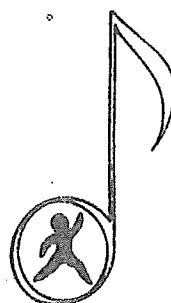


the Orff Echo

Volume XVIII
Number Three
Spring 1986

In This Issue:
Conference Panel
Interview: Bob Abramson
Rediscovering Orff's Xylophone
Library Report

Quarterly Publication of the
American Orff Schulwerk Association



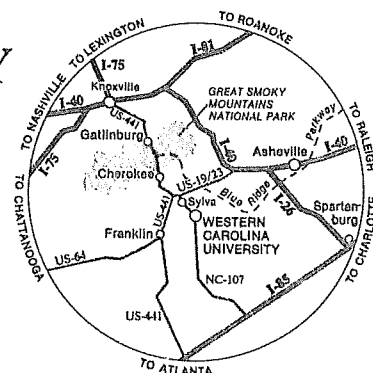
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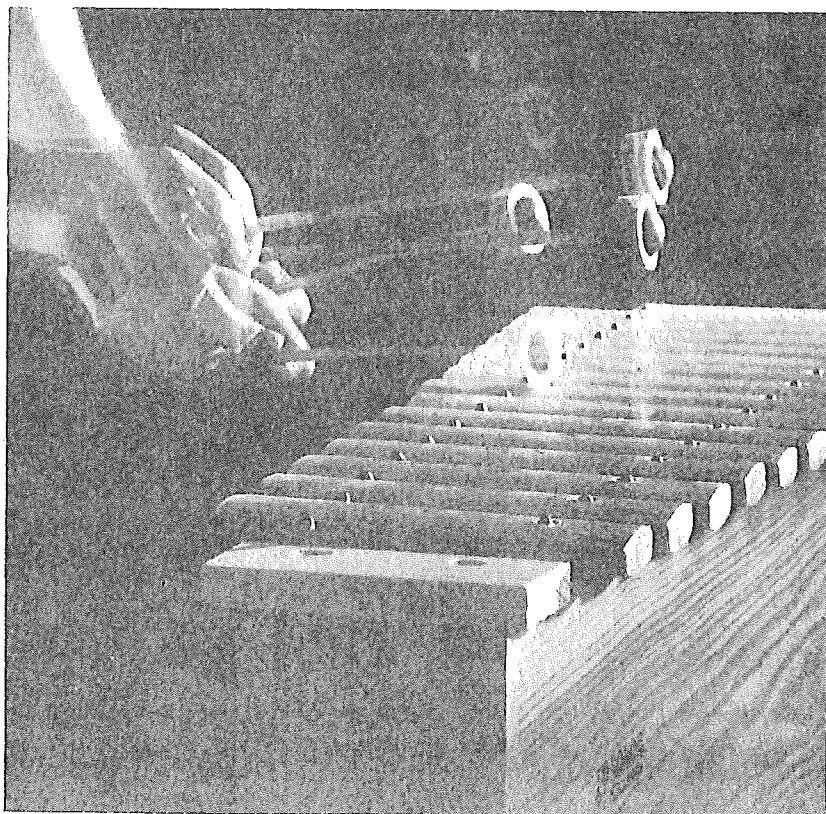
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The Orff Echo is published quarterly by the American Orff Schulwerk Association, a non-profit educational organization for music teachers and others interested in this approach. Mailing address for Executive Headquarters is: Box 391089, Cleveland, OH 44139-1089.

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ECHO ADVERTISING INFORMATION

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INTERVIEW WITH ROBERT M. ABRAMSON

Patti Wiggins

This interview was done in July, 1985, during the Dalcroze Teacher Training Institute at the Manhattan School of Music in New York City, where Prof. Abramson is a member of the Music Theory department and Director of Dalcroze Studies.)

Wiggins: How were you first attracted to Dalcroze? What about it appealed to you?

Abramson: My earliest involvement with the work of E. Jaques-Dalcroze (and Jaques-Dalcroze is his correct surname) came about accidentally. I was studying at the Juilliard School in New York, majoring in composition, after doing undergraduate studies at the Peabody Conservatory. A composer friend of mine who was studying at the Dalcroze school invited me to meet him there.

An advanced class in eurhythmics, solfege and improvisation was in progress and I was invited to join the group as a guest. Although I was already accomplished as a pianist, conductor and composer, I was amazed at the possibilities of doing four rhythms simultaneously with four different parts of the body. I was asked to present not only the separation of these rhythms but the resultant feelings and qualities of their counterpoint. That was very challenging.

Even more exciting than that was the performance of the teacher, who was a brilliant pianist/improviser. Her music, being analyzed with my ears and being expressed by my body movement, was as close to being *within* a piece of music as anything I had ever experienced in either composing, performing or conducting. It was very exciting and made me feel totally alive.

I decided to continue the study. After a semester of training, I applied for the training course for teachers. At that time, I did not realize how few people received teacher certification, nor that the personal, physical demands of the course and the jury examination in teaching were tremendously difficult. But it was worth all the work because of that constant joy.

You never teach the same lesson twice, and you're constantly getting new input about how people hear, how they listen, how they express, how they physicalize, and how they use themselves (well or badly) to produce music. It's always a source of amusement, amazement and creativity in my life.

Wiggins: I have noticed in your classes the stretching of the mind, this expanding beyond what people already know



Robert M. Abramson

or are comfortable with, and I find it very exciting, too. Those of us who are involved in the Orff Schulwerk would like to know your impression of the relationship.

Abramson: I think that the people who have been trained in Orff Schulwerk have learned a tremendous amount about music for themselves as well as how to teach it. They might gain something from then continuing into the Dalcroze work, which asks you for even more skills, and it seems to be a natural outgrowth. They will be amazed at how much they already know of these ideas. There's always been a kinship between Orff and Dalcroze. Certainly they lived alongside each other; certainly two people, Gunild Keetman and Mary Wigman, who were influential in Orff's first work in elemental music and dance, were both students of Dalcroze.

The whole Greek idea of *orchesis* — speech, movement, sound and instruments is embodied by Dalcroze. His belief that the Greek idea of rhythm, which includes balance, proportion and all the other elements of living, is also part of Orff Schulwerk. So I feel that they are very close in philosophy.

I don't think there is any discrepancy at all in the basic, total vitality of the Orff and Jaques-Dalcroze methodology nor in the playfulness and joyfulness of the improvisatory approach.

In practice, they are somewhat different. The students in the Jaques-Dalcroze method, almost never imitate

the teacher in the process of reaching a creative moment. The students learn by improvising movement, speech, song or instrumental performance to express their personal analysis of the music they are hearing the teacher play.

I do think the music and methodological training required for a Dalcroze teacher takes a longer time.

Wiggins: In your classes we had access to some wonderful translations you have done of the Dalcroze works. First, tell us what you have done in translations, and second, what have you written on your own and how is it available to the general teacher?

Abramson: You brought up a major problem of the Dalcroze work. There's very little available in English. Almost all materials in Dalcroze work are created by each teacher for a specific group. This is a very personal involvement in the improvisatory and creative process. Dalcroze himself wrote seven volumes on the subject of solfege and solfege/rhythmique. I've translated all of them into English, but they're not published yet.

There are a few things in English: on his philosophy and some of his techniques there is a book called *Rhythm and Music in Education* and another one, *Rhythm, Art, and Education*.

Most of Dalcroze's work was finished by 1903 or 1904. He also did some work on left and right brain in a book called *Coordination and Dissordination*, the latter term invented to mean the ability to have two different images on the two hemispheres of the brain — two different rhythms, two different shapes, two different ideas, and to pass them from left brain to right brain. He was very interested in that quite early.

There's a good book by Elsa Findlay called *Dalcroze Eurhythmics*. There is some good work by Fran Aronoff from New York University, *Music and Young Children*, and a wonderful book by a woman now living in Australia, Heather Gell, called *Music, Movement, and Young Children*, (Australasia Publishers). There's also some work by Henrietta Rosenstrauch in English on percussion improvisation.

My own published work consists of a small volume called *Rhythm Games for Perception and Cognition, Volume I*. (Columbia Picture Publications). Volume II will be out soon. It has strategies for music teachers and classroom teachers — games of tempo, of accent, of measure, of rests, of pattern. These are of basic concern to all Dalcroze teachers and others who use movement. It tells how to use time, space, energy, plasticity, weight, and balance efficiently, so that people can move

Continued on page 3.

well and not be hindered by physical problems.

Many are games with balls, ropes, and simple equipment to keep people from getting too self-conscious about movement — often a problem. It has two cassettes of music that I improvised on the piano, to use with the games, for those people who don't improvise at the piano or don't have a piano or who want to be with the children.

There's a new book just out that I'm very excited about — I hope it's going to be very useful — *Teaching Music in the Twentieth Century*, Prentice-Hall, 1986. Lois Choksy did the Kodaly section, Avon Gillespie the Orff Schulwerk, and there's a section on CMP by David Woods. My section is on Dalcroze eurhythmics, and I think it's going to be the first time that this is presented so completely in English. It includes the Dalcroze solfege, a major part of his work.

We're hoping it will be a real contribution, not so much in comparing the different techniques as in presenting them very clearly. I think the basic point of view is that to do them well you have to know them well.

In January, 1980, the MENC Journal published an article I wrote called *Improvisation as Synthesis* which might be useful for people seeking more information about the Jaques-Dalcroze process.

Wiggins: I've noticed that here at the Manhattan School there was a high level of musicianship in the class. That raises the question for me: is there room in the Dalcroze methodology for the general classroom teacher?

Abramson: There's enormous room for the general teacher to get a lot of important ideas, not just about music training but real education, education of the spirit, body, mind, ears, eyes. The first premise with Dalcroze is that the first job of the teacher is to turn on *all* of the faculties of the student. Whether you're going to end up learning music, or sociology, or science, or math, or religion, is not so important as the ability to use music to put you together, to connect everything.

I'm sure that is what the general teacher is trying to do. More and more we're getting people who are in general music, in general classroom teaching, and outside of music. They're beginning to use the games, the strategies, and the power of music to humanize, to liberalize, and to develop skills of self-control and self-discipline, as techniques for being able to teach students to harmonize themselves so they can be taught.

The first week of our summer course is a general week called "Introduction

to Dalcroze Eurhythmics" and it has all kinds of people in it — performers, teachers, conductors, dancers, psychologists, social workers, physical therapists. They come to find out a little bit about what's going on and often leave with ideas that they can attach to their particular specialties and disciplines.

The next three weeks are harder. They are for certification training. That rarely ever happens in one summer. The certification class people generally have had at least two years of classroom teaching, preferably have an M.A. in music, can improvise at the piano with speech, singing, percussion and movement, and are generally interested in developing their own materials and techniques based on the Dalcroze work.

We have a small number of people who receive certification. It is still a very difficult thing to get. You really have to be a musician and teacher and be ready to take on some very heavy problems of watching students move, correcting the movement, correcting the music, and doing everything all at once. Teaching a Dalcroze class is more than rubbing your stomach and patting your head.

Wiggins: Part of the excitement of the class was that we had daily contact with the same group of children. Those of us going on to the later part of the training will be working with these same children that we have been watching.

Abramson: Yes, the children were from a day camp/nursery school, varying in age from about four to six. They started out being, in the words of Jean-Jacques Rousseau, "noble savages," but more savage than noble, I think.

We work at getting them to understand what space is about and how to use it without hurting anybody else or themselves. We try to help them remember paths in space, how to present themselves in space, and how to modify energy; how to change dynamics from screaming and yelling down to singing and speaking, and then into the quietest of expressions. Once the spectrum of expression is under the children's control, we can start working musically.

Wiggins: One aspect of the training this summer which I have found to be extremely valuable was the use of the Alexander technique.

Abramson: Along with Beret Arcaya, a master of the Alexander technique, I have begun to incorporate Alexander techniques into my classes. Many people have problems with moving easily, lightly, comfortably, efficiently and expressively. Having an Alexander teacher in the classroom is wonderful because the teacher can direct students quickly in ways to lengthen the spine to create ease and lightness. This is especially valuable because some people

tend to jam themselves in and become heavy when the work gets difficult, as when several rhythms are being expressed simultaneously.

The Alexander work adds that wonderful sense of lightness and the ability to get you through the exercises and experiences more easily, to express your music more personally.

We need to deal with good body techniques. In the past, the Dalcrozeans relied on certain dance and gymnastic techniques to develop strength and suppleness. This takes a lot of time, is often inefficient and sometimes stylistically too decorative.

Dalcroze does not ask for any particular dancing style. It requires the ability to walk, run, jump, skip, swing, and do thousands of ordinary movements — and do them expressively and efficiently to match the movement qualities of any music.

Wiggins: Being aware of your own body and your own movement is so important in teaching the Dalcroze methodology or experiencing it. But there is one aspect of Dalcroze that is frightening to many people, particularly those without vast experience in solfege. I've noticed many people are concerned about fixed or movable DO. Is there anything you can tell us about their use in the U.S.?

