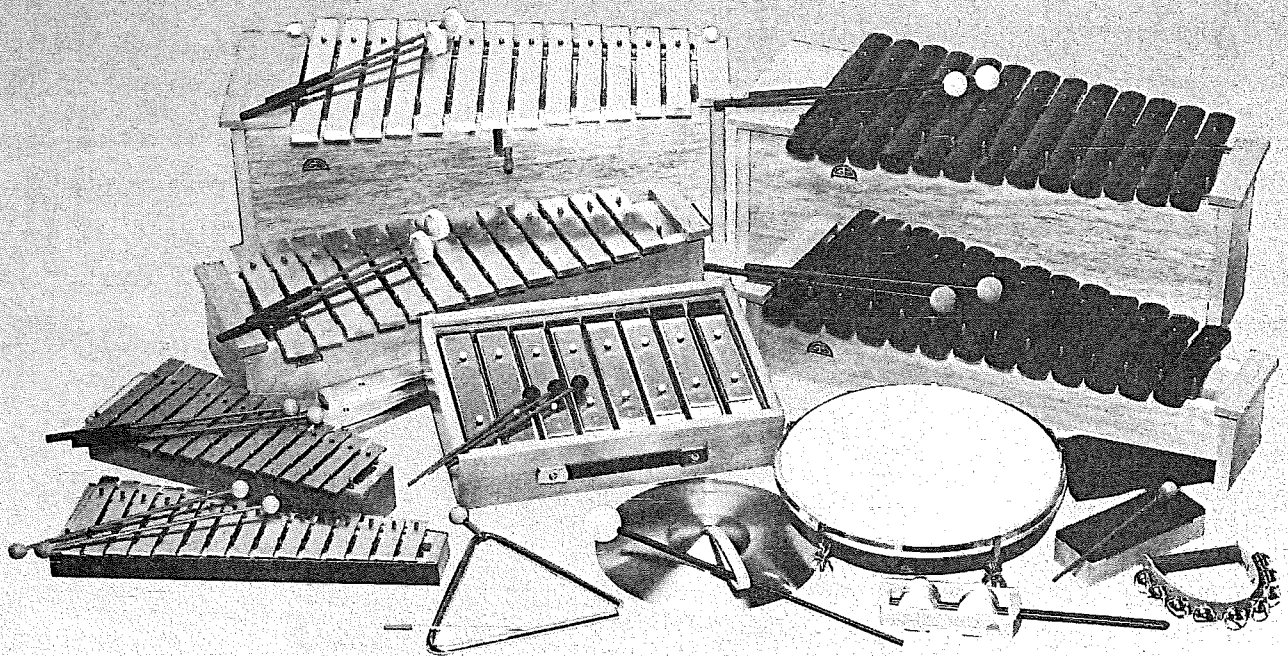
Found: Three pair of dingy men's briefs in Sahara Hotel, Rm. 523. Contact Donna Monticello or Carol Huffman for more information.

Wanted: Shuttle Bus Schedule Maker. Must be able to tell time (digital watch OK). —Gin Ebinger

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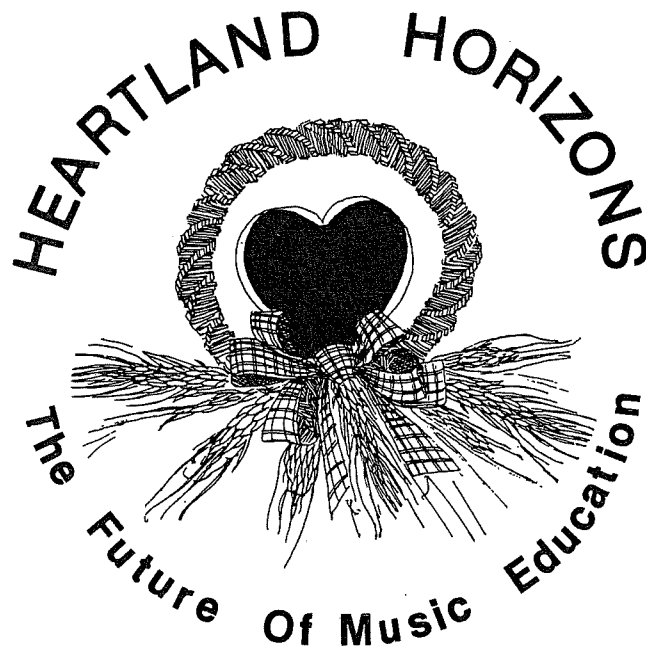


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