

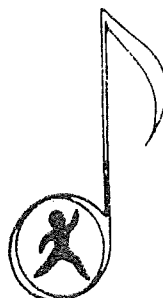
the Orff Echo

Volume XVIII
Number Four
Summer 1986

World View
Summer Reading

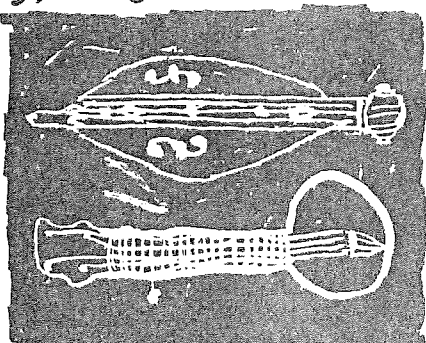
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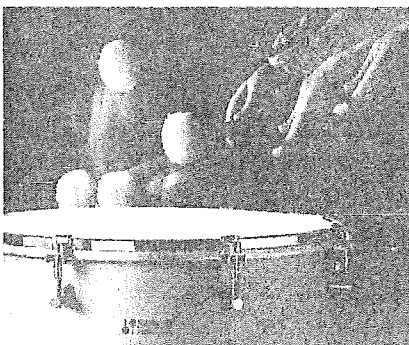
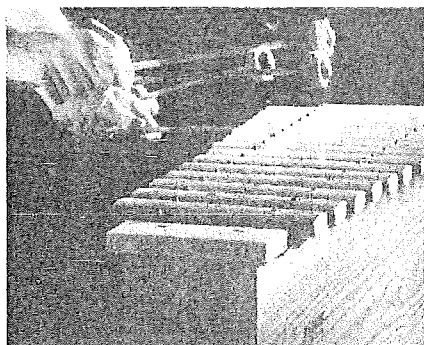
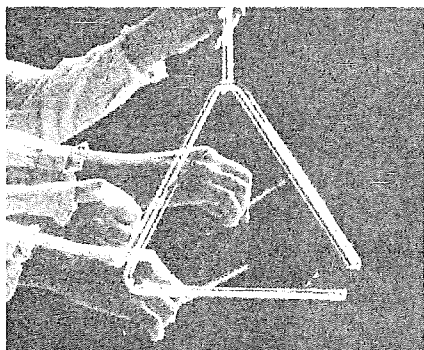
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A View of Schulwerk in Tokyo

Ronald Warners

TO: NORIOKI MINAMI, VISITING TOKYO MARCH 3-6. WISH TO VISIT ORFF CLASSES. SUSAN HOVERMALE (MOZARTEUM) SUGGESTS CONTACT YOU. NEED ADVICE, ARRANGEMENTS. STAYING HOTEL OKURA.

The generosity of our Japanese Orff Schulwerk colleagues blossomed immediately upon their receiving my terse cablegram. As I was napping after the 16-hour flight from Boston, Mr. Norioki Minami, a junior high school choral director and graduate of the Salzburg Orff Institute, phoned to announce in a brave combination of German and English that he had arranged for us to visit the classes of two of Tokyo's most talented Orff teachers.

Early the next morning, he greeted me cordially as we hurried to a waiting taxi. The remote-controlled rear door swung open to reveal white velvet seats edged in lace. The windows were dressed with white cotton curtains punctuated with white silk-embroidered prayer packets that invoked the protection of the Buddhist gods. This was a normal taxi and was the first hint of the day's many surprises.

The streets of Tokyo are both a joy and a major challenge. Not only does the traffic congestion rival any American city's, but in Tokyo only the main streets are named. After 55 minutes of stop and go, Minami determined that we were within walking distance of our target; it was the Takehaya School, the lab school of the College of Education of the University of Tokyo.

We entered the drab grey post-war building through a darkly-tiled foyer where Minami announced our arrival

through a small reception window. A custodian escorted us to a row of steel lockers containing slippers that we exchanged for our street shoes.

I shuffled behind Minami up three flights of stairs, with occasional stops to retrieve an escaping slipper, down echoing corridors toward what was certainly the most sound-isolated corner of the building. As Minami swung open a glass-plated classroom door, the bright faces of 45 wide-eyed fifth graders rotated toward us. Minami and I found our way to a padded bench in the back of the room.

A presentation was being made by seven students standing in front of the class. From a cassette player came sounds they had gathered on the streets: the cacophony of a subway station, the clangor of a department store, the synthetic chimes of an electronic carillon, the wails of a pop singer.

The students had edited their individual tapes into a single composition, had made a corresponding graphic score, and were now making their final class presentation. Their composition contrasted sections of thick and thin texture, dynamics and timbres, and ended with a da capo and coda.

The teacher was Yoshio Hoshino, a professor at the university, a master Orff teacher and author of the definitive Orff Schulwerk volume similar to Music for Children. His students, each of whom had been accepted into the school on the basis of a competitive examination, were alert, eager, and clearly thriving under Hoshino's teaching. Instruments

were tucked into every corner of the crowded, high-ceilinged room, and a cork board held students' colorful graphic scores. A vase of flowers stood beneath a large bank of windows, some open to the cool March air.

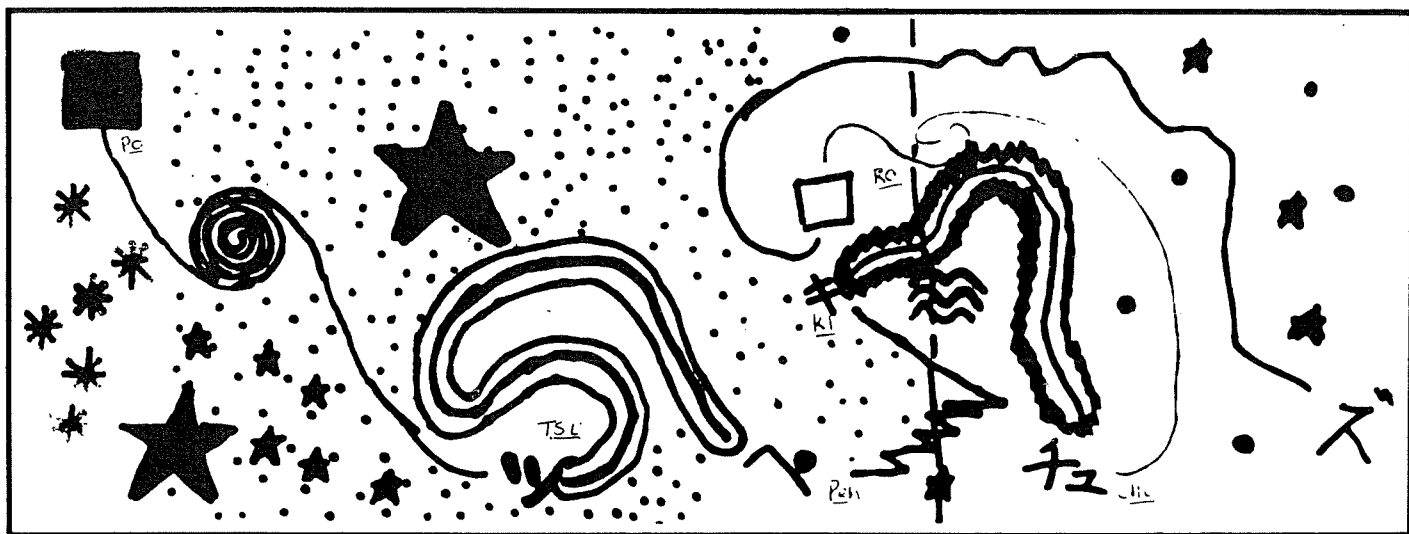
A bell soon signalled the students to prepare for a change of classes, but no one moved. Hoshino went to the piano and played a melodic perfect fifth; the fifth row of students filed out of the room. A major second; the second row departed quietly; and so on until all seven rows had been dismissed. I was intrigued.

As soon as the last of the fifth graders had left, 45 lively second graders clamored into their seats. Each brought a box of colored felt-tip pens and a breath-blown harmonichord of about an octave and a half range.

Hoshino greeted the students and moved to the piano to play an improvisation in changing meters: duple, triple, asymmetric 5's, 7's and 9's. The children changed the patterns of their clapping and patschen to match the meter changes. They performed flawlessly (and they beamed).

Hoshino next distributed a large piece of drawing paper to each student and gave verbal, then written, instructions. Minami translated for me: "You are to make a score for a composition for your harmonichord. The composition is to have several parts. The first part, for today's class, will have two pitches sounding at the same time and working against each other. Use three different

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Graphic score for a composition by the fifth grade of the Takehaya School, Tokyo.

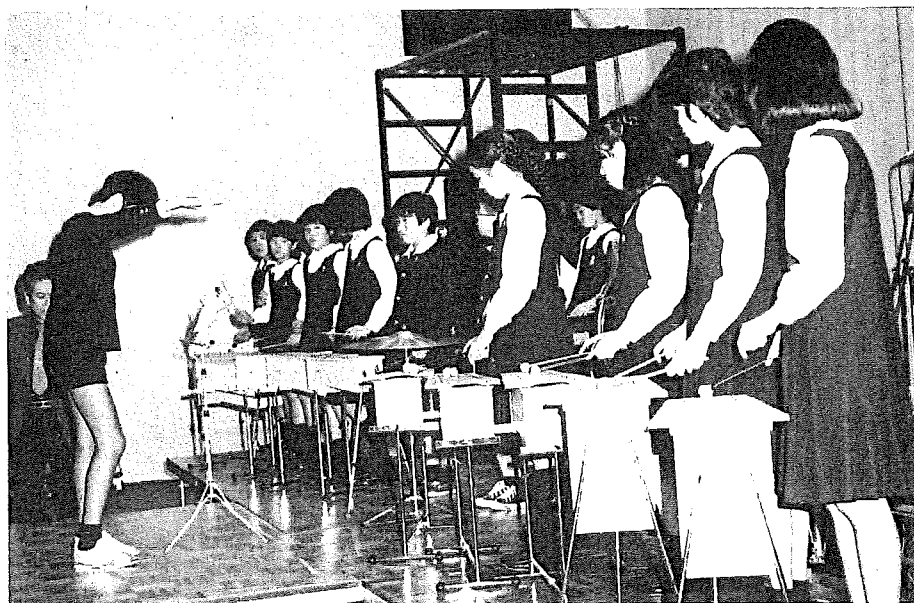
styles of sounds: legato, staccato, and marcato. Use your colored pens to draw the graphic score and experiment as you go along....Begin."

Hoshino answered a few questions and the students set to work. They were true seven-year-olds: they fidgeted and giggled, stole glances at the visitors and whispered or exchanged comments with each other. But they worked with amazing self-discipline for more than 30 minutes. Hoshino circulated among them, suggesting, encouraging and demonstrating. By the dismissal bell, most children had more than half the composition completed.

A 15 minute free period followed during which Hoshino presented an autographed copy of his book which bears Orff's personal endorsement and answered my many questions. Yes, eventually each second grader will perform his composition for the class; yes, 45 is the average class size now, but that is down from the 55 in recent years. Public performances take place regularly during the ten-month school year, and parents strongly support music in the schools. Most students also study piano or violin. Yes, the instruments in his classroom took many years to accumulate, and the crowded conditions require ingenuity to allow each student to participate regularly. A window is almost always kept open despite the 40-degree temperature outside. My host assured me that fresh air is preferable to warm air for the sake of alert minds and good health.

Another adventurous taxi ride brought us to the Holin elementary school, where the principal ceremoniously took us to the third grade classroom of Yamato Shimizu. The students were perfecting a performance of a piece for recorders and Orff instruments. The children played with gentle yet controlled sound, fine intonation and rhythmic accuracy, and responded quickly to Shimizu's cheerful suggestions and instructions. When the bell signalled the end of the period, the children immediately and quietly returned the instruments to their places and returned to their seats. Shimizu said a few words of dismissal, and now uncontained, all 40 seven-year-olds flocked around us to shake the hand of "tallest American", and offer an enthusiastic "hello" or "konichiwa" (good afternoon). Their bright, smiling faces are a vivid memory.

After lunch we returned to find Shimizu's fifth grade class at work. Each student had written a short story and an accompanying musical score for four players. The first had written about



Students prepare for performance under the watchful eye of their teacher.

Santa Claus's arrival at his house the previous Christmas. Expecting an onomatopoeic accompaniment of tinkling sleigh bells and clip-clopping reindeer's hooves, I was pleased to find the student had instead chosen sounds that paralleled the way he imagined the sleigh would glide through the air and the way a flurry of snow would sound. A second student's story described an advancing storm and its torrential resolution. The sophistication of the metaphors was matched by enthusiastic conducting and skillful playing, and the performance met with applause from classmates and praise from Shimizu.

The bell brought the fifth graders to their feet in silence beside their desks; a salutation was clearly pronounced by a student representative and returned by Shimizu; bows between teacher and class marked the end of the final class of the day in the Holin Elementary School.

At this point in the day most students - even third graders - who are on track for university admission hurried off to work with private tutors to assure high entrance examination scores. Some, perhaps, would go for a private instrumental music lesson or sports event. Later they would complete two to three hours of homework that would be reviewed rigorously by teachers the next day. Perhaps some would spend an hour with father, who usually returns from a typical work day after eight each evening. A student's time in Tokyo is rarely unscheduled.

When the last greeting was exchanged and all the children were gone, we retired to Shimizu's office/storage room for a welcome cup of green tea. Shimizu was eager to exchange ideas on how to increase the effectiveness of constructing music to fit a story: to know how American Orff

teachers maintained their creativity.

He asked specifically about Schulwerk practice in the States and expressed admiration when told about the many workshops from which American educators may choose. The five Schulwerk teachers in Tokyo and surrounding suburbs meet three to five times a year to exchange ideas and techniques.

Shimizu spoke of a shortage of instruments, of the paucity of Japanese printed instructional materials in Schulwerk style, and of the difficulties of being one of the few music educators in Tokyo with a vision of Schulwerk's potential for Japan. We talked for more than 45 minutes by means of Minami's generous German and English translations before returning to the principal's office for farewells.

The masterful teaching of Hoshino, Shimizu, and a small group of visionaries is leading the development of the Schulwerk in Tokyo today. Their work benefits every fortunate child in their classrooms and distinguishes the schools in which they teach. The music achievements of their students are so astounding as to challenge standard Western psychological premises about what constitutes expectable musicality in children.