Abramson: Let me tell you first of all that Jaques-Dalcroze uses both. He says, and I paraphrase, that in order to understand the art music of the Western world, you have to know the exact name of the sound, its position in the scale and how it relates to the function, that is, the pulls and pushes and relaxations along the gravity path of the scale.

Of course, those functions change as you go up a scale or down a scale — they're not the same. And so he uses both fixed and movable concepts. And you can begin to teach Dalcroze solfege with numbers or letters or solfege syllables.

And he spends a great deal of time in C major, because there is so much to learn about creating melody and harmony and counterpoint out of simply the little movements and connections in one scale and one color.

There is something to be looked into about fixed syllables and movable numbers which is what Dalcroze used, because he was teaching mainly in French and German-speaking countries where they had never heard of movable DO. That concept had never occurred, so it is mainly a problem for English-speaking people.

However, we're not going to ask the whole United States to change its educational methods because perhaps it's too entrenched, for better or worse.

Continued on page 19

MATERIALS FOR THE CLASSROOM

Jacobeth Postl

The fusion of a characteristic "hand jive" with movement from the south with an indigenous chant from New England marks this second contribution of folk materials extended through the Orff process. I hope it will appeal to many middle grade children whose musical experiences have been limited, but who need materials beyond the primary level. I suspect "Step Back, Baby" will also intrigue many others as well.

The contribution comes from Jim Solomon who has his M.A.T. in Music Education from Jacksonville University and his Master Level Orff Certification from Memphis State University. He teaches music K-6 at Evelyn Hamblen Elementary in St. Augustine, Florida, and is Adjunct Professor in Elementary Music Methods at Jacksonville University and Flagler College.

TEACHING PROCESS:

- Echo clap rhythm of song.
- Teacher plays BX, sings song, asks questions about song.
- Echo sing and learn.
- Teach hand jive pattern (see below.)
- Teach dance (see below).
- Teach instrument parts with simultaneous imitation.

- Form: Introduction (hand jive twice)
A: song and dance
Interlude (hand jive twice)
A: song (2nd verse) and dance
Coda (hand jive twice)

HAND JIVE:

- First do without partners, teacher mirrors.
- In this pattern, the palms of your hands always face opposite directions, i.e., when palms are parallel to the floor, if your right palm points up, your left palm points down, and vice-versa; when hands are perpendicular to the floor (one hand on top of the other), the right palm always faces to the left and the left palm always face to your right.

DANCE:

The dance is done while the song is sung; it contains the hand jive pattern broken up into two parts; Measure 1 of the hand jive is done in measure 1 of the dance; Measure 2 of the hand jive is done in Measure 5 of the dance; The entire hand jive is repeated in the introduction, interlude and coda. Formation: partners facing each other (could also have two lines facing each other)

Meas. 1: Measure 1 of hand jive.

Meas. 2: Take four steps backward, away from partner, snap on offbeats.

Meas. 3: "Hand wave" — both hands parallel to floor, palms down; Wave hands side to side, one on top of the other.

Meas. 4: Take four steps forward to partner, snap on offbeats.

Meas. 5: Measure 2 of hand jive.

Meas. 6: Take four steps backward, away from partner, snap on offbeats.

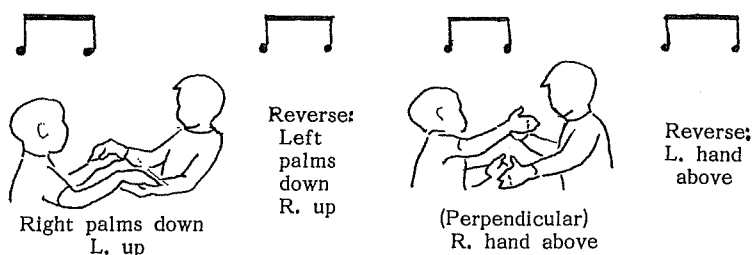
Meas. 7: Repeat "hand wave".

Meas. 8: Take four steps forward to partner, snap on offbeats.

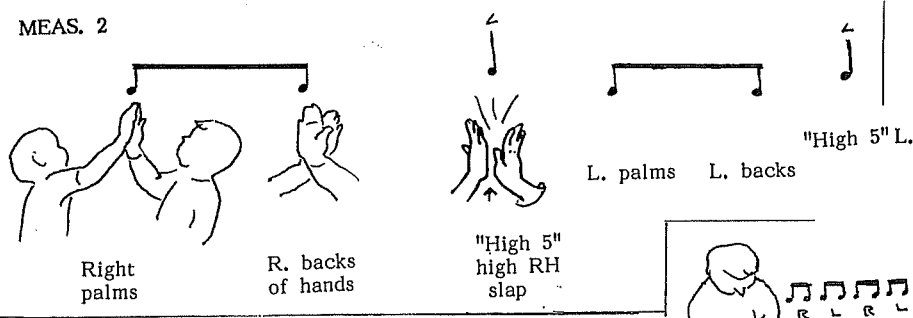
"Step Back Baby" was very popular with my 4th-6th grade students at two different schools, one of which had never had an Orff teacher before. Because of the chant-like nature of the song, and because some of my students had very little experience with Orff instruments, the orchestration is simple, but it has rhythmic interest. The students loved the words, but what really made the arrangement was the hand jive pattern that was taught to me by some sixth grade students in St. Augustine, Florida. After I learned the hand jive (which is used as the introduction, interlude and coda), I broke the pattern into two parts and included it into a simple dance that is performed with the song. My students enjoyed adding some improvised movements to the "step back" section of the dance.

HAND JIVE FOR "STEP BACK, BABY"

MEAS. 1



MEAS. 2



Parallel sweep, side to side alternating R. and L. on top

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Verse 2: I picked up my fryin' pan, Step back, baby, step back.
Should'a seen the way those robbers ran, (etc.).....
Some ran east and some ran west,
Some jumped over the cuckoo's nest,

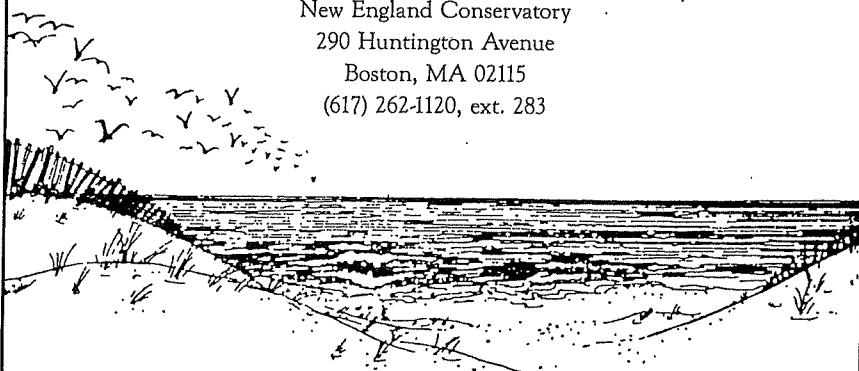
Handwritten musical score for three staves, labeled GI, AX, and BX. The notation is as follows:

- GI:** Treble clef, key signature of one sharp (F#). The first measure contains a whole note with a fermata. The second measure contains a whole rest.
- AX:** Treble clef, key signature of one sharp (F#). The first measure contains a whole rest. The second measure contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5.
- BX:** Treble clef, key signature of one sharp (F#). The first measure contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

final guiro 

PAGE 5

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APOLOGIA

The American Orff Schulwerk Association wishes to acknowledge that all the fine photographs accompanying the articles and reviews of the Salzburg Symposium (The Echo, Fall 1985) were taken by Karl Alliger, president of the German Orff Schulwerk Association. We thank him most kindly for them and regret the omission of credit.

— The Editor

PAUL REVERE AWARD 1985

The Music Publishers Association (U.S.A.) has awarded MMB Music, Inc., second prize for Graphic Excellence for the publication *Blessed Are Those Who Work for Peace*, with music by Hermann Regner and scenic concept by Barbara Haselbach, both of the Orff Institut, Salzburg. Dr. Regner also designed the cover. It was performed by the participants at the Cleveland Conference.

Honors were shared by the publisher, Norman Goldberg who is a former Industry Representative on the AOSA Board; the book designer, Carl Simpson; the printer and music note setter.



June 23–July 3, 1986

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- Q. What shall I do with my buzzing bass box?
- A. Run a bead of white glue in all joints top and bottom. Start at the bottom of the vertical joints and work up. Allow a long weekend to dry.
- A. Put silicone caulking along the inside seams.
- A. Turn it into a beehive; buy a soprano Queen bee.
- Q. How do I teach movement in a room full of desks?
- A. Push desks into the hall. (I did and they didn’t take them away for two weeks because they were sure I’d want them back soon.)
- A. Improvise movement around, under and between them. Go out in the hall, the yard, the lawn.
- A. Make sure they keep all four legs going together.
- A. Push the desks together and dance on top like Fred Astaire.
- A. If you move them around in a teacher’s classroom, be sure to put them back. It’s good public relations.

WHAT'S NEW AT THE LIBRARY

by Janet Robbins Zimmerman
Research Librarian

Greetings from the new Isabel McNeill Carley Library at Case Western Reserve University in Cleveland, Ohio. I sit here in a cozy little room on the North Coast of America looking out on snow and sun. This is the library — the first place that we have claimed as our official space — where the growing collection of Orff materials now has a home. The new library represents the realization of a dream for many who have long been a part of the Schulwerk movement in America.

I feel fortunate to be associated with that dream, and I hope to help the library prosper while I am involved with the project. Through the *Orff Echo*, you as members, will be informed about the current collection and activities at the library. I invite your involvement, as well, and hope you will contact me with any questions, concerns and ideas that could affect the library's future.

We are fortunate to have received several generous and significant contributions thus far. European American Music Distributors Corporation, sole U.S. agent for Schott, has given the library one copy of each of the Schott publications, providing us with multiple copies of many of the Schulwerk volumes and adding to the collection of foreign editions now available. Other industry support came from Bob Bergin who donated several volumes of recorder materials published by Rhythm Band.

The library has inherited materials from Isabel Carley, the rarest, perhaps, being the volumes of *Orff Schulwerk Informationen*, published at the Orff Institute in Salzburg. Joe Matthesius gave us his archival material, adding greatly to the historical documents in the library's collection. Ruth Hamm has donated many reports which document special curriculum projects throughout the country relating to Orff practices. She also contributed all her notes and literature from the early International Symposia in America, held in Bellflower, California.

Several people have responded to our plea for donations at the Kansas City Conference. Thank you, Maydelle Meier and Rita Shotwell! Dawn Kolakowski recently sent a copy of her master's thesis, "A Comparison Study of the Musicality Achieved by Beginning Piano Students Through the Orff Process and



Traditional Piano Methods." Other authors of theses and dissertations relevant to Orff research are invited to contribute their papers.

Please let me hear from you if you are in the middle of a project so that I can begin to build a network of researchers throughout the country. The research part of the library needs your support in order that more dialogue can occur between veterans (whose research is behind them) and researchers who are either in the midst of a project or about to embark on one.

The bulk of the library holdings are the result of the library committee's selection and recent purchases that have arrived. The library now has complete sets of the Schulwerk volumes, *Music for Children*, (American, English and German editions) as well as a good selection of traditional literature and special song collections by American authors. Carl Orff's autobiography, *The Schulwerk*, Barbara Haselbach's books on dance education and several books relating to the application of the Schulwerk to music therapy are among the new additions to the library.

Finally, videotape (1/2" and 3/4") of *American Odyssey* are available for loan (\$15.00) or purchase (\$50.00). Videos from selected sessions at the Kansas City Conference are currently being reviewed by the film committee and will be available pending approval from the individual clinicians. Our video library of documented teaching has only just begun.

A special acknowledgement must be given to Peter Webster, chairman of music at Case Western University, for his interest in and support of our project. He has lent me a shiny new computer which should make life more efficient. We are off to a running start, at last — Viva la Library!

Isabell McNeill Carley Library of the
American Orff Schulwerk Association
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Case Western Reserve University
Cleveland, Ohio 44106
216-368-2360 or 216-368-2400

"American Odyssey"

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Patricia Seibold

(Editor's note: This is a real problem that many teachers face. Your suggestions will help Patricia Seibold — and many others as well. Send your replies to Beth Miller or the Echo for the next issue.)

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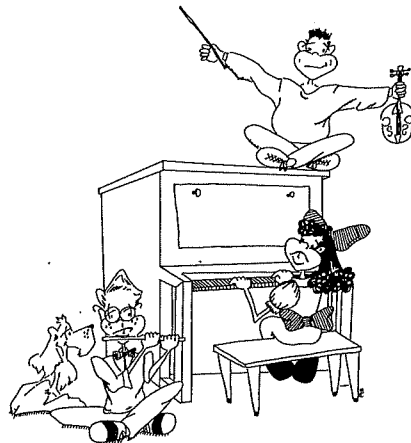
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REDISCOVERING ORFF'S FIRST XYLOPHONE

Lynne Jessup

Working as an ethnomusicologist in The Gambia, West Africa, I was searching for types of music that could be taught both to Gambian and American children in the regular music class. Up until that time, most of my work had been done with drumming. However, the Mandinka drum ensemble consisted of only three drums so what would you do with the other 27 (or more!) students?

