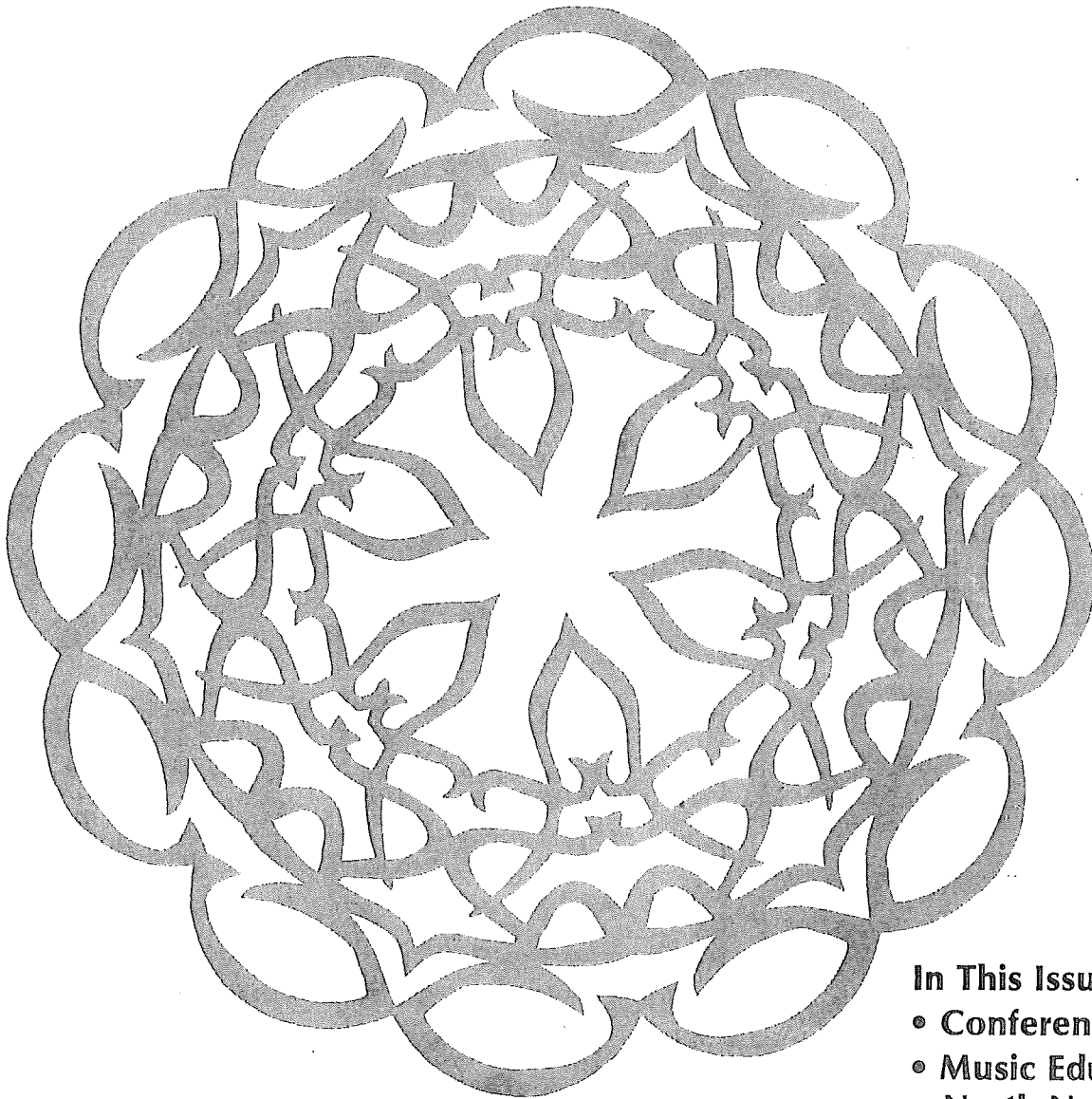


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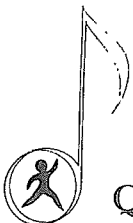
Orff Echo

Volume XIX
Number One
Fall 1986



In This Issue:

- Conference News
- Music Education in North Norway
- Anna Lechner
- Holiday Dilemma
- Chapter Workshops



Quarterly Publication of the American Orff Schulwerk Association



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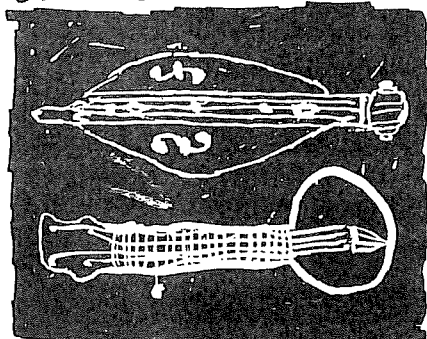
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Unsolicited manuscripts are welcome. Submitted articles should be typewritten and double-spaced on one side of 8-1/2" x 11" paper, with deep left-hand margins.

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Fall	August 1
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Conference Excursions:

A DISCOVERY TOUR OF BOSTON

Sarah Houk

Boston is a city of contrasts and variety. Its social, cultural, and historical wealth must be experienced first-hand to be appreciated. To provide you with an intimate look at your convention city, *Discovery Tours of Boston* has planned a walking/bus tour through the sites and sounds, smells and vistas that make up Boston.

Your host, Dr. Will Holton, has earned a reputation as a knowledgeable and entertaining guide. Utilizing London-style double-decker buses, Dr. Holton will present Boston to you through its art and architecture, its growth and expansion, its history and numerous personal anecdotes gleaned from his research. Where buses are prohibited, he will lead you through neighborhoods and to places of historical significance that for many of us have just existed in books or movies. Of course, there is always the possibility of a mystery stop along the way!

Get out your walking shoes, grab your gloves and umbrella. You are on your way to adventure when you arrive for Convention '86.

Plimouth Plantation and the Mayflower II

Those who sign up for this excursion should be prepared to travel through time to a day in the 17th century. The trip, which will take you an hour south of Boston towards Cape Cod, includes a stop at the replica of a period ship, the *Mayflower II*, docked in Plymouth Harbor, as well as the Plantation.

At Plimouth Plantation, after an orientation slide presentation, you will step backward 359 years as you enter the recreation of the 1627 Pilgrim settlement, a living museum. Your visit offers you an experience in history and storytelling, as interpreters portray actual residents of the time in their dress, speech, manner and attitude.

In order to learn the most from this visit, you, the "traveler," could plan in advance some questions to assist you as you interact with the colonists, who will treat you as a guest in their village. Good preparation might also allow you to take home some valuable information to your own school. For those who are ambitious researchers, William Bradford's *The*



History of Plimouth Plantation will give additional first-hand insight into this period.

Each inhabitant portrays an actual, historical member of New Plimouth. You might meet Governor William Bradford or Myles Standish as you wander from house to house, or walk through fields or pathways. The residents come from all parts of England, and their speech will reflect many dialects.

Your own inquiries will come from your observations of daily affairs – cooking, gardening, chores, and crafts. Other aspects of life which might start an interesting discussion are: the physical structures, tools, furniture, housewares, clothing, food, labor, recreation, study, livestock, weapons, and religion.



Whatever your own personal interests are – gardening, antiques, cooking, woodworking, crafts – you are sure to find something within the lifestyle of the colonists to fascinate you. You could ask where they came from in England, what they miss about England, their families, family roles, the Indians, courtship, marriage, law, authority, health, medicine and war. Because Plimouth Plantation is a living museum, nothing in the village is labeled or marked in any way. In order to know about something, you must ask.

You might also choose to observe the colonists from a distance as they work and interact. However, they are very friendly toward their visitors, and are bound to engage you in conversation. They may even ask you questions like, "Where are you from?" Introduce yourself and try to use the appropriate title (Goodwife, Master, etc.) when addressing someone. Be ready to do some improvising yourself, and this could lead to an amusing and hearty exchange.

When you ask about music and dance you will get an assortment of responses depending upon the religious beliefs of the individual colonist. One might speak about singing rounds, and may sing a favorite for you (a popular one is printed below). Others might tell you about psalm-singing and offer a demonstration. The subject of dance is a sticky one with the Puritans, so by all means, bring it up!

The following round is taken from Thomas Ravenscroft's collection *Deuteromelia*, published in London in 1609:

**"Three blind mice, three blind mice,
Dame Julian, Dame Julian,
The miller and his merry old wife,
She scraped her tripe lick thou the knife."**

These words to this familiar tune are a 17th century tongue-twister.

Whatever you discover in New Plimouth, your adventure in time-travel will undoubtedly leave you with an even greater appreciation of those first settlers in our country. Come learn and enjoy it all!



The Last and Latest Words on the Conference

Pat Hamill and Marion O'Connell
Conference Co-Chairpersons

The New England Chapter extends to each of you a warm welcome to Boston, a graceful city that blends the past and present. Reminders of our rich heritage are found next to contemporary sites and attractions in this vibrant city that calls us back for our second conference sites and attractions in this vibrant city that calls us back for our second conference in Boston.

There is no shortage of things to see and enjoy here, and many of them are within walking distance of each other.

Introduction to Schulwerk (IS)

Introduced at the Cleveland Conference, this program offers a brief but structured introduction to Orff Schulwerk philosophy, content, and teaching process right at the conference. This will be the fourth year for IS, and it has been accepted with enthusiasm and great appreciation by the participants. The IS program will consist of two 1½ hour sessions on Thursday, Friday, and Saturday. Classes are in Basic Orff and in movement, and recorder will be included in both sessions where appropriate.

You will have the opportunity to work with nationally-known Orff teachers in small groups of 25-30 people. This year's IS teachers are: Cindy Campbell, Rida Davis, Lynn Johnson, Karen Medley, Beth Miller, and Judy Thompson. To provide continuity, each teacher will work with the same group of people each day.

If you have only attended one-day workshops so far, never taken an Orff course, or would like this introductory experience under excellent tutelage, then IS is for you

College Credit

One hour of college credit, graduate or undergraduate, is available through Curry College in Massachusetts for any IS participant. All other participants have the option of receiving one continuing education credit from the college, as well. There will be a desk where you may apply.

Student Performances and Demonstrations

Performances and demonstrations by students who range in age from 4 to 70 will play an important role in the "Spirit of '86, An American Evolution."

Marcelyn Smale's demonstration lesson with four-and five-year old children, "Young Learners - Active

Learners: Orff and Early Childhood" will show how valuable active participation can be to young learners.

Helen Kemp, working with 6-7 year olds, and 12-15 year olds, will present three sessions dealing with "The Voice, a Long-Term Instrument." Each workshop includes a follow-up with participants.

Pat Riello will demonstrate "Music as a Learning Mode: Integrating the Orff Schulwerk process with the Elementary School Curriculum" with a group of her students. This session should be of particular interest to classroom teachers.

The music learning of the 9-12 year old child will be addressed by two separate demonstrations: **Barbara Grenoble** with "Orff and the Intermediate Child" and team-teachers **Danai Gagne** and **Judith Thomas** will certainly have "Children Involved: Discover the opportunities inherent in Orff Schulwerk for developing materials through a live demonstration."

Composition with 12-13 year old students is the topic of **Marilyn Levine's** session "Listen To Them Think." These middle school students will be using a structured center such as a song, poem or story from which to compose pieces that satisfy specific compositional requirements.

"Fitness Over 60: Synchronizing Exercises to Music", addressed by **Phyllis Weikart**, will focus on working with older adults in a program of proper exercises. Conference attendees will join those in the demonstration.

Noon Concerts and High Tea

The following performances have been scheduled for noon and tea time delight:

On Thursday, students from the Mary C. Wheeler School, under the direction of **Marilyn K. Levine**, will offer a choral performance.

Friday noon will be rung in by the **Concert Handbell Ringers**, a group of ten high school students who rehearse five times a week.

Saturday's lunch hour brings the **Lexington High School Madrigal Singers** with their amazing blend of voices.

High Tea will definitely be geared to the folks - folk singers and Orff folks. **The Armstrong Sisters**, Word-Weavers and Song-Spinners, will perform during High Tea on Thursday. Becky and Jenny Armstrong grew up in a musical family. Their parents, George and Gerry Armstrong,

are well-known Chicago area folk singers, and the sisters traveled and performed as part of a family act during the 60's and 70's. Their music and storytelling is accompanied by bagpipes, banjo, fiddle, dulcimer, drums, guitar, bowed psaltery and folk toys.

The love and admiration for the sea among coastal village residents will be brought to musical life by two Falmouth men, **Tom Goux** and **Jacek Sulanowsky**. During Friday's High Tea, they will sing chanteys and other sea songs to the accompaniment of English concertina, guitar, banjo, and zither.

Something new this year! For those of you who did not receive a ticket for your first choice workshop, each packet will contain a "Go Anywhere" pass. It may be used for free entry into one workshop during the conference.

Bonus Sessions

These three sessions are open to all. On Thursday at 3 PM, the **Armstrong Sisters** will explore "American Heroes: Famous and Forgotten" through a program of music and storytelling.

On Saturday at 1 PM, and again at 3 PM, **Linda Noah** and **Mary Crouse**, Co-Directors of **Four Seasons Center For The Arts**, will discuss "You, Too, Can Start Your Own Summer Arts Day Camp." This session will offer much practical information.

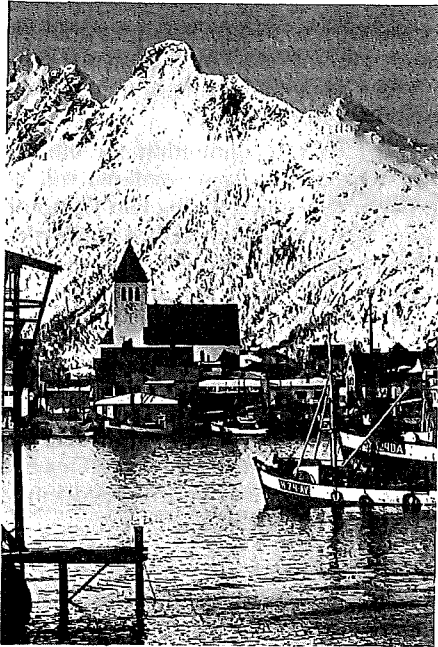
On Saturday afternoon, **Phyllis Weikart**, Associate Professor, University of Michigan's Department of Education, will share her latest research in movement education: "The Effects of Basic Timing and Aural/Visual Decoding on a Child's School Performance."

With all of the above in mind, the most exciting, the most magnificent, and most artistic performance of all happens Sunday morning. It is the **Winter Solstice Celebration** featuring YOU as performer. The mood will have been set by the previous evening with the theme: "A New England Feast: Fifes, Food, and Frolick" directed by the New England Chapter.

The New England Chapter, led by Co-Chairpersons, Pat Brown and Carolee Stewart, eagerly await you. So, (Do-Mi-So) "Come on, gals (and guys), we're goin' to Boston." Discover and take part in the stimulating sessions, sociability and special programs in a festival of music-making unequalled by any other celebration.