One view of Tokyo is certain; the musicality of Tokyo children is blooming under the creative guidance of our Japanese colleagues. Can you imagine the international excitement if we were to invite them to share their discoveries with us at an American national conference?

Dr. Ronald H. Warners is Professor of Music at Curry College, Milton, Mass. and is a board member of the New England Chapter of the AOSA.

ORFF SCHULWERK AND THE ADOLESCENT

Carol Richards

Music and Movement Teacher

Monbulk High School

Victoria, Australia

Most high schools in Victoria, Australia, have a compulsory general music program for years (grades) 7 and 8, with electives in year 9 and above. They also may have an elective instrumental/choral program as well. However, I will deal only with the general music program. For me to develop a successful general music program, I must:

1. Understand the nature of my students, their needs both intellectually and emotionally;
2. Design a curriculum that will be appropriate for them;
3. Choose teaching/learning models that suit the students' needs and the aims of the curriculum.

The most successful teaching strategies must recognize the needs of the adolescent, and the nature of the art.

My goal is to discover the nature of the adolescent and show how Orff Schulwerk is an appropriate learning model for this group, specifically in the grade 7 to grade 9 General Music classroom.

The Adolescent

An adolescent is defined in Oxford Dictionary as, "a person between childhood and adulthood." In these years, teenagers go through physical and emotional changes which can affect everything they do. They have a definite culture (at least in the western world) which may affect all areas of their life. What they wear, eat, watch on television, is in part dictated by their sub-culture.

The peer group is most important, and it is their peers whose approval, admiration and respect they attempt to win. Adults are important, but mostly in a long range sense. They may reject adult "intervention" in their world.

Physical changes also add stress to the adolescent. Voices change, limbs lengthen, and cause the teenager to go through a clumsy stage which may cause feelings of inadequacy and distress.

"In early adolescence, only childhood cognitive strengths and behaviors are available. When peer pressures, body changes, and related problems of early teens commence, the youngster may well feel excitement, mixed with distress, confusions and

other emotions. The experience of new possibilities and lack of practice and familiarity in managing them is keenly felt. The need for development of capabilities in so many areas at once is particularly stressful. The adolescent tends to see behavioral choices in terms of black and white and lacks cognitive maturity for coping effectively with all this complexity."¹

Adolescents are very self-conscious. Any activity that will bring attention to the body or voice has to be approached carefully. They tend to feel inadequate and tell you immediately that they "can't sing, can't dance, are too fat, ugly," etc. Offhand remarks about their voice or appearance go down very badly. Teenagers will go to extraordinary lengths to avoid any situation which will embarrass them or will make them feel silly or stupid in front of their friends.

Other behaviors manifest themselves with this age group:

1. Teenagers can have a short attention span. (This depends on the activity.)
2. They dislike being "talked to" and "told" everything. If you plan a 45 minute lecture on the life of Beethoven, chances are they listen to the first five minutes and the switch off.
3. They learn best when they make mistakes and experiment themselves.
4. They are very moody — lively, active and cheerful one minute, sluggish and depressed the next.
5. Out of class incidents can and do affect classroom behavior and performance.
6. They feign a great disinterest in anything adults value.
7. They may show a great interest in the current pop culture.
8. They assert their independence.
9. They like being treated as adults (even when they act differently).
10. They need outlets for their creative energies. If these aren't provided by adults, the teenagers often create their own channels, be they disruptive or destructive.

Adolescents have been exhibiting these characteristics and others for many years. Teenagers are not good at passive listening. The amount of

information they will sit and absorb is limited.

Music is often compulsory at year 7 and 8. Therefore, the teacher is confronted with some students who may have no skills or interest in music along with other students who are skilled and interested in music. Programs which emphasize music appreciation and involve only reading about music and hearing the teacher talk to them about music often result in an unsatisfying general music experience for both teachers and students. The alternative is involving students in practical work so they may learn about music by doing musical activities.

Orff Schulwerk offers the possibility to involve students in the process of music rather than being spoon-fed answers. Orff Schulwerk is an appropriate learning model for the secondary general music classroom for many reasons. It is flexible; may be structured, and draws on the strengths of the teachers and the students. The emphasis in Orff Schulwerk is on process rather than product. By product I mean skill development or cognitive understanding. Far too often as secondary teachers we are so intent on product, we neglect the all-important process. Student will develop skills, understanding (products) if we as teachers are successful in involving them in the creative process.

The creative process as viewed by Orff is the active participation of children in manipulating sound materials, exploring, adapting, re-organizing, discovering new possibilities. This is as important for older students as younger ones. Elemental music has at its foundation creative expression and aesthetic awakening, which is as necessary for the teenager as it is the pre-schooler.

It is the task of the teacher, regardless of the age group, to find ways to involve and stimulate the creative faculties of the child in the learning process. This is vital in the education of a secondary student.

With Orff Schulwerk, it is possible to begin a general music class where the students are, in their culture, with their music. Once they explore and

Continued on page 5

understand what is happening in their music, the teacher can lead them to explore how the materials of music are put together in other styles and cultures.

With Orff Schulwerk, it is possible to begin where the students are in terms of their skills or lack of skills. While they are discovering and creating music, they are also learning and improving their playing, reading, singing, and moving skills. No one is left out. Each one is able to contribute. They see a point, some relevance to the lessons and have some control over the outcome or "products". In the process, they are given enough freedom to create and develop their creativity. Students have something tangible at the end of the

lesson or term that was the direct result of their efforts.

Most importantly, Orff Schulwerk gives us tools to work effectively with the whole child. While other methods of instruction deal primarily with intellectual enlightenment, Orff Schulwerk techniques have potential to satisfy the social, emotional and intellectual needs of the teenager, thereby resulting in a much more satisfying experience for students and teachers alike.

Outline of a General Music Lesson Using Orff Schulwerk

Lessons for teenagers have to be structured carefully. The material has to be appropriate, and have appeal. Tasks must be broken down so that one skill builds upon another, and students are

not expected to learn too much at once. I have found my most successful lessons follow a structure which has three stages:

Stage One: The Warm-up This is a very important part of the lesson. It is during the warm-up that I take students from their own moods and thoughts and try to focus their thinking and energy into a certain direction. It is during the warm-up students are introduced to the basic vocabulary they will be exploring during the lesson.

Stage Two: Exploring Possibilities At this point, students, within limits imposed by the teacher, explore and experiment with the vocabulary. Use only voices, say it louder, sing it, use nonsense syllables. The students make suggestions. The teacher tries the

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A PRACTICAL LESSON FOR YEAR 7 OR 8 GENERAL MUSIC CLASS "FROM MOVEMENT TO MUSIC"

WARM-UP

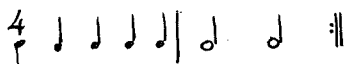
- Put on a cassette of a top 40 song and begin moving around the room.
- Play "Follow the Leader", naming different students to be the leader.
- Begin to clap the beat, then walk the beat in different ways (forward, backward, etc.)
- Begin to walk on every other beat.  Mix up walking  and .
- Each student finds his own pattern and repeats it.
- Several students are asked to show their rhythms to the rest of the class. All try different student's rhythms. 
-  is introduced, and now new patterns are made up and shown.
- Finally four of the students' rhythms are chosen and written on the board.

EXPLORATION

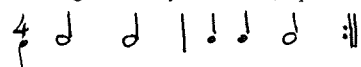
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- The rhythms are clapped, danced, patsched, performed with nonsense syllables and played around with.
- The class is divided into four groups. Each group is given a rhythm.

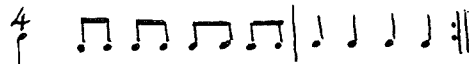
Group 1 is given Rhythm #1 (repeated), now called section A.



Group 2 is given Rhythm #2 (repeated), now called section B.



Group 3 is given Rhythm #3 (repeated), now called section C.



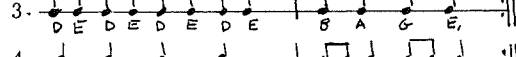
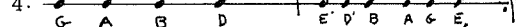
Group 4 is given Rhythm #4 (repeated), now called section D.



- Each group is asked to come up with a movement that fits its rhythm.
- They are performed as a rondo A B A C A D A (a movement rondo)
- Now each group is asked to come up with a sound that suits its rhythm (a vocal sound).
- Again each rhythm is performed in rondo form.
- Each group is asked to choose a non-tuned percussion sound to fit its rhythm (skin, rattle, metal, etc.) Again the rhythms are performed in the order of a rondo.
- We set up this scale on the tuned percussion:

E G A B D' E'

We took our initial rhythms and tried out different possibilities in this scale. The students settled on the following melodies for their rhythms:

- 
- 
- 
- 

In the final form: everyone played (A); Metals only played (B); Xylophones only played (C); Glockenspiels only played (D).

EVALUATION

The piece was taped and listened to. The students made comments about which rendition they liked doing the most and hearing the most. Rondo form was discussed and several classical examples were played for them.

students' suggestions with them. Then students are put together in groups and given a specific form or task to work with. The teacher acts as a resource person, answering questions and giving help when needed.

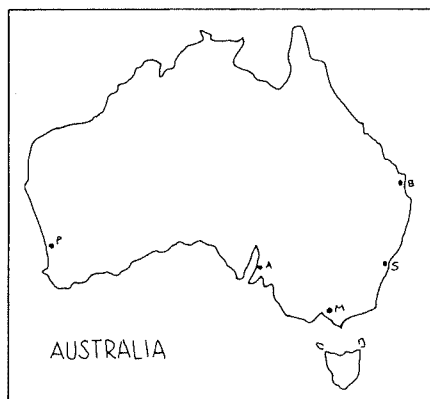
Stage Three: Performing and Evaluating When students are ready, they perform or share their solution with the rest of the group. Each group tells the others how they reached their solution, why they chose certain sound materials, and how they feel about their piece. The others may offer comments on things they noticed in the work. This is a valuable time for the students.

Right from the beginning, students must learn how to look and how to listen. They evaluate their own work in terms of what was successful for them and what was not; what they would keep next time and what they would change. The teacher must teach students to use positive constructive vocabulary. Words like "silly" and "wonderful" are avoided when evaluating their own work.

Stage Three is also the time when the teacher helps students reflect on what they have learned, and shows examples of how other composers solved the same problems. This is when the students intellectualize their experience, and are ready for some reading and talking about music.

Conclusion: There is no perfect lesson plan which will work every time. Particularly this is true when working with adolescents. They are changeable and unpredictable. But they do like to learn, and it is the teacher's responsibility to find a way to so involve the student, that he gains the maximum benefit from the learning situation. Finding successful ways of making general music classes practical involve time, effort and risk-taking on the part of the teacher. But the results are worth the struggle.

¹Stein and Davis, *Therapies For Adolescents*, San Francisco, 1982



Guest Editorial: ON BEING

Judith Thomas

Small events in life can have a jolting effect.

I had such a happening in the middle of an all-school trip to visit the sloop "Clearwater". Before the trip our children were given lots of information on the ecological importance of the sloop, on the Hudson River's history, on the sea chanteys sung by the sailors, on the life cycles as reflected in the reed grass that surrounds the estuary where the sloop docks. But foremost, we gave background on the Clearwater itself, showing pictures of the ship in all stages, identifying parts of the ship's anatomy and their function.

On this day of the field trip, I had gone down into the hold of the Clearwater to use the head (bathroom), there being none convenient ashore, and was threading my way up the ladder toward the gangplank to return to land. My attention was drawn to a student calling me. It was Tard, a new first grade boy in our school, delighted to see someone he recognized, yelling from the deck with wild enthusiasm, "Mrs. Thomas, Mrs. Thomas, when are we going to the Clearwater?" The question gave me pause. It took a moment to wheel around to where he was mentally, and I answered bemused, "Tard, you're standing on the Clearwater!" His arms flew out and his face and whole body contorted into a question mark: "I am?", he asked in disbelief.

This whole encounter tickled me, reflecting on all we had done to prepare the total school for this event, and I laughed throughout the day recalling Tard's amazed expression. It was somewhere between Piermont and Nyack on the drive home that the universality of Tard's disorientation hit me.

It seems to me that, like Tard, most of us spend a great deal of time in our lives standing on decks of situations either

not knowing we've arrived, or not fully appreciating the "now" aspects of the event. It ties in with the "life is not a dress rehearsal" theory. The "now" is it — to be savored, sliced, squeezed, embraced. When we are able to invest ourselves in that centered state, we are paradoxically conscious of that illusive state of being without actually knowing we're there.

I've tried to think of life situations where I am able to taste the "now" events fully. They are surprisingly few and very precious to me, and fall mostly into the category of observations:

— the suspended joy and timelessness of watching infants, especially your own...or watching animal antics: the local raccoon by the light of the porch, prying off garbage can lids with incredible agility: the complex socio-dynamics of the bird feeder.

— during special times in the classroom, the reaction to a child's fanciful wording, or improvisation — or at an unexpected intensity when a group experiences a melding, a totally involving interactive moment.

— during certain pieces of music where the essence of the moment is so salient it closes down your awareness of all else, even of self as a physical being.

These peak moments of sensing the "now" almost have a divine quality, and I suspect in our best creative moments, whether writing, drawing, loving, or composing, we all travel to that now place.

It's a space that is easy to smother — it buckles immediately under the "will be" state or the "have been"; and as I reflect on Tard's prophetic realization, I wonder how many of us go through life inadvertently missing the most centered of all moments: the now. If we miss it, I suspect we actually miss a most exquisite state: that of truly *being*.

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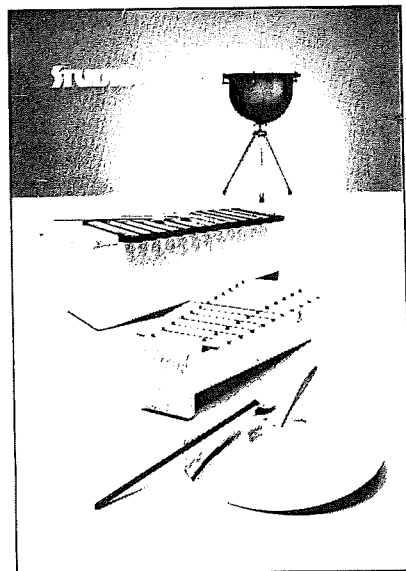
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Board Approves New AOSA Policy

Starting with the chairperson for the 1988 conference in Detroit, the AOSA National Conference Chairperson will be appointed annually rather than elected. The following is a summary of the guidelines for this appointment that were approved at the Spring, 1986 meeting of the Executive Board.