A friend of mine invited me to meet a *jali* (musician) he thought I should hear play, and I found myself looking at a balafon, a West African xylophone. As the man played intricate melodies and improvisations, I realized the music was based on relatively short ostinato patterns, and while the scale structure was different than that of the European diatonic scale, there were still seven notes in it.

"This looks just like my Orff xylophone!" I thought. I found out much later that I had come full circle, back to an instrument that looked identical to Orff's first xylophone (Orff, *The Schulwerk* p. 94). Orff, through his friendship with Curt Sachs, was aware that xylophones originated in South East Asia. Sachs had introduced him to the gamelans (xylophone orchestras) of Java and Bali.

Orff tried to incorporate the African xylophone into his instrumentarium. He called it a marimba, which is a general term of Bantu origin widely used in Central Africa. Among the Manding speaking peoples of West Africa, "balo" or "balafon" are the most commonly used terms, but no matter what the instrument is called, it is the same.

Orff's second example of an African xylophone was a trough-resonated instrument that the donor had said was a "Kaffir piano". In this one a wooden crate had been used as the resonator. Many African instruments are made from materials at hand, demonstrating a utilitarian attitude common in many parts of Africa. However, when Orff showed it to Maendler, the man who built the first xylophone for him, Maendler objected to the name "Kaffir piano". Orff does not explain the objection, but it was most probably because "Kaffir" is an Arabic word meaning "infidel" and was a negative term generally used by Moslems to refer to any non-Moslem African. The use of the term "piano" is, of course, misleading, in the same way as is using the term "thumb piano" for the sansa or ka-

limba. Because there are no instruments like those among European instruments, it was an attempt to make them "fit" into the existing system that was not only ethnocentric but also wrong in terms of organology.

I proceeded with my research on the Mandinka balafon, and when my annual leave came, I went to London to buy any books on Orff Schulwerk that I could find. In reading Orff's philosophy, I was encouraged by his elemental approach, and the openness his system offered, allowing for individual creativity and new directions. In essence, I had come back to where he started, but this time, I was starting with African music and adapting the European version of the instrument to it whereas Orff had taken the African instrument and adapted it to European music. Full circle.

The main problem was the different tuning or scale system that he encountered in the original instruments. This was solved when Maendler built instruments and tuned them to the diatonic and chromatic scales.

In order to explore the wealth of music that has been created for xylophones of other cultures it would be necessary to build instruments tuned differently, or to temporarily re-tune existing Orff xylophones. Fortunately, neither solution is difficult.

Rather than permanently damaging Orff instruments, temporary tuning changes can be made with the use of some kind of "tuning paste". In Indonesia, beeswax, sometimes mixed with lead or other metallic substances, is used for tuning weights.

I experimented with various types of materials such as modelling clay and ceramic clay to act as a tuning paste, and found the easiest to use was a reusable adhesive, "Blu-Tak". It can be found among office or school supplies, and is used for attaching posters and papers to walls that could be damaged by tape. When the adhesive is attached to the undersides of the ends of the keys, the pitch is lowered. "Blu-Tak" sticks firmly, and can be removed without leaving any residue.

With the help of an electronic tuner, whole new scale systems and musical repertoires can be introduced to students. This solves the problem of playing authentic examples of music of other cultures that are both musically and culturally valid.

To adjust a bass or alto xylophone, lower the notes as follows:

C leave as is
D minus 30 cents
E minus 58 cents
F# minus 76 cents
G minus 15 cents
A minus 44 cents
B minus 73 cents

All the above adjustments are made by lowering existing keys rather than by raising some as that would necessitate a permanent cut instead of a temporary alteration.

Sixty years later, it may be possible to recapture the excitement of discovery that Orff must have felt in creating the instrumentarium by expanding the repertoire to include the musics of the cultures that created the instrument.

References: Jessup, Lynne 1983 *The Mandinka Balafon*, La Mesa, CA. Xylo Publications. (Tuning information in Appendix #5)

Orff, Carl 1976 *The Schulwerk*, Volume 3 of Carl Orff/Documentation, New York. Schott & Co.



KANSAS CITY CONFERENCE: New Guest Administrator Program

**Del Bohlmeier,
AOSA Publicity/PR Chair**

It was most exciting to see our new Guest Administrator Program actually launched in Kansas City. The four administrators selected for this conference have a direct affect on approximately 220 elementary music teachers. The four were: 1) Dr. Tom Cummings, Ass't. Superintendent for Instruction, North Kansas City Schools (hosted by Karen Stapleton); 2) Dr. David Circle, Director of Fine Arts, Shawnee Mission Schools (hosted by Carolyn Tower); 3) Marilyn Killian, Wichita, Kansas (hosted by Stan Rowland); and 4) Don Davis from Little

Rock, Arkansas (hosted by Del Bohlmeier).

Based on their personal comments and actions, we feel confident that the Schulwerk will become a vital part of the music programs in their districts. At least one administrator arranged for an Orff clinician to come to his district to present a workshop. Evaluation forms have been sent to the four guests as well as to the AOSA members who nominated them; a compilation of the results will be forthcoming.

Now it's time for Region V AOSA members to begin thinking about nominees for our 1986 Conference in Bos-

ton. Just a reminder: up to two administrators may be selected from the Chapter area, and two additional from within the region hosting the conference. Would you like your administrator to know a lot more about the Schulwerk? Write to AOSA Executive Headquarters for an application (deadline is Sept. 1, 1986.)

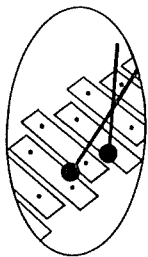
A big thanks to all who helped in any way to make this initial venture such a success. We have only planted seeds, but we shall surely also reap the harvest.



Marilyn Killian of Wichita, Kansas is shown chatting with AOSA host Stan Rowland at the Kansas City conference.



Don Davis (left) of Little Rock, Arkansas visits the exhibition area with host Del Bohlmeier.



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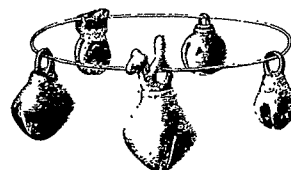
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GRACEFULL RECOVERY

To the delight and relief of us all, we are happy to announce that Grace Nash has come through serious surgery with flying colors and is recovering with only a headache. Amazing Grace has done it again!



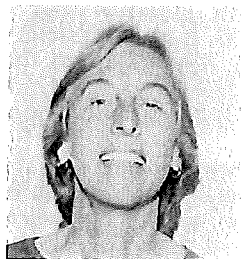
NEW CHAPTERS FORMING

Three new chapters have applied for provisional status, it was announced at the March Executive Board meeting in Chicago. They are expected to be chartered at the Boston conference in November.

The new chapters are in Hawaii, Sierra Nevada and Southern Florida. We look forward to welcoming them to the AOSA later this year.

CONFERENCE PANEL: FOCUS ON THE FUTURE (Presented at the October 1985 AOSA Conference in Kansas City)

DR. DONALD CORBETT, MENC President-Elect (Moderator):



Jane Frazee



Barbara Grenoble



Grace Nash



Konnie Saliba



Judith Thomas

DONALD CORBETT:

Colleagues in music education: To forecast the future would be difficult — most of us feel uneasy about trying to understand the present. This apprehension is amplified by the perception we presently find in our society in what is widely known as a period of transition. In his book, *The Third Wave*, Alvin Toffler says that from the time man first banded together in social groups and began to forego nomadic life (hunting), we've experienced two distinct societal phases: that of an agrarian society, lasting some 800 years, and that of the industrial society.

He identifies our present society as being a new entity, and refers to it as the information society. Problems occur, however, as our mind set remains in the previous industrial society. In his best-seller, *Megatrends*, John Nesbitt identifies the characteristics of this information society as being a communication-based economy, a high-tech labor force, global economic interdependence, decentralization, and informal social/economic networks.

He points out that the large industrial corporations that we still envision as representing manufacturing in the U.S. are rapidly becoming a thing of the past. I call your attention to the textile and shoe industries of South America and the auto/electronic industry of Japan that have devastated our manufacturing industry with cheaper, well-constructed products. Ironically, Japan is now rapidly expanding its high technology as it recognizes that it's losing its leadership to Korea, Argentina, Bolivia and Yugoslavia.

I'm particularly mindful of the immense problems these changes hold for the education profession. I was trained as a music teacher by a system

that was developed primarily in the 1930s. It didn't serve me too badly 30 years ago when I started teaching in a small, rural western Kansas community.

The children in that community were growing up in an environment of strict discipline in both family and school settings. No TV, no cars, few personal radios and phonographs, no girls' athletics, and the church played a dominant role in their lives. In school there was no jazz ensemble, no swing choir, no marching band contest and no Broadway musical. Few of us were even remotely prepared to function in those areas.

As a contrast to that environment, let me cite a few statistics supplied by my friend Jeffrey Kenton of the Wichita Public Schools. Sales of home computers for the U.S. have quintupled, and one in three homes now has a computer. I find my six year-old grandson now doing supplemental math programs on a computer in his home. VCR sales have increased 100% with one in five homes now having one. By 1995 the Federal Communications Commission estimates that there will be 900 satellite TV channels available.

Further, are we aware that 50% of marriages now end in divorce, that 59% of American children are not living with their natural parents, that 33% of American households are headed by a single parent? The children I presently see in the public schools are vastly different from the children I was trained to work with 30 years ago. They are constantly being shaped and influenced by their society and by the technology of their times.

Think about future directions in music education as we see our traditional structures being confronted by year-

round schools, alternative schools, voucher systems, and private academies. There is teacher competency testing, student achievement testing, increased high school graduation and college entrance requirements, and other trends which affect our professional destiny and over which we seem to have very little control.

Yet all is not lost. We are still in this exciting profession because obviously we enjoy the challenge. I would submit to you that this is not a time for a defeatist resignation. In my rather extensive travels over the past few years, I can tell you that exciting things are happening in music teaching. I have witnessed plenty of this over the past few days of this conference.

Dedicated, enthusiastic teachers are developing wonderful programs. We're experimenting with making music more meaningful to children. It's a time of great opportunity and great challenge for all of us.

As president-elect of the 55,000 member Music Educators' National Conference, I look forward to the next few years with a great deal of optimism and enthusiasm. We're traveling in the fast lane and it's a wonderful time to be a music teacher. Fortunately we have some dedicated, innovative leaders to show us the way. This distinguished panel is composed of just such people. They have graciously consented to share their perceptions and their concerns with us this afternoon.

JANE FRAZEE: As I thought about this assignment, I started making a list of things I consider important. They are in no particular order; the most important things may be at the end, as they often are in my daily reminder lists.

Continued on page 12

Panel, Cont

First, in the next ten years you will be hearing much talk about the "new basics." Guess what — music is not a new basic. But it's not off the list, either. When we read the excellence reports, such as "A Nation At Risk", which came out in 1983, we find that the arts are indeed considered important. The best book I've found for reading about these things is *The Great School Debate*. It has a list of the various task forces and their considerations. It gave me good insights into what's happening in education generally. This of course affects what happens to music education in particular.

In the next ten years you'll all probably still have a job. Some of you may even get a salary increase. I'm not being facetious — I think it very well may happen. The year 1980 was the worst in Minnesota history. We had a 12% loss of music teachers in all areas. Now we can see that this is turning around. More babies are being born; teacher shortages are being projected for Minnesota.

Also in Minnesota, you can still teach without a curriculum. It's a good state for music, but 60% of our schools do not have a curriculum. When we talk about saving music education, this is a rather astonishing figure. Actually, only 23 states in the U.S. have developed a music curriculum for their teachers.

The recent reports about excellence in education suggest that there's going to be a new connection between education and the business community. Perhaps you'll want to look at the possibility of a "J.C. Penney Instrumentarium" for your school. It's possible that business people may become your good friends.

You may also be confronted with some sort of voucher system. If the conservative movement we presently are experiencing continues, your students may want to take a subject you don't offer in another school. In Minnesota they can do this. So if they want violin lessons or whatever from some other school, you will have to recognize that they have the right.

The proportion of the money pie that you get will continue to be controlled by your administration. If you want more, you need to learn to communicate with them, and also to enlist parental support. There is more interest from the state, but support for your program still really depends on how strongly you can speak up for it.

This point may be rather delicate. I think you will have to continue to fight for your place inside or outside the music education establishment. Members of the major college and university faculties as well as most MENC

members and a great many more in the profession — we all need to address this: we haven't really made up our minds what should be accomplished in elementary school music.