Teacher Training in North Norway

Gulle Stehouwer



Norwegian Information Service

By way of introduction, let me take you to the place where it all happens: North Norway. Looking at the map may help to show you where on earth we are. First find Scandinavia, then travel due north of Oslo about 750 miles. This will bring you 225 miles north of the Arctic Circle to Tromsø. This small city is located on the narrow part of Norway, surrounded by many small islands and peninsulas, and ringed with barren mountains up to 4600 feet high.

Not too many years ago, Tromsø was only a trading and fishing center, but now, it is also the center of North Norwegian education, with a university, teacher's college and music conservatory among other schools.

Most nearby towns are very small, often fishing villages with a deep-water quay, a fishing industry, a school and a few houses. A few larger centers are scattered here and there with travel between them long and difficult, usually via ferry as well as car. The main settlements are primarily along the coast. Railroads do not run so far north; busses and ferries are few and infrequent. Your own car on the narrow roads is still the best way to get anywhere, and it is the only way in winter.

Since most of the teachers' training colleges are in the southern part of the

country, you would have to leave your home to become a teacher. This is also true if you want to continue your education or take training in a new subject. By that time, however, it's often necessary to leave job and family as well, a sad fact that will always limit the number of applicants for specialized training such as classroom music teaching. Because of this, the North-Norwegian Music Conservatory at Tromsø started its first experiment in "Decentralized Music Education" in 1977.

This is designed for classroom teachers who wish to become music specialists and is organized as a part-time study spread out over a two year period. Instructors from the Conservatory originally met with the students once a week (now monthly) at a school centrally located in the geographic area. This way the instructors take turns travelling and everyone can live at home the rest of the time.

In the full course of study, each student has about 700 lessons, but not all of them are face to face with a teacher. But, you might ask, how can music be taught as a correspondence course? Of course, not all of it will work at a distance, but parts of the training have been tried with success. One example is ear training. Papers and cassettes are offered, and the students' answers are sent back to the teacher for grading. It has not only been discovered as workable, but the teachers of that subject have said that it works even better; the student is free to work on the problem until she's able to deliver an answer satisfactory to herself.

Pedagogical setting, that is, arranging for classroom instruments is another subject which seems to be able to be taught at home through the material arranged for this course. The student will often send back a tape of the assignment, with the whole setting played by her class or some fellow students living nearby. Still it's important for future lessons to play through the student's settings to prevent "desk-work" only. Theory and harmony are part of remote education, too, and there has been much new material tried out thus far.

However, when we come to pedagogy, we must stop. There is no way to learn to teach by reading a book or listening to a cassette. There must be practice, observation and commentary, and this, after

all, is the main part of the study. The student may well understand the actual materials to use in the music lesson and has been taught to ask herself didactic questions --what to use, why? and when? But she must also be prepared to find the answer to the HOW? as well. If students are not able to make their own progression for *their* special classroom using *their* own special knowledge, then they will never be saved by knowing even a huge amount of "things to do" with a class. Often a student will have been a classroom teacher at the same school for many years and will know the children and their families very well. This will give her the opportunity to try out a lot of different material every day. In her exploration of the *what* and *why* and *when*, she learns first hand the all-important *how*.

An instructor from the Conservatory visits every student in her home classroom three or four times a year. This offers special opportunity for two-way information: practical advice and help to the student in her daily work, and feedback to the Conservatory teachers about the kind of musical and theoretical problems they might find among the students. In this way, they are truly learning from each other.

Until now, the experience of this "Decentralized Education" has been very positive. Of the first 96 students in the project, 88 have chosen to stay in North Norway. You would have to live



Gulle Stehouwer

in this part of the world to know what that means to an area that has so few music teachers and so little music in schools. Better still, some of these students have gone on to form a choir, or to teach in a music school, or to start a brass band, a most popular school activity in Norway. The local life has been enriched by stimulation of interest in music; there is enthusiastic support for music education in the villages, and for starting municipal music schools. Music education is growing at the grassroots level.

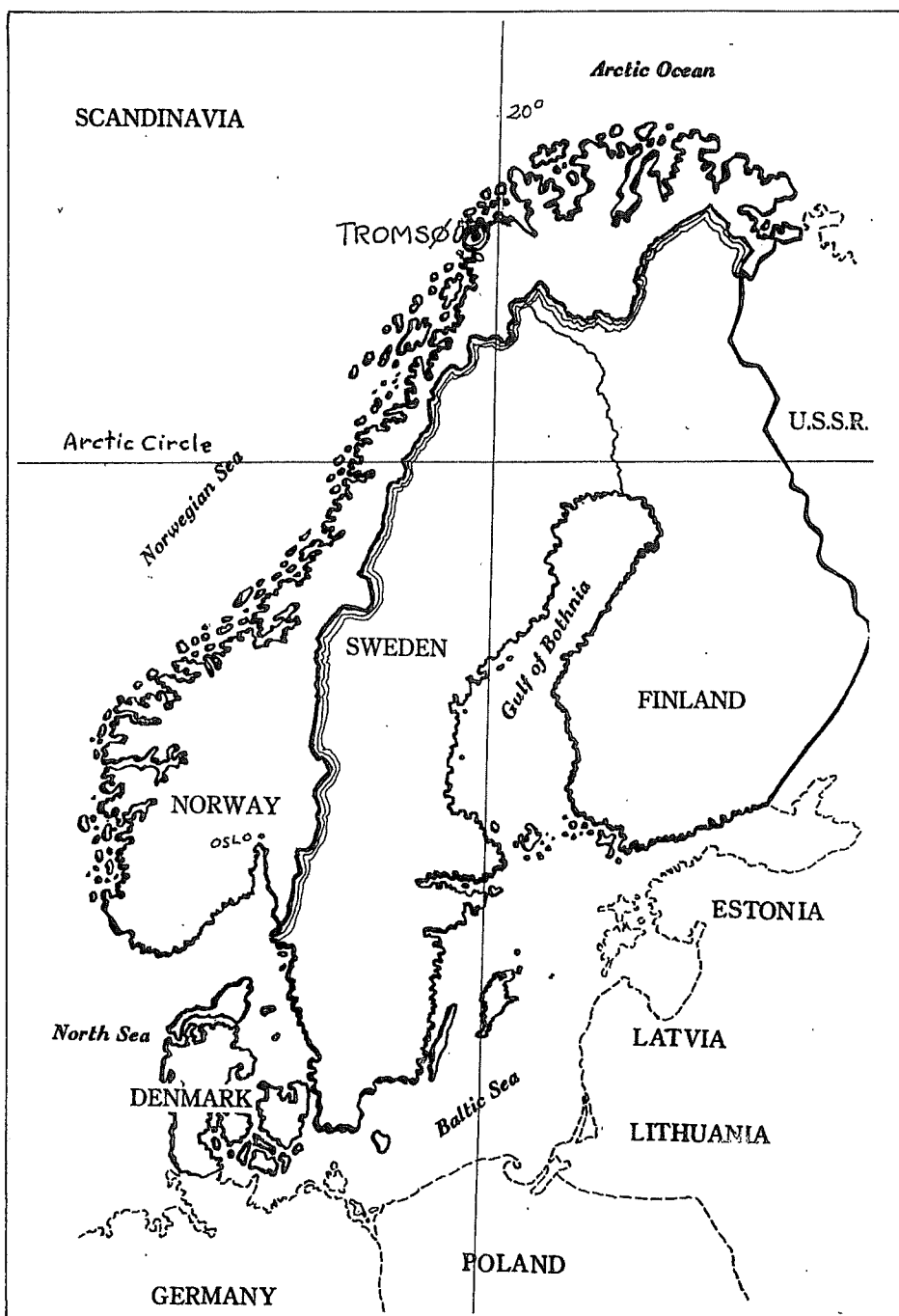
The teachers from the Conservatory have gained a new view of classroom teaching, thanks to the feedback from all these experienced students over the last few years. That again can only mean better and more thorough education of the students at the Conservatory in Tromsø.

All in all, the Conservatory has only one main problem in running this kind of program: the economy. In principle, Conservatory students are not meant to pay for more than books, music and perhaps new instruments. Travelling is very expensive, and for them to go even once a month may mean airplane and bus expenses for three teachers. At this time, the Department of Education does not seem to support the value of this distance education by offering more money for travelling.

Out in the villages, in contrast, the students have no doubt at all. The opportunity they have to become music teachers through this study, one that allows them to live at home with their families and continue with their jobs, must go on. They are willing to add the many papers, cassettes and hours of homework to their other responsibilities. Travelling, even once a month to a class at another village school is not easy in a part of the country where the snow starts in October and goes on until May or June. In addition, the sun does not rise above the horizon at all for two months around Christmastime. It is dark for 24 hours, whether teaching, studying, or travelling.

Just for fun, we figured out just how far the first 18 students had travelled during the course. It came to 2½ times around the earth. The Conservatory teachers had only gone once around.

Since the first group finished its study, several other groups from different places in the extended area have taken the same training in music. The study model is altered continuously for the better. With still more distance-education developed for different subjects we've been able to cut down the number of classes. Now they take place



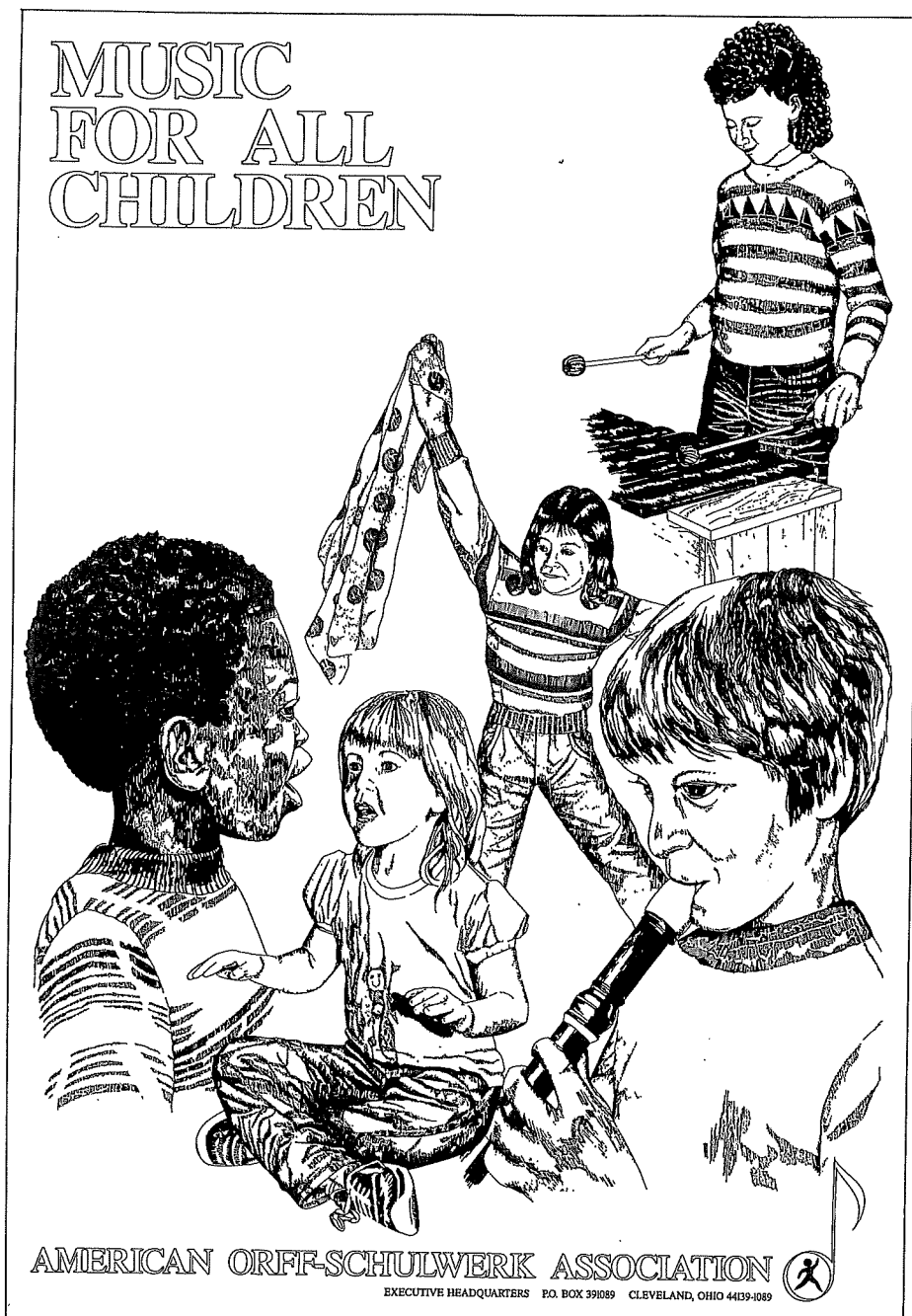
on a Friday and Saturday once a month. That saves both students and teachers from extended and expensive travelling.

But even then, it means long and tiring travel for most students and instructors. Let me therefore end with an extreme example of a student we shall call Britta. She leaves her home at 4 a.m. (which from October to March looks just like 4 p.m.), climbs over the mountain on a narrow, rocky path as a short-cut down to the harbor. She boards a ferry, which in a little over two hours will bring her through the dark Atlantic waves to the study center. After six classes and a few hours of waiting for the ferry, she will return home about 10 p.m.

I could give you many similar examples of enthusiastic, dedicated students. It is because of them, and of the far-reaching effects of this music education, of the music being brought to these far-off places, that we feel we must continue with this very different kind of music education.

*Gulle Stehouwer is an instructor at the Music Conservatory in Tromsø, and one of the pioneers in this unique program. She is co-author (with Erling Bisgaard) of **Musicbook O** and other texts for Scandinavian music education.*

AOSA Poster Now Available



Quote from Casals

From Gin Ebinger: Martha Burt, new president of the New Mexico Chapter, shared this with me. I read it to the Canadians at their conference as part of my greetings from us. It is a quote from Pablo Casals.

Each second we live is a new and unique moment of the universe, a moment that never was before and never will be again. And what do we teach our children in school? We teach them that two and two make four and that Paris is the capital of France. When will we also teach them what they are? We should say to each of them: Do you know what you are? You are a marvel. You are unique. In all the world there is no other child exactly like you. In the millions of years that have passed there has never been a child like you.

And look at your body – what a wonder it is! Your legs, your arms, your cunning fingers, the way you move! You may become a Shakespeare, a Michaelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel. And when you grow up, can you then harm another who is like you, a marvel? You must cherish each other. We must all work – to make this world worthy of its children.

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

The Publicity/Public Relations Committee is pleased to announce that the new AOSA poster is now available to the membership from executive headquarters. The Board commissioned AOSA member Barbara Eberhardt from the Rocky Mountain chapter to create a poster. Barbara is a certified graphic artist as well as a fine musician.

Although the picture above appears as black on white, the final product is a very light blue, silver and black on white. The poster size is 24" by 36" and should be hung in every Orff teacher's classroom, office, and wherever there is a need for an eye-catching bit of publicity for AOSA.

We particularly encourage the use of this poster at various regional and state music conventions, or to advertise your local chapter workshops.