1. The candidate may be nominated by a Chapter, another member or self-nomination.

2. The nominating committee will accept names for consideration to be presented at each September board meeting.

3. The newly appointed NCC will be introduced at the annual AOSA business meeting during the next National Conference.

4. Qualifications include:

a. Demonstrated organizational and leadership skills. National board experience is preferred but not required.

b. Experience on a local conference committee is desirable.

c. Energy and commitment: The job will require a great deal of time and energy during the year of the conference; long hours and travelling.

d. Proximity of residence to the conference site may be helpful.

5. The NCC will remain a non-voting board member for the entire membership year of the conference for which he or she is responsible; will meet with members of the Chapter scheduled to host the conference three years hence.

AOSA members are encouraged to make nominations and send suggestions to Nominating Committee Chairperson Margaret Dugard, or to President Gin Ebinger.

Looking ahead to future conferences:

Nov. 11-15, 1987, Chicago (Carol Huffman)

Nov. 9-13, 1988, Detroit

1989, Atlanta; 1990, Denver

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BOSTON BECKONS MAKE PLANS NOW

Marion O'Connell
National Conference Co-Chairperson

Boston, which has remained a fascinating city since the American Revolution, will host the 20th National Orff Conference - "The Spirit of '86, An American Evolution." We hope to create a musical time machine for you. A broad global focus will offer glimpses of the past; the evolution of the Orff philosophy from its earliest European roots to its present status around the world; then a look forward into the future. A concurrent accent will consider the evolution and musical development of the whole person, from very young children to those in their senior years.

The forthcoming Boston AOSA Conference abounds in talented, vital teachers and performers. We are delighted to present the following sessions and leaders who will awaken new areas of interest for you.

Like brightly colored threads woven through the conference will be sessions led by John Langstaff, the artistic director of the Revels. His opening session will be a celebration; a participatory theater of music, dance and drama.

Other workshops offered by the Revels team will be:

- A. The carol, danced and sung: An introduction to country dancing.
- B. Christmas (Winter), Spring or Harvest Revels - what are they?
- C. Processionals, audience participation songs, street cries, canons/rounds.
- D. Ritual dance: easy introduction to Morris and Sword dancing.
- E. Ritual songs, singing games, children's songs: dancing and acting them out.
- F. Costumes, props and production needs/The Mimmers' Play "St. George and the Dragon".

The culmination of the conference will be a short mini-Revels performance for two seasons of the year performed by all conference participants.

Singing

Janos Horvath, Director of the Kodaly Musical Training Institute at the University of Hartford, will present three sessions. The first is mastering quality literature through good musicianship; the second, on using movement as an integral part of the learning sequence; the third, conducting and choral techniques; the connections between learned musical



Pat Hamill, 1986 Conference Co-Chairperson, meets with members of the New England Chapter to prepare for "The American Evolution." Left to right: Pat Brown, local Co-Chairperson, Hamill, Maureen Kennedy, Marilyn Levine.

skills and the physical aspect of conducting.

Helen Kemp, known in the United States and Canada for her work on Children's Choir Methods, will also do three presentations. Each session will include a demonstration with small groups of children: 6-7 year olds, 8-9 year olds, and 12-15 year olds, followed by work with teachers alone.

Movement

Sanna Longden, a performing folk dancer returning with rave reviews from the '84 AOSA Conference, will offer two teaching sessions during the day and two international folk dance sessions in the evening. Tony Saletan will be teaching the ins-and-outs of New England Contra Dances with live music — a fitting preparation for the contra dancing we'll be doing after the banquet.

Phyllis Weikert, movement and folk dance professor from the University of Michigan, will share her expertise in working with older adults in "Fitness Over 60: Synchronizing Exercise to Music". Older adults will join the conference attendees.

Phyllis will share the results of her research on young children in a session on the effects of basic timing and aural/visual decoding on a child's overall school performance.

Three sessions of Eurhythmics will be masterfully taught by Lisa Parker.

Recorder

Roberta Sweet, a professional performer and teacher of recorder, will instruct beginning recorder players as well as conduct groups in ensemble playing in the evening, so bring all of your recorders. Cindy Hall, Orff teacher

from Oklahoma City, will present "The Pipe to the Drum", an exploration of Orff Schulwerk recorder literature and its practical application to the upper elementary curriculum.

Classroom Music/Curriculum

Marcelyn Smale, early childhood specialist from Minneapolis, will give a demonstration lesson with 4-5 year olds. This will emphasize techniques for teaching music to pre-school and primary children based upon understanding of their cognitive and musical development.

Lillian Yaross, nationally known for her Orff workshops, will present two sessions using Orff materials with primary grades.

Pat Riello is co-author of "Let's Slice the Ice" and "Do It My Way" and a contributor to Volume II and III of the "American Edition" (Music for Children). Her session should be of particular interest to classroom teachers. It includes a demonstration with children using games as the learning tool for developing skills in language arts, math, and social studies.

Special vibrations will be felt by all as Danaï Gagne and Judy Thomas join forces to give a demonstration with intermediate-grade children using drama and Orff instruments. There will be a follow-up session for adults.

Barbara Grenoble is also doing a demo/follow-up lesson. She will explore music with children ages 9 to 12.

Mary Goetze, director of the Indiana University Children's Choir, offers "The Evolution of Musicality Through the Orff Schulwerk". It will focus on the unique ways musicianship and vocal skills can be nurtured in an Orff setting. The materials will be appropriate for upper elementary grades.

Alexis Zolczer, a K-8 music specialist in the Buffalo Public Schools, will also explore this age level with "Sing, Play, Move and Create! A Conceptual Approach to Orff Schulwerk for Children in the Upper Grades."

We know that improvisation is the core of Orff Schulwerk and who is better qualified to assist us in further understanding it than Brigitte Warner who taught children in Augsburg, under the tutelage of Carl Orff and Gunild Keetman.

Creative skills will be further demonstrated by Marilyn Levine, a grade 6-8 music specialist from Massachusetts, who will bring her children in for a session demonstrating the use of a song, poem or story to stimulate compositions from the students that satisfy specific requirements.

Continued on page 9

Gin Ebinger

Returning by popular demand is Sue Morrow, Elementary Music Consultant for the Clark County Schools, and her Las Vegas task force, to present a follow-up study on curriculum development.

Music Therapy

Beth Kingsley will share a guided imagery and music experience, with a goal of seeing music as a bridge to new life. She was a Fellow at the Institute for Consciousness and Music for work in Guided Imagery in Music and has been certified in Music Therapy as well as in Orff Schulwerk.

Spiritual and Mundane

With our heads still in the clouds, Shirley McRae will offer "From Lessons to Liturgy: The Schulwerk in Worship." On the practical side, a workshop filled with valuable tips for caring for your Orff instruments will be given by Peggy McCreary, a presenter of numerous university and chapter workshops in Orff Schulwerk.

Excursions

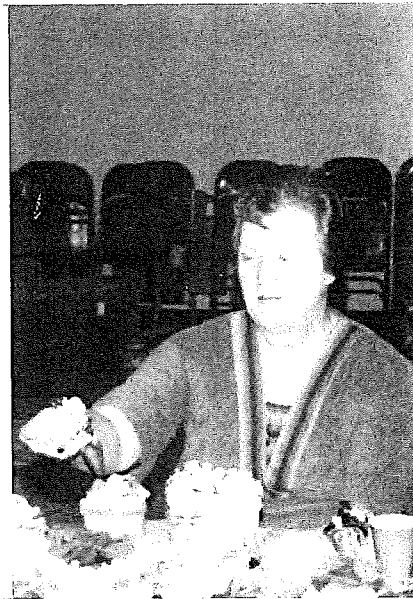
There will be an out-of-Boston tour to Plymouth Plantation, a recreation of the 1627 settlement of the Pilgrims. The tour includes a visit to a full-sized replica of a ship, Mayflower II, docked in Plymouth Harbor, where actors portray crew and passengers in 1620 dress, speech, and manner.

An in-city tour, *Discovering Boston*, led by Dr. Will Holten, Professor of Urban Sociology, Northeastern University, will be a combination bus/walking tour of historic sites and neighborhoods of Boston.

Each afternoon at the hotel, *High Tea* will be served. While you sip your favorite tea and munch on scones, chapter sharings will provide the entertainment for your pleasure and professional inspiration. One of the highlights of the conference will be the New England Chapter's performance of Benjamin Britten's "Noye's Fludde", under the direction of Pat Brown.

One's by land. Two's by seal. No matter which direction you come from or how you get to Boston, your presence is a must! Plans on paper are lifeless; only lively, musical human beings sharing a renewing experience like this one will start energy heading into exciting growth. Help to make revolutionary Orff Schulwerk into evolutionary creativity!

"Everything that a young child experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life." Carl Orff.



Joan Dewsbury, 1986 Director of the Keetman Boutique, presents some of the handcrafted items she has prepared for Boston.

Meet Joan Dewsbury, the wonderful woman behind the Keetman Boutique this year. Joan, a New England Chapter member for eight years, volunteered to take on the task of raising money for the Gunild Keetman Assistance Fund by running the boutique at the 20th Annual Orff Conference in Boston, Nov. 5-9.

Joan grew up in the New England area, and is presently teaching K-6 music at the Esterbrook School in Lexington, Mass. As an experienced fundraiser, Joan has spent many years raising money for the American Association of University Women.

Early American-style hand-crafted items will be for sale at the boutique; holiday and basket arrangements, napkin rings, a variety of tree ornaments, sachets, stenciled and quilted hoops. All have been made by Joan's artistic hands. She also sells these items in local gift shops, and they are very nice, indeed.

Becky Ellis of the New England Chapter, has also been busy making dulcimer ornaments for the boutique. Nancy Cash, Maine Charter Chapter, called and asked if she could contribute hand stitched ornaments. All items are reasonably priced usually under ten dollars. Joan says, "I hope people will plan to shop in the boutique and support the Gunild Keetman Assistance Fund." We'll all be there, Joan, with our holiday present shopping lists.

Pat Hamill

As a high school student I entered Spanish class every Monday morning early to study the week's new phrases written all around the tops of the chalkboards in a variety of languages. They were simple, disjointed fragments — *Le Nozze di Figaro*, *Gesundheit*, *rara avis*, *vaya con Dios* — but to me they seemed to be codes, so captivating that I still can see them, these very many years later, written in Miss Leer's precise schoolteacher handwriting.

The most fascinating of all was written in Greek characters, *Medon ariston* (moderation is best). I thought, if only I could find the key to open these mysteries.

I share this with you only for one reason: to introduce a true story, and I leave whatever inferences there are to be drawn to your own sensibilities and needs of the moment.

A kindergarten child transferred into our school late in the semester. He was obviously a new kid on the playground, in his classroom and in the music room. He dressed a little better than our faded-jeans and baggy-sweatpants crowd. He didn't smile much, though his eyes were alive and constantly taking everything in. But his speech — how can I describe it?

I must admit to being as entranced by it as his classmates were. We used every means to keep him talking! His accent, its tempo, all the nuances and subtleties were about as different from ours as they could be, although we spoke the same language.

"You know that old dawg? Well, his name was Be-ill? And he just had a bunch of puppies? Rat out they-er in mah da-eddy's old caw-er?" Everything was slow; every phrase ended in a question; there were few one-syllable words in his delivery.

He seemed to enjoy sharing his thoughts, and the children and I loved hearing them. His first "commitment" to me came as an absolute, no-doubt-about-it statement of fact: "I don't do that stuff," pronounced as the others were joyously dancing their way through some nursery rhymes.

And he didn't. He sat and watched. When it was partner time, first one child, then another would invite him to join, but he always shook his head and planted his bottom deeper into the floor.

This went on for three or four music classes, but each session found him

Continued on page 23

SABBATICAL IN SWITZERLAND: INSTITUT JAQUES-DALCROZE

Richard Spalding

Emile Jaques-Dalcroze, composer, pianist and professor of harmony at the Conservatory of Geneva, developed his method of music education over an extended period from about 1900 to the 1920's. He was the greatest exponent of his own "system" and continued to research, explore, think and write about his findings throughout his working life.

Known in the U.S.A. as Eurhythmics, this great body of work encompasses the study of traditional harmony, solfege, and *la Rythmique*. This is Dalcroze's active method of studying the basics of musicianship through bodily movement in response to the music performed, for the most part, by the instructor at the piano. Jaques-Dalcroze thought of music as a means to mental and bodily health and not just an end in itself.

In 1919 he wrote (*Le Rythme La Musique et L'Education* p.5): "Twenty-five years ago, beginning my career as a pedagogue at the Conservatory of Geneva, I noticed from the beginning that rhythmic sensations in music come from muscular and nerve interactions (jeu) of the organism in its entirety. Thus, I came to consider musicality that is only auditory as an incomplete musicality, to look for the connection between movement and hearing, between energy and space, between music and the character, between music and the personality, between music and the dance... these are my ideas as they were written from 1897 until the present..."

Though "Monsieur Jaques" quite intentionally set out to establish a method, it was never his intention to publish a method. Though he and his devoted pupils very meticulously recorded every exercise, game or activity he invented (often with the pupils' collaboration or at their suggestion) there is not an "authorized" edition of these notated devices. Just now they are carefully preserved in cupboards and closets in the studio of the director of the Institut, Dominique Porte.

Dalcroze felt that each candidate teacher should be capable of creating anew all the various steps and stages of the method. This expertise should be acquired through first hand experience or total immersion, under the supervision of carefully chosen artist

teachers. He was fully aware that the successful continuation of his work depended not upon teachers with absolute pitch repeating memorized drills, games and musical tricks, but upon well rounded, serious and sincere artist teachers who had assimilated both his processes and his philosophy.

Three categories of training are offered at the Institut Jaques-Dalcroze Geneva, other than classes for children from age five through adolescence. First, training for music teachers and other professionals. Second, there is the certificate course and the diploma course.

The certificate course requires four years of study and consists of: 1) *La Rythmique*; 2) solfege or vocal study of music reading, writing and ear training; 3) harmony, including written, keyboard and vocal work; 4) piano instruction, technique and piano literature; 5) piano improvisation classes, playing creatively with and without advance preparation; 6) classes in movement techniques, basic body movement, creative dance, exercise; 7) pedagogy, supervised teaching of children; 8) *Cours Global*, a weekly course combining most of the above mentioned disciplines. The recipient of the certificate is authorized to teach children.