If you believe as I do, that philosophy precedes pedagogy, we ought to be deciding what it is that we hope to accomplish in music education. Those of you sitting there have many ideas along these lines — Orff and Kodaly proponents have tried to suggest philosophy first and pedagogy second. However, at a major university where I teach in the summer, we're still considered "cultists". Though we try our best, we're still outside the establishment.

And if you're concerned about student evaluation, it's still going to be mostly a function of your own school system. So far only three states have an evaluation of student achievement in place — Minnesota, Michigan and Connecticut.

You will be able to attend a summer course if you want to, because as you know, there are many around. However, if you want to send students to an undergraduate school which includes Orff, Kodaly, or other "unusual" methodologies, it will be difficult to find one.

Among those panelists present are representatives of certain exemplary courses of this type, but they're still hard to find. We know that teacher education is also under scrutiny in this great urge for evaluation, so we may see a change in this situation. In law and also in medicine they have discovered that high qualifications attract the highly qualified. We need to think about that.

In spite of all these things, I, too, am optimistic. I see the growth of our membership, the proliferation of our summer courses, and the healthy dialogue that is occurring within our membership and between ourselves and other professionals, as holding much promise for the future. Frankly, I think the Orff contribution to music education has just begun.



(Jane Frazee teaches at Hamline University in St. Paul, Minnesota, and St. Paul Academy, and is a past president of AOSA.)

AVON GILLESPIE: Yes, indeed, just begun. I can give that a loud "Amen". I've been having all kinds of dreams, fantasies and nightmares coupled with that idea.

Those of us who have worked together know that often when we are finished we ask ourselves what has happened to us during the time we were together, whether it be three hours, a day or two weeks. As far as I'm concerned this is a very important part in focusing.

After involvement in any kind of exchange, whether it be on the think level or the child level, with singing-dancing-playing, we have to analyze what we have done. That way we can go away from whatever experience we have had with the recognition that we have changed. We must realize that something has happened to us, and be able to describe it and discuss it and understand how to use it for ourselves.

I've been involved with this company of "beatniks" and "heretics" in music education for a long time. I think these terms fit when you look at what we've had to go through. When I look back and see what it was that impressed me, that brought me into the whole movement, it was Lillian Yaross and Jacobeth Postl inviting me to do something not one of my university professors had asked me to do, and that was: enjoy myself. Get involved — become and make music. I was doing this, being a choir director in high school, but all at once I had this challenge not only to teach singing but to teach how to sing; not only to have a music class but to make music in it. That became a goal and a constant theme for everything I have done in the last few years.

When I look into the future the one thing I see on the horizon for me is to take up the missionary work needed to fulfill every child's birthright: to sing and to dance. If that's the case, I don't even want to know that schools have special choirs. I want the whole school to sing.

By the end of the first grade I want everybody to have discovered he has the energy to sing in tune. It's OK for them to know that. There's a physical thing that has to happen, but I have to elicit that response. It took a long while for me to get away from the thinking which says that we unscrew the tops of the heads of children, pour music in and then we get something out.

No, I'm sorry. I put the top back on and assumed the responsibility of re-

Continued on page 13

Panel, Cont.

leasing the music inside that child. I think that is a focus that must be made for us, for whatever we are. I want to reach out and to dance. I want the whole school to have a festival of knowing that they share something in common. I don't care what their skin or eyes look like or what they talk like. I want them to boogie on time! And I want them to feel good about doing it!

One of the things that this group has to contribute is that we have done that. I have enjoyed knowing people from the beginning and sensing who they are — knowing that we're dealing here with a human experience. We're dealing with a quality of being in touch with the child's self, for being in touch with people who can't understand the need for being spontaneous, who don't recognize "playing around" as an in-road to education, or that freedom is an idea definitely linked with learning.

We are a trusting group. We actually are primal. We can be cultists. It's OK because we are thinking about it and that's perfectly alright. It has to be there because you cannot play around if you don't have discipline.

Our focus must be the understanding that it's that playing around that makes the discipline possible, and vice versa. It's impossible for us to deal with freedom without understanding form. Our focus must realize that the authoritarian point of view which seems to come from the "thinking" side of things must understand the need to truly trust another's point of view.

Last year in the opening speech of the convention we heard about the wonderful sense of being primal and the balancing act as being secondary. Let's not forget that. That is our focus. That is our future.

I would like to think that as we approach dealing with children, we're seeing an extension of ourselves. Martin Buber made it quite clear in the I-Thou relationship, an I-Thou which says, "I see you, you see me — let's dance."

This organization has been most supportive in allowing me to think and dream this way. I must be able to enjoy both the "I-Thou", you and me, child and adult, thinking self and playing self. This is shown clearly in the yin-yang symbol, where the black circle and the white circle are separate identities, but there is a touch of each in the other. Together they make a complete circle, perfectly balanced, which is what we must become if we are to be musicians in the thinking and dreaming sense of the word.

This is how we know that we have a focus. I'm prepared to deal with a long-term involvement with this group, but I also wish to know that we can act as a balancing organization, one having a right and a left, a black and a white, an understanding of the depth of the courage that it's going to take. Not just an institution — an institution is death. The Orff Schulwerk can be life.

I would like to close with an experience I had the other day. I went to McDonald's — not because I wanted to, but to test them out. Many years ago I went, and asked for a double cheeseburger with tartar sauce — I like it. When I went to McDonald's in Lewisburg they said, "Oh, I'm sorry, sir, we cannot put anything different on the double cheeseburger because it's trademarked. If we put anything else on, it would no longer be the McDonald cheeseburger." I said, "I don't mind that. I'm going to do it my way at Burger King."

There's a place for both of them — they're both doing business. They're both institutions, but I think I'll stick with a group that will allow me to be Somebody, and to make my choice.

(Avon Gillespie is a member of the music faculty at North Texas State University.)

BARBARA GRENOBLE: I would like to chat with you this afternoon about some concerns of mine with the present situation in music education and the future of not just ourselves but of the children that we work with on a day-to-day basis. I don't have a problem once we have encountered each other, the children and I, of talking and working with them. We are one, once we are no longer strangers and proceed down the road of making music together with instruments and dancing and singing.

My trouble comes, instead, from colleagues, administration, parents and community people who don't have the same background that I'm giving their children. There are peers with worries and concerns about what I'm doing to their children that maybe was done to them. I'm talking out there to a community that perhaps has never experienced the joy of making music together.

That community is going to descend on us, and has descended in various districts across the country because we are not being allowed to teach, or we're being sent to the classroom if we want to renew our contracts.

The very thing we love to do, which is to share our subject with children is, I think, in grave danger. So I get worried about how we can save ourselves, and most importantly, how we can save the young children who daily share with us this love of music.

Sometimes I reflect upon a principal I once had. She was a tyrant — very large in stature and she wore a large black cape. There was no question about discipline when the schools came to together for a fifth or sixth-grade choir festival. She also kept track of us in her little black book, writing down such things as who had misbehaved.

But there was one day that she came to me and said, "Why are you not in the teachers' lounge, having lunch?" I replied, "Because I'm trying to get a recorder ensemble going here, my head on for the rest of the afternoon, my cart arranged so I can go here and there..." And she said to me, "Barbara, that's all well and good, but there's a faculty there that you need to talk to. They need to understand what you're about. If you hide in a corner, what you believe in and are asking me to support will die." So she sent me forth to eat my lunch in the lounge, with the rest of the faculty.

I was very angry at her then — I had musical things to do. But now when I think back on the situation I know there was some very important wisdom in those words. We have a tendency to get involved with our music making and our subject area and isolate ourselves. I think instead we should be saying, in the teachers' lounge, "Wow — come see what we did today. Just watch." And to myself I'll say, "Perhaps I might be able to get you involved." We need to do a great deal of communicating about who we are and what is different about who we are — to principals, fellow teachers and parents.

How can we show people what happens in the class? I think this is something we need to look at in our future. How can we prove and evaluate Orff? How can we test it without it turning back at us and destroying itself? Are there ways, as we work with the children, that we could include evaluation? Is there a camera handy, a video machine, that could show the children's initial struggles and then ten weeks later the ensemble?

As the children become involved with composing and writing music, are there ways to show the early attempts and the later, as they progress? I think we need to look at this aspect, the need to show beginnings and then what is acquired. I can't put the faces of the children on paper, so I need to think about what I can use that says, "Look at these children. Music is different this way."

Take a grumbly, growly bunch of kids who say, "You're not going to get me to do that," and show what can happen in a little time working with the process. I

Continued on page 14

Panel, Cont.

think we need to find ways to say, "We are the professionals. We are responsible. We care for the total growth of children, and I can prove it."

I think this is something we must do or we will lose our jobs. Worse than that, there will not be music for children. It won't happen. And if it doesn't happen, we're looking at a generation of children without music. It's not at home, and if we don't provide it in the school, we are looking at a citizenship in this country that has no humanities. Without that, they are going to make some very, very unpleasant laws for us to live by in our old age.

There is so much at stake when we are talking about what is ahead. I think our association and indeed the whole world of music education needs to take a good look at how we can say to the world about us how important our subject is to the lives of children.

(Barbara Grenoble founded and teaches at the Grenoble School of Musical Arts in Englewood, Colorado.

GRACE NASH: Please allow me to quote from a forthcoming book by Marion Ferguson entitled, *A Visionary Factor*: "A visionary transforms a moment in history through art, statesmanship, invention, communication, discovery, industry, or even daring. This

visionary does not match or watch the cresting wave of current events, but anticipates and rides it. The visionary does not protect gains, but advances into territory of intelligent risk."

As Orff Schulwerk teaches, I think we must be visionaries because we have travelled in risk for some time. Our choice lies in the power of human imagination. Our tendency as Orff Schulwerk teachers is to stay within self-made boundaries. Instead we should invite inquiry.

We should ask for visitation, participation, an extension of ourselves and Orff Schulwerk into new areas of great human potential. In classroom sessions we should be able to show how the Orff Schulwerk process integrates right and left brain functions, taps and activates the imagination, builds creativity and sensory awareness, develops concentration, builds positive attitudes toward music in adult life, develops the self-image, and above all, builds self-esteem.

As I look back on my first college teaching of undergraduates in this work — I had three classes of 40, with a majority being elementary education majors and no music majors — all 120 students had one thing in common; either a very bad experience in elementary years with music or no experience at all.

So we started from there. We should

find out and understand ourselves as teachers — how Orff Schulwerk accommodates different educational systems and can compensate for outmoded curriculum. According to reported findings on the brain growth periodization — how it alternates between spurts and plateaus — we know that our curriculum is outdated, and we're going to have to make up that cushion between until curricula are reformed according to the child's rate of growth.

We must make use of integrated brain techniques and be able to use different learning styles. I think we should also know how Orff Schulwerk can furnish the glue that holds the rest of the curriculum together. Therefore, Orff Schulwerk classes are needed, they are worthy, they are important to have daily.

Leading to the present by going back a bit — and I can go back further than anyone here — in 1960 the Orff Schulwerk was mostly unknown in the U.S. Teacher training was available only in Toronto, Canada. In 1970 the Schulwerk was still unknown but was making waves in several places — in workshops and class demonstrations.

However, it was still "BO" — Before Orff — in most schools. Today, in 1985, it is widely known among general music educators, and is a positive force to be reckoned with in elementary education, in college music education departments and in school budget considerations. Its philosophy of whole-child development versus traditional teaching of music as a subject is recognized. Yet to thousands of children in hundreds of schools, it is still "BO" Before Orff in their music classes.

What will Orff Schulwerk be like in this country in 1995? In its American definition and scope, it is of proven worth to children in their long-range attitude toward music, to teachers in their improved skills and techniques in the classroom, and in their true musicianship as music teachers.

How well can Orff Schulwerk be understood and applied to academic learning, to alleviate learning problems, to muscular coordination, speech articulation and fluency, to musicality and self-esteem? In essence, how much change will Orff Schulwerk have brought about in our total scope of education? As a visionary, what do you predict? I would happily predict — but it is up to you for fulfillment. Therefore, you must be visionaries.

(Grace Nash heads the Orff teacher training faculty at Northern Arizona State University.)

KONNIE SALIBA: We've come a long way. Whenever I work with groups, do things with them and they with me, we feel joyful. And I always know that in

Continued on page 15

new!

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Panel, Cont.

some way these things will be taken back to children and shared. This idea of learning together in a joyful way is probably one of the most important things Orff Schulwerk teaching has done in these past 20 years. When I first joined the faculty at Memphis State University, the majority of our faculty members called our teacher training courses "kiddie music" courses. These same colleagues taught "real" things, such as piano, chorus and band.

By now, even those in the hallowed halls of colleges and universities understand more about what we do. But why Orff is strong at Memphis State is not because the University did it. It's because we, the teachers, did it. The program in Memphis began with a federal grant. When the entire program was threatened after the federal money was gone, we said to parents, "You love this program, right? Then you need to help us make these needs known to administrators and to those in colleges and universities." They did and they continue to do so.