We are especially pleased to be able to sell these posters to our members for only \$5.00 each (U.S. currency) which includes postage. Outside the U.S., the cost is \$5.00 plus postage. The posters will be mailed in a mailing tube to avoid creases or bent corners from shipping. At this very low price you will surely want several. We have printed a limited supply, so order soon.

*Del Bohlmeier, Chairman
Publicity/Public Relations Committee*



Changing your address? Know another member who is? Executive Secretary Cindi Wobig requests that you inform AOSA headquarters of address changes and corrections as soon as possible so that your Echo and other correspondence will arrive promptly. Many Echo copies wind up in the Post Office's dead letter office, a waste of your dues money and a loss of important information to you.

POINT AND COUNTERPOINT - ANNA LECHNER

Stuart J. Ling

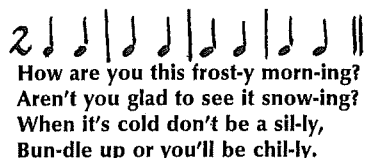
Most teachers of general music in the elementary schools of the United States, and other lands as well, recognize or are knowledgeable about the methodologies of Carl Orff, Zoltan Kodaly, and Emily Jaques-Dalcroze. While the work of Anna Lechner is well-known in Austria, it is practically unknown in this country. (1,2)

Anna Lechner, in what has been called the *Viennese system*, emphasized the belief that, for music to be truly meaningful to children, it must come from inside. She felt that the child's world is based on fantasy and that a child would grow musically through experiences which utilized the phenomenon. This would evolve through dramatization, story-telling and listening for melodies emanating from the "magic ear," playing musical games and utilizing "sound pictures." Lest the reader be misled, it should be stated that the Lechner method moves sequentially and carefully from one step to another.

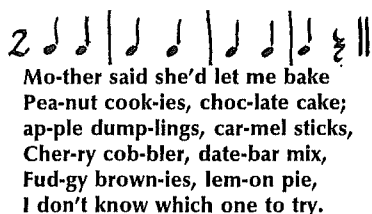
Anna Lechner treated music as a language, one which is expressive and communicative. She saw in it a vocabulary of rhythmic and melodic patterns and motives related to ideas and feelings rather than to words. There is a grammar, an organization. There is a written symbolization. There are inflections (pitches), accents, gestures, and appropriate body movements. Moods, and changes in mood, are affected by tempo, rhythm, intensity, timbre, and contrast.

Speech

As in the Orff Schulwerk, natural speech is a firm foundation, because rhythmic patterns are a logical outgrowth of speech patterns. Rhythmic motives may come from people's names, and the names of familiar objects, animals, flowers and plants. Phrases are also an important aspect of the musical vocabulary. To get the feeling of these, the teacher finds examples of various length rhyme patterns. Here is a 8-foot even rhyme:



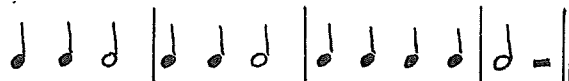
And here is a 7-foot rhyme: (seven sounded syllables)



The teacher will choose several 8-foot rhymes, for instance, and make sure that the children (1) recite them expressively, (2) reinforce them with clapping or stepping, or by accompanying them with a single rhythm instrument, (3) dramatize them when appropriate, and (4) chant them using the falling minor 3rd.

In the first two levels, only even rhythms are dealt with in this way, utilizing quarter, eighth, and half notes, plus the equivalent rests. (Uneven or dotted rhythms are introduced through verses that illustrate them, in the third level.) Once

common even rhythmic patterns are introduced and worked with individually, they are combined using verses which illustrate combinations, such as:



Mock-ing bird, Mock-ing bird, Sing-ing full of glee,
Mock-ing bird, Mocking bird, Mock a song for me.

Singing

Melody grows out of rhythm and chants. Lechner, like Orff, used the pentatonic scale, beginning with 5-3, and then gradually adding the 6th, 2nd, and 1st scale pitches. (The 4th and 7th steps are added later, although they are not rejected if a first grade child should use them in improving a melody).

The Lechner approach is geared, in the early stages, to the key of D. Frau Lechner felt that a range of d¹-b¹ was appropriate. Even as the children move to the use of other keys, they find their pitch from the D-major triad. The second key dealt with is G, and the tonic of that key is located by singing the descending D triad, thus:



A-Fis-D-G

(Pronounced Ah-Feese-Day-Gay)

continued on page 8

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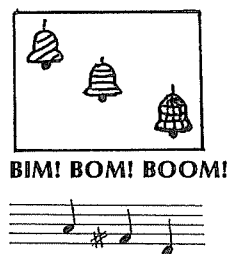
Point and Counterpoint con't

In Europe pitch names are all one-syllable. There is emphasis on pitch recognition, as there is in the Dalcroze use of the fixed *do*. The Lechner approach also puts emphasis on voice training, by emphasizing pure vowel sounds, and the proper apportionment of the breath through a phase.

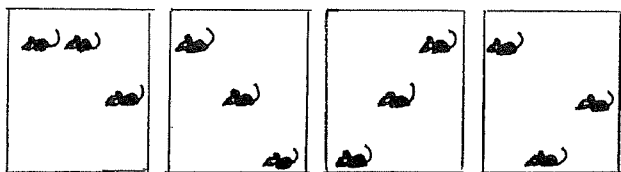
Symbolization

The Lechner system concentrates throughout the development of music reading skills. First attempts, however, are related closely to the fantasy-orientation of the children.

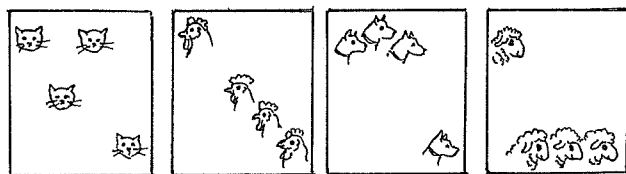
In the beginning, simple 3-note patterns are represented on a chalk or magnetic board, using familiar objects. Church bells are a familiar sound to Viennese youngsters, so they sing the following:



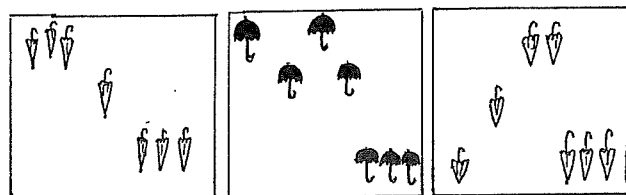
They play games using such symbols. For instance, there is the "mouse dance." The teacher puts the following on the board:



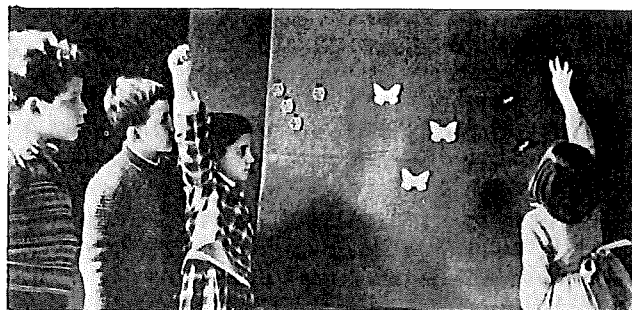
Four groups of children are formed. Each group is assigned a picture (color coded). When the teacher sings one of the motives, using words such as "Mousie, dance," the appropriate group of mice begins to "dance." Many symbols, such as balls, birds, butterflies, trees, leaves, dolls, and so on, are used for similar games. The seasons of the year suggest many symbols. When the children become secure in these games, the teacher introduces motives which are *not* depicted, and expects that some children will know what has happened. The next step is to have a child rearrange the symbols to match what the teacher has sung. These games begin with short motives and proceed gradually to longer groupings.



We sing me-ow! We sing kuck-kuck! We sing bow-wow! We sing boo-boo!



Show-ers make the flow-ers grow! Show-ers make the flow-ers grow! Show-ers make the flow-ers grow!



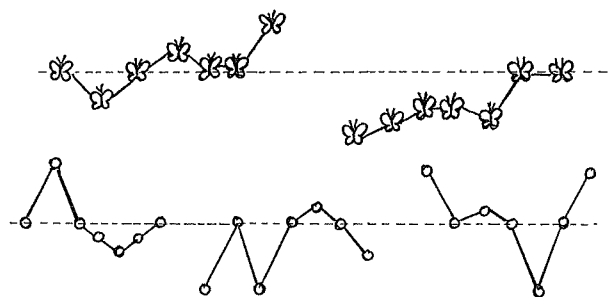
A related, but later, activity is the playing of musical puzzle games. The teacher puts four motives on the board and asks the children to sing them individually. These are part of a song, and have been placed on the board in the wrong order. When the motives are learned, the teacher sings them in the proper order and asks the children to number the motives in the order in which they should be placed. A child is asked to move the motives (movable) so that they are placed in the correct order. The children then sing the song from the symbols on the board.

More reminiscent of the systems of Kodaly and Dalcroze, is the use of "air writing" or hand signals. At first these are close to the face and related to facial features. The hand is extended, palm down, in front of the face, as follows:

- b¹ - at the hairline
- a¹ - at the forehead
- g¹ - at the eyes
- f^{#1} - at the tip of the nose
- e¹ - at the mouth
- d¹ - at the chin

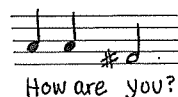
The child learns these signals, along with the letter names, by imitation. Once the signals are automatic, melodies may be dicatated using them. Later on, some Curwen hand signs are also used.

At the first level, the symbols are used to represent pitch without reference to the staff. At the same time symbols are tied together into motives by connecting lines, and then circles gradually take the place of those more fanciful symbols:

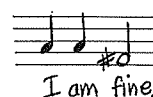


Improvisation

Improvisation is encouraged in all activities, in singing, movement, speech rhythm, and instruments. Creation of melodic vocal patterns of speech and song begins as "conversation" and utilizes the falling third:

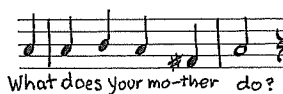


How are you?

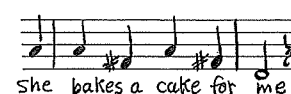


I am fine.

Later on,
this may
progress to:



What does your mo-ther do?



She bakes a cake for me.

continued on page 18

Anna Lechner 1893 - 1960

Anna Lechner was born in 1893 in Vienna, and died there in 1960. She was an elementary classroom teacher who had a strong interest in the arts. As a young teacher she was caught up in the educational reforms of Dr. Otto Glieckel and in 1924 she was brought to the Vienna Pedagogical Institute where she taught until 1955. The reforms stressed self-motivation and creativity and Frau Lechner applied these features to music education as well. The books *Froher Weg ins Reich der Tone* (1926) (A Happy Road to the Realm of Tonality), and *Erlebte Schulwerk* (1954) (Experiencing School Music), express the ideas of the reform and incorporate them into the music education curriculum. Dr. Lechner was not a composer, but she did arrange many *singspiel* (sing-play) performances utilizing fairy-tales. These performances were observed by music educators from Austria and many foreign countries.

Dr. Lechner taught and lectured chiefly in Austria and Switzerland where she established her method in Basel. At her death, Elfriede Caffou became the chief disciple. Her school in Vienna was commissioned by that city to be the model Lechner school, and it was visited by thousands of teachers from all over the world. Many of these people had previously taken Dr. Lechner's courses at the Institute and came back to see the method in action.

Teachers and groups came from the U.S.A., Canada, and 17 other countries including Japan, which also sent its Minister of Culture. They took her books, and some adapted them to their own situations. The Music Teachers institute in Montevideo (Uruguay) has translated her *Froher Weg*, and it is used there in music education classes. Since 1939, the Swiss schools have used her "Working Principles of School Singing," which she developed for them.

The method is no longer required anywhere, but many teachers continue to use it. The courses are still taught at the Pedagogical Institute in Vienna, among others. Those who are attracted to this method will use it.

Although Fr. Lechner never met Carl Orff, she used his instruments in a limited but regular way, to accompany the songs which the children had composed, and as a part of the song-play and dramatization of songs.

I think the common threads between Orff and Lechner lie in the encourage-

ment of creativity, and in the concept of music as a language. The accent on singing might make it seem more like Kodaly. My own experience leads me to believe that in both Orff and Lechner one learns to deal with music as a composer does. One learns the musical vocabulary and thereby increases his creative potential. All three systems highlight the importance of children's rhymes.

Other parallels reflect the life in middle Europe between the World Wars and during WWII. Lechner's method was broadcast on Radio Vienna, Radio Basel and Radio Zurich, and was written up in professional journals. Her library (including all of her music education work) was destroyed by bombs during the war. With the help of many colleagues, she recreated it from scratch in 1945.

Dr. Caffou's music books show what is done in grades 1 through 4 in the area of music reading. The art work is critical, since it reflects how strongly the method ties in with the visual arts. There is strong focus on dramatization and movement. All of the books have accompanying teacher guides.

Invitation to Salzburg

Plan now to study Orff Schulwerk in beautiful Salzburg, Austria! The International Summer Course will be given at the Orff Institute from June 29th to July 10, 1987. Directed by Verena Maschat and Judy Thomas, the faculty is truly international.

Movement will be taught by Danai Gagne, Margarida Amaral and Avon Gillespie, percussion by Mari Tominaga and recorder by Mimi Samuelson. Mary Shamrock will conduct classes in Ethnomusicology, and Judy Thomas will teach ensemble.

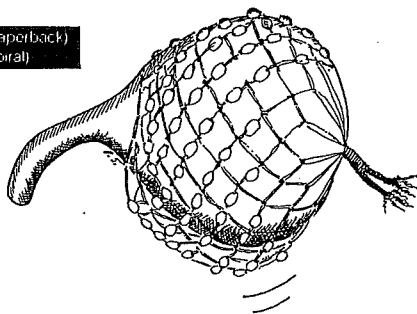
More details about this exciting opportunity in the winter of the **Echo**. Anyone who has taken the summer course at the Orff Institute can tell you what a joy it is to study there. Make 1987 your year!

Applications are being taken for the part-time position of Librarian for the Isabel McNeill Carley Library. Qualifications: AOSA member, knowledge of Orff Schulwerk, knowledge of library science. Applications available through Executive Headquarters. Deadline: December 1, 1986.

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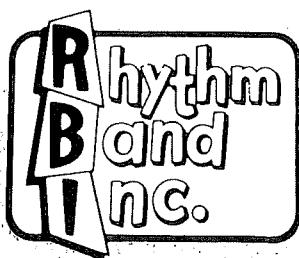
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Ninth Canadian Conference: Winnipeg Adventure

Carolyn Tower

"In recognition of the importance of music education for children, the high quality of music education in our province of Manitoba, and in honor of the Ninth National Conference of Music for Children: Carl Orff Canada Musique Pour Enfants, held in Winnipeg, May 8-11, 1986, I declare that the week of May 5th to 11th be proclaimed as "Music for Children Week". Thus read the announcement from Mayor William Norrie which was enclosed in the conference packet at "Kaleidescope 86", the Orff conference in Canada.

The warm hospitality of our hosts began at the airport. Helen Neufeld, Manitoba Chapter President and her husband met Jane Frazee and the rest of the U.S. contingent and drove us to the lovely old Ft. Garry Hotel in Winnipeg. We were just in time to savor the remaining morsels of the evening's Multicultural Welcome Celebration.