The diploma course is designed to train an elite corps of master teachers who would be qualified to teach-train others who are candidates for the certificate. This demanding course may last up to two years. Certificate courses are taught at Dalcroze training centers throughout the world but only the Geneva Institut awards the coveted diploma. In spring 1984 only one diploma was granted.

In the third category are classes in Eurhythmics for amateur adults, beginners or advanced. These resemble the continuing education classes in the U.S.A. with no goal other than the self-betterment of the participants. Regardless of the level of the classes at the Institut, the method remains the same. Only the scope and intensity of the lessons vary appropriately to the needs of the children, professionals or amateurs.

As a Professor of Music Education, I felt it imperative to see firsthand the training of the very young and

adolescent children. These classes are generally held afternoons, or on Thursdays throughout the day. (Geneva children attend no school Thursday and only a half day on Saturday.) Some classes last one hour and forty minutes. This make great demands on the children and the teachers. In addition, the Institut has the praiseworthy practice of encouraging a very relaxed and open attitude towards class work. As a result, parents, other teachers and interested visitors are often in attendance. Everyone is made to feel welcome by both teachers and students.

As I watched the children engaged in rhythm exercises, solfege drills, conducting, singing, game playing, music listening and response-reaction activities, I reflected philosophically about it all. It appeared to me that the children came to classes quite willingly but that, for the most part, their presence was motivated by the intense interest of the parents.

I heard, on more than one occasion, that participation in "Dalcroze" was a must for the bourgeois families of Geneva. I personally believe that few of the children ever ask to come to classes. (Of course, I am not considering here Dalcroze classes which are part of the curriculum of the public school system.) And, though I felt that most of the children were not intellectually aware of the aims of the teacher planned activities, nor even conscious of the wholesome benefits derived, I truly believe that a majority of children enjoyed the classes immensely and were enriched musically, physically and spiritually. In addition, it is important to note that the activities were organized and executed by the teachers in very creative and engaging ways with much energy, delight and enthusiasm.

The teachers' goals were invariably met, with the children moving to the improvised piano music played with variations in tempi, dynamics, timbre, phrasing, etc. When solfege was included, most children sang the sol-fa syllables using fixed DO with very good tone and read rhythmic and melodic notation appropriate to their age and experience level.

Though I continued to observe the children's classes throughout the semester, the greatest portion of my

Continued on page 11

Dalcroze, cont.

time was spent in the classes for professionals. Being engaged in teacher training at the University of Louisville (Kentucky), I felt it important to see the methodology and content of these training sessions. It seemed equally right for me to find out how my own musical and bodily competencies measured up to those of the professors and the other students. In order to participate fully, I enrolled in as many courses as seemed suitable.

My choices were: Solfege Level I with Marie Louise (Malou) Hatt-Arnold, Rythmique Level I - II with Marie-Laure Bachmann, and Cours Global Level II with the Doyenne of the Institut, Madeleine Duret. I remember vividly my bewilderment during those first classes. Dressed in jogging pants, black tee-shirt, and barefooted, I made quite a contrast with my youthful fellow students who were between 19 and 28 years of age. In a school of mostly females ("helas", sighed many of the teachers) I had only two "buddies", Gianfranco, 19, from Sicily, and Enrique, slightly older, from Madrid.

Though fluent in French for many years, I was not accustomed to the various accents one encounters in Geneva and the technical terms of music caused me to be rather slow to react. The rooms were exceedingly "live" acoustically. It was a problem for me to just hear terms such as "croche", ♩, "noir", ♩, "blanche", ♩, shouted across the room full of stomping, sweating, sometimes groaning students. Compounding the comprehension difficulties was the enthusiastic and generally boisterous piano improvisation of the instructor. Without pause in playing, she was likely to call out suddenly, "double vitesse" (twice as fast), or one of the "consignes" (signals) agreed upon prior to starting the exercise; "hip" (heep), "hop" (huhp), or "houp" (hoop), meaning go forward, backward, or in circles or whatever else we had decided it would mean. Often, just when an exercise was mastered, all the "consignes" were changed, or their meanings reversed.

A typical Dalcrozian instruction would proceed thus: "when I play, you stand still; when I stop, you walk or run the rhythm I have just completed." Another might be: "reverse my rhythmic devices. If I play ♩ ♩ ♩, then you move to ♩ ♩ ♩." Hands and arms are given tasks in opposition to foot movements and individual people are played against each other as in a symphony orchestra.

To extend the skills of disassociation even further, hand drums are sounded, balls are tossed and bounced, sticks,

ropes and hoops are maneuvered. Concentration, flexibility and musical sensitivity were essential to success, not to mention quick understanding of all commands. I was impressed with the reaction-responses of my young peers, who soon accepted me as one of them and called me by the friendly and informal "tu" (thou).

They had started their classes in September of 1983 and I was beginning in mid-January, 1984.

I found that movement in Eurhythmics requires a coordination of ear, body and intellect that I had not previously encountered in any of my long music experiences. Thus, despite being in good physical condition, having participated extensively in folk dancing and having been accustomed to music and movement in many years of Orff Schulwerk practice, I found myself, at first, frustrated and confused.

Determined to go on, I began to observe that not all my young friends were equally quick to comprehend. Often, I was able to guess the next development of the lesson before arriving at that point. I noted too that though students might move skillfully and effortlessly to the improvisation from the piano, some at times were unable to reproduce accurately on the chalkboard the notation for our body work. I felt here to have a slight edge on my less experienced companions.

I want to point out here my admiration for the Dalcroze professors. There is probably no other field of music teaching that requires such total musicianship, instrumental skill, compositional knowledge, choreographic form and, perhaps, crowd management. What is more, this vigorous activity is carried on in a very light-hearted manner by teachers and students, even though everyone takes the work to be done seriously. Inevitably, with ever increasingly difficult tasks piling up, there comes a time in every lesson when the majority can no longer coordinate ear, brain and body. The movement ceases amid bursts of laughter, or by good-natured teasing of the instructor for having given a last outrageous command. Reproaches or complaints are virtually unheard of. If impatience is present, it is seldom manifested. The artist-teachers are masters at pedagogy which, in the case of Dalcroze work, would include philosophy and psychology. It is even more remarkable to find this high degree of tolerance for frustration among the young students, some of whom are superior musicians as well as experienced dancers.

This is a part of the genius of Dalcroze. this is still his Institut and it is as if he is ever present, looking on to see how

things are going, and letting all know that he just wouldn't have it any other way. "Monsieur Jaques" and his teachers and students all know that this "stuff" is hard to do and that even the most gifted have to expend their last bit of energy and concentration to attain what may still be an imperfect performance. This concept was beautifully expressed by Madeleine Duret when she said, somewhat wistfully, "Jaques-Dalcroze, c'est une ideale!"

In addition to these active classes, the professional student attends other, more sedentary classes to learn solfege and harmony. When not seated at one of the two or three pianos in the room, the student is at the big working table singing along, conducting, tapping the pulse or noting what is happening on score paper. Every possible device of ear training, solfege singing, scales, chords, rhythms, form and analysis is explored. These are always repeated with variations in tempi, dynamics and timbre.

It is not possible to imagine a more thorough, no-nonsense, exhaustive course in the fundamentals of music. At the same time, the storehouse of clever and fascinating musical games, "tricks" and drills left by Dalcroze provide both teachers and students with many hours of delight. A Dalcroze lesson will invariably contain the surprise, the unexpected twist that will keep the learner on his toes and, if not cautious, even slightly off balance. A master at keeping the pupils engaged, Dalcroze was wise enough to space his traps far enough apart so that the student is encouraged to continue.

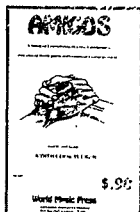
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Dalcroze, cont.

Scale singing is a daily must. "So what?" one might ask. Here is one example of creative scales: sing every scale, major and minor, within the octave middle C to C1 (C# or Cb as required), a different scale on each ascent or descent, but without repeating the C of the scale just concluded. As for me, I soon realized that I was sorely in need of a refresher course in the basics and I welcomed this sabbatical opportunity that was enabling me to brush up on the groundwork I had for so many years brushed over.

Some form of improvisation is included in all Dalcroze classes. However, it is in the Piano Improvisation Class where the most ordered and concentrated instruction is provided. I was not permitted to enroll in these overcrowded "impro" classes since the regular students need as much time as possible at the keyboard. Therefore, I audited a number of classes and went to work in one of the many private practice rooms. I wanted to improve upon my minimal skills and overcome my inhibitions in this area.

Excellent books for beginners were available and I chose "Et Caetera", by Dominique Porte and "Un Chemin vers l'improvisation" by Bernard Reichel. The first begins with melodic and rhythmic inventions using ancient modes and easy major and minor scales. Singing while playing is encouraged. Transposition is obligatory from the outset and I soon found that playing the same inventions in various keys kept me alert and fascinated through many hours of practice that would have been tedious to some. One is urged to invent melodies with the left hand as well as with the right.

The first harmony poses no threat, employing the open fifth drone familiar to Orff Schulwerk practitioners. This works well with the ancient modes. I regularly interspersed chord progressions in every key and harmonized scales in rhythmic variations with absolutely free flights of fancy where anything goes. I read the harmonic structures of Messrs. Porte and Reichel, transposed them, singing aloud the notes of the bass, the tenor, the alto voices. I was not content until I had memorized each device and could then play it with freedom and power, eyes closed, in some tough key like G-flat, singing still either note or chord names.

Occasionally, I "bootlegged" a lesson from one of my Rhythmic teachers. The solfege book contained hundreds of melodies of the masters, some obscure,

others well known. I set myself the goal of writing the harmony of the well known works, without resorting to any other score, just whatever I was able to recall. Challenged and invigorated, I seemed to "zero in" on the proper setting with miraculous frequency. Other times, I heard my inner voices singing but I was unable to write accurately what I heard. Along with these activities, I added the practice of realizing figured basses.

The "impro" teachers have many devices to aid the flow of ideas. One, for example, requires one student to invent a four bar phrase to be completed by a second student. Another is the playing by three or four students of their original short pieces. Then, the second time around, the pianist plays his invention again, then incorporates the piece of one of the other students as a B section and, then returns to his own A section to conclude the music. After all have taken turns, the instructor asks the class members to decide who played whose piece in their B sections. (Memory is encouraged in each phase of Dalcroze work. Intense concentration is fostered constantly.)

In the class work, traditional harmonic inventions alternate with freer compositions that reflect, nonetheless, good form and structure. A typical device of Marie-Laure Bachmann is to make a gesture such as

raising an arm abruptly high over the head. The student is to respond by playing music to reflect the energy and the sense of movement. The raised arm might be followed by a contrasting three slow steps forward. Responding, the student finds a germ idea, a forte arpeggio or chord followed by a descending scale passage. The idea repeated in sequence fashion makes for a convincing musical phrase, but only until it is interrupted by the teacher changing to a gently swaying motion or perhaps a circular movement to suggest a contrasting theme.

Frequently, students are required to compose their own movement or composition assignment to be presented at the following session. Generally, the student performs his piece with teachers and classmates trying to discover gestures that fit the music. Finally, the student is allowed to demonstrate the source of his inspiration and there is considerable discussion as to whether or not the music was appropriate to the movement.

During the closing weeks of the term, Marie-Laure Bachmann generously consented to give me a number of private lessons in piano improvisation. By this time, I had already been asked to take my turn at the piano during the

Continued on page 27

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Needed: Listening Therapists for the Aurally Retarded

Jack Neill

While re-reading some articles in Orff Re-Echoes, one particular statement jolted me to a profound halt and some deep thought. The article was entitled "Why Does Orff Work?" and was written by Rev. Robert Kintner. Rev. Kintner's words are, I believe, more valid today than when he penned them a decade ago: "Young children are aurally retarded. Vision is the dominant and controlled sense in the body. Young children are much more dependent upon sight than sound for existence. Without careful nurture, aural sensitivity will normally remain undeveloped in children."

I thought about the children I teach. In the never-ending battle to develop aural awareness and sensitivity, I compete with hours of television viewing and video game playing. My colleagues in school gear most of their instruction to the visual learner. To many of today's youth, music means MTV, the pop music video channel. A survey by Newsweek (February 6, 1984) reported that 50 percent of music video viewers replay videos in their minds when hearing the music on later occasions. What chance does the poor music teacher have?

But after the initial surge of self-pity, I came to a most discomfoting realization: my own teaching may be partly to blame for this "aural retardation." How could I have been so deaf?

Like so many of us, when I make reference to Art music in my classroom, it's nearly always to 19th Century Romantic music, more often than not Program Music. At the expense of other masterworks, I've emphasized Danse Macabre, Til Eulenspiegel, Symphonie Fantastique, Sorcerer's Apprentice, Peter and the Wolf or Night on Bald Mountain. Have my students learned music or stories? Small wonder that while listening to a Mozart symphony, a child asked me, "Isn't there a story for this?" I've interrupted the systematic sequential learning of skills and concepts to present a symphonic music video under the dubious guise of "music appreciation." Aside from appealing to their visual sense by reducing great music to the story-book level, I'm asking my students to relate to an aural stimulus far beyond their harmonic experience.

There are other areas in which I must admit my guilt. Perhaps I have spent too much time developing music reading skills at the expense of listening skills. Perhaps I have occasionally used

movement activities that rely on "cute" visual effects rather than interpreting the music. Perhaps I've presented too many clever visual aids to my students while neglecting the very stuff of music, namely sound.

While we certainly cannot afford to ignore the visual aspects of learning, as Orff teachers we are in the enviable

position of being best qualified to nurture listening skills. We are fortunate to be able to emphasize listening through imitation as well as through the Schulwerk's child-centered melodic and harmonic organization. In this world of visual overload, we need to become "listening therapists," constantly striving to conquer aural retardation in our classrooms and to develop new skill for the listening disabled. Perhaps it's all just a matter of being part of the solution rather than part of the problem.

June and July mark the true birthdays of Orff Schulwerk. In June, we salute Gunild Keetman and send her "Alles Gut zum Geburtstag," with our sincere best wishes for a happy and healthy year ahead. July 2nd commemorates the birthday of Carl Orff, who died in 1982.

Their legacy reaches around the world, from Taiwan to Canada, from England to Brazil. In 16 languages, children and their teachers speak the singular dialect of discovering music together.