I have two challenges for you today. First, I'm concerned about the teaching at the college level and what is being taught undergraduate music students. Recently, I did a survey of textbooks used in methods courses, K-6. I was astounded to find one text I had had when I was in college, a very long time ago. I was dismayed to find most texts had been written in the 60's and 70's, and had gone through several reprintings.

The majority of the texts seem to be designed to present a little Orff, a little Kodaly, autoharp, guitar, recorder. Many are targeted to just about everyone . . . music specialists, classroom teachers, and even administrators. Is it not better to teach a few concepts well rather than many poorly?

-As a collective group we are the ones who spend money to go back to school. And I can't say this of colleagues in most other areas in music education.

I ask myself why we have so many summer courses in Orff Schulwerk. I believe it is, in part, because the colleges are not meeting the challenge, so we are filling in the gaps. I believe that every teacher who teaches music should have some training in Orff Schulwerk.

I still feel uncomfortable at times when I do Orff sessions at State music education conferences. I want to share my enthusiasm with participants who only want to be observers. I want to tell them that Orff teaching is good teaching, and that these techniques can be used in all phases of music education.

We understand teaching techniques which will help make any teacher of music a better teacher because we know how to *break down* the material we teach. To reiterate my first challenge: find out if the teaching in the college or university near you is the same as it was 30 years ago. If it is, challenge someone to explain why.

Challenge number two is my concern with ourselves as articulators for what we do and do well, teach. We are products of discipline. I, like many of you, spent hours and years in the practice room. This made me appreciate my art, but perhaps also helped me be less vocal about telling people what I do and why I do it in this way.

Certainly our first allegiance is to the children whom we teach. But we must be able to talk with administrators, parents and anyone we meet who is interested in education about what we do, why we do it, and why we feel this is the best way to teach. I think we're talking not only about music education, but about the life of education itself.

(Konnie Saliba is Professor of Music at Memphis State University, and a past president of AOSA.)

JUDITH THOMAS: In thinking through this presentation I turned to some of the psychologists, humanists and visionaries that Dr. Corbett mentioned at the beginning. I must say that I was left in a state of terror and this is what prompted me to write what I want to share with you.

We've been hearing the psychologists, humanists and visionaries tell us for the past 20 years that America—and the entire world, for that matter—is at a crucial crossroad. One road will lead us to the mechanized society we always hear about, with man being its helpless cog; the other road will lead us, possibly, to a renaissance of humanism and hope. Well, given those choices, I know which road I want.

My premise is that an essential element in staying on that preferred road is music. I have no statistics to bear this out, and I feel a little vulnerable in the presence of those who might need some backup data in these futuristic times. But there have been many good folk through the centuries who didn't have control groups who said it very nicely.

They knew, too, that music is an essential element. Confucius was a good man who said that music produces a kind of pleasure which human nature cannot do without. And other people, without a shred of documentation, have brought their theories of the importance of music. I've always liked the one Plato observed: "Musical training is a more potent instrument than any other, be-

cause rhythm and harmony find their way into the secret places of the soul."

But back to this road which I want us to travel, where life has a quality supposedly worth living. There is one purpose I hope we can agree upon, that it is desirable that the living organism should grow and produce a maximum of vitality and intrinsic harmony. If we agree, the possibilities afforded on this road to renaissance are simple and plausible; namely, those of being alive, joyful, interested, active, peaceful.

The counterchoices seem so dreadful to me and so implausible that any living organism would choose them—to be unalive, dull, uninterested, passive and aggressive. Erich Fromm points out, in his *Revolution of Hope*, that we're mixing our structures right now and producing a sort of societal schizophrenia, an illustration being the person who finds it advantageous to be aggressive and/or ruthless in his work, yet goes home and wants joy, love, and gentleness.

Thus the key question becomes how to stay on the course which ultimately brings humankind closer to fulfilling its personal and societal best. Without one meaningful statistic to my name, I again say, through music.

Fortunately for those who are dazzled by a good graph there are those musicians and psychologists and scientists who are doing serious studies to bring scholarly proof that music really is good for us. Let me mention some of these people.

John Diamond, an expert in behavioral kinesiology, has done studies which show how certain beat structures strengthen musculature—very interesting.

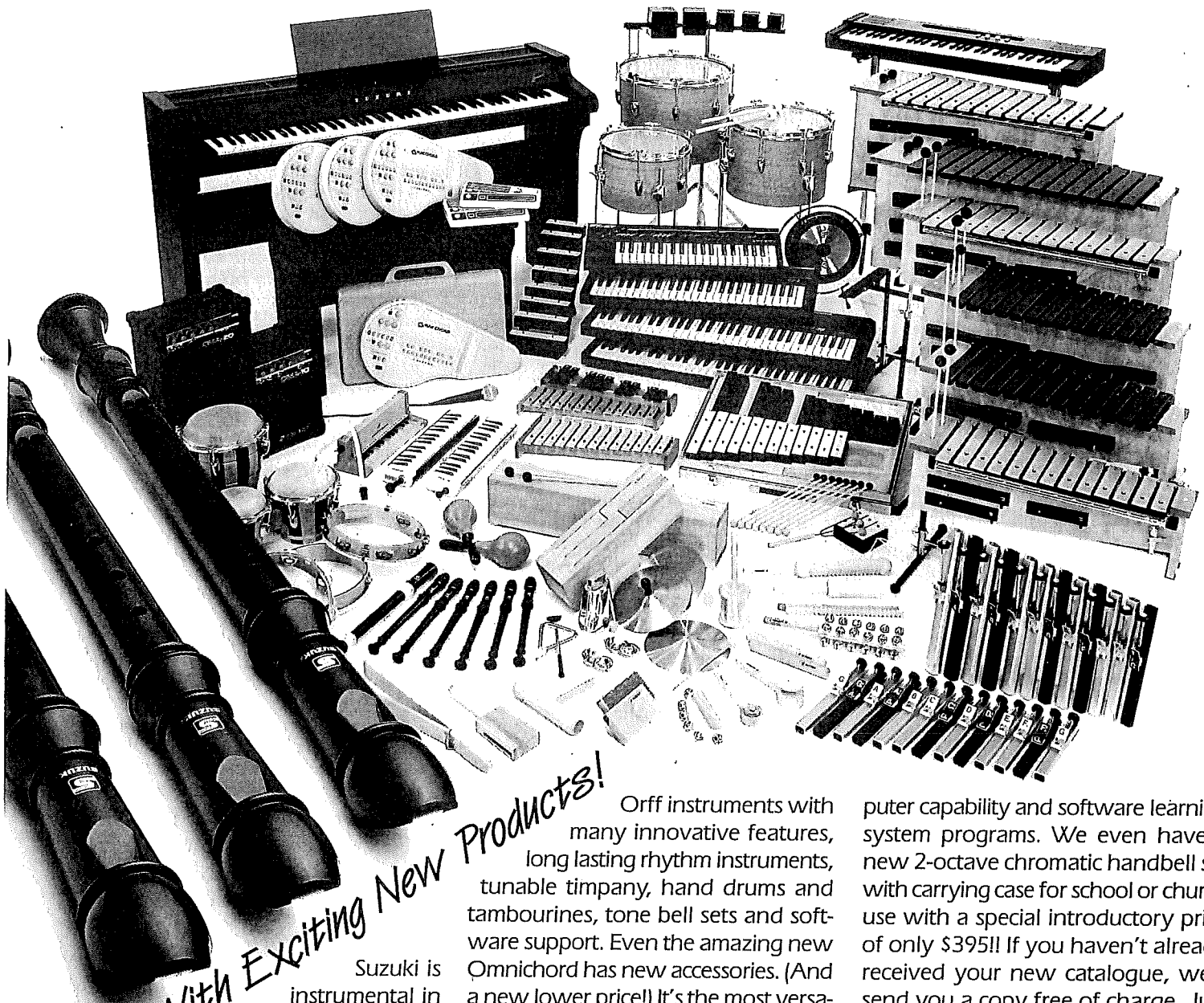
Dorothy Retallack has brought the plant world into the forefront by testing their responses to music. In her book, *The Secret Life of Plants*, they respond positively to Western classical music, literally wrapping themselves around the speakers to the classical music of India. They probably would have flowered had they heard *Music for Children*. Conversely, they withered and died at an overassailment of heavy metal-type rock music.

Musician Stephen Halpern, in research with body frequencies and earth vibrations, found that both vibrate at eight cycles per second in relaxed states. He concluded that the phrase about being in harmony with oneself and the universe might be more than a beautiful poetic image. He has also done research in applying appropriate musical backgrounds to enhance and even accelerate learning.

Murray Schaefer is another one. He has explored all kinds of contemporary

Continued on Page 17

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sound sculptures, but he has also made us aware of the need for what he calls "cathedrals of silence" in the midst of our increasingly noisy mechanized world.

Most of us find our statistics in a more pragmatic form. We who are bonded by our work in music education through Orff Schulwerk see our synthesis in a living, day-to-day context. We see music contributing to the aesthetic and spiritual "quickenings" of our children. We see it forming humans more sensitive to the details and variety of life, more sure of themselves in making their way through its demands.

We see music enhancing, embracing and evoking children's efforts, in an unbroken circle of creativity between teacher and student. We see it providing the means to peak experience for children of all ages and as a catalyst to support all learning.

In some recent research that Maureen Kennedy was kind enough to share with me, she quotes Abraham Maslow, humanist psychologist. He practically describes Orff Schulwerk without really saying the words, which give perfect credence to my original premise.

This is from *The Farther Reaches of Human Nature*: "Effective education in music, education in art, education in music and rhythms, is intrinsically far closer than the usual core curriculum to intrinsic education, the kind I am talking about — of learning one's identity as an essential part of education. If education doesn't do that, it's useless.

"Education is learning to grow, learning what to grow toward, learning what's good and bad, learning what's desirable and undesirable, learning what to choose and what not to choose. In this realm of intrinsic learning, intrinsic teaching and intrinsic education, I think the arts, and especially the ones I have mentioned, are so close to our psychological and biological core, so close to this identity, this biological identity, that rather than treating these courses as a sort of whipped cream or luxury, they must become basic experiences in education. I mean that this kind of education can be a glimpse into the infinite, into ultimate values."

Many people have concluded that we can find the necessary solutions to take us down that positive path. With the help of reason and a passionate love for life, herein is where I think music, with its mysterious powers and persuasions, will ultimately play a conclusive role during the remainder of this century, bringing us closer to these solutions.

(Judith Thomas teaches elementary music in the Nyack, New York public schools and is a past president of AOSA.)

CHICAGO BOARD MEETING, MARCH 1, 1986



(L. to R.) Rosemary J. Koepfle, recording secretary; Margaret Dugard (partially hidden), Tennessee; Fran Goldberg, California; Richard Spalding, Kentucky; Marion O'Connell, Illinois, conference co-chair; Ruth Ann Chiaraluce, Colorado. Fran, Richard and Ruth Ann complete their terms of office as regional representatives in June. They will be missed; their seats will be taken by Karen Logbeck, Carol Erion and Ann Palmason.

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PRESIDENT'S MESSAGE

by *Gin Ebinger*

Outside my window as I write, a 20-inch blanket of snow covers *todo el mundo*. The brilliant sun creates a myriad of diamonds. My part of the world at its best, I think.

Reason tells me, of course, that as you read this, the forsythia has bloomed, the tulips and daffodils hold forth again, and the fruit trees are bravely flowering.

Another fascinating little mystery added to the great Mystery of the dimension of Time! Both scenes are reality; both scenes require present tense.

What's new about winter turning to spring? Not very much. Yet there is very real newness to every spring. And new over and over again are our days, our contacts with children, our continuing discoveries in Orff Schulwerk; unfoldings in our human relationships, our hopes and much more.

Some years ago at a conference an AOSA president spoke of our passing through adolescence into maturity as an organization. Among the signs of maturity, I think, are the ability to make distinctions, to observe with an objectivity that is denied to the immature, the recognition of the proper place in time

for everything, "a time for every purpose."

We have gone through a long period — often emotional as well as reasoned — of struggle, individually, within our chapters, even in our general meeting, concerning whether or not to assume associate membership in MENC.

At last that time of struggle has passed. We have spoken approximately 3 to 2 against such association.

Now let us lay aside the issue and take up new ones!

Our young library is growing; already a few researchers have come to us for assistance. Our list of approved teacher training programs is constantly updated and revised as needed. Research and film projects abound. New ways continue to increase our visibility to the public. The scholarship program expands. Our membership grows, slowly and steadily. Our conferences never fail to instruct and delight.

You have made the Executive Board's task easier and its operation more effective and efficient with your overwhelming vote of confidence which allows it to make revisions when needed in our Code of Regulations.

We have much happening and still there is the unlimited opportunity to grow, to reach.

We say goodbye to hard-working Executive Board members; they have served well, and they'll be missed. At the same time we welcome new members as they begin their term of office.

This issue of *The Echo* marks a change in editorship. We wish Mary Shamrock all good fortune as she finishes her doctoral dissertation, and we welcome Tossi Aaron as interim editor.