Following a handbell fanfare, the opening ceremonies began with Orff's "Festival Procession". To our delight, this accompanied a chapter roll call, with banners! The first "Kaleidescope '86" performance was given by four schools and members of the Manitoba Orff Chapter. The keynote address was delivered by Richard Gill, now Dean of Music at Western Australia's Conservatorium of Music. To borrow a familiar Gill expression, it was a "knockout"!

Perhaps one of the most refreshing features of this conference was the smaller number of participants, between four and five hundred. This allowed the twelve presenters to offer longer sessions of 1½ hours with only 40 to 50 people in each. This intimate atmosphere seemed to parallel our first five years of AOSA conferences in Muncie, Cincinnati, Memphis, Chicago, and Minneapolis.

The twelve presenters offered an excellent variety of material. All facets of an Orff-based curriculum seemed to be effectively presented.

Among the AOSA attendees, other than presenters, were President Gin Ebinger, Judy Bond, and Jann Muck. Three sessions were outstanding for us. Richard Gill on Music, Poetry and Dance, showed how carefully sequenced activities can combine these three art forms into a unified whole. Of course, this was presented in his own unique and joyful manner.

Jane Frazee gave three cumulative sessions (jammed!) on "The Orff Curriculum" as it relates to specific areas; rhythm, melody, and elements of music. Two stimulating sessions were offered by Mary Goetze, one on "Singing - The Key to Musical Development" and the other on "Orff Without Instruments". All the sessions were enthusiastically received and well attended.

A major highlight of this conference was the opportunity to see a performance of the Royal Winnipeg Ballet. It was held in the beautiful Manitoba Centennial Concert Hall, and it was truly a fantastic evening for all of us.

There were many fine children's performances, an outstanding feature of Canadian conferences, but for us a special moment came as a prelude to Saturday evening's banquet. Directed by Jane Frazee, the Fifth Grade Orff Ensemble from St. Paul Academy/Summit School, Minnesota, performed beautifully in a multicultural journey-with-music called "My Cat Likes to Hide in Boxes". It was delightful and very well done.

At the luncheon and general meeting on Friday, Doreen Hall was honored with

the announcement of a scholarship to be established in her name. This honor, similar to our Keetman Scholarship, is well deserved by this gifted and charming lady, who founded the Canadian Orff Association. For many years, she was an esteemed member of the faculty at the University of Toronto's Royal Conservatory of Music, and many of us began our Orff training under her excellent tutelage. She has recently retired from that position. Doreen Hall was very surprised - the Canadian officials had kept their secret well.

The conference concluded on Sunday morning with a presentation by the Manitoba Orff Chapter entitled "A Tribute To Our Clinicians". They played and sang together in one selection composed or arranged by each of the session leaders. This single high quality performance seemed to epitomize the dedicated and caring spirit of our Manitoba hosts, who worked so hard to make "Kaleidescope 86" the musical success that it was. We all say "thank you", for it was, as well, a success in offering the ultimate in gracious hospitality and friendship.

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President's Message Gin Ebinger

Two things happened this past summer which inspired a focus for this fall letter to you all: a friend sent me a book, *I Never Saw Another Butterfly*, and I visited Winnipeg's remarkable Museum of Man and Nature. Both of these struck new fires in an old interest, the study of mankind's commonalities. As you might imagine, this led to thoughts concerning Orff Schulwerk and one of its guardians and protectors, the AOSA.

It is so easy to concentrate on our differences -- in heritage and language, even dialects and semantics within our own country, in political matters, in religion, in the way we look and our social skills, in levels of education and/or intelligence. On a more pertinent level, we find it easy to concentrate on our differences in teaching styles and in understandings of Orff Schulwerk.

Differences exist. Let us hope they always will. Our country would be something very different had it not been founded on diversity within union. Music would be an unimaginable art if it were all diversity or all sameness. Think even of our conferences, the richness of color and flavor which come through the different locales of our yearly gatherings.

But what of our commonalities? Man's eternal quest for something more than and outside of himself; his adapting his varied environments to fit his survival needs, as well as adapting himself to fit the varied environments; his need for expression over and above functional communication, the constant rebirth of art.

In the book I mentioned, young children in great distress wrote and painted and sketched life's beauties and their joy in participating in them -- even as these same children faced unspeakable horrors and death.



AOSA Research Grants

AOSA President Gin Ebinger will unveil the new AOSA Research Grant Program at the full membership business meeting of the Boston AOSA National Conference, November 5-9.

The purpose of the research grant program is to encourage research in varied applications of Orff Schulwerk, to make available through the Isabel McNeill Carley Library the findings, evidence and documentation of the sponsored research projects, and to promote the philosophy and processes of the Schulwerk of Carl Orff and Gunild Keetman.

AOSA members who show documented evidence of expertise in Orff Schulwerk through training and work experience are eligible to apply. Grant applications must be submitted by January 1, 1987 to be considered for grant awards during the following fiscal year.

Full funding may be available for some qualifying low budget projects. For other qualifying, but more extensive research projects, pledged financial assistance may be offered on the condition that the applicant will obtain the remaining budget requirements from other sources within 12 months.

In the museum's entry one reads John Donne's words, "No man is an island...Ask not for whom the bell tolls. It tolls for thee." As I walked through, I was constantly struck by evidence of how alike all people are. We have forever sought to tame or at least influence the forces of nature; we have built our houses and clothing and household ar-

ticles from the materials at hand and in roughly the same shapes. We have adapted our digestive systems to the food in our surroundings. We have reached outside ourselves for solutions to "mysteries." We have decorated and sung and danced. In short, we are the SAME in our essence.

For which child was Orff's Schulwerk conceived? Our activities worldwide indicate we believe it was not just for the German or other Western European child, but also for the American, the Chinese, the African, the Australian. For **The Child**. Even for the *Child* in all of us. Evidence, I believe, of its -- and our -- elemental universality.

A few at first, then hundreds, now thousands of teachers daily touch an enormous number of children with the joys of music making via this genius-inspired philosophy. And we don't all do it in the same way. You may be horrified at my style of teaching; I may laugh at yours. Nevertheless, our goals, with less matter to the paths we take to achieve them than to their accomplishment, are probably the same.

Remember if you will that we are -- we *must* be -- pathfinders in late 20th century music education.

Please, my friends, join with me in concentrating on those vital, elemental samenesses we all possess, those that give us our strength, even as we respect, rejoice in, and celebrate our differences.



Halloween

Teacher's Pantry:

Ingredients to "cook up" as you choose.
Contributions welcome.

1. Old Mother Witch,
can't sew a stitch,
Picked up a penny and
thought she was rich!
(Originally a street game: Witch walks stooped over, others follow in line. At end of rhyme, witch asks, "Are you there, my children?" If they say no, rhyme and action are repeated. If yes, they scatter until she catches one, who becomes the new witch.)
2. Move like scarecrows, wheat, corn-stalks, crows, cats.
3. Make orange paper pumpkin faces, masks, paper bag masks, make a play.
4. Write two line rhymes about Hallowe'en, set with percussion.
5. Make costumes of newspaper, tape and staples; dance.

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Brontosaurus in a Chorus

Karen S. Stapleton, Illustrations by Penny Kriese



Karen Stapleton

It seems that we can't open a magazine or newspaper these days without seeing one of those "before and after" articles. The makeover is always miraculous; 50 pounds lost, a new nose, purple hair, or heaven knows what else! Invariably I think of music teachers before and after Orff Schulwerk. Just picture them: before, neat and proper, wearing a dress and playing the piano while the children sing; and after, wearing slacks, mallets in the pocket, a recorder in hand, rolling on the floor with the children, frazzled but smiling.

When I began to teach elementary music, singing was the primary activity. Most, if not all, children became good singers and could sing in two parts independently. They had a large repertoire of songs of permanent value and enjoyed singing them.

After I discovered Orff Schulwerk and began to transform my music classes into this new and innovative approach, singing became only one of many activities. The result was that although the Orff trained children were better musicians, their singing competency was not as good as it had been when I was teaching the "before" style.

Convinced of the importance of singing in music education, I began to look at the reasons for this singing deficiency. The first and most obvious one presented itself in the form of the pressures of good old "Father Time." I'd added all the activities of Orff Schulwerk but never had enough time to do them. Second, we were singing, but singing while playing, moving, or dramatizing. The focus was no longer on the act of singing but rather on adding it to other activities. I also noticed that those permanent repertoire songs had almost vanished from the curriculum and were

replaced with games or songs that were suitable for teaching other objectives.

Last, and perhaps most importantly, I noticed that the children began to enjoy singing less, perhaps because they would rather have been doing one of the other activities that Orff Schulwerk offered. Perhaps it was because they weren't as proficient at singing and hadn't really experienced the joy of singing well.

As I began to look for solutions, I knew perfectly well that I was not going to be given more time simply because I needed it. I also knew that the children coming out of Orff Schulwerk classes were far better musicians than before and I wasn't about to give that up either. Therefore, I had to begin looking at the amount of quality time that singing was given in each Orff lesson.

Quality vocal time requires that the voice itself becomes the focal point of an activity and is not used as just another melodic instrument to accompany ensemble or dance. The choice of materials is therefore critical. One hasn't time to select a song for movement, one for singing, one for ensemble, etc. Materials selected must be good enough to stand the test of time, and should offer the opportunity for teaching many objectives, good singing among them.

Every lesson has something in it for the voice. It may be as simple as experimenting with the difference between talking and singing, or something as sophisticated as modifying vowel sounds. Sometimes I choose specific materials for teaching vocal development, but often I use what I can from Orff Schulwerk materials that I'm already teaching.

At times, we sing for the sake of singing and broadening the repertoire that's part of our heritage. Primarily, I always try to make it fun; to put the children at ease when working with the voice, and to know what I expect vocally.

The Schulwerk volumes contain a wealth of material which can be adapted to vocal development. For example, my second grade children and I wrote words for the Rondo, Book 1, Pg. 111, based upon the vowel "oo", usually a good singing vowel for children. Our words were: "Who goes to the zoo to hear blue monkeys go moo?/You go to the zoo with Winnie-The-Pooh."

The B and C sections were spoken tongue twisters that we wrote based upon animals and color. We had black and blue buffalos, orange orangutans, red rabbits, and yellow yaks to mention a few. When we couldn't think of words to fit our purpose, we altered them or created them. The vocal emphasis here was on consonants, their articulation and sound. Sounds a bit like Language Arts, doesn't it?

Brontosaurus in a Chorus, the composition on the inside pages, grew out of a need to express the joy of singing with children. The melody with Orff accompaniment is provided for the chorus and the verses may either be spoken with dramatic vocal flair and fantasy or sung in the improvisatory style in F pentatonic. The chorus may be repeated at anytime.

If your children are skilled enough, it can be sung as a canon with the entrance at the asterisk in the first measure. The vocal line is simple, range being a 9th, but the tessitura is about G above middle C. Developmentally, it belongs at about third or fourth grade.

Dramatization is inevitable either with actors or puppets. Small percussion or vocal ostinati could be added for effect. The text of the poem offers opportunity for discussion. For example, vocabulary, correct position of mouth and tongue, mental hearing (the giraffe hears the sounds before she sings them), the embarrassment of not yet having learned to sing, the need to share singing with others, and the joy of singing together.

Regardless of whether you're a "before" or "after" Orff Schulwerk teacher, it is hoped that singing has the place it deserves in your classes and that your children experience the art of learning to sing well in the Orff style.



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CHORUS

There was a serpent whose name was Bing, There was, there was. He

simply gave up serpentine, because, because. To

SG

AG

AX

Timp.

BM

Bing tried to sing while serpentine,
But found it most alarming,
When those he scared or even dared,
Thought Bing was cute and charming.

So Bing gave up his serpentine,
And hardly shed a tear,
His goal was but to free his soul,
And embark on a singing career.

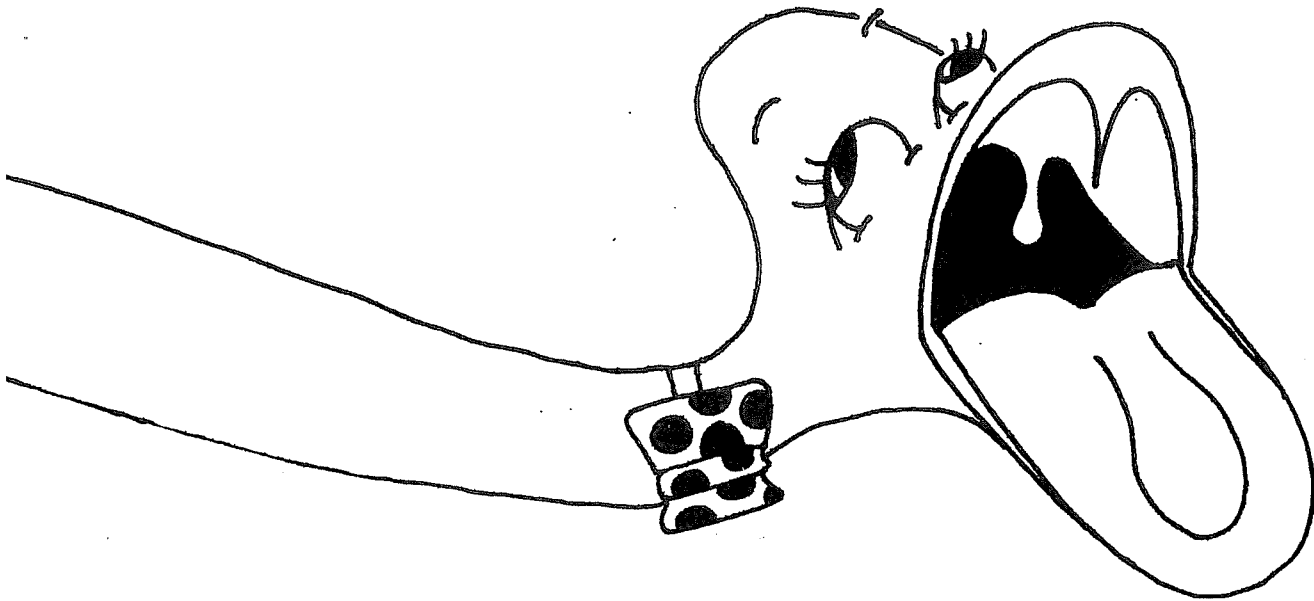
The birds they came from far and near,
And soon became astounded,
To hear the voice of Bing rejoice,
In resonance resounded.

With his larynx and his pharynx,
And his mouth round like a moon,
From brimming lung past grooved tongue,
He really soared a tune.

One day when Bing was caroling,
He met a giraffe name Juliette,
"Join me in song with your neck so long,
We'd make a swell duet."

Juliette giraffe gave a nervous laugh,
And dropped her head in a bow,
"What's wrong?," said Bing, "Can't you Sing?
Everyone knows how!"

"Oh no," thought Bing, "It's a terrible thing,
When a voice gets locked inside,
We'll find the key, now let me see,
Open your mouth really wide."



sing for Bing was everything, It was, It was. For
 SG
 AG
 AX
 Timp.
 BM

Bing does sing like any old thing, he does, he does.
 SG
 AG
 AX
 Timp.
 BM

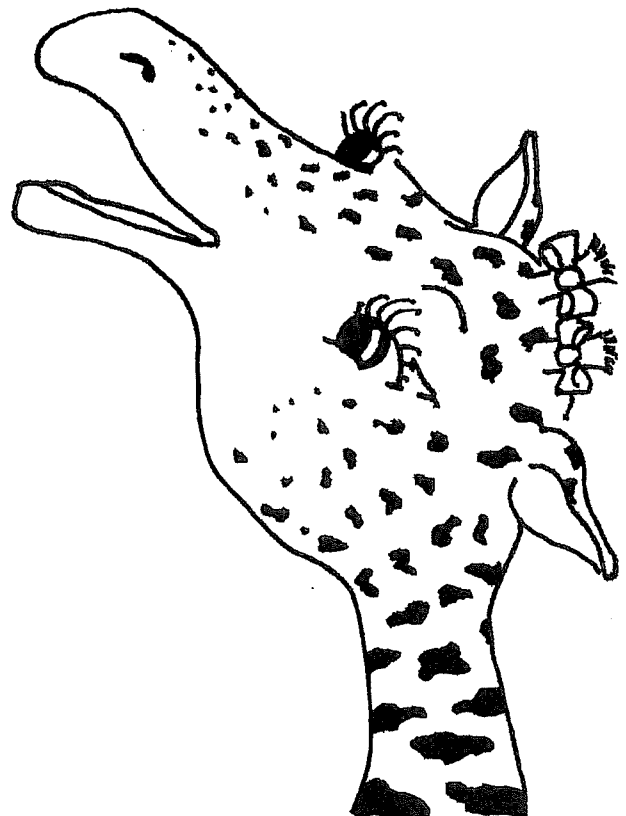
Juliette obeyed and her mind was staid,
 On the sounds she could hear in her ears,
 Of Clair de lune and Brigadoon,
 Those sounds had been locked up for years.

Just like the horn of a unicorn,
 She lifted her head up high,
 And much like a cello with a sound warm and mellow,
 Juliette sent her voice to the sky.

"That's it," Bing said as he shook his head,
 "Your singing is nothing but grand,
 Let's travel the world with our voices unfurled,
 And start our own singing band,"

So they sailed away one day in May,
 To a mystical, tropical isle,
 Where a brontosaurus joined in their chorus,
 And a trio became their style.

Now if you think a quartet's more pink,
 Or perhaps a quintet or more,
 Just join in the song, start singing along,
 For singing is what we adore.



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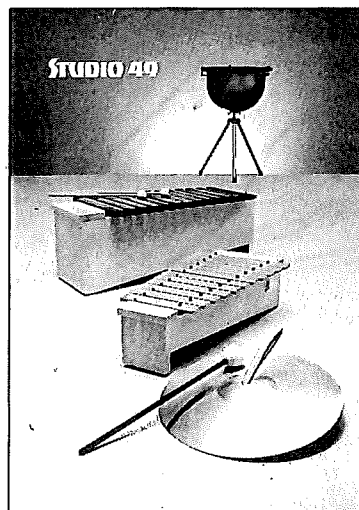
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Point and Counterpoint *continued on page 8*

There could be as many answers to the above question as there are musical possibilities for the answering phrase. The teacher suggests several melodies for any given verse and asks the students, "How many different melodies can **you** hear in **your** "magic ear?"

In time the children, using verses which illustrate the common rhythmic lines, explore melodic choices for expressing texts. This procedure is followed daily throughout the elementary school years. The teacher's critical comments are included, and analytical comments are encouraged from the students. Such questions as: does the melody fit the words? Does the answer fit the question? Is there contrast between the 1st and 2nd parts of the melody? How is that achieved?

Lechner improvisation concentrates on the creation of vocal melodies or songs and becomes involved in an eventual analysis of what is created. But the nature and extent of that analysis is determined by the readiness of the children.

In Lechner there is heavy concentration on phrase structure and song form, and later on with an analysis of the harmonic aspects of the melody. One of the later projects is the improvisation of canons.

Instruments

The Lechner method uses instruments to add color to the sung melodies which have been created. Occasionally an instrument is introduced by the text and the playing of that instrument is an intrinsic part of the song. Frau Lechner did suggest that the security of melodic singing be tested by adding an occasional accompaniment, either keyboard or a wind or string instrument. A single percussion instrument might be added to emphasize a certain rhythm or beat, or simply to heighten the basic enjoyment. Small classroom instrumental ensembles might include recorders, a few percussion instruments, and a string instrument or two. The method does utilize Orff instruments but sparingly and as elements in a song play, rather than for their own sakes.

Movement

Lechner emphasizes natural movements, such as running, skipping, hopping or jumping, when they are appropriate to the text of the song or verse. The emphasis in movement is on expression. On the more formal side, the children are taught the basic conducting beats very early. They also make use of sound

gestures. Some clapping is done, as is rapping and tapping.

Listening

As in all music education, the children are encouraged to be very attentive to what is happening musically. They are made aware of tempo, volume, dynamic changes, accents, vowel sounds and consonant clarity as well as rhythmic feeling, mood, pitch accuracy, and blend of voices. They cannot be intelligently critical if they are not listening purposefully and carefully.

Much of the material shown here is based upon Frau Lechner's books (3, 4) and those of Elfriede Caffou (5, 6) who became the leading exponent of the method when Anna Lechner died in 1962. Frau Caffou's books are *Singt und tanzt mit uns* Books 1 and 2. The first book is for grades 1 and 2 (ages 7 and 8 in Europe) and Book 2 for grades 3 and 4. Book 1 follows the seasons of the school year with fine, colorful illustrations by Christina Oppermann-Dimow. These capture the very spirit of Lechner; a joyful appreciative, expressive way of teaching music.

In the Volksschule (grades 1-4) where the Lechner method was designed to be used, music classes meet for 50 minutes per day, six days a week.

Frau Caffou taught all the arts in a well-integrated fashion. For example, at the beginning of the school year, the interior walls of the school are painted white. By the end of the year these walls are filled with murals painted by the children of important events of the school year. Many songs marking important events, composed by the children, may be included on the walls among the works of art.

Both the Orff and Lechner approaches acknowledge the boundless imagination of children, and recognize the fact that music like the other arts, is a tool which both emanates from and enhances the imagination.

1. Ling, Stuart J. "From Vienna With Love" *Music Educators Journal* February 1967, pp. 59-62.
2. Ling, Stuart J. "The Work of Anna Lechner, Viennese Music Educator" (Beth Landis & Polly Carder *The Eclectic Curriculum in American Music Education*) Washington, DC: MENC 1972, pp. 191-205.
3. Lechner, Anna *Ein froher Weg ins Reich der Tone* Vienna: Verlag fur Jugend und Folk 1949.
4. Lecher, Anna *Erlebte Schulumusik* Vienna: Verlag fur Jugend und Folk 1954.

5. Caffou, Elfriede *Singt und tanzt mit uns*. Vienna: Jugend und Volk 1972, 1976.
6. Caffou, Elfriede *Singt und musiziert mit uns* Vienna: Jugend und Volk 1974.

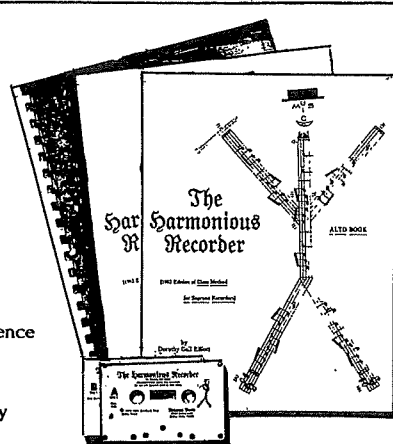
Stuart J. Ling taught classroom music and spent a year in Vienna studying with Elfriede Caffou. He is now Professor Emeritus of Music Education at The College of Wooster in Wooster, Ohio, and past president of the Ohio Music Education Association.

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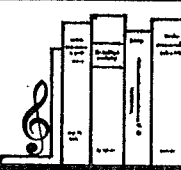
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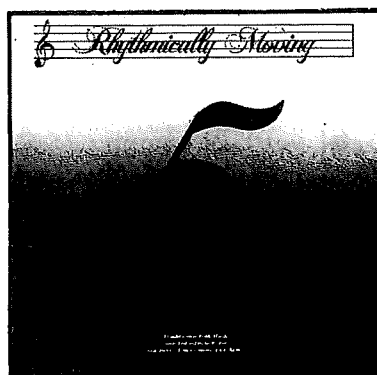
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Need Instruments? Try This Idea

This is to share with Orff Echo readers a challenging and ultimately fruitful quest I undertook early in 1980. It was raising funds to purchase Orff instruments.

During my husband's tour of duty with the U.S. Army in Heidelberg, Germany, I was teaching elementary school music in the Department of Defense schools. As is typical in many large school systems, money was tight and when available, was slow in coming. After several chats with my principal on the topic of financing my Orff program, I realized that another approach might be more timely. With his support, I began to solicit community organizations who were willing to donate to a good cause.

My first target was the Parent-Teachers-Students Association. This group was eager for entertainment at its meetings, so the recorder ensemble volunteered to play at several gatherings early in the year. I prefaced our mini-concert with a few words explaining the Orff approach and emphasizing how eager we were to implement a total program. In short, we needed money for instruments.

I approached other organizations in writing. By the spring of 1981, we had received enough to purchase a few hand drums and two other percussion instruments.

But I struck a gold mine when I contacted the German-American Women's Club. Anxious to see the spread of Orff Schulwerk in the American school, the club donated over \$2000 marks (\$750) to the cause. We were elated! We expressed our thanks at a gala Christmas concert at the elegant Europaischer Hof Hotel in downtown Heidelberg. Shortly thereafter, we purchased the much coveted bass xylophone and a set of tunable tympani.

During my three years in Heidelberg other donations arrived from the Officers' and NCO Wives Club, the Women of the Chapel and the student council. We even received a few contributions from the parents. The result was \$1200 worth of instruments for the music program in Heidelberg.

My advice for those trying to buy instruments: go into the community with your music and your request for funding. I realize the military situation is unique. However, persistence should pay off in any situation. I'm eager to share your success story.

Patricia Seibold, Middle Atlantic Chapter



Patricia Seibold and students at the Europaischer Hof Hotel, Heidelberg, West Germany. (Photo by Elfriede Winterer)

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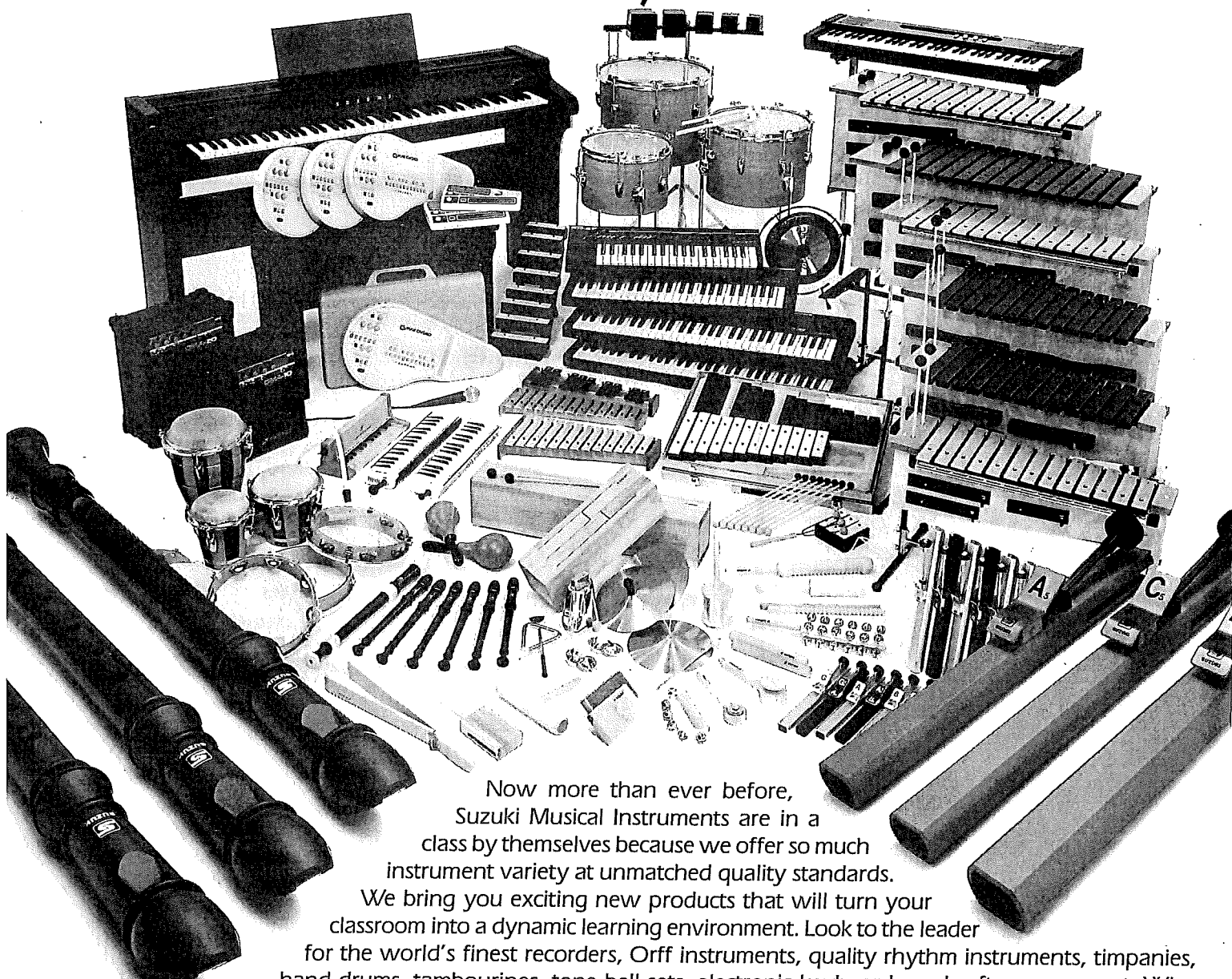
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Following the banquet, the **New English Song and Daunce Companie**, dressed in colorful period costumes; will provide entertainment which incorporates music and dance of the 17th century England and New England. The

lighthearted banter and storytelling by the Companie's colorful characters contributes to their spontaneous country style, while immersing and involving the audience in the pastimes of America's early settlers. The result is a successful blending of history and entertainment. The evening promises to produce several surprises.

The Feast will conclude with New England Contrás, with live music, led by Tony Saletan.

Carolee Stewart, Boston Chairperson

Unclassified Ads

OCC-AOSA Chapter (Orange County, California) will celebrate its 10th anniversary with a folk dance workshop and potluck dinner on November 15th, 1986. All past presidents, board members and members are invited to join our celebration.

WANTED: Help and advice from people teaching movement and music to children from birth to three years of age. Write to: Janet Schermer, 217 W. Amerige, Fullerton, CA 92632 or call (714) 992-0404. Thanks!

Anonymous No More

The arranger and composer of the unusual score for the film "The Killing Fields" mentioned in the spring issue, is now known, Thanks to Don Campbell and to the ingenious daughter who rented the film and taped the music credits, we now know it was done by Mike Oldfield. He was once a member of a rock band.

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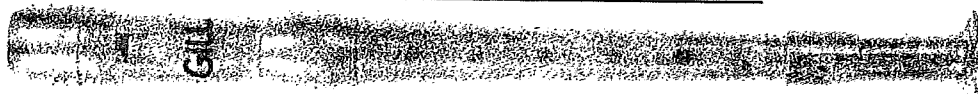
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The Christmas-Hanukkah Dilemma: A Challenge

Esther Cappon Gray

In my own elementary and high school days, I found holiday concerts, then called Christmas concerts, high points among my musical experiences. Vividly I recall the starched white capes being pinned over the shoulders of Randall School's fifth and sixth grade choristers. Dramatically, and unlike any other school event, the Christmas concert took place at night. I can still feel my wonderment at the interweaving of a simple descant in our heartfelt rendition of "Silent Night".

In high school, our a capella choir went to sing at the State Capitol, joining select groups from all over the city. Under the dome of the rotunda, the Christmas story, presented in tableaux, was so dramatic I could almost believe that in the herald angels with their trumpets were real.

As a child being raised in a protestant Christian Church, I did not puzzle much about my Jewish classmates. Indeed, I found it uncomfortable to hear the suggestion that perhaps the Capitol

Christmas Pageant should be discontinued because it ran counter to the separation of church and state. How could a tradition like that be cast aside for "political" reasons?

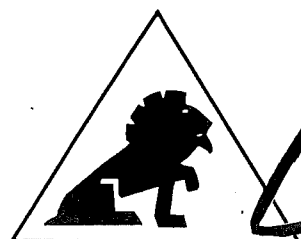
By the time I began to teach music to elementary school students, I had begun to wrestle with what a musician friend of mine who is Jewish has termed "The Christmas-Hanukkah dilemma". I believed in a multi-cultural approach to education, one which explored and affirmed many different ethnic customs and values. Was there a place for Christmas music in my classroom?

I found no satisfactory answer. Because I had so deeply enjoyed singing Christmas music as a child, I longed to share the experience with the children I was now teaching. Yet I did not feel it was possible to sort the spiritual from the musical dimensions of a sacred Christmas repertoire. I believe firmly that spiritual experiences are a personal matter and they should not be emphasized in non-denominational schools.

What alternative did I have? I found secular Christmas songs which I could not bring myself to teach. I have heard them as recently as this past winter sung by elementary school students. "Suzy Snowflake", "I Saw Mommy Kissing Santa Clause", and "I'm Gettin' Nuthin' for Christmas" are intentionally cute, and tend to emphasize presents and feasting as all important. They simply fan the holiday hype that television advertising has ignited.

Some holiday music is just borrowed from adult repertoire. I have never enjoyed the extraordinary mismatch of children's voices singing the romantic text of "Walkin' in a Winter Wonderland".

The issue is not simply musical, although aesthetics certainly play a role at this crossroads. In talking with the friend who coined the term "Christmas-Hanukkah Dilemma", I became aware of the one-sidedness of my orientation to the Christmas time of the year. I felt ignorant about Hanukkah. It was through



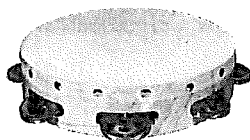
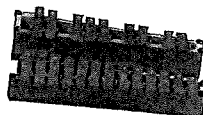
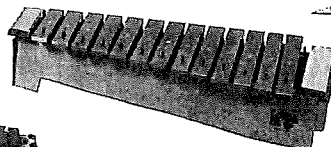
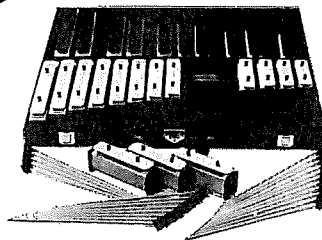
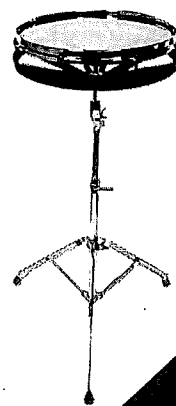
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discussions with her that I learned of the complex history and symbolism of the menorah, the eight branched candlestick.

As a child, my friend had learned the Hanukah story and delighted in the celebration of this pleasant but minor Jewish festival. Meanwhile, she found herself vicariously enjoying what she terms the "excitement and glamour" of Christmas time. In school, it never occurred to her to protest singing Christmas music. Perhaps, speculates my friend, she was able to sing it because her aesthetic sense overcame her religious sense. Yet, she admits she felt very strange singing about the "Little Lord Jesus". Now, as an adult, she realizes that her children are just as uncomfortable singing Christmas songs.

My friend explained that in America there is toleration of much diversity within Judaism. Unlike social settings in much of Europe, Asia, and Africa, where Jews tend to be either orthodox or assimilated, there seems to be more latitude here. Jews are expected by many to "fit in" to school lunch plans and music programs which have been tailored to the average or majority of U.S. children, who more than likely are Christian. Many Jewish people in the U.S. who "lapse" from orthodox ways still belong to a Jewish congregation, whether Conservative, Reform, or Reconstructionist. They all have strong Jewish identities as individuals and as families.

This can make it difficult for a non-Christian elementary-aged student to learn to understand, identify and

separate his or her personal ethnic or religious traditions. Placing a token Jewish selection on a program that includes a great many Christian selections on a program does not "balance the score." The dilemma falls on parents and teachers alike.

It is possible that music may be the single most eloquent medium through which children can learn to respect and treasure cultural diversity. The potential influence of a music teacher for provincial or even more adventurous, open-minded taste in children is great.

I am interested in learning of some wintertime music projects which have proven effective: touching, expressive, challenging and not heavily Christian. I feel certain they are taking place in Orff classrooms.

Request and Invitation

The Fall, 1987 issue will be devoted largely to shared solutions to this problem. Please keep notes on your programs this year. Send us your best ideas with any helpful suggestions for costumes, dances or staging. The printed program, if any, would be fine if the music is well known, but please credit the sources. Photographs (returned) will help, as well. Address The Echo, 332 Gerard Ave., Elkins Park, PA 19117.

Perhaps we can guide each other through the quandary of how to teach good music without religious emphasis at holiday time.

Thank you.

T.A.

Orff Conference in Australia

The Australian National Council of Orff Schulwerk Associations had its Fifth Conference at the end of August in Sydney. Guest presenters were Jane Frazee and Richard Gill, with a roster of sessions by outstanding Australian Orff teachers.

This conference is held every two years and its fees include lunches and teas for four days, and the Conference Dinner. The opening performance of *Carmina Burana*, performed at the Sydney Opera House, marked the 50th anniversary of this work.

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AVON GILLESPIE

Mary Shamrock • Randy DeLelles

Jeff Kriske • Doug Goodkin

and others

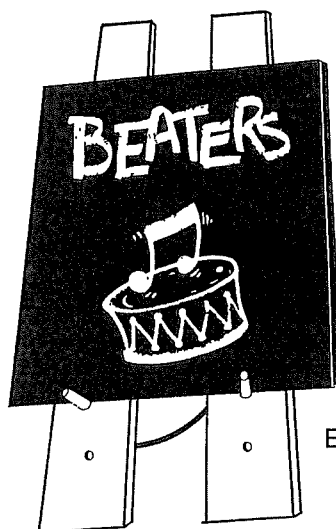
APRIL 3,4,5, 1987

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Editorial: The Starting Line

Now that my feet are wet (both of them to the shoulders), the process of putting out a magazine seems a little less frightening. I greet you as Editor of Volume XIX. Seeing the pages stacked neatly, ready for the printer with every ad, column and photo laid out like a 32-page jigsaw puzzle is a delight. It is almost as satisfying as fitting a whole set of instruments into a small closet without losing a mallet.

It would have been an impossible task without the help and excellent examples of my predecessors, Mary Shamrock and Isabel Carley. I thank them sincerely for the preparation they were giving so freely, unknowingly and often in previous years. They are indeed a tough act to follow.

Then, too, there is a large credit to be given to my silent partner, my husband, Lee. His many years of newspaper experience and familiarity with printing's secret language were my guides. His patient teaching of this new vocabulary and many lessons at the keyboard of the word-processor were equal to a degree in editing and production. Herewith my public appreciation – the hugs are private, thank you.

My concern lies with the future of the *Echo*, its contents and direction. It has always been one of the few magazines I read straight through on the day it arrived. Every article seemed cogent, and stimulating to my curiosity, whether or

not I agreed with its viewpoint.

What I procrastinated doing was writing responses or challenges to the writers immediately, though I often composed the letters in my head on the way to school the next day. Now I know how hard that silence is on the editor. It is like playing to a darkened concert hall without knowing if anyone is out there listening.

The majority of the articles you have read in these past few issues were waiting for me, needing only editing and shaping. But as editor for the next several issues, until Mary completes her doctorate, I will need articles from you. This is an invitation for you to WRITE.

Gene Fowler once said, "Writing is easy. All you do is stare at a blank piece of paper until drops of blood form on your forehead." Not true. We have all written papers in our day and perhaps marked a few hundred others. Try putting your experiences, research, thoughts and ideas on paper. If you have solved a practical problem in the classroom or developed an especially successful learning sequence, please share your solutions so that they can help others.

For example, Jacobeth Postl is always looking for new ideas for her helpful classroom column. Are you new to Orff Schulwerk? Tell Pat Brown about your unsure spots. Her new column, "Starting Out", was specifically planned for you. Have you found a new source book, or do you have one you rely on regularly? Tell Donna Poppe, and write us a review.

Did your last Chapter meeting end in late-night philosophy talk? Tell us about it. Do you know an educator whose viewpoint would be interesting and challenging to read? Let us invite a contribution.

Perhaps you could send us photographs (black and white or close-up, sharp contrast color) of special events at your school or Chapter. Suggest a caption and please identify the people from left to right. A thoughtful guest editorial is always welcome, as well.

Type your words as conversationally as you choose, on one side of the page, using double space and wide margins. Give me and the editorial committee happy work to do. We will help you prepare the article for publication.

Plan ahead, though. Articles suitable for the winter issue should reach me by October 1, spring issue by January 1, summer issue by April 1, and fall issue by July 1. An even earlier arrival insures its careful review.

If you have an idea of which you are not certain, please write or call me. I will be happy to discuss it with you before you invest your time at the typewriter. You may find that writing is as easy as playing in 5/4 time.

The *Echo* has developed into a journal of thoughtful articles on comparative systems, the history and varied aspects of the Schulwerk, reviews of conferences, practical teaching ideas and homey news of people and Chapters. It is indeed a salmagundi.

Shall we keep it that way? Are there other regular features you would like to see, or some you could do without? Your opinion is valuable and your ideas will be carefully considered at the next editorial board meeting. The Editorial Board and I will be at the Boston conference. We would welcome your suggestions and comments.

Orff Schulwerk is unique among music education systems for one aspect. Among its adherents, there has always been a free "each one teach one" exchange. We are excited about what we do and are eager to share it. (Sometimes it even verges on a sales pitch to any curious questioner.)

That spirit percolates over telephone lines, shines at Chapter meetings and rockets into fireworks at conferences. But most of all, it speaks with pellucid clarity in the printed word. My job is to transmit that spirit to you. I look forward to hearing and seeing your messages to each other. We are almost 4000 strong in the United States. Let's share what we know, and do, and are.

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Middle Atlantic Chapter Celebrates 15th Birthday



A toast from past and present presidents (l to r) Gail Cope, Judy Henneberger, Brigitte Warner, Marilyn DuBrul.



Dear Orff Friends:

One way to fund or increase your Orff instrumentarium is to teach Orff classes privately after school or on Saturday.

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I have recently moved (with my instruments) to Costa Rica. I am studying Spanish in preparation for teaching my

Congratulations to the Middle Atlantic Chapter on its fifteenth birthday! Seventy-five members and guests celebrated with a huge cake shaped like a xylophone and other treats.

first Orff classes for 4 and 5 year olds.

Before I re-invent the wheel, can someone suggest materials in Spanish for me? Please write to:

Linda Joslin Rosenberg
Box 412, U.S. Embassy, Costa Rica
APO Miami, FL 34020

P.S. I'd be glad to have anyone travelling in this area contact me.

Charter chapter members and past presidents were saluted. The party concluded with a day of Renaissance dancing led by Cindy Campbell, an appropriate and delightful end to the day's festivities.

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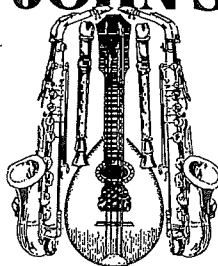
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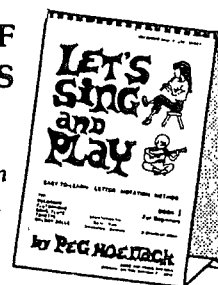


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AOSA CHAPTER WORKSHOP CALENDAR, 1986-87

ARIZONA

Oct. 24,25: Folk dancing: Phyllis Weikart
Feb. 21: Karen Stapleton
April 25: Grace Nash

LOS ANGELES

Oct. 1: Randy DeLelles and Jeff Kriske
Nov. 22: Mary Shamrock
Jan. 31: Judith Thomas
Mar. 28: Chapter Sharing

NORTHERN CALIFORNIA

Sept. 20: Judith Thomas: Launch; Orff Schulwerk - Process to Product and Product in Process; preparing for performance while preserving process.

Apr. 3-5 Mini Conference 1987 in Carmel Valley; Avon Gillespie, Randy DeLelles, Doug Goodkin, Jeff Kriske, Mary Shamrock, others.

ORANGE COUNTY (CA)

Oct. 11: Randy DeLelles & Jeff Kriske
Nov. 15: Folk Dancing with Bob Ruff; 10 year anniversary pot luck
Feb. 7: Beverly Chaffee: Parachutes
Mar. 14: To be announced
Apr. 7: Membership Sharing
May 2: Mary Shamrock

SAN DIEGO (CA)

Oct. 4: Randy DeLelles and Jeff Kriske
Jan. 31: Millie Burnett: Early Childhood
Feb. 28: Ana Olivinsky: Basic Orff Concentration
Mar. 21: Doug Goodkin: World Music
Apr. 25: Chapter Sharing

CENTRAL CALIFORNIA

-To be announced-

MOUNT LASSEN (CA)

Oct. 11: Avon Gillespie
Nov. 15: Karen Logbeck
Mar. 7: Shelley Nordlund

ROCKY MOUNTAIN (CO)

July 26: "Head Start Day" - Making items for MENC booth, Holiday ideas sharing
Sept. 12-13: Phyllis Weikart, Dee Coulter: Music and the Brain
Oct. 17-19: Annual Retreat with the New Mexico Chapter
Nov. 15: Gloria Fuoco-Lawson: Creating Dramas Through Music, Movement, Shadows and Puppets
Jan. 10: Jim Solomon: Take a Trip to the Tropics - A Percussion Holiday Playing Session
Feb. 21: Margaret Dugard: Music, Dance and Styles Inclusive in a Multi-Cultural Setting
Mar. 14: Margaret Dugard: Music, Dance and Styles Inclusive in a Multi-Cultural Setting
Apr. 9: Sandy Lezotte: A Day in Polynesia -Singing, Dancing and Music from the Pacific Islands

ROCKY MOUNTAIN WEST (CO)

Sept. 12: Music and Movement: Dick Watt
Oct. 25: Chapter Sharing
Feb. 28: Orff for Classroom Teachers and Music Teachers: Elizabeth Gilpatrick

SOUTHERN COLORADO

Oct. 11: Grace Nash
Oct. 17: Ghost Ranch Weekend Retreat with New Mexico and Colorado Chapters
Feb. 21: Chapter Sharing; Juanita De Heart: Eurhythmics in Orff; Karen May: Kodaly in Orff
May 2: Jenny Wells Vincent & Joe Gonzales: Hispanic Culture and Music: Cinco de Mayo: Preparation and Celebration

CONNECTICUT

Sept. 27: Vivan Murray
Oct. 25: Sarah Ferrebee, Kodaly Specialist
Feb. 7: Chapter Sharing; Choral Reading
Mar. 7: Glen Velez, Percussionist
Apr. 4 or 11: Nancy Miller

May 2: Jane Frazee

SOUTHWEST FLORIDA

-To be announced-

SUNCOAST (FL)

-Program in Planning-

NORTH FLORIDA

Sept. 6: Nancy Ferguson
Oct. 18: Presentations by local members
Feb. 21: Judy Thomas (in Orlando, combined Florida chapters)
Apr. 4: Presentations by local members

CENTRAL FLORIDA

Sept. 27: Chapter Sharing
Nov. 15: Conference sharing
Feb. 21: Judith Thomas, co-sponsored by state meeting
Apr. To be announced

TALLAHASSEE AREA (FL)

Feb. 21: State Joint Meeting, Orlando: Judith Thomas, clinician
Monthly meetings every third Tuesday afternoon: business and Chapter sharing

SOUTH FLORIDA

-To be announced-

ATLANTA AREA (GA)

Sept. 20: Beth Miller: Beginning Orff Schulwerk
Oct. 25: Sue Snyder: Early Childhood Development and Orff
Dec. 6: Chapter Sharing
Jan. 10: Pat Brown: Vocal Development
Feb. 28: Movement
Late Mar. or Early Apr.: Sharon Brieland, Frederica Thames, Carolyn Alexander: How We Use Orff
End Apr.: Chapter Sharing

HAWAII

-To be announced-

IDAHO

Aug.: Beginning Orff
Nov.: Conference Sharing
May: Chapter Sharing

GREATER CHICAGO (IL)

Sept. 20: Brigitte Warner: Dancing Through the Orff Schulwerk Volumes

Oct. 18: Mary Goetze: Singing: Our Common Concern
Nov. 22: Gabriela Chrisman: Dalcroze Pedagogy
Feb. 7: Karen Erickson: Storytelling and Drama
Mar. 14: Chapter Sharing Session
Apr. 25: Paul Rosene: Pleasurable Learning Through Music

INDIANA

Sept. 13: Sue Snyder: Primary/Pre-Primary Orff
Mar. 14: Ruth Boshkoff: Intermediate Orff
Apr. 25: Marion O'Connell: I, V and Folk Dancing

FIRST IOWA

Sept. 13: Sharing Session and Enclosed Pool Party
Oct. 11: David Woods & Ed. Gordon: "Jump Right In"
Jan.: Iowa Music Educators Convention; Luncheon to be hosted by Sioux Valley Chapter
Mar.: Possible Kodaly workshop
Apr.: Combined Workshop with other Iowa Chapters

SOUTHEAST IOWA

Sept. 20: Esther D'Agrosa
Jan. 23: Iowa Orff Chapters Luncheon, Iowa Music Educators Assn.
Apr.: Chapter Sharing

GREATER DES MOINES

Sept. 13: Jump Right In- David Woods
Program in planning

KANSAS

Oct. 10-11: Phyllis Weikart: Movement and Dance
Oct. 25: Jan Peak, Beth Bolton: Orff in Winter
Dec. 13: Sue McCormick, Gary Richter, Lynnette Wallace: Orff in Winter
Jan. 24: Walt Gunderson, Chris Day: Orff in Winter
Feb. 26-28: Ed Gordon, Barbara Address: KMEA In-Service
Mar.: Spring Workshop, TBA
Aug.: Rock Springs Jamboree, TBA

KENTUCKY

Oct. 11: Nancy Miller: Movement
Nov. 15: Chapter Sharing from Conference
Jan. 10: Mary Goetze: Development Orff
Feb.: Tuneeful Singing
Mar. 28: TBA
Claudia Grayson: General Orff Development

NORTH LOUISIANA

Aug. 21: "Orff We Go": Edith Elliot Duhon
Oct. 18: Recorder Workshop: Sylvia Bond, Edith Duhon, Wilda Hicks
Nov. 12: Chapter Sharing
Jan. 24: Choral Music for You - Dottie Ferrington
Feb. 17: Dance - Carol Anglin
Apr. 4: Lillian Yaross
Apr. 25: Kaleidoscope
May: Banquet
Note: Meetings are on weekdays; check calendar

AOSA CHAPTER WORKSHOP CALENDAR, 1986-87

MIDDLE ATLANTIC (MD-DE-DC-VA)

Sept. 13: Judith Thomas
Sept. 27: Jack and Lorraine Neill: Beginner's Workshop
Oct. 18: Arvida Steen
Nov. 22: Lillian Yaross
Jan. 10: Beth Miller
Feb. 21: Jean Gregoryk: Choral Technique (AM); Recorder Ensembles (PM)
Mar. 28: Shirley McRae

NEW ENGLAND (MA-VT-NH-RI)

Sept. 20: Avon Gillespie: Orff, Liberation Education
Nov. 5-9: Hosting AOSA National Conference, Boston, Spirit of '86 -- An American Evolution
Dec. 6: Bill Harley: Stories and Music Go Together
Feb. 7: Sue Snyder: Music Feast - A Balanced Diet for Early Childhood
Mar. 14: Judith Stames: Folk Dance
Apr. 4: Tom Goux: The Pedagogy of Acculturated Choral Techniques

GREATER DETROIT (MI)

Sept. 20: *Lillian Yaross: Simple Gifts - Easy Material for Pre-School through Grade 7
Oct. 18: *Sue Lawson: Kodaly Through the Years
Nov. 22: Marilyn Collins, Donna Monticello, Phyllis Stycos: "Make Mine Michigan"
Jan. 17: Judy Thompson: Mostly Movement
Feb. 14: Claire Levine, Betty Morris, Claudia Spring, Carolyn Tower, Peg Van Haaren: We Love the Schulwerk
Mar. 21: Barbara Harris, Ardyce Koonce, Joe Matthesius: Revitalizing Your Recorder
Apr. 11: *Phyllis Weikart: Sequential Folk Dancing
*Full Day; all others are half-day workshops

MID-MICHIGAN

Sept. 13: Phyllis Stycos: Make Mine Michigan; Jeanne Fangboner: Orff Ideas
Oct. 18: Sue Snyder: Program to be announced
Nov. 15: Phyllis Nelson, Margaret Wilkening: Mixed Bag; Conference Reports
Jan. 10: Sharing, potpourri
Feb. 21: Wanda Degen: Autoharp Help
Mar. 28: Davetta Horner: Middle School Ideas
Apr. 18: Christian Music, Guest Clinician

WESTERN MICHIGAN

Oct. 25: Jacobeth Postl: Developing Holiday Materials and Ideas Through Orff
Mar. 7: Judy Bond: Basic Rhythm and Melody Skills
Apr. 25: Marilyn Davidson: Active Listening Lessons and the Orff Process
May 4: Bill Henson: The Dulcimer in the Classroom

SOUTH CENTRAL MINNESOTA

-Program in Planning-

ST. LOUIS (MO)

Sept.: Carol King
Oct.: Sylvia Wallach
Feb.: Diane Ladendecker
Mar.: Marion O'Connell
Apr.: Chapter Sharing

HEART OF AMERICA (MO)

Sept. 20: Konie Salbia workshop
Oct. 25: Judy Pine: Instrument Repair; Chapter sharing
Jan. 24: Jacobeth Postl workshop
March 14: Avon Gillespie workshop

OSARK MOUNTAIN (MO)

-Program in Planning-

DESERT VALLEY (NV)

Sept. 15: Get acquainted; Pot Luck
Oct. 24-25: Avon Gillespie - Sponsored by University of Nevada at Las Vegas
Nov. 22: Conference Sharing by Chapter Members
Jan. 24: Shirley McRae
Mar. 21: Sue Snyder
May 4: Each One, Share One: Each chapter member brings one idea to share with others

CENTRAL NEW JERSEY

Sept. 20: Tossi Aaron: Celebrations
Oct. 18: Member Sharing; Boston Preparation
Feb. 7: Boston Sharing
Mar. 4: Judy Thomas: Ways of Getting a Field Trip Into the Classroom
Apr. 4: Dana! Gagne: Movement

NORTHERN NEW JERSEY

Sept. 13: John Stevenson: Dalcroze
Oct. 25: Jim and Mary Solomon: Rhythmic Sequencing; Folk Dance
Nov. 22: Sharing of AOSA Convention
Feb. 7: Sharing Session
Mar. 14: Bob DeFreie: Choral Orff That Works
Apr. 11: Maureen Kennedy: Folk Songs and American Materials
May 9: Nancy Ferguson: Jazz in the Upper Grades

NEW MEXICO

Sept. 27: Dr. Ellen McCullough: Multicultural Music Materials for the Classroom
Oct. 18-19: Ghost Ranch Retreat with CO Chapter
Feb. 7: Judy Bond: Orff and Curriculum
Apr. 11: Topic to be announced

GREATER ROCHESTER (NY)

Oct. 18: Jane Frazee: Teaching Melodic Concepts
Jan. 24: Sue Snyder: Music Menus for Early Childhood
Mar. 7: Pat Hamill: Orff and the Child Voice

LONG ISLAND CHAPTER (NY)

Sept. 13: Fran Smartt Addicott: General Orff Techniques
Oct. 18: Joan Gregoryk: The Child Voice
Nov. 15: Jim Solomon: Percussion Techniques
Jan. 10: Sharing Session

Feb. 7: Adrienne Frassanito: (Pres. Session) Original Materials That Work!
Mar. 14: Jill Gallina: Choral Music - Musical Plays
Apr. 25: Janet McMillan

BERKSHIRE-HUDSON (NY)

Sept. 12-13: Konnie Saliba: Sequencing Materials
Oct. 18: Christina Jaynes: Shadow Magic
Mar. 6-7: Phyllis Weikart: Sequential Approach to Rhythmic Movement
Apr. 4: Joan Fretz: Meeting Grade Level Expectations Through Orff

TAPPAN-ZEE (NY)

-To be announced-

WESTERN NEW YORK

Sept. 27: Barbara Potter: Organic Teaching
Jan. 17: Constance Willeford, RMT: I Can Tool - An Orff Experience
Mar. 14: Tossi Aaron: A-Round We Go!

NEW YORK CITY (NY)

Sept. 20: Jerry Kerlin: Kodaly
Nov. 22: Tossi Aaron: Canons
Jan. 10: Paul Kerlee: International Folk Material
Feb. 7: Joyce Coffee: Chapter Sharing
Mar. 14: Carolee Stewart: Recorder Ensemble

CENTRAL CAROLINA (NC)

Sept. 26-27: Margaret Dugard: Basics for K-6
Nov. 18: Phyllis Weikert, co-sponsored with NCMEA
Jan. 10: Chapter Sharing Session
Feb. 28: Inge Nitt: Movement, Dalcroze
Apr. 4: Music Therapy and the Special Learner

PIEDMONT (NC)

Oct. 17-18: Karen Medley: 10-hour Workshop
Jan. 30-31: Beverly Boardman: 10-hour Workshop
Feb. 27-28: Phyllis Weikart: 13-hour Workshop
Date TBA: Eva Adcock: 5-hour Workshop
Date TBA: Video-viewing Sharing Session

PRAIRIE WINDS (ND)

Sept. 27: Nancy Miller: All-Day Movement Workshop
Nov. 15: Summer Workshop Update by Members; Claudia Thompson: Lummi Sticks; Sharing Time; Election of Officers
Jan. 31: Making Your Own Slide Show; Jack and the Beanstalk with Orff Instruments; Folk Dancing

GREATER CLEVELAND (OH)

Sept. 27: Alan Purdum: Starting the Year and Introduction to Dulcimer
Oct. 10-11: Nancy Ferguson with NE Ohio Teachers Assn.
Nov. 11: Open Rehearsal of Oberlin Javanese Gamelan Ensemble
Nov. 15: Indonesian Music with Gamelan Ensemble
Dec. 6: Chapter Sharing

AOSA CHAPTER WORKSHOP CALENDAR, 1986-87

Jan. 10: Chapter Sharing	Oct. 4: Esther D'Agrosa: Keeping the Orff Process Alive and Well in the Upper Elementary School	Feb. 6-7: Pat Brown: Dulcimer Making Workshop
Feb. 21: Chapter Sharing	Nov. 1: Pat Osterby: Reading Session of A Christmas Cantata; Mary Petersen: Let's Celebrate With Orff	Mar. 28: Brent Holl: Choral Music Using Orff Instruments
Mar. 7: Marion O'Connell		
Apr. 3: Betty Gold, Marge MacNeal: African Songs, Instruments and Stories		
May 9: Chapter Sharing		
GREATER CINCINNATI (OH)		
Sept. 13: Judy Thompson: Practical Uses of Movement in Classrooms	Feb. 7: Convention Highlights and Chapter Sharing	EVERGREEN (WA)
Oct. 11: Dr. Edwin Gordon: Learning Theories on Rhythm, Tonality and Sequencing Curriculum	Sept. 13: Barbara Grenoble: Using the Orff Ensemble - Early Childhood, Primary, Intermediate	Sept. 20: September Sharing
Mar. 14: Chapter Sharing: Ideas That Really Work	Oct. 11: Sharing by members: "We Share Because We Care"	Oct. 24-25: Konnie Saliba
Apr. 4: Marion O'Connell: Folk Dancing and Orff Arrangements and Development of Materials Using Volumes 1-5 of the Schulwerk	Jan. 10: By members attending National Conference: From Boston to Rapid City via Orff	Feb. 26-27: Kathleen Poole, Jos Wuytack
	Mar. 14: Bev Williams and Bev Peterson: It's Finally Recorder Time; Materials Showcase	Apr. 24-25: Ann Gilbert
HOMA/OKLA (OK)		
Aug. 23: Peggy McCreary: Use and Care of Orff Instruments, Sequencing. Location: OCPS Adm. Bldg., Okla. City	BLACK HILLS (SD)	INLAND EMPIRE (WA)
Sept. 13: Jean Sinor: Upper Elementary Training. Location: OU-Norman	Sept. 15: Diane McNabb: Children's International Education Center	Sept. 20: Randy DeLelles: Developing Rhythmic Experiences, Developing a Folk Tale Presentation
Oct. 4: Cindy Hall: Orff for Children's Choirs in Church. Location: Boston Ave. Methodist Church, Tulsa	Oct. 18: Margaret Dugard: Member Sharing Workshop TBA	Nov. 1: Sharing Session: Holiday Music
Nov. 1: Sue Trinka: Creative Uses of Autoharp. Location: OU-Norman	Feb. 28: Family Music Fling	Feb. 7: Sharing Session: Storytelling and Drama Within Orff Schulwerk
Feb. 28: Cindy Hall: Purposeful Play (Early Childhood Sequencing). Location: OU-Norman	Apr. 25: MEMPHIS (TN)	Mar. 28: Nancy Miller: Creative Movement and Form, Folk Dance
Apr. 4 or 11: (Date to be announced) Betty Woodward: Mass Choir Demonstration. Location: OBU-Shawnee	Oct. 3-4: Shelley Nordlund: Effective Techniques for Teaching Music Concepts (10/3); Students Can Bloom at a Higher Level in Music (10/4)	
PORTLAND (OR)		
Oct. 10: Carol King	Nov. 22: Boston Tea Sharing Party	GREATER MILWAUKEE (WI)
Nov. 15: Marshia Beck	Feb. 28: Karen Medley: A Medley of Orff Techniques	Sept. 27: Jacobeth Postl: Dealing with Upper Elementary Grades
Feb. 21: Judith Thomas (tentative)	Apr. 10-11: Sponsoring Helen Kemp for the Tennessee Music Educators Conference	Nov.: To be announced
Apr. 4: Arvida Steen		Mar. 7: Anita Bradley: Hawaiian Dance and Orff Schulwerk
LANE (OR)		
Sept. 27: Marshia Beck (all day)	CENTRAL TEXAS	Apr. 4: Sheran Fiedler: Across the Grades with Orff
Nov. 15: Conference Sharing	Sept. 19-20: Phyllis Weikart: Movement Sequencing and Eight Key Movements	WYOMING
Jan. 17: Sonja Yeager (all day)	Jan. 31: Karen Medley: Recorder, Guitar and Movement	Oct. 4: Sharing Session: Hallowe'en and Christmas Orff Materials
Feb. 21: Chapter Sharing	Apr. 10-11: Sponsoring Helen Kemp for the Tennessee Music Educators Conference	Nov. 22: Mary Ann Fritz: Exploring Orff Schulwerk Materials and Sharing from National
Mar. 14: Ann Hand		Jan. 17: Randy DeLelles: A Sequence for Success
May 2: Pot Luck and General Meeting	TEXAS GULF COAST	Mar. 21: Dr. Dee Coulter: Movement, Music and the Brain
PHILADELPHIA AREA (PA)		
Oct. 18: Judy Thomas: Drama	Oct. 18: Steve Calantropio: Improvisation and Street Games	
Nov. 22: Louise Bradford: Conference Sharing	Nov. 22: Judith Cole: Sequencing Movement Activities	
Feb. 21: Dr. Kenneth S. Goldstein, U. of PA: Folklore, Storytelling	Feb. 28: Jane Frazee: Sequencing Orff Activities	
Apr. 25: Danaï Gagne: Movement	Late Apr.: Sharing Session: Process and Sequencing	
PITTSBURGH (PA)		
Sept. 13: Betsy Moll: Children's Games	DALLAS METROPLEX (TX)	
Oct. 27: Lorraine Balun: "It's Elementary, My Dear"	Oct. 11: Carol Erion: Storytelling in the Music Classroom	
Nov. 24: Chapter Sharing from Boston Conference	Jan. 24: Rene Boyer White: Developing the Child's Musicianship Through Orff Schulwerk	
Jan. 16: New Year's Play'n Party	Mar. 7: Sharing Session	
March 28: Jane Frazee: Melody Sequencing and Active Listening	Apr. 25: Ellen McCullough: Multicultural Music Materials for Your Classroom	
April 27: Annabelle Joseph: Eurhythmics		
June 7: Annual Picnic	VIRGINIA HIGHLANDS	
SIOUX VALLEY (SD)		
Sept. 13: Marcelyn Smale: Using Orff Techniques in Early Childhood Classrooms	Sept. 20: Susan Howell: Kodaly Materials for Elementary School and Renaissance Dancing	

July 4, 1986

Liberty weekend, and we sit watching the thousands of singers, dancers and musicians in dazzling array. What would the celebration be like without their music? No Sousa marches, no gospel choir, no tap dancers, no rock and roll, no national anthems. Just speeches, applause -- and silence.

The thought creeps in. Every one of those singers, dancers and instrumentalists, sometime in his or her life, came under the inspiration, encouragement and patient tutelage of a music teacher. It was that dedication that made the celebration what it was. Whether or not we enjoyed the hoopla and razzamatazz, it was our work and that of those who came before us that filled the air with our uniquely American sound, and we can be proud of it.

BOOK REVIEWS

Donna Poppe, Editor

Wind Songs

by Phillip Rhodes

Orff Schulwerk Supplement Edition

Schott, Mainz, 1985

We have real cause for excitement! A well-known composer has written a work for children's voices and Orff instruments. Phillip Rhodes is Composer-in-Residence at Carleton College and formerly served the City of Louisville and the Kentucky Arts Commission in the same capacity. He has won numerous awards, grants and commissions, and many of his works have been published and recorded. We know of Phillip Rhodes' personal charm from his keynote address at the 1985 Kansas City conference.

His work for children, **Dancing Songs**, commissioned by AOSA, was performed by the Minnesota Chapter at the chapter sharing concert in Kansas City. **Wind Songs for Unison Children's Choir and Orff Instruments**, written in 1981, was performed by Pat Hamill's choir at the Cleveland conference in 1983. This work was commissioned for the Northfield, Minnesota Public Schools with funding from the Minnesota State Arts Board and the Minnesota Legislature. Rhodes became interested in this project through his own children who were students of Judy Bond in Northfield.

Wind Songs is a set of four very different pieces using the poetry of Christina Rossetti, William D. Sargent, Robert Louis Stevenson, and Phillip and Anna Jean Rhodes. The pieces are idiomatically orchestrated for Orff instruments and call for familiar playing techniques. Rhodes employs layered ostinati, shifting harmonies, improvisation and body percussion. Because he uses elemental forms, all of the pieces can easily be taught through Orff processes.

But oh, the sounds! The sounds are refreshingly new. In the first piece, *O Wind*, the accompanying ostinato instruments use a whole tone scale based on C while the melody is in G major, ending in E minor. The ensemble works easily because the accompanying parts provide pillar tones for the melody. The second piece, *Wind Wolves*, will undoubtedly be a favorite of children as it calls for vocal wolf howls as well as howls on the Roto-tom. The tonal material in

this piece includes clusters, melodic cells, and tri-tones. The total effect is truly evocative of wolves hunting on the open plain. The third and fourth pieces, *Lullaby of the Winds* and *The Wind*, are more straightforward in their tonalities, and both pieces are simple and effective.

One of the criticisms sometimes leveled at the Orff approach is that we do not very often teach our children what is considered to be "real music," that our material consists in large part of teacher-made arrangements which have a tendency toward sameness, once the teacher has found a formula that works. There are, of course, many replies to this kind of criticism but surely one of the strongest replies we could make is to bring Rhodes' music to our own students. We need to take the lesson of the Northfield Public Schools and encourage our own school systems across the country to commission works for our students. **Wind Songs** is a wonderful work with which to start that movement. *Carol Erion, Middle Atlantic Chapter*

Folk Songs North America Sings -

A Source Book for All Teachers

by Richard Johnston

Caveat Music Publishers, Toronto, 1984

In accordance with the ideas and teaching principles of Zoltan Kodaly -- to bring children to musical literacy through the joy of singing -- Richard Johnston has assembled a unique and impressive anthology of folk song materials for classroom use; over 400 folks songs, ballads, spirituals, lullabies and singing games. These were all selected from songs collected in some part of North America.

Richard Johnston is currently Dean of the Faculty of Fine Arts and Professor of Theory and Composition, Department of Music at the University of Calgary. He was one of the first North American educators to visit Hungary for the purpose of acquainting himself with Kodaly's principles of education in general and music education in particular.

A collection of 400 folk songs in itself would be an invaluable teaching resource. This collection has many familiar songs, as well as many new ones, and less well known versions of old favorites. However, considering the

monumental task of analyzing each song, with the attendant indexing and cross referencing of the various details of each song, this is a rich storehouse of invaluable information for the classroom teacher.

A full third of this 382 page work is devoted to the aforementioned indexing. The indices include the following categories: alphabetical, form, songs with refrains, phrase lengths and time signatures, range, scales, scale degree emphasis, intervallic specialties, introduction of fa and ti, rhythmic specialties, syncopation, anacrusis, subject, and geographical sources.

Dr. Johnston, in referring to the use of the collection and its format, writes "while the indices serve as a guide to individual analytical details, the most pertinent points in each song are presented with the music and the text so that one can see at a glance what are its most salient features and quickly gauge its basic use."

This is indeed a welcome new reference book for all serious teachers of music at the elementary level. Though the price is a rather hefty \$36.00, the benefit of the enormous effort and preparation that went into this publication will pay dividends of increasing value in better planned and more meaningful classes for both teacher and pupil. I highly recommend **Folk Songs North America Sings** for your library shelf. It is a scholarly work that is sure to enhance the quality and focus of your teaching for years to come.

Pat Riello, New Haven, CT

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Sing We Noel

by Mary Goetze

Cover by son Erin

This is a book of six carols arranged for treble voices sequenced for eventual vocal independence. It progresses from unison to two-part accompanied and unaccompanied, from a composed round to a three-part unaccompanied vocal arrangement.

The Orff arrangements have nice textural layering to show musical form with good complimentary rhythms.

Mary's BX, counter melody and AG in "Sing Lullaby on This Christmas Night," although at first glance tricky, contain repeated motives to facilitate teaching and learning. There are ideas to help weak singers yet keep the interest of strong mallet players.

Mary offers good sequential teaching suggestions; problems are anticipated and alternatives are given. I have used the "Silent Night" motives and pedagogical sequences and they work. Children can sing this with a fair amount of ease using these ideas.

The "Holiday Round" would be useful for a situation where songs with religious connotation are not allowed. It has dissonances which resolve into beautiful harmonies, and a clear definition of a simple round. "Noel" offers some fine suggestions for "tuning up."

The English translation of the two French carols may stretch their meaning a bit, but does contribute to the rhythm, rhyme and mood of the carols, so I feel this is forgivable.

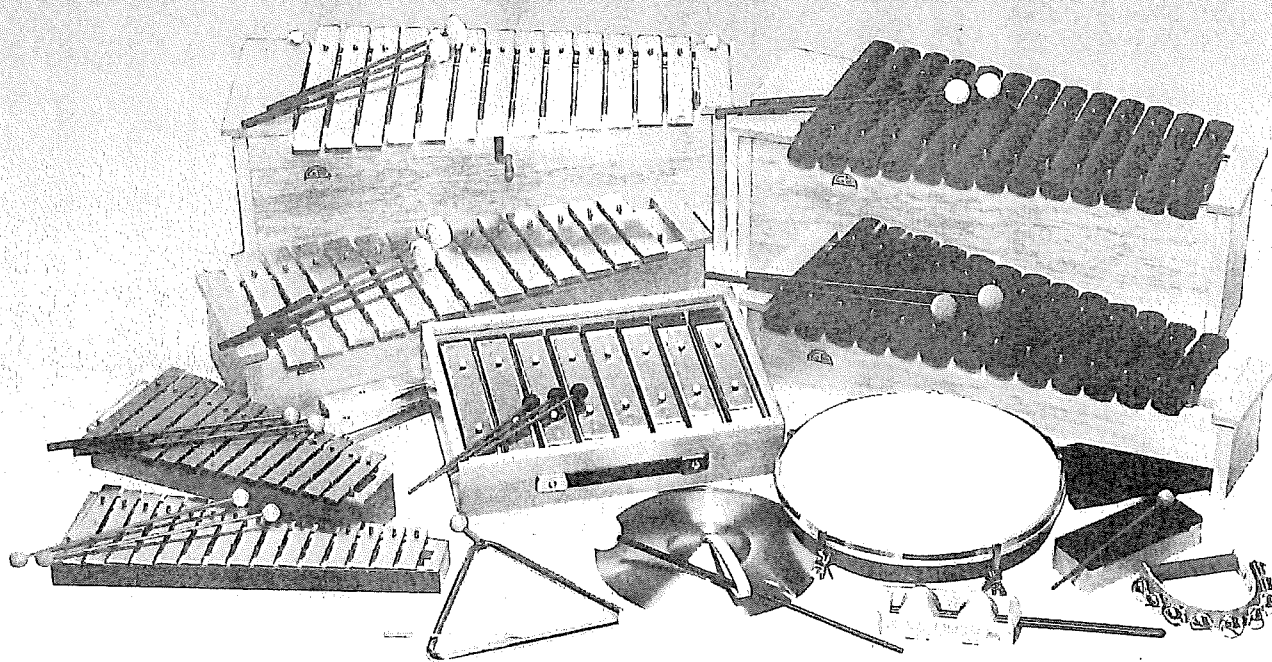
The parts are composed with sensitivity to the melody and yet able to stand alone. With tension, release and form always in mind, the parts do indeed enhance the original carols.

Ms. Goetze's book will help us do what she intended: "to ease children into the challenges and joys of part-singing...with sensitivity to Intonation and counterpoint." I am certain that through this "gift" our children will experience music worthy of making and even might be infused with a love of singing for a lifetime.

Carol Huffman, Cleveland Chapter



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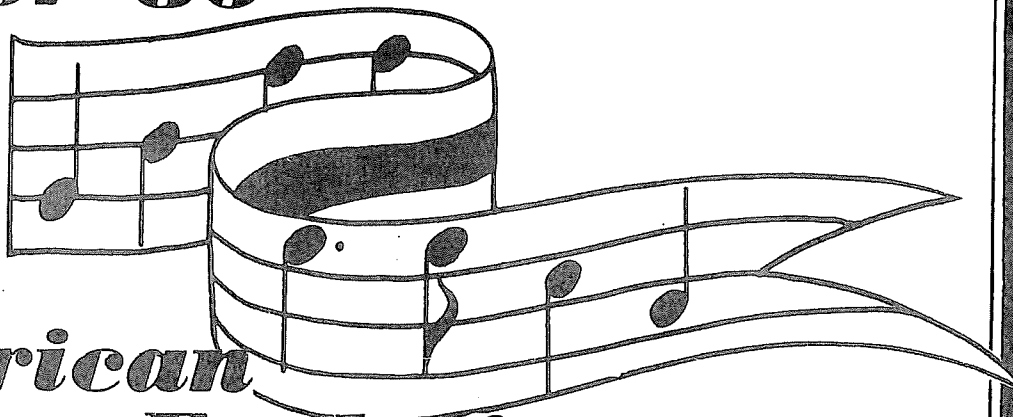
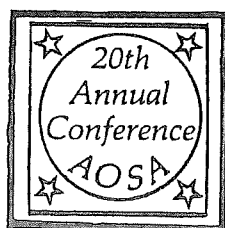
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