Wherever we are, all 3850 of us, let us stop for a moment on July 2nd to think of these two gifted composers and innovators. Were it not for their creative work, we would not have the pleasure of sharing our joy in the Schulwerk with those thousands of children we teach every day. - T.A.



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CUMULATIVE SONGS

Martha Crowell

Martha Helen Crowell has contributed this article, the third in our series subtitled "Extending American folk materials through Orff Schulwerk means."

Martha went to elementary school in Falmouth, Mass., and had Pat Brown as her music teacher! She was a member of Pat's recorder consort from third grade through high school and a participant in the performance of the Christmas Story (Orff-Keetman) at the 1974 AOSA National Conference in Boston. Martha "grew up" in the New England chapter, and received her Orff Certification from the New England Conservatory. Now she is teaching lower school music at Springside School in Philadelphia, and is an active board member of the Philadelphia Area Chapter. We welcome this contribution from our first second-generation Orff Schulwerk teacher.

Cumulative songs are a rich resource for music teachers. They are timeless, holding perpetual delight for singers of all ages. The collection of verses in each invites us to improvise additions and alterations, and the growing chain of verses, contrasting with a consistent refrain, encourages exploration and promotes understanding of form. Vital memory skills are strengthened by the cumulative sequences. Rich with imagery, these songs offer endless possibilities for orchestration, illustration, movement, and drama.

Among the cumulative songs and chants are many recurrent themes. Here is a small sampling:

Counting: By 'm By, One Man Shall Mow My Meadow,
One Man Went To Mow.

Things inside each other: There's A Hole In The Bottom Of
The Sea, The Green Grass Grew All Around, Hi! Ho! The
Rattlin' Bog.

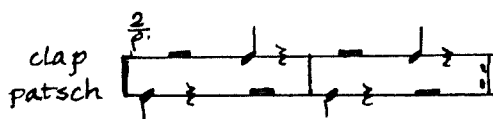
Animals: Old MacDonald, I Bought Me A Cat.

Storytelling: I Know An Old Lady Who Swallowed A Fly,
The Old Woman And Her Pig (Ill Murray).

Naming body parts: Allouette, Oliver Twist (spoken).
From religious and cultural traditions: Chad Gadya,
Children Go Where I Send Thee, The Ten
Commandments, Green Grow The Rushes-O, The Twelve
Days Of Christmas.

My favorite among these is "Hi! Ho! The Rattlin' Bog," which never fails to bring forth spirited singing and spontaneous movement. Here are some ideas which have worked especially well in my classroom.

Starting Out: I teach the chorus first using speech echo which allows both a clear understanding of the words and a chance to hear and enjoy the lively dotted rhythms. Simple body percussion such as



may be added for color, focus, and reinforcement of pulse. Once the spoken chorus is learned, I introduce the tune, phrase by phrase, with extra practice on the octave leap. The verses are easily learned by using one descriptive movement gesture related to each verse, (e.g. arms and fingers as tree branches) sequencing these gestures along with the singing. The children can invent the gestures together.

Movement: Most often, I teach the song with the children standing still in scattered formation, doing a sequence of gestures on the verses, then bursting into improvised dance on the choruses. Of the many movement possibilities, some things the children have chosen to do are:

1. skipping freely about the room
2. a large circle dance of sideways galloping, holding hands
3. in pairs, jumping, swinging, or turning
4. small groups of three to six which rotate leaders, improvising choreography for each chorus.

For variety, a movement experiment on the verses could be a cumulative group statue, building verse by verse, illustrating the song.

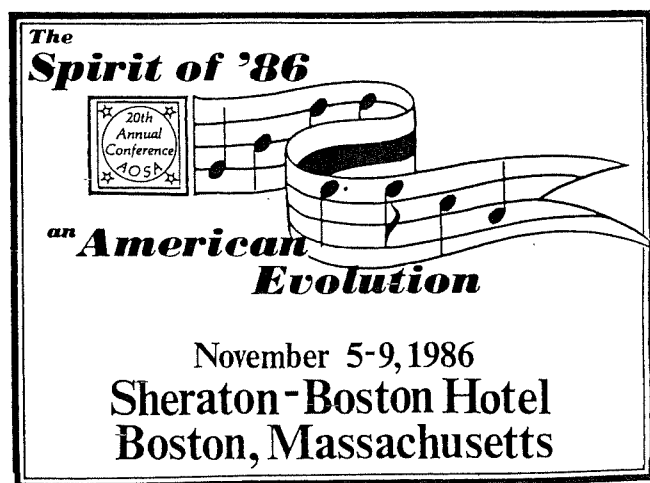
Instrumentation: Because the tune has strong harmonic implications, and because it is such fun to move to, I often play an accompaniment on guitar, dulcimer, or keyboard. Sometimes for the verses I set out a variety of untuned percussion instruments, and let the children experiment to find a suitable one for each new addition. The sequence of instruments reflects the character and size relationship of the verses.

Singing: The song has a natural momentum, and children love to make up new verses, further developing the theme. (I heard John Langstaff lead an audience at the Spring Revels in Cambridge, Mass., in a version which encompassed the whole life cycle.)

Verses may be sung as solos or by a small group to add variety of vocal texture. Children love to teach the song to a new audience; it works quite well for all school assemblies because it is a great leveler of ages and always a challenge, no matter how familiar.

One note of caution: although the additions of movement, improvisation and instrumentation are a delight, this song can, and sometimes should stand on its own, unaccompanied and unadorned.

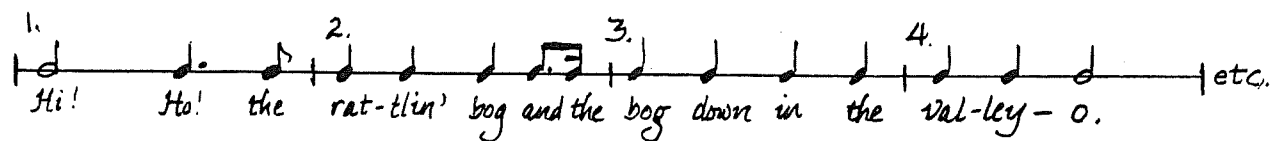
Continued on page 15



Cumulative Songs, cont.

Other ideas which work well include: illustration by making flannelboard figures, a mural, or a book; making a musical

score using graphic notation; comparison with other cumulative songs; a speech canon of the chorus in four parts;



Hi! Ho! The Rattlin' Bog holds a special magic for me because I learned it as a child in Falmouth, Mass., from Pat Brown, my mentor, and saw my mother, Marilyn Crowell, also an Orff teacher, using it in her classroom. Having seen them

develop it, I was encouraged to experiment further myself. Each cumulative song holds many delights, and their joyous participatory tradition never fails.

*Hi! Ho! The Rattlin' Bog **

Irish Accumulative Variant

chorus:

verses:

(* repeat as needed)

limb ; branch; nest; egg; bird

* From *Hi! Ho! The Rattlin' Bog and Other Folk Songs for Group Singing*
selected by John Langstaff. New York: Harcourt Brace and World, 1969. Used by permission.

The World According to Mother Goose

Moyra Bremner

(Reprinted from Parents Magazine with permission of the author)

There is sense as well as nonsense in nursery rhymes -- even the silliest story can amaze, delight and, in fact, teach.

Not long ago I dropped in on a friend and found her engrossed in a game with her little boy. "Pat-a-cake, pat-a-cake, baker's man, / Bake me a cake as fast as you can; / Pat it and prick it and mark it with a B, / Put it in the oven for baby and me," she sang, clapping the child's hands together in time to the words and finally embracing him with a bear hug.

Watching her took me back in memory to the time when the man-sized sons I have today gurgled on my lap with equal delight. I did not learn the nursery rhymes I sang from any baby-care manual -- rather, I called them up spontaneously, word perfect from the warm memories of my own childhood.

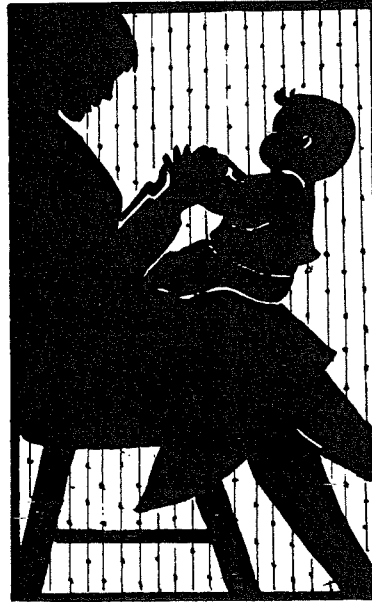
Chances are that you have had a similar experience when playing nursery games with your children. Just think for a moment: how many nursery rhymes and songs do you know? Eight? Ten? Maybe fifteen or more? Whatever the number, you probably don't remember as many geometry theorems, or any other rote learning from your school days. This is not surprising. Memory is selective, and we tend to remember the things that are important to us. We remember nursery rhymes because they play a role in our development that even the cherished songs and poems of adolescence cannot rival. In fact, many psychologists believe that the rhymes that seem so mindlessly simple aid our intellectual growth as well as provide us with memories of shared warmth.

Foundations of Thought

How is it possible for these rather silly rhymes to help a child develop intellectually? When you stop to think about it, some of the ways in which nursery rhymes can make a difference are obvious. "One, two, buckle my shoe," for example, is an enjoyable, effortless way to learn to count. And rhymes expose children to words they might not otherwise hear in conversation -- words such as "contrary," as in "Mary, Mary quite contrary," and "woe," as in "Wednesday's child is full of woe."

In addition, researchers have found that early exposure to rhyme helps children learn to read more easily when they reach school age. Researchers Peter Bryant and Lynette Bradley at

Oxford University's department of experimental psychology have concluded that rhyme helps children appreciate the sounds that words make, thus making it an effective tool for improving the reading and spelling skills of children who have trouble with these subjects.



According to Michael Holt, British mathematics teacher and author of books that teach mathematical and reasoning skills to children, nursery rhymes are a prelude in more concrete terms of a far more complex intellectual accomplishment still to come: the understanding of algebra and logic. "So much of mathematics is really code breaking," explains Holt. "To find the solutions, you've got to be able to say, 'I wonder if it's this pattern or that one?' Nursery rhymes are full of all sorts of patterns -- a variety of rhyme schemes and the patterns of the stories like 'This little piggy' which have sequences of behavior. All these enrich a child's experience and give hints of future learning patterns. I wouldn't call them as sophisticated as logic, but they hint at the reasoning on which logic is based.

"And there is something in mathematics very like 'embedding' in language, and it is akin to what you find in a rhyme such as 'The house that Jack built.' If you analyze this rhyme, you discover that you can write it down as algebra with a series of brackets. So, with relatively little effort, rhymes offer

a child a way of thinking that is quite different from the one he meets in ordinary conversation, which too is very valuable experience."

Such effortless games can be used to present the child to the rudiments of scientific thought, suggests Holt. "One of the most exciting things that these rhymes do is stimulate a child's imagination and sense of wonder. Without realizing it, a child wonders what will come next, and imagines a possible outcome.

"In other words, he forms a hunch from what he has heard and as the rhyme progresses, he can check it out. Making 'guesstimates' and checking them against known facts is one of the cornerstones of scientific inquiry -- and here you have the child learning the process on his mother's knee."

It is the informal, anxiety-free nature of this learning, Holt emphasizes, that makes it so effective. A parent who points out that "dock" rhymes with "clock" puts an end to the learning as well as to the delight.

The World of Make-believe

While nursery rhymes stimulate organized thought, they play an equally important role in another facet of intellectual growth: the understanding of the difference between what is real and what is imagined.

Nursery rhymes "are a child's introduction to the difference between fact and fiction," points out John Newson, professor of child development at the University of Nottingham in England. "To learn that it is possible to imagine whole stories with imagined characters and events, and to tell the difference between that world and the real one is a powerful accomplishment for a small child." Indeed, it is the first step toward creativity in any field.

The parent shares this imaginative process when she recites a rhyme, claims psychoanalyst Bruno Bettelheim. "Nursery rhymes are like impressionistic paintings," says Dr. Bettelheim. "The fantasy is stimulated by what is left out as much as by what is put in. So the child's own fantasies are stimulated, but at the same time children respond very much to the feelings of whoever is telling the rhyme, to all the nuances of the way he or she tells it. So one has to think, 'What does the rhyme mean to the parent? What is he or she getting out of it?'" And

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for many it will be recollections of the fantasies and experiences of their childhood.

Emotional Growth

Nursery rhymes give a child the valuable opportunity to experiment with a range of intense emotions, but it is the make-believe nature of the rhymes that makes such experimentation a safe and healthy experience. You can see the feelings a rhyme elicits by watching a child's face as he waits for the longed for, yet dreaded tickle that climaxes, "Walking around the garden like a teddy bear." Or feel the anticipation in his body as you bounce him on your knee during "This is the way the ladies ride" and as the moment approaches when you swoop him down between your knees with the words, "Down into the ditch."

In a nursery rhyme, life can be exciting, even frightening. Bad things can happen; Jack falls down and breaks his crown, yet no one is actually hurt and evil is vanquished. The good -- especially the parent and child who enact the rhyme -- live happily ever after. Learning to cope with make-believe fears is a child's first step toward handling real ones.

In addition, the violence described in so many rhymes provides a safe outlet for the aggressive feelings that young children find so hard to handle, says child psychotherapist Maggie Cohen. How many parents have sung "Rock-a-bye, baby" without realizing that the words "Down will come baby, cradle and all," accurately express what the listening toddler would like to do to a new sibling. (And not just the toddler. According to Cohen, the mock aggression also offers parents a healthy outlet for the aggressive feelings they occasionally feel toward their child. Having in moments of extreme exasperation sung "Rock-a-bye, baby" through clenched teeth, I know just what she means.)

A child is able to cope successfully with the negative emotions rhymes arouse because he experiences them in a secure setting -- the comfort of his mother's arms. This warm rapport between parent and child actually helps the child develop positive facets of his personality, especially a sense of self and of competence. For example, as a mother sings "See-saw, Margery Daw," she will rock her baby to and fro. Soon her child picks up on this signal and responds by adding his own rocking, thus stimulating further interaction. Once this happens, parent and child are sharing the experience and playing together

Walking round the garden,
Like a teddy bear,
One step, two steps,
Tickle you under there!

On the first two lines the mother walks two fingers round the child's outstretched palm. On the third line the fingers walk up the arm; on the last line the mother makes as if to tickle the child under the arm. Whether she actually tickles or not depends on the child's tolerance for tickling! M.B.

This is the way the ladies ride,
Trit-trot, trit-trot, trit-trot.
This is the way the gentlemen ride,
Gallop, gallop, gallop.
This is the way the farmers ride,
Hobble-dee, hobble-dee, hobble-dee
And DOWN into the ditch.

Hold child by the hands and arms on your knees facing you. Move knees evenly for trotting; unevenly for gallop; halting, alternating for farmers. Move knees apart to have child slide down and drop between your knees on "DOWN".

The physical play that parents bring to rhymes -- tickling, cuddling, hand-clapping, turn-taking -- is one of the ways in which a baby gently develops the sense that he is a separate being from his mother. And once he has an idea of how each nursery rhyme is enacted, the role that he can play gives him a positive sense of power and competence.

According to Brian Sutton-Smith, professor of education and folklore at the University of Pennsylvania, the physical rituals and play-acting that accompany each rhyme transform ordinary parent-child interaction into a kind of theatrical experience. As he points out, children love creating events as soon as they are able. For example, a child will drop his rattle out of his carriage and wait, cooing with anticipation, for someone to return it to him. For the child, this is a fascinating dramatic event, a vanishing trick followed by the delightful and expected climax when the rattle is restored to him. This same sense of dramatic power is a part of the more formalized nursery games. With one word, "more," a child can set the whole show rolling again.

The fact that she is not the passive audience, but an active participant is of developmental importance. The child's active participation in nursery games allows her to develop what psychologist Robert W. White terms "the competence motive": the urge to learn

to deal with the environment. If a child is to develop into a competent human being, she needs to feel from a very early age that there are some things she can contribute to and even make happen. Of course, this sense of power must not be allowed to turn into tyranny. At the end of a long day, when supper still has to be made, one too many "mores" should be met with a firm but gentle "Not now."

Comforting conversations

But even when saying "Not now" a parent may want to remember that a child's "More, more," may stem not only from delight but from a need to handle stress. Very few adults could tolerate the continual novelty that a small child encounters, claims Dr. John Richer of Oxford's John Radcliffe Hospital. According to Dr. Richer, "Children can only learn so much in a day, so they need to spend part of the day with secure familiar things, things they feel competent at, that are predictable. Nursery rhymes are safe 'conversations,' rituals of sharing and communicating with the parent in which the child knows what is coming next and there are no real surprises, only pretend surprises. The ritualistic nature of nursery rhymes makes them ideal comforters."

Dr. Richer believes that the rhythm, familiarity, and associations with comfort and safety make nursery rhymes refuges to which children can return in times of stress long after they have officially outgrown them. Even very timid or autistic children, he has found, will join in singing them when they will collaborate in nothing else.

From my own experience, I have found that even an almost grown-up child, when sick, worried, or lonely, may be comforted by one of these snatches from her earlier years. And it's odd how, as a parent, one finds oneself reaching for the rhymes unconsciously when the need arises. When my daughter was sixteen, I found her weeping desperately over an exam she thought she was going to fail. Without thinking, I took the sophisticated young woman on my knee like a five-year-old, and after rocking her gently for a while, I found myself embarking on "This is the way the ladies ride." If I had stopped to consider what I was doing, I don't think I would have had the nerve, but it was quite automatic, and it worked. Suddenly the ridiculousness of the situation, combined with the recreated warmth and security of infancy, made my nearly grown daughter burst out laughing, and banished her fears entirely.

Moyra Bremner is a British free-lance journalist and the mother of three children.

Musical Learning Through Play

C. Michael Hawn

Observe children at play and several characteristics become apparent: play is ordered; the children are intensely absorbed in the play task; reality and fantasy are mixed in creative ways; play is a voluntary behavior; play is active.

As music educators, we can learn much by becoming aware of the causes and functions of play in the development of children. The more that our musical activities are planned to intersect with the child's natural play behavior, the more creative children will become with musical materials. Jean Piaget offers us guidelines in the area of play development.

Causes of Play

Several writers have proposed a variety of views on the causes of play. In 1896 Karl Groos proposed that the play of the young prepared them for the real exercises of life. Stanley Hall was known for a theory of recapitulation that was influenced by the work of Karl Jung. In this theory, the play development of the child corresponded to the ancestral activities that formed the progression of human evolution. By playing, the child was liberated from these earlier activities and moved on to higher stages of development.⁽¹⁾ This view appears to have had an influence upon Carl Orff and the significance of elemental music.

F. J. J. Buytendijk (1934) stressed the dynamic role of play governing the growing relationship between the child

and his environment. This theory of "infantile dynamics" influenced Piaget's emphasis upon the interaction between the child and his surroundings.⁽²⁾ John Huizinga looked at play not as a biological phenomenon, but as a cultural development, a product of civilization.⁽³⁾

Play and Cognitive Development

Piaget fits the role of play into a broader spectrum of cognitive growth. According to Piaget, intelligence is the result of a balance between accommodation on the one hand and assimilation on the other. Accommodation results when the environment controls the action of the child; in assimilation the child manipulates the environment. Accommodation in its pure form is imitation; assimilation in its pure form is play. Cognitive growth depends upon an equilibrium between the reality of imitation and the creativity of play.

Equilibrium (Intelligence)

Accommodation
(Imitation)

Assimilation
(Play)

Piaget's Cognitive Spectrum

Traditional education has placed an emphasis upon the structures of reality or the imitative process; this results in a rote learning experience. The assimilative side of the spectrum stresses a creative approach to reality. While structure is important, play engages the affective domain. In play the child manipulates the environment according to his own perceptions. As Piaget has said in a later book, *To Understand Is To Invent*,⁽⁴⁾ i.e., "to learn is to create for oneself."

Types of Play

In the years since the influence of John Dewey and Jerome Brunner, the significance of the affective and creative in learning has become widely known. What is needed now is to understand the process by which play, that stresses the role of the affective and creative in learning, develops hand in hand with cognitive skills.

The most teachable moments for creativity in any medium are at their peak during the pre-school years of symbolic play.

Piaget includes three stages of play.

Practice Games: Birth - 2 years

Symbolic Games: 2-7 years

Games with Rules: 7 - 11 years

While these stages are sequential, even the earliest form continues to be important later in the learning process.

Practice Games are the predominant play form of the infant. They consist of repetitive actions based upon the inherited reflex patterns of the newborn. Piaget demonstrated through observation that the reflexes of the infant are soon modified by environmental influence. Over and over, and infant practices those actions that are derived from the initial reflexes of life and are encouraged by the environment. Kicking, stretching, sucking, and vocalizing soon acquire a "rhythm" based upon repetition and practice.

In the case of vocalizing, the sounds of the surroundings reinforce specific sounds in the infant's babbling "repertoire." The infant selects sounds for practice and gradual refinement. These sounds have no meaning beyond the empirical experience of making and feeling the sounds. Symbolic attachments to specific sounds come next, as communicative speech begins.

Symbolic Games develop with the discovery and development of sophistication of language. The child gradually internalizes the earlier experience of the practice games and attaches verbal cues to objects. Symbolic play takes on a purposefulness that is more apparent to those who observe and interact with the child. In symbolic play, the child might assume the character of an animal, give a new function to a favorite object (a block becomes a car), or recreate a life episode in child-like terms. Children that participate in symbolic games (ages 2-7) may enjoy assuming the roles of cartoon characters or current "superheroes." They respond to the literal meaning of words, often to our amusement. Because they have not been culturally conditioned to think of objects and events in stereotypical ways, children of this age do some very creative things. A teacher can either

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Musical Learning, cont.

foster this creativity (within acceptable social limits) or stifle it by superimposing "correct" (i.e. adult conditioned) responses upon the child. For the best results, a program encouraging creativity will actively involve the children in the creative process.

The most teachable moments for creativity in any medium are at their peak during the preschool years of symbolic play. There are some indications that children who watch too much television during these early years may be creatively limited in specific ways. Unlike reading books, television does not give children the opportunity to use their imaginations to form mental images of what is being told in a story. Television does all the work of imaging the story for a child in living color and detail. Television personalities are much more stereotyped than the range of characters offered in fantasy from books.

Games with Rules is the primary mode of play during the elementary years. Increasing cultural awareness and peer relationships make this form of play possible. While symbolic play gradually becomes more social, it remains primarily an individual play form. The popularity of team sports during the elementary years attests to the significance of games with rules during this time of life. Children do not lose their ability to deal with objects and situations creatively if encouraged, but they do become more aware of socially acceptable forms of behavior. The possibility of group creativity is much more significant.

To learn is to create for oneself. - Jean Piaget, *To Understand Is To Invent*

All of the stages of play are still operative in the elementary school-age child. New experiences and objects are still subject to practice games in order to acquire familiarity and expertise.

Learning to ride a bicycle is a good example of this process. There is little symbolic or purposeful intent in the initial stages of learning to ride. The main intent is simply to learn to ride and enjoy riding for the sake of the experience. Adults, too, still participate in practice games when they buy a new car and are exploring the options and feel of this new "toy".

Once a certain level of mastery is achieved, the child begins to use the bicycle in a variety of symbolic play activities. These may include racing, motorcycle imitations, and a whole range of activities that have little to do

with functional transportation. In games with rules, the child becomes aware of proper bicycle maintenance and road use but the bicycle becomes primarily a social tool, for being with peers and going places with a degree of independence. We may shorten the time spent in practice games and symbolic play as we grow older, but we continue to make use of these forms in varying degrees.

Practice Games

Since exploratory behavior is an essential ingredient of practice games, the child needs the freedom to explore musical materials for himself within prescribed limits. Some possibilities are: (1) limiting instruments according to classifications e.g., several sizes of drum heads with hands or a variety of beaters; finding which is the loudest, softest, highest or lowest; (2) limiting according to mode e.g., using a xylophone with only the pentatonic scale available; (3) using a plucked stringed instrument tuned to a drone or single chord. The child explores the sound of the strings or ways of accompanying a song or story.

Movement exploration might include the following: (1) moving or stretching various body parts with eyes closed; (2) swinging the body or parts of the body in as many ways as possible; (3) responding and moving to beats of a drum according to a variety of tempi, rhythms and dynamics.

Practice games can involve speech chants and body instruments. These are very effective in reinforcing a sense of steady beat. By participating repeatedly and successfully in simple ostinato-based compositions, the child experiences the satisfaction of being part of the ensemble. These activities are all excellent examples of practice games.

Musical practice games can also include pitch matching exercises and solfege experiences. The child may need kinesthetic practice in order to develop the same control of his voice as he did as an infant. The use of folk songs, childhood chants, and games so characteristic of the Orff approach are fine examples of vocal practice games that offer an opportunity to experiment with natural musical expressions.

Remember that the emphasis is not upon the group when working on the level of practice games but upon individual response. While many practice games may be done in groups, the individual is free to respond within the limits of ability, of the situation and the explicit instructions. The teacher must function as an enabler who allows the children to discover concepts and principles for themselves. Orff's awareness of the creative process clearly

allows for this individual improvisation within the group experience.

The social dimension of games with rules and the nature of the Orff ensemble are quite compatible in purpose and function.

Symbolic Games

Musically, practice games can move quickly to the symbolic level of play. This captures the imagination of all children, for it is the art of metaphor in their terms. Some examples:

1. Instructions to hop like a rabbit, gallop like a horse or crawl like a turtle may well become a way to experience varied rhythmic patterns.

2. The concept of *accelerando* and *rallentando* may be reinforced by the children forming a line like a train at the station. As the train leaves the station, it gradually speeds up; as it comes back to the station it slows down.

3. A barred Orff instrument is leaned at an angle with the lowest pitched bar at the bottom. In this manner, the tones ascend in space as well as in pitch. The child explores the sound of each bar relative to its position (practice game) and could relate those sounds to the image of a kitten running up or down the stairs. When children are given a song and then asked to choose the best ostinato or the most expressive pitched percussion for that melody and text, they are experiencing symbolic play through music. An example: *Hickory Dickory Dock*, with clock ticks, chime, and running mouse represented by instruments.

As the child progresses, the symbolic segments can become longer and more complex, perhaps orchestrating a story with instruments for each character or scene. There can be pictorial notation to symbolize melodies, instruments, form, texture and expressive elements. Traditional notation, of course, is but a continuation of musical symbolic play as children learn to decipher and interpret a musical score.

While symbolic games require more peer awareness and group coordination as children develop, the emphasis is still upon the individual and his or her creative solution to symbolic situations. The transition from symbolic play to games with rules is smooth.

Games With Rules

Games with rules involve a new level of social awareness and group response. One of the earliest appearances of this level of play is in singing and circle games. The individual's response must fit into a set of established rules for the

Continued on page 20

Musical Learning, cont.

whole group. The rules are often few and simple: walk in a circle, or choose someone, perhaps take a turn at being "it". Competition should not be a part of games with rules until later and should be minimized as much as possible. Children should not be placed in win/lose situations too early but instead need to learn to function within a group.

As group singing and instrumental experiences increase in complexity, so does the play behavior. An instrumental ensemble or folk dance are musical examples of this kind of play. As the child grows in musical awareness and experience, activities involving speech, song, instruments and movement offer an excellent example of musical games with rules. While the individual creative process is still important, the child is encouraged to respond within the context of a particular musical form.

One of the rules of the game is to function well and absorb the input of others in the group. The social dimension of games with rules and the nature of the Orff ensemble are quite compatible in purpose and function.

Constructional Games

Piaget distinguishes one additional type of play. "Constructional games" are not play in the purer sense described

above, but move again toward the imitative side of the spectrum described earlier.

In the musical sense, constructional games have their equivalent in performance. Roles, actions, and skills are specified and more controlled than in previous forms of play. Constructional games could be seen as the logical conclusion to the other levels of play. The children might learn songs, make decisions based upon exploratory experience, decide which symbolic movements were best and then rehearse the whole with increased concentration and skill. The goal would be performance only: an example of a complex constructional game.

Play and Pedagogy

It becomes apparent that very often what has been traditional, teacher-centered education moves directly to a form of constructional games while bypassing all the other forms of play. The teacher makes all of the decisions relative to the performance while the children imitate or follow the teacher's directives. This type of learning works from the accommodation side of the spectrum. It is product rather than process oriented. It is interested in the final result (ends) without concern for how the children learn (means).

However, learning that is derived from the assimilation (play) side of the cognitive spectrum helps children understand not only what they do, but why they do it. Furthermore, the

children will contribute creatively to what is done by following the various levels of play. Perhaps the following diagram best sums up the roles of play theory in the musical/cognitive development of the child.

Summary

Obviously, Piaget's play theory finds a parallel in the methodology of Orff Schulwerk. The points of intersection are numerous. Further research into play behavior can only reinforce and enhance the work of Carl Orff.

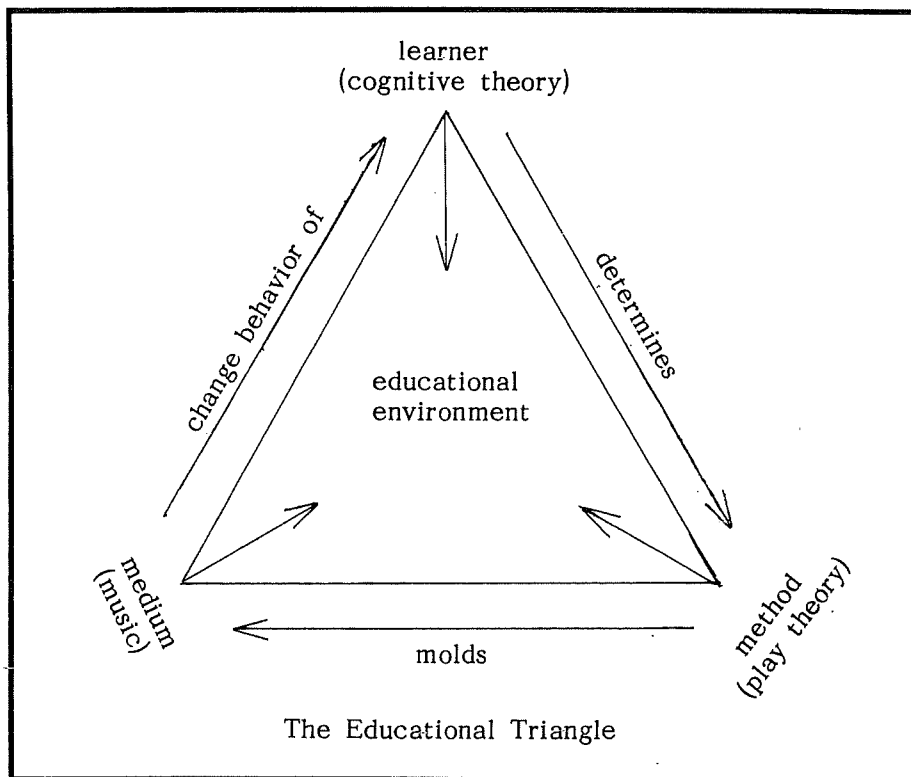
- (1) Jean Piaget, *Play, Dreams and Imitation in Childhood* (New York: W. W. Norton & Company, Inc., 1962), pp. 150-156. This is also the major reference work for the remainder of this article.
- (2) F. J. J. Buytendijk, *Wesen und Sinn des Spiels* (Berlin: K. Wolff, 1934).
- (3) Johan Huizinga, *Homo Ludens* (Boston: Beacon Press, 1950).
- (4) Jean Piaget, *To Understand Is To Invent* (New York: Grossman Publishers, 1973).

The material for the remainder of this article is drawn for the most part from the following:

Charles Michael Hawn, *Implications and Adaptations of Piaget's Theory of Play for the Preschool Music Curriculum* (unpublished D.M.A. Thesis, Southern Baptist Theological Seminary, 1975, pp. 54-71).

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From the Isabel McNeill Carley Library A Challenge for Teachers and Researchers

Janet Robbins Zimmerman
Research Librarian

Our discipline is coming of age. We can now look back and examine what we have done — and haven't done — as well as begin to speculate about where we should go from here. Many teachers are returning to graduate school where they become involved in research. For those whose interest is Orff Schulwerk, the challenge becomes one of developing a study or project which can bring added meaning to our teaching.

First we ask questions. What is happening in teacher training courses in Orff Schulwerk? What effects do Orff practices have on children's attitudes about music? How has the Orff movement in America evolved since its

early beginnings? What do we know about Orff practices in schools? How can we measure and evaluate teaching and learning where Orff approaches are applied? Ultimately, how, as researchers, can we provide answers to these questions in ways which are useful and meaningful for other practitioners?

One of the goals of the Isabel McNeill Carley Research Library is to provide a center for Orff-related research. As a central repository for research documents, the library will eventually be able to build not only a collection of books but also form a network of people involved in research.

Then, as an organization, we can begin to build an information base that will enable us to examine more fully how directly these research findings have contributed to our understanding of Schulwerk in education at all levels.

Anyone currently engaged in research is encouraged to contact the library concerning your topics. An abstract or copy of your proposal would be helpful. Your donation may be an important one since many such research documents are not easily accessible.

I would be glad to hear your ideas on the ways research can have an impact on our teaching. We need increased dialogue and better communications; the library is a good place to start. Our address is:

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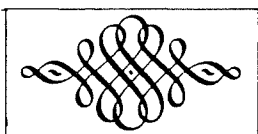
Gin Ebinger

seated a little nearer to the rhythm instrument shelves than he was the week before.

Then, one bright Wednesday morning, Cole (pronounced Co-uhl) found the key to open some mysteries within himself. It appeared in the unlikely form of a dirty, finger-smudged tambourine. He held it, rubbed his hand across it, shook it very gently. Then suddenly he was on his feet, smiling, singing, dancing with abandon, tambourine a-jingle.

Since then he's discovered other instruments. Bells, maracas, hand drums he likes. The triangle seems to be not exuberant enough for his needs. I watch him eyeing the bass xylophone, but I think he can't figure a way to dance while he plays it.

We are so lucky, aren't we? Our rooms — and our hearts — are full of a myriad of keys, tangible and intangible, to share with our young charges, keys shaped to open individual, personal mysteries. What doesn't move one child will delight another — a song, a rhyme, a repeated rhythm, a smile. Or a tambourine.



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those who may be reading an Echo that belongs to someone else, or who discover it at a library.

But here's an idea: why not give an AOSA membership as a birthday or honorary present to someone? Is there a graduating music or elementary education major in your family? Perhaps

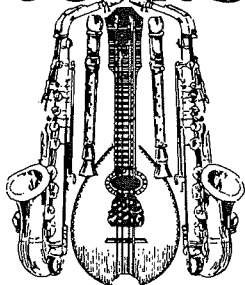
there is a Chapter member who is retiring or whom the group wishes to honor?

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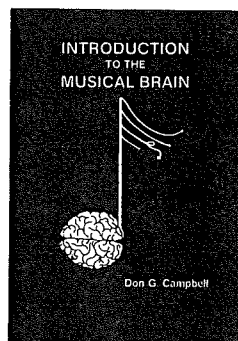
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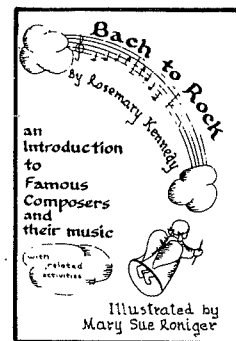
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The Magic Box

Barbara Potter

Once upon a time there was a teacher who joyously studied the Schulwerk that the teacher might improve his/her teaching. This was no ordinary teacher, but an especially creative and energetic one. The teacher's ideas, when shared with the Level I training course were received with much enthusiasm and favor by the other participants.

The teacher returned the next summer to study the Level II training course. The teacher had enjoyed the previous year of teaching, based on the learnings of the Level I course. Level II must be even better. Here was a chance to enhance even more the teacher's ideas and skills. The teacher was looking forward to this exciting period of study.

As the course began, the teacher gradually became sad. This worried the instructor, who was concerned about the teacher's lack of enthusiasm and energy. The teacher began to hand in assignments late and seemed to struggle with some some parts of course content. The instructor considered several possibilities. How could this teacher be saved from the increasing problems? No easy answer came.

One day the instructor was discussing with the class the Orff philosophy and the much used word "process". The discussion was to share the instructor's impressions and beliefs and to hear the thoughts of those in the class. The conversation progressed to the separation of teaching sequence, which some are calling "process" from the philosophical foundation of shared music making. There was an abrupt change in the teacher: suddenly arms went up in the air with an energetic shout of "I've got it, I've got it!" There were several minutes of walking around, arm waving and a general burst of pent-up energy.

Soon the teacher sat down and began to explain what had happened. The comments went something like this: "Last year when I took Level I, I felt I had been given a magic box, which I filled with many songs, games and activities to use in my teaching. All year I drew from the box, bits and pieces and whole projects to use with my students. It was a good year for my students and me.

Then I came back here this year, expecting to receive another magic box to take back with me. As the course progressed, I began to see there would be no magic box and I grew worried and disappointed. How was I going to make more of those exciting music lessons this fall for my students? But now I've got it! I AM THE MAGIC BOX! We have learned

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Self Concept in a Music Classroom

Jack Chambliss and Douglas Muller

Most elementary music teachers, and certainly all who follow the philosophy of Orff Schulwerk, demonstrate a concern for the development of a wholesome self-concept in their students. Recent developments in research related to self-concept may be of particular interest.

Of first importance is the evidence that the idea of an undifferentiated, or global, self-concept is no longer supportable. The work of several researchers demonstrates that self-concept is differentiated or area-specific.¹ That is, an individual has different concepts of self as musician, mathematician, athlete, or reader. Of second importance is the discovery that it is possible to produce a more accurate self-knowledge in any domain without decreasing learning potential.

Self-concept usually refers to both perception of, and valuing of self. Even this may be too broad a definition to be useful in guiding day-to-day teaching. It is more productive, we find, to divide self-concept into (1) self-knowledge, (2) self-esteem and (3) self-ideal.

1. Self-knowledge is the secure understanding that an individual possesses regarding his individual characteristics or qualities. In large measure it is represented by his ability to describe himself accurately and objectively: I am tall for my age. This knowledge may cover his appearance, behavior and musical (or other) abilities.

2. Self-esteem is the self-valuation the individual expresses. This may refer to the total self: I like myself, or to a specific self-quality: I am happy about the way I can play drums. The self-valuative statement is to be distinguished from the self-evaluative statement. For example, "I am a good musician" or "I play the recorder badly" are self-evaluative but are not self-valuative. The individual is evaluating certain characteristics relative to an external standard but is not indicating how he feels about those same characteristics. He may like playing the recorder badly or state that being a good musician is not important to him. Such statements as "I like myself when I make the teacher frown by playing wrong notes," although undesirable from the teacher's viewpoint, indicate a student's positive valuation of self or self-quality. With regard to this aspect, the student must be said to have a positive self-esteem.

3. Self-ideal is the set of self-qualities which the student desires to achieve or



Jack Chambliss

maintain through the expenditure of personal effort. Such statements as "I want to try to be a good musician," or "I want to try to play my recorder part accurately," or "I want to be very popular", reflect self-ideal. Self-ideal does not refer to those qualities which the student describes as desirable but essentially unattainable, or not significant enough to warrant the expenditure of personal effort. Every music teacher has had experience with the student who wishes to be a great pianist, a fine violinist, or jazz trumpet player but who is unwilling to practice enough to perform in the next recital or concert.

Self-concept is area-specific; it is not necessary for us as teachers to become involved in a student's self-knowledge, self-esteem or self-ideals outside our area of responsibility. As music teachers, we need to focus our students' efforts on enhancing those aspects of self-concept which relate to classroom behavior and to music, its creation, production, understanding and involvement.

When dealing with self-knowledge, the important element is accuracy. It is not wise to create or reinforce a falsely positive (or negative) evaluation of a performance, behavior or composition. To tell all children that their songs are beautiful, that they sing in tune, that they are very talented, is to betray the trust which they have in us. Should this occur, they simply lose faith in the teacher. On the other hand, to be too critical of children and withhold positive evaluations for behavior suitable to their development is perhaps even worse. The important thing for teachers to observe is that accuracy of self-knowledge is important.

We have found that it is not necessary to tell children that each one of them sings well, plays an instrument correctly, abides by the rules and observes good manners. We can frequently and intermittently reinforce good singing, playing, and behavior quite truthfully, both individually and with groups. We must learn to reinforce their own accurate evaluation of behavior, performance or knowledge. When a student becomes self-critical for being "always wrong" or being "dumb", ask what the basis is for such an appraisal. We can help the student to become more objective in developing an appropriate set of standards for self-evaluation.

Recent experimental work completed at New Mexico State University², documents that the presentation of negative information in a non-supportive manner does, in fact, depress learning potential. When a student cannot match pitch, it is not that we tell him he is not on pitch but how we tell him that is crucial. If our response becomes resigned, impatient or sarcastic, we decrease the probability that the condition will improve. However, if we communicate that the pitch needs to be higher or lower in a supportive, non-judgmental way, the possibility of achieving the maximum learning potential is maintained.

It is the observation of this phenomenon which has led us to the realization that how teachers communicate corrections determines the self-esteem of students in relation to each area of learning. When we indicate disapproval of the student for making mistakes or misbehaving, we communicate a negative valuation of the student. (It is also probably true but not verified experimentally that the manner in which we praise students for being correct, singing well or behaving courteously, is equally important.) But it is the negative valuation which can inadvertently teach the student to hold himself in low self-esteem or to react defensively by taking pleasure in being "bad".

We know that we should reinforce or criticize the action, the behavior, not the student; the research referred to above underscores the importance of that advice. The focus of the teacher's efforts should be to communicate to the student how the problem can be overcome and that the teacher is convinced that the student will be able, in time, to accomplish this goal.

Continued on page 26

Self Concept, cont.

When dealing with self-esteem we need to reinforce the positive valuation of self in the child whether his behavior is exemplary, average or inadequate. It is typical for the student to be dissatisfied with a poor or inadequate performance but it is inappropriate for that child to be angry at himself or dejected for such a performance. When students feel angry or dejected it is difficult for them to deal constructively with the sources of their inadequacies.

Helping children become self-accepting in their ability to contribute to the whole of music in any of the possible diverse ways should be the goal of our esteem-building instruction. We can do this most effectively by supporting a positive self-valuation of the child when praising and/or correcting behavior or performance.

When dealing with self-ideal, we must learn to help students set personally achievable, short-term goals. We should work to get students to accept the gradual nature of improvement in music performance. We can establish realistic criteria against which they can measure their improvement in small increments. This may require making periodic tape recordings so that children can hear their own improvement or keeping

notebooks in which students can compare their present efforts with earlier attempts. We can arrange for upper level classes to participate with lower level classes so that the older students can appreciate their own growth and the younger students can experience modeling by the older children. Above all else, we must never tell a student: "You will never be able to..." In summary, self-knowledge should be accurate, self-esteem should be personally accepting of the individual's worth, and self-ideal should be attainable and sufficiently important to justify personal effort.

Notes and References

¹Support of the area-specific nature of self-concept may be found from the following works:

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Shavelson, R. J., Bolus, R., and Keesling, J. W. *Self-concept: Recent developments in theory and methods*. New Directions for Testing and Measurement, 1980, 7, 25-43.

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Sharp, G. L. & Muller, D. *The effects of lowering self-concept on associative learning*. Journal of Psychology, 1978, 100, 233-241.

(Further references and sources on request - Editor)

E. J. Chambliss, Ed.D., is a faculty member of the College of Education of the New Mexico State University at Las Cruces.

Magic Box, cont.

to arrange many different kinds of materials and to develop our own songs and activities. Now I must begin to draw on myself for the ideas and games and songs for my students to learn. I no longer must depend on already-printed materials or those I've learned from someone else. I am the magic box!"

Although this story is told in a "once upon a time" format, the events and circumstances are based on fact. The experience was so special for all who were there that it seemed worth sharing. Many personal thanks to this wonderful teacher for opening this moment to the class - all best wishes for continued growth. May you all attain this "magic box", which is your own musical/creative energy.

Barbara Potter, recently the Region V representative to the National AOSA board, has spent the last two semesters studying at the Orff Institute in Salzburg, Austria.

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.



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Dalcroze, cont.

Friday morning Cours Global of Madeleine Duret. I had acquitted myself respectably by improvising repeatedly phrases of four measures duration, the first being three beats, the second being seven beats (3 plus 4), the third being seven beats (4 plus 3) and the last being three again. The task of the listening students was to walk the pulses and determine the directing pattern, demonstrating as soon as possible. So I approached the private lessons with modest confidence and found that my weeks of homework had paid off. Much encouraged, though not exactly a master of improvisation, I was on my way to realizing one of my minor ambitions.

The Tuesday evening classes for amateurs taught by Marie Louise Hatt-Arnold were a great source of enrichment. It supplied an opportunity for me to get added experience in the endlessly varied application of Eurhythmics, a chance to observe the workings of classes intended for non-musician adults.

Mme. Hatt-Arnold adapted her procedures to the immediate needs of the people of all ages, who were coming together after a long and hard working day. To prepare them to be receptive to the energizing Dalcroze experiences, Mme. Hatt-Arnold engaged her students in easy and relaxing yoga poses accompanied by deep breathing exercises for loosening the taut limbs. Through carefully chosen, softly spoken instructions, she procured deep concentration on the various parts of the body. The exercises were

progressively challenging and progressively relaxing.

In the darkened room, the participants frequently yawned and a few dozed happily until the instructor discreetly called the class back to reality. Slowly lighting the room anew, she gradually brought back the energy level, and shortly thereafter instructor and students were engaged happily in listen-and-respond activities that are characteristic of the Dalcroze method.

"It does not occur often enough to teachers to recall feelings and

sensations that they experienced when, quite small, they were attending school. If they did, they would be able to avoid ever so many misunderstandings and their memories would teach them mountains of things, far more useful, more fascinating and lively than are to be found in certain learned volumes on psychology." Emile Jaques-Dalcroze in *Notes Bariolees*.

The author, Richard Spalding, is Professor of Music Education and Piano at the University of Louisville, School of Music. He has served on the AOSA national board.

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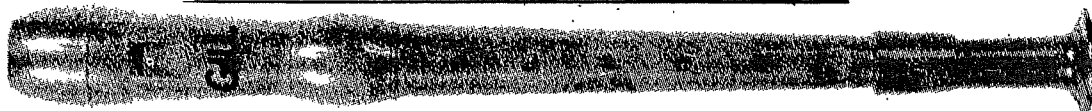
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NEWS AND VIEWS

Beth Miller, Editor

Chapter News

The **Chicago Chapter** is gearing up for the 1987 AOSA Conference. Local Co-Chairpersons have been chosen; they are Judith Kirby, Region III Representative, and Sheran Fiedler, Chapter President.

Members held a "Chicago Fire Sale" that was quite successful. Money raised from this sale of donated music and teaching materials will go to the *Project '87 Fund* for the Conference. In addition to used materials given by members, special items were raffled at each meeting, usually a book or record donated by the workshop leader of the day.

Orff is alive and well in the state of **Hawaii**. Chapter President Marcia Landgren presented workshops on the Orff process to music educators at Chaminade University and at the Hawaii Music Educators Association Conference at Kamehameha School in Honolulu. Rob Hartley and Joyce Eastlund, teachers at Punahou School in Honolulu, presented workshops for chapter members. In April, the chapter meeting featured the music and legends of Hawaii, presented by Hattie Eldredge Phillips, a teacher and professional performer on the island. Because Honolulu is a small town after all, say members, they all see each other often at HMEA and General Music meetings, at festivals and concerts.

Chalmers Doane, from Nova Scotia, recently presented an interesting ukelele workshop, with an approach compatible to Orff, with the focus on adapting Hawaiian music into the repertoire for music education. Hawaii chapter members hope to have some mainland Orff people visit next year, and they urge anyone who is headed their way to write a note to Marcia Landgren or Joyce Eastlund, Punahou School, 1601 Punahou St., Honolulu, HI 96822.

Rocky Mountain Chapter has initiated regular playing sessions into their yearly calendar. The first session was held during their annual joint "retreat" with the New Mexico Chapter in October. Peggy McCreary led the group with materials and approaches for improvisation. Ruth Ann Chiaraluce brought several Christmas pieces arranged by Kay Copley.

At the February session, Peggy helped the group become more familiar with the Doreen Hall edition of the Schulwerk. In April, members read from *American Edition, Volume 3*, and Janet VandenBosch conducted some of her own compositions. Has RMC found this

worthwhile? The consensus is YES; it is an opportunity for members to share compositions and arrangements, and for them to explore the repertoire of published materials that are so valuable to students and teachers.

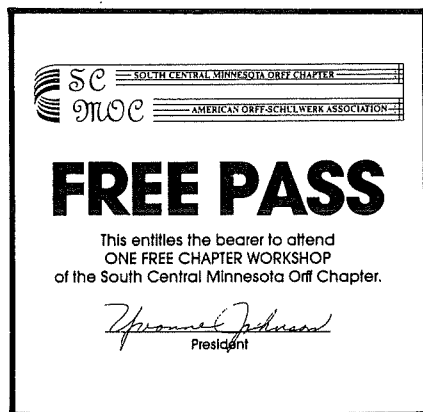
Long Island Chapter has established a Scholarship Fund for members who want to attend the approved Levels Courses at Hofstra University. Soon there will be a "Sharing Team" made up of members who would go to other chapters as an exchange team.

Co-sponsorship of workshops was a positive experience for the **Piedmont North Carolina Chapter** this year. In November, they co-sponsored two sessions with the NCMEA. The sessions, entitled, "Meeting Grade Level Expectations Through Orff Schulwerk" were presented by Joan Fretz. President Jomelle Key reports that it was a great step forward in advancing the Orff philosophy in elementary music in North Carolina. The chapter added a major workshop to its plans by co-sponsoring a two-day workshop with Catawba College given by Phyllis Weikart.

The spring schedule also included a wonderful day of African dance and Greek dance, and a video-viewing shared by Winthrop College's School of Music. This featured two teaching tapes by Jos Wuytack and some tapes by members. After the African dance presentation by Chuck Davis and his African-American Dance Ensemble, Piedmont Chapter members recommend this dance ensemble to other chapters. It's a superb group, they report.

Southwest Florida Chapter has begun a newsletter called "Sound Orff" which is edited by Lee DePuy.

At the January Board meeting, **South Central Minnesota** officers voted to issue a guest pass for chapter meetings to student teachers who are working with chapter members. Many more of these guest passes were given to college students who visited the SCMAOSA booth at Minnesota Music Educators Mid-Winter Clinic.



Names in the News

David Holt dazzled the Nyack School system in February with his multi-faceted performance. He presented songs and instrumental pieces on banjo, bags, guitar, spoons, bones, squeeze box, dulcimer and autoharp. Then he demonstrated clogging and story telling. "So much of what he does slides right into the Orff curriculum," says Judith Thomas. "He gave five sparkling performances for K-8, and a lot of our children are wearing out pairs of soup spoons at home."

Pam Smith, of the *Heart of America Chapter*, premiered her composition, "Prelude on a Shaker Tune", at the KMEA Conference in February. The piece is written for Orff instruments and band.

Long Island Chapter President Adrienne Frassanito will present a session at the New York State School Music Association's convention next year. Also invited is Konnie Saliba, who will be sponsored by all of the Orff Chapters in New York.

Congratulations to **Lee DePuy**, President of *South Florida Chapter*, who was named Teacher of the Year by her school.

Arnold Burkart, first President of AOSA, visited Vienna during the first week in March to complete plans for the Tenth Annual European Orff Summer Tour. While there, he gave a demonstration teaching session in German for a class at a Viennese Hauptschule (high school).

Judy Bond, *South Central Minnesota Chapter*, presented three sessions at the Minnesota Music Educators Association's Mid-Winter Clinic in St. Paul. Her sessions were titled "Teacher Wellness: Creating Your Own Environment", "Orff Without Instruments: Philosophy, Process and Practice", and "Using Mallet Instruments in Elementary and Middle School Music: Why? How? What?"

Judy says she thinks it is significant that she was asked to address the topic of Teacher Wellness. "I think Orff philosophy does have an effect on one's lifestyle, giving us that special 'joie de vivre' that others notice. I tried to convey that in the session," reports Judy.

Randy Edinger, also of SCMC, presented a session on elementary and junior high choral music at the Minnesota State Convention of the American Choral Directors Association. **Pauline Sateren** conducted a combined children's choir at a Bach Festival held at St. Cloud University to celebrate the Reformation. **Richard Thurlow** is now

Continued on page 29

the Assistant Director of the University of Minnesota Marching Band and Concert Band.

Patricia Trump of the *Greater Des Moines Chapter* was awarded the Excellence in Education Grant given jointly by the Des Moines Public Schools and Des Moines Chamber of Commerce. The purpose of the program, which is supported by local businesses, is to fund experimental and innovative programs which cannot be funded through the regular school budget. This time, the grant will be used to purchase additional Orff instruments for the music program at Monroe Elementary School where Ms. Trump is the music specialist.

A group of students from St. Paul Summit Academy travelled to the Carl Orff Canada Conference in May with their teacher, **Jane Frazee**. This small group of fifth graders has performed together for about a year.

Jane was the headliner for the Canadian Conference, and she will be teaching in Australia in late August.

Martha Chrisman, President-Elect of the *Inland Empire Chapter*, was awarded her PhD in January from the University of Minnesota. Her dissertation was entitled "Popular Songs of the Genteel Tradition: Their Influence on Music Education in Public Schools of Louisville, Kentucky from 1850 to 1880". She presented four sessions at the Idaho Music Educators' Conference in March with emphasis on Appalachian music, folk dancing, and Orff activities.

Reflections:

Growth of a New Chapter

The Mt. Lassen AOSA Chapter, in Chico, California, (approximately 3½ hours northeast of San Francisco) presented its first workshop in October, 1983. The workshop participants were primarily undergraduate university students preparing to be classroom teachers. Prior to this workshop, there was little exposure to Orff Schulwerk in the area.

In March, 1986, we held our last workshop for the year. A major shift has occurred. Our workshop participants are now music specialists and classroom teachers from the entire area, from Sacramento to Redding.

It has been exciting to see the musical growth that has taken place in such a short period of time. How did this happen? It has probably been a combination of several things.



Margaret Dugard, Region IV representative, conducts the "Metro Orff Kids" at the Court House in Nashville, Tennessee. Performing for the mayor, more than 100 students participated in a program of cross-cultural holiday music. These fourth, fifth and sixth graders represent a growing Orff Schulwerk program in the Metro Nashville public schools.

Jan Rapley, past president of the Northern California AOSA and more recently, past president of the national AOSA, teaches in the Music Department at California State University, Chico. In 1983 she was able to institute an Orff Techniques class for undergraduate and graduate students. The course included a basic overview of the Orff philosophy. I enrolled in this class as a graduate student, and immediately began to incorporate Orff Schulwerk into my teaching. Undergraduate students in the class began to use the Orff approach in their student teaching. When I completed the course, Jan lent me a set of Orff instruments. Teachers in my school were impressed with the beautiful sounds they heard.

In 1984, Jan arranged for one unit of university credit to be given for attendance at all three of the yearly workshops. This drew more people to our workshops.

Having a direct tie-in with someone on the university faculty has been a tremendous asset. It has made it possible to have our workshops offered for credit, and for us to use university facilities for our workshops at no charge to the chapter.

During the 1984-1985 academic year, the increased interest in quality music

education became more apparent to school administrators and classroom teachers. Music education has had to weather California's Proposition 13, which took effect in 1976. (This put severe limitations on funds available for the arts and other state-supported programs.)

As student teachers, some classroom teachers and a few music specialists began to use the Orff approach, teachers experienced more interest and vitality from their students. This, of course, resulted in more and more teachers becoming drawn to our Orff workshops. Ninety people attended our last workshop this month! Approximately two-thirds of the people were classroom teachers and music specialists, and one-third were university students. This is a dramatic shift and reversal of what it was in 1983.

Now we are seeing tremendous expansion in music education throughout the entire area. We are well aware of the growth that has taken place in our chapter during the past three years and look forward to the 1986-1987 year. Our workshop leaders for next year include Avon Gillespie, Karen Logbeck, and Shelley Nordlund.

Judy L. Johnson
President, Mt. Lassen Chapter



Louise Bradford

For Lo, The Winter is Past

Following a period of "incubation" and re-organization, the Philadelphia Area Orff Schulwerk Association has sprung back to life. A full-scale mail campaign, waged in September, 1985 by newly-elected President Karen Markey and First Vice President Sue Davis, succeeded in enrolling 35 full-time members: a record high for the recently revived chapter.

Dedicated and enthusiastic leaders including Rida Davis, Tossi Aaron, Lillian Yaross