Changes and new beginnings... May they ever be! Like the Schulwerk itself, our organization, to remain fully alive, with all its possibilities for broadcasting its message, remains"... never conclusive and settled, ... always developing, always growing, always flowing."

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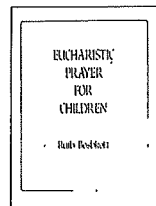
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Abramson — Cont.

It is possible to study Dalcroze solfege with movable syllables, but there are some very interesting things that can be learned by the study of fixed positions.

One of the most interesting is Dalcroze's use of scales. In order to really develop a sense of the color of different scales and different tonalities, you don't always start on the beginning note. You fix the position in space that you will sing through. You might start on C as the second degree of the scale, as in B flat major, and C as the fifth degree of the scale, as in F major, and so on. What you begin to get are 12 different real starting positions.

I'm not just talking about positions in space, I'm talking about position of weight, gravity and balance. That's probably his most interesting contribution to this area. Dalcroze solfege is really a remarkable thing, but it has not been studied very much by most Dalcroze teachers.

Wiggins: The study of solfege as you approached it with us this summer was one of the most illuminating facets of the course. You had the rapt attention of all the people in the class. The next question I wanted to ask is about your feeling concerning the importance of piano improvisation and pianistic skill as part of Dalcroze certification.

Abramson: For certification it is absolutely necessary, but classroom teachers and music teachers only need simple skill in order to use Dalcroze techniques to help children learn more. For the professional Dalcroze teacher it's very important because the final result of rhythm is that the rhythm of movement in time, the rhythm of pitch movement through time space, all come together in a series of different kinds of waves.

And that, finally, can only be expressed when you have melody, harmony, and counterpoint, all going together. For that you need a multi-voiced instrument. It could be an electronic instrument, a synthesizer. But for the early childhood classroom the use of percussion, singing, speech, guitar, autoharp are all perfectly suitable for Dalcroze work.

The day when the rhythm, pitch, and improvisation training all come together will be the day when music gets put back together. Orff people have tried to do that, introducing movement and improvisation along with the instruments at an early age. I think that's ideal.

However, for Jaques-Dalcroze, improvisation means speaking the musical language spontaneously and expressively and I think we all need to cultivate that.

Wiggins: That's encouraging to know. In Orff work we talk about a final point. I

wonder if you have a final point to make in this discussion of Dalcroze eurhythmics?

Abramson: I don't know whether my final point is about eurhythmics or about music and education in the United States at this time. I do want to say some serious things about what I consider the most important part of Dalcroze training and of music education, and that is the development of listening skills. We use music to fill in loneliness, or as an energy drug. We use music and speech as repetitive chant, as in rock.

A new category I've just invented is "music as deodorant". It's now being used in restaurants in New York to cover the enormous noise in the room. Then people, of course, start yelling louder over the dinner table or drop all pretense of conversation. We have music as refuse — that is, improvisations we forget very quickly and never use again.

Because of all these rather strange categories of listening — or rather, non-listening — we have a long, long battle to regain the ability to listen. We must begin to listen with care, with respect, with love, with real understanding for the various codes that the arts use to express life — and music certainly has its own codes.

I think using the ear connected to the body, connected to feelings and connected to the mind, which is the central

issue of the Dalcroze methodology, is one of the ways of repairing a very important part of life. That is the ability to listen to music, not as a background or a drug, a warm bath, or only for fun — or as it says on the curtain in the King's Theater in Denmark, "Not for Pleasure Alone". This is a job we all have to work at, whatever our methodology... it is THE most important job.

Patti Wiggins is a member of the Music Education faculty at California State University, Los Angeles. She received her Dalcroze certification at the 1985 summer institute.

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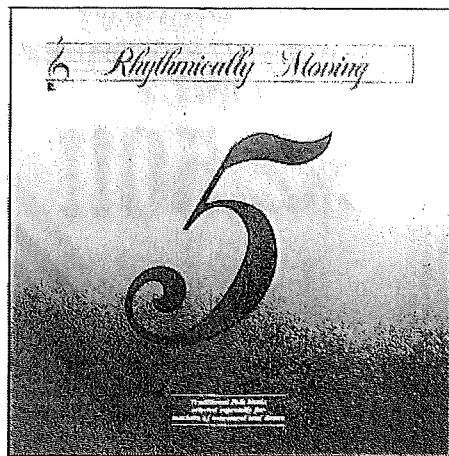
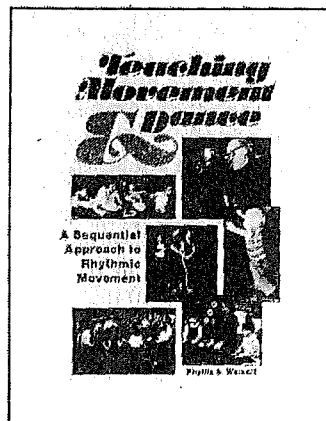
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One of the best ideas of our music department was the construction of a shadow screen for use in creative dramatics. Originally it was a joint endeavor to provide the special reading department and the music department with a unique outlet for dramatizing short plays or original scenarios with musical improvisation.

We approached our principal, who gave us the small amount of money needed to construct this learning tool. If you are blessed with construction abilities, you can build the screen yourself. Our woodshop department is usually willing to do extra projects, so they built our screen for us.

Basically, the shadow screen is a wooden rectangular frame with a king-size sheet stretched and stapled over it. An overhead projector behind it serves as the light source and the actors stand between the screen and the overhead projector. The nearer the child is to the screen, the more life-size he becomes, but the nearer he is to the overhead projector, the larger his image becomes. Naturally our "monsters" and "villains" become huge and threatening very quickly!

Our screen is 9' x 6'5". The frame is horizontally rectangular, with wooden reinforcements at the corners. Two wooden "T" frames at the sides were constructed to enable the shadow screen to stand alone. The king-size sheet was then stapled on one side and stretched as taut as possible to the other side, and then stapled on that side. The same process was done for the top. Excess material was tucked and stapled at the bottom rear of the frame. For ease of movement, wheels were put on the ends of the "T" and then we were ready to roll (no pun intended).

The scenario or short play is written by the special reading students. The nice thing about this arrangement is that these are the children who rarely get the lead parts in entire school productions. These are the kids who usually have a fairly low self-image about their ability to succeed in *anything*, let alone be stars in a mini-production.

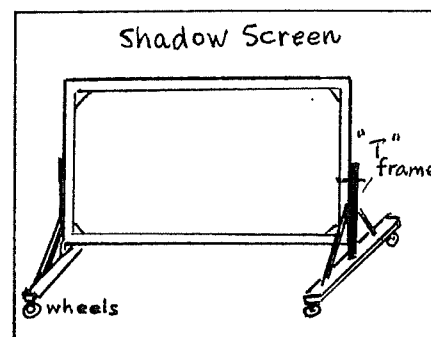
The music is provided by the music class which is given the scenario or short play. They then decide what music they would like for each character. I am there as a moderator to keep them tuned to the task but they make the decisions.

(They are introduced to improvisation in first grade, and by fourth grade are comfortable with their improvisational skills.) For example, last Halloween their choice for the skeleton was the xylophone played with wooden mallets; however, they were even more precise — the alto xylophone would be used for the "boy" skeletons and the soprano xylophone was to be used for the "girl" skeleton. (I love it when they do things like that.) Their "ghost" was the bell tree.

I guess the thing I like the best about using the shadow screen is the way it frees inhibitions. Even the most insecure child is willing to perform behind the screen. Children who have failed in so many areas of their academic experience meet immediate success with this project.

If you have the room to make use of a shadow screen, I would urge you to try it. We're very pleased with our results.

CAK MARSHALL



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David N. Johnson

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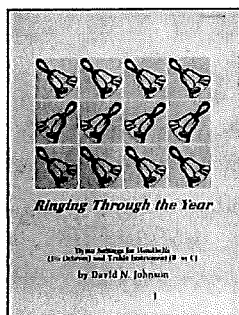
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Thomas Weitzel

Two different accompaniments are provided for each of the first five psalm tones as found in *Lutheran Book of Worship*. Bells may be used with the psalm singing in a variety of ways.

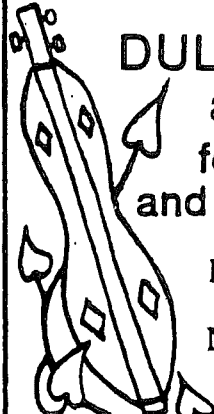
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NEWS AND VIEWS

Kansas City 1985 was a special conference for members of the six new chapters that were chartered there. Each of the five regions is represented. Two are in states with no other chapters (South Dakota, Wyoming); two from states with four or five existing chapters (New York, Florida); and two new ones in Colorado.

We asked the presidents of these newly formed chapters to share with us something of the personality of their groups; their ideas, successes, frustrations and plans. We are pleased to introduce to you the six new chapters of the American Orff Schulwerk Association.

REGION I — WYOMING CHAPTER, Mary Ann Fritz, President. This chapter grew out of a sharing meeting for elementary music teachers held in Cheyenne two years ago. Mary Ann had studied at the Orff Institute and was involved in the beginning stages of a chapter in South Dakota. Barbara Miller had gone with Mary Ann to the AOSA Conference in Cleveland. Several other Wyoming teachers had been driving 100 miles to Denver for workshops.

Back home in Cheyenne, they all decided it was time to have an Orff group in Wyoming. There are now 17 members, some of whom live too far away to attend meetings in Cheyenne. Mary Ann describes the group as a close fellowship, interested in children, willing to learn and share.

This spring, the chapter will host its first clinician. Members are also involved in an Orff presentation at the WMEA

Introducing AOSA's New Chapters

Conference. The group's biggest project was the making of the banner, which is now displayed at members' schools on a rotating basis. Eventually, it will be hung at the Cheyenne administration building.

Fundraising efforts center around a cheese sale, an idea borrowed from the Black Hills Chapter. Goals are to build membership, and to communicate more effectively about the Orff philosophy.

Continued on page 23

Dalcroze Eurhythmics 11th Annual Workshop Carnegie Mellon University

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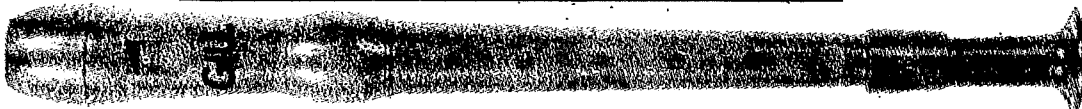
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with educators in the state. It is hoped that some future meetings can be held in other locations, perhaps a joint meeting with the Black Hills Chapter.

REGION II: Two new chapters, both from Colorado, the **SOUTHERN COLORADO CHAPTER**, Suellen Levy, President, and the **ROCKY MOUNTAIN WEST CHAPTER**, Della Schneider, President. In the spring of 1984, teachers in the Eastern plains area of Colorado discussed the possibility of a new chapter. Most felt it was too far to go to Rocky Mountain Chapter meetings in Denver. Under the leadership of Kathy Marcus and Cherilyn Robeda, and with help from officers of Rocky Mountain AOSA, a workshop was organized in Pueblo.

There was a huge response, officers were elected, and the Southern Colorado Chapter began. Members travel up to 150 miles to the meetings which are held in Chris Reed's church in Pueblo. As a successful fundraising project, members prepare and sell lunch to workshop participants. The menu varies, the money helps the chapter, and the luncheon is a good chance to develop camaraderie.

This new chapter already has a sense of family. Vivian Hall and her mother made the banner, and the current president, Suellen Levy, is a sister of organizer Cherilyn Robeda. Goals of the group are to increase membership (now about 35), encourage more people to receive training, and to find additional fundraising ideas.

The **ROCKY MOUNTAIN WEST CHAPTER** is in its third year. The 26 members come from the Western slopes, most from Mesa County, though some workshop participants come from as far as Utah. Leaders Della Schneider and Michelle McLaughlin say the time was right. People were looking for new things and were impressed with the possibilities of the Orff approach in teaching music as well as with academic subjects in the classroom.

They found children's attitudes really changed. Teachers made important links between classroom and music room, principals and classroom teachers saw the values, and parents were pleased by demonstrations. Chapter members, half of whom are classroom teachers, have managed to get funds for Orff programs from willing administrators even though they work in an economically depressed area with many budget cuts.

The seed was planted by Grace Nash through in-service workshops for educators, and it has grown beyond a liaison of music and classroom teachers to include physical education teachers



Grace Nash conducting a workshop last September for the Rocky Mountain West Chapter in Grand Junction, Colorado. Both music teachers and classroom teachers participated.



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Continued on page 24



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News and Views, Cont.

in an integration of music and movement programs. College credit is available for some workshops through Mesa College.

The group holds three big meetings a year plus several sharing sessions. Many members have already completed summer courses, and they challenge each other to keep up performance skills through concerts for chapter families. Both of the new Colorado chapters are pleased to join with Rocky Mountain and New Mexico Chapters for a fall retreat. All three Colorado chapters are participating in an Orff presentation at the CMEA Conference this year.

REGION III: South Dakota's **BLACK HILLS CHAPTER**, Beverly Peterson, President. When asked how the chapter began, Beverly replied, "Rapid City schools got Orff instruments, Mary Ann Fritz (now of Wyoming) helped get people interested, and Pauline Lunde, Rapid City's Elementary Music Coordinator, called a meeting.

Now 25 to 30 strong, the Black Hills Chapter meets four times a year, drawing participants from a 60-mile area. Black Hills State College offers one hour of credit for attendance at four workshops, a feature which helps attendance.

Rapid City music specialists form the core of the group, which pulls together well, says Beverly. Goals are to keep things going smoothly, to expand and to raise more money. A secret of success? They sell cheese!

REGION IV: Florida's fifth chapter, the **TALLAHASSEE AREA CHAPTER**, Karen Willes, President. This group began as a direct result of the summer courses organized at Florida State University through the efforts of Dr. William Hughes and Isabel Carley.

"Those of us who came were there for varying reasons. Some needed credit, some came out of curiosity, some came on a whim, some had wanted to go away to take a course but couldn't afford it, and others just because it was something to do," says Karen. "Obviously, it didn't take long to get hooked and the chapter organization came directly from those taking the summer courses."

It is not surprising that a large percentage of chapter members have already completed Level III Certification. Members are public, private and parochial school teachers and church music directors who come from a five-county area. They enjoy monthly meetings in order to keep up with each other's activities. In addition, they have com-

Continued on page 25

News and Views, Cont.

bined with the other Florida chapters for a yearly joint session.

Goals are to increase membership, to use the Orff approach more consistently, and to read through Schulwerk materials together. They need money and hope to apply for grants. At the FMEA Conference in January, members performed at the first faculty recital, and they'll be sharing ideas at the Leon County Music Educators meeting in April. Tallahassee Area Chapter members say that a big plus for their group is the way in which they work together with a special sense of cooperation.

REGION V: The sixth chapter in New York, the **NEW YORK CITY CHAPTER**, Danaï Gagne, President. A group of teachers who had participated in an Orff training course taught by Danaï at the Bloomingdale House of Music, went to the Cleveland Conference. They came home excited, and convinced that there must be a chapter in New York City. Invitations were sent to public and private schools in the city and three workshops were held the following year.

With nearly 50 members, a strong board, and a reliable nucleus of participants, the New York City group scheduled five workshops this year. One will

be a joint meeting with the Tappan Zee Chapter. Linda Monssen is doing double duty as President of Tappan Zee Chapter, and as hostess to the New York City Chapter at her school, Friends Seminary.

One of the unique features of this new chapter is its short travelling distance to a number of other chapters in New York, New Jersey and Connecticut. This is an advantage in that members can work together, share ideas and attend each other's workshops. The difficulty comes in trying to avoid schedule conflicts. Chapter officers hold board meetings right after workshops, a more successful arrangement than trying to schedule extra meetings.

Goals and plans include the search for more money, sharing of seasonal topics, and workshops on Sequence and Development, Movement and Dance, and Black History.

Congratulations and best wishes to the officers and members of these vital new chapters. **Welcome to AOSA.**

FINAL TABULATION OF BALLOTS

Cindi Wobig, Executive Secretary of AOSA, announced the results of the January 1986 voting. Elected were:

Asst. Conference Chairperson:
Carol Huffman

Recording Secretary:
Rosemary Koepfle

Regional Representatives:
Region I Ann Palmason
Region II Karen Logbeck
Region III Donna Monticello
Region IV Carol Erion
Region V Marilyn Davidson

The issue of association with MENC was defeated 760 to 558. Both revisions to our Code of Regulations passed with a large margin. A total of 1421 ballots were cast. The tally was witnessed and notarized in Ohio on Feb. 7, 1986.



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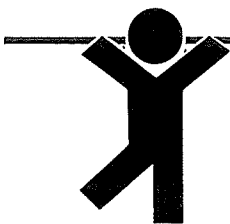
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KALEIDOSCOPE '86

The ninth National Conference of MUSIC FOR CHILDREN: CARL ORFF CANADA will take place at the historic Fort Garry Hotel in Winnipeg, Manitoba from May 8-11, 1986. The opening session on Thursday evening will feature a gala evening of multicultural music, dance, festivities and refreshments. Performing children's groups from Vancouver, Calgary, Brandon and Winnipeg, St. Thomas and Jane Frazee's group from St. Paul, Minnesota will offer a wide spectrum of the arts. Participants will see the world premiere of "Poems", a tribute to Handel's tercentenary, by the Royal Winnipeg Ballet.

Conference sessions for "Kaleidoscope '86" will feature the following: RICHARD GILL (Australia) *Music, Poetry, Dance* — How they can serve as springboards to music.

JANE FRAZEE (Minnesota) *Session I: Rhythm, Session II: Melody, Session III: Elements of Music*. Structures for creative, spontaneous learning.

MARY GOETZE (Michigan) *Singing — The Key to Musical Development in Primary Children*. Orff without instruments.

JOYCE BOORMAN (Alberta) *I. Building Learning Bridges Between Music, Story and Movement; II. The Battle of the Fairy Tale*. Music's capacity for fantasy.

PEGGY EMMOND (Manitoba) *A Kaleidoscope of Improvisation* — Story telling, movement, vocal and instrumental activities.

EDNA KNOCK (Manitoba) *Polyphonically Speaking* — Canadian folk songs.

JOAN LINKLATER (Manitoba) *Un atelier de musique* — Pour K-6.

DONNA OTTO (British Columbia) *That Special Enthusiasm for Music Making* — Upper Elementary, concepts of creative improvisation. *Teaching the Whole Child — The Other Dimension* — Songs and psalms in Orff settings. *Keep the Doors Open Into Junior High* — communication through music for "those difficult years".

URSULA REMPEL (Manitoba) *From Monophonic to Multiphonic* — what you can do with just one line — *For Our Pastance We Play, Sing and Dance* — Renaissance music.

RUTH WIWCHAR and DIANNE SJOBERG (Manitoba) *An Adventure in Time* — duple and triple meter in song and dance.

DONNA WOOD (Ontario) *Early Childhood: Moving, Singing, Listening, Playing*. MUSIC FOR CHILDREN cordially invites our American friends to share in "Kaleidoscope '86" in Friendly Manitoba! Join us from May 8 to May 11, 1986.

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Book Review

Sound Ideas (Participatory Music Lessons For Young Listeners)

by Jane Frazee and Kent Kreuter
Musik Innovations, 1984

Need ideas for listening lessons that will not only increase the understanding of the composer's work but will also enhance your long range goals? Well, **Sound Ideas** by Jane Frazee and Kent Kreuter might be just the answer. **Sound Ideas** contains ten listening lessons encompassing a wide range of styles and composers. You will find works from Susato (1600), to Bach, Haydn, Beethoven, and works as recent as Stravinsky's *Tango* from *L'histoire du Soldat*, Webern's *Five Pieces for Orchestra*, Op. 10#4, and Carl Orff's *Tanz* from *Carmina Burana*.

Besides featuring a composer and style, each lesson zeroes in on one musical element. For example, the lessons include Changing Meter, Rondo Form, Phrase Construction for Binary and Ternary Form, Theme and Variations and Counterpoint. The book contains movement ideas, instrumental arrangements and charts to teach the elements of music and familiarize the students with the work. There are preparatory procedures and suggested activities for application of the concept learned.

One unique feature of this book is the set of follow-up ideas included in each lesson. While the movement suggestions are very basic, the listening activities are sophisticated and only applicable to upper elementary.

Gloria Fuoco-Lawson
Nevada's Desert Valley Chapter



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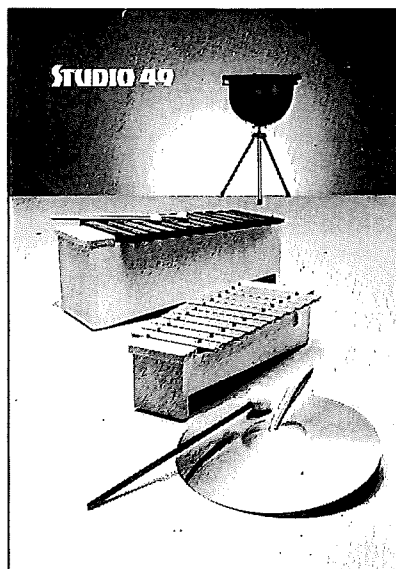
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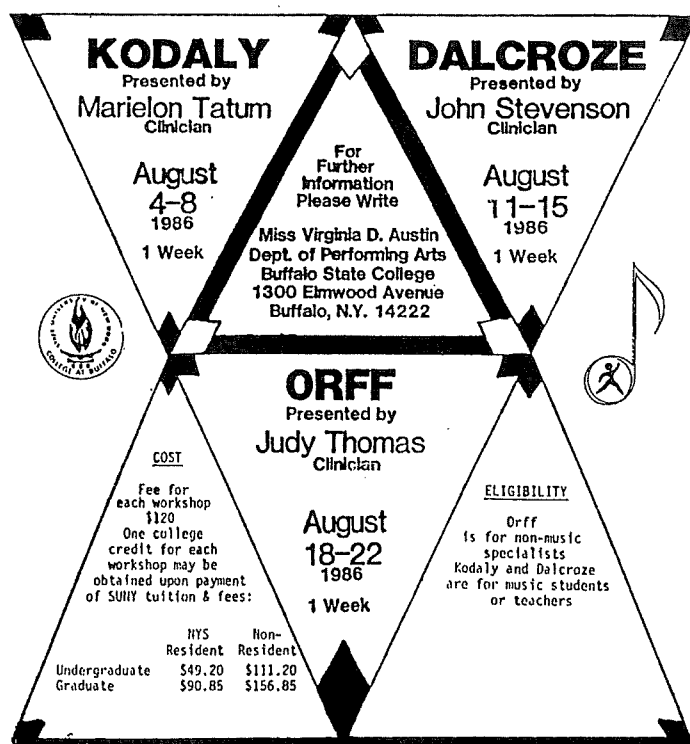
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COLORADO SUCCESS STORY



Shelley Elementary School, Fruita, Colorado, held an open house in October. Lynda Burdett, music teacher reports that the music room was packed with parents from 7 to 9:30 p.m. Orff instruments were borrowed from another school and the P.T.O. saw and heard first-hand what the Schulwerk is all about.

Happy result? They donated \$1500 and the school district added a grant for \$500. Says Lynda, "Now we are on our way! What a wonderful way to teach — to have kids say, 'Oh no, is music over already?'"

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KEETMAN REPORT

by Nancy Batz

I attended Level I of the Orff Schulwerk course at Hamline University in August, 1985. This was made possible totally through the Keetman Assistance Grant.

How I loved it! I had been introduced to the Orff philosophy through a good friend and colleague and had dabbled in it with my children at Christ the King (Catholic) elementary school, but my two weeks at Hamline really inspired me.

Upon returning to school in September, I introduced new Orff materials at the weekly children's masses. The dancing, creativity, and individualism lends itself perfectly to our philosophy of children's participation in the mass.

The use of speech and body percussion was a valuable experience at Hamline and I find it to be so good in the classroom. Small children love the rhyming and movement. They are anxious to participate in all aspects.

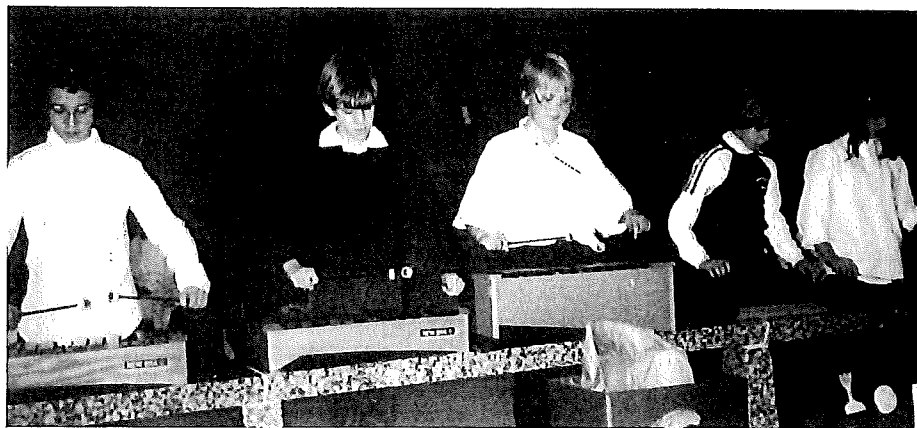
Each fall I am a clinician at a workshop for church musicians. My section is the music for children's choirs. After I returned from Hamline, I changed a lot of gears and re-arranged my 90 minute presentation to include the use of Orff techniques. The room was full of people clapping, snapping, singing, playing and chanting.

Special masses which involve the whole school of 250 children, ages 5-12, are a good opportunity to use Orff instruments and materials. This year for Thanksgiving mass we used "He's Got the Whole World in His Hands" from *Music for Children*. Primary 2, arr. by G. P. Dyck, and sixth graders reserve the honor of playing the instruments while the whole church chants and sings — "Giving Thanks".

This grant came along at a perfect time. I needed a new challenge in my classroom after 20 years experience. The ever-present need for music for children's masses provides an opportunity and a challenge for me to do some arrangements and compositions of my own. I'm looking forward to Level II next summer.

Special thanks to all of you who made this possible.

Sincerely,
Nancy Batz
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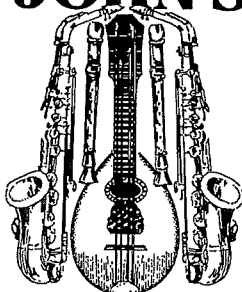
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CONFERENCE LOOKOUT

The following list of upcoming conferences is provided to keep our members abreast of other growth opportunities. This is a reciprocal service between the organizations listed and AOSA.

Choristers Guild National Seminar
July 29 - Aug. 1, 1986
Carthage College
Kenosha, Wisconsin
Contact: Choristers Guild
2834 West Kingsley Road
Garland, TX 75041

MENC National Conference
April 9 - 12, 1986
Anaheim, California
Contact: MENC Headquarters
1902 Association Drive
Reston, VA 22091

MTNA National Conference
(Music Teachers National Association)
April 5 - 11, 1986
Portland, Oregon.
Contact: MTNA Headquarters
2113 Carew Tower
Cincinnati, OH 45202

Sixth Annual Interdisciplinary
Conference
The Use and Care of the Human Voice:
Freedom in Performance
July 16 - 18, 1986
University of Minnesota
Minneapolis, Minn.
Registration: Anne Dickason, Prog. Dir.
Dept. of Professional Development
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and

ORFF SCHULWERK CERTIFICATION PROGRAM

with
GILLESPIE/GOODKIN/LAYTON
June 25 through July 11, 1986

for more information, Contact: Pat Roberts,
Center for Continuing Education and Conference Management,
P.O. Box 5344, Denton, Texas 76203-5344

In Memoriam: PEGGY PEACH 1922-1986

She was a risk-taker, one who said "yes" and then figured out how. Even before AOSA was born she had installed a full set of Orff instruments in her classroom at the Key School in Annapolis, Maryland, and had left familiar ways of teaching to try the new.

Soon Peggy's program made the Key School a focal point for other Orff pioneers in the area — those who became the charter members of the Mid-Atlantic Chapter which she co-founded in 1969. She was president from 1975 to 1979. She also ran for national office several times.

After 10 years of Schulwerk-teaching, Peggy joined the faculty of Anne Arundel Community College where she enlivened courses with Orff-based innovations. She played violin in the Annapolis Symphony Orchestra and Chesapeake String Quarter, conducted a church choir, and for two years headed the Music Division of the Maryland State Arts Council.

Peggy died February 1 after an operation for a previously-unsuspected cancer. We have lost a vibrant, intrepid, generous, gifted friend.

Louise Bradford
Philadelphia



JUDY BOND JANE FRAZEE RICHARD C
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Questions?

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Or address your inquiry to:
Summer Sessions Office
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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.

<u>REGION</u>	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>	<u>TOTALS</u>
No. of Chapters Reporting	13	11	13	13	12	62
No. of Members	760	771	656	558	670	3415
No. of AOSA Members	351	393	460	363	324	1891
% Chapter Members also AOSA Members	46%	51%	70%	65%	48%	55%
Average No. of Officers	9	7.90	6.38	6.07	7.58	7.38
Average No. of Board Meetings	5.23	3.90	3.61	3.38	3.66	3.95
Average No. of Workshops	3.61	4.45	4.15	5.0	5.0	4.44
Average Dues, Regular Range (\$)	\$17.30 5.00-35.00	\$ 9.59 4.00-15.00	\$ 9.23 5.00-15.00	\$ 8.96 5.00-12.50	\$11.08 3.00-30.00	\$11.23 3.00-35.00
Average W/S Fee, Members Range (\$)	\$ 3.07 0-30.00	\$10.31 0-35.00	\$ 6.84 0-35.00	\$ 4.15 0-14.00	\$ 4.85 0-10.00	\$ 5.84 0-35.00
Average W/S Fee, Non-mem. Range (\$)	\$10.30 0-35.00	\$13.90 0-35.00	\$ 9.62 0-35.00	\$ 9.54 0-18.00	\$ 8.25 0-15.00	\$10.32 0-35.00

MEMBERSHIP MAKEUP

Music Specialists	442 (55%)	571 (74%)	568 (86%)	500 (80%)	537 (80%)	2598 (76%)
Classroom Teachers	139 (18%)	52 (7%)	26 (4%)	28 (5%)	45 (7%)	290 (8%)
Students	74 (10%)	49 (6%)	45 (7%)	13 (2%)	24 (4%)	205 (6%)
Church Musicians	35 (5%)	44 (6%)	71 (11%)	92 (16%)	35 (5%)	277 (8%)
PE/Recreation	5 (0%)	5 (0%)	3 (0%)	0 (0%)	4 (0%)	17 (0%)
Music Therapists	14 (2%)	2 (0%)	9 (1%)	10 (1%)	8 (1%)	43 (1%)
Administrators	11 (1%)	11 (1%)	5 (0%)	6 (0%)	7 (1%)	40 (1%)
University Personnel	19 (3%)	18 (2%)	39 (6%)	26 (5%)	17 (3%)	119 (3%)
Other	72 (9%)	21 (3%)	25 (4%)	13 (2%)	13 (2%)	144 (4%)

Compiled by Karen Stapleton
10/20/85



**"There's an Orff
Teacher in my TV!"**

The film was "The Killing Fields" on HBO. As the credits rolled at the end, the music reached out to demand attention. The melody was "Recuerdos del Alhambra", a dreamy tour de force for classical guitar with a fluid melodic tremolo over an ostinato for the bass strings. This time the melody was on slide whistle and the ostinato on kalimba or thumb piano. In per-adizione fashion, plucked psaltry-sounding strings entered and, yes, a xylophone and at the very end, a soft glockenspiel. And it all worked. No screen credits were given for this musical fantasy. How sad that the brave imaginative arranger shall remain forever anonymous.

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BOOK REVIEW;
Donna Poppe, Editor

Recorder Improvisation and Technique

by Isabel McNeill Carley

Book One, 3rd Edition, 1985

Book Two, 2nd Edition, 1985

Brasstown Press, Brasstown, NC 29002

As the title so clearly states, these books teach the use of improvisation in the Orff approach to the recorder. Those familiar with this series (Books 1-3) will find in the new editions a clarity in type and layout befitting the wealth of musical experiences offered the serious student.

Book One, for soprano recorder, leads step by step through the C, G, and F pentatonic scales and their related modes. Independence from the musical score initially (through echo-play and improvisation) allows focus on physical technique and ear training.

Many short recorder pieces arranged or composed by Isabel Carley are carefully edited to accent the specific intervals, articulation, and phrasing that students would have previously experienced aurally. The new edition adds 22 melodies, many recently gathered in Taiwan and China by the author. Simple ostinato accompaniments, which she defines as "stubborn repeated patterns", enhance these melodies.

Book Two begins by transferring soprano recorder fingering patterns to the alto recorder. Pentatonic scales gradually add notes to create the parallel major scales in F, C, G, and B flat, extending the range of soprano recorder to high B and alto recorder to high E. These new notes are introduced with silent practice, then aurally, and only then visually from notation.

Aeolian, Dorian, Phrygian, and Mixolydian diatonic modes are performed in technical exercises, in improvisation over the ensemble, and from written scores. The study of two accompaniment techniques — shifting chords and paraphony — conclude this volume.

Isabel Carley draws on her extensive knowledge of Western folk musics as well as recorder repertoire from the Middle Ages and Renaissance to choose a variety of melodies which reinforce each scale, mode, and stylistic element presented. Any madrigal group would appreciate hearing the lively Dorian melody, *Como Poden*, from 13th century *Cantigas de Santa Maria*. In contrast, shifting chord patterns are illustrated by an improvisatory arrangement of "Drunken Sailor".

Book Two prepares for Book Three, which guides the advanced student through major keys, modes, and minor keys with their dominants. It also covers melodic ornamentation and historical techniques such as decoration of the 3rd and descants, variation forms, and improvisation for movement.

The improvisatory approach of this series leaves it somewhat open-ended and adaptable to many levels of expertise among students. It does require a high standard of "modeling" technique from the teacher for effective imitation. Recorder Improvisation and Technique 1-3 presents a challenge for more experienced students and teachers who desire thorough training in improvisation skills through soprano/alto recorder performance. It correlates well with the basic material in the Orff Schulwerk publications.

Carolyn C. Minear
Central Florida Orff Chapter

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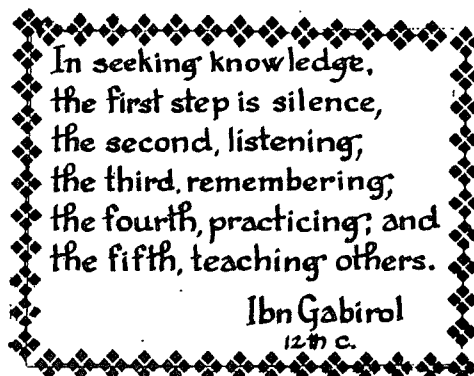
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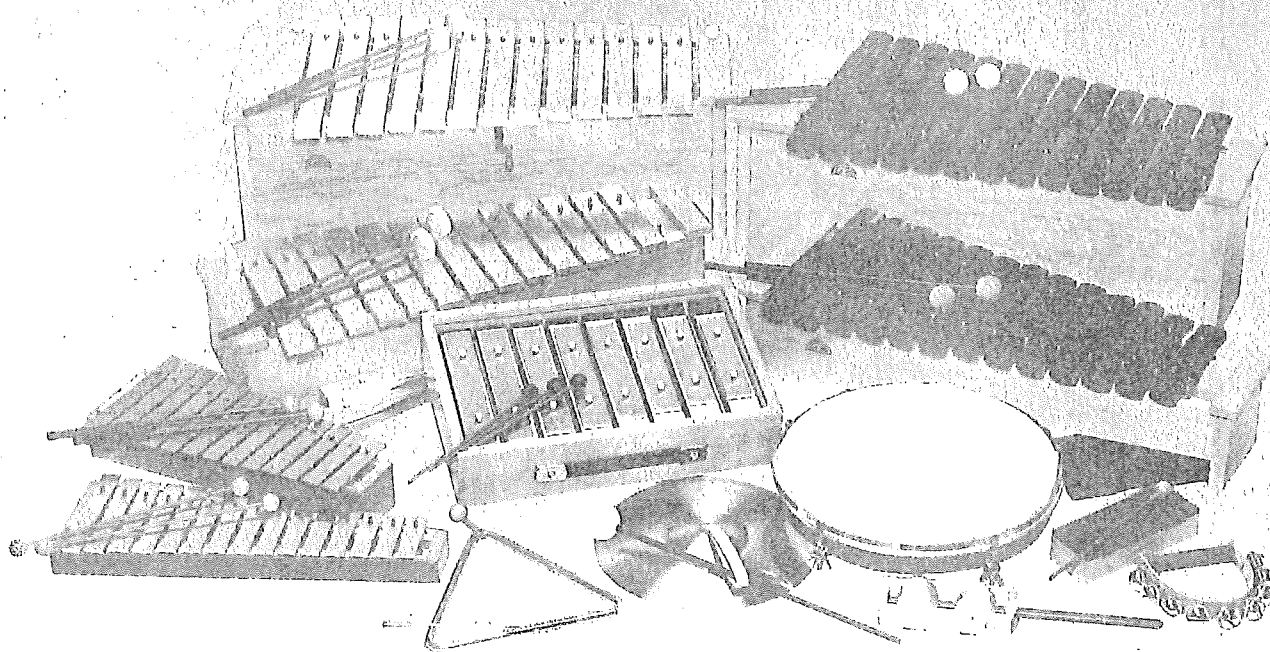
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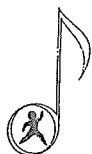
Now listen my children and you shall hear
Of a happy invasion of Boston, next year.
By land and by sea and from out of the clouds
Comes a force to be reckoned with - gentle, but proud,
Twenty years marching and skipping and hopping,
Sashay-ing, tip-toeing, boogien' and bopping
To so many different and wonderful drummers
And pipers and poets and whistlers and hummers.

"The Orffish are coming! The Orffish are coming!"
We've already sounded the gladsome alarm,
"The Orffish are coming! The Orffish are coming!"
Through every middle school, village and farm.

Yes, Boston awaits with a musical feast
To happily host all the Orffish out east.
We'll serve up a chowder of music and motion
And all sorts of interesting rhythmic commotion.

Come-all-ye to Boston, the perfect location
To declaim, "No notation without improvisation!"
And as you approach our signals will be:
"Duple by land - triple by sea."
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by Tom Goux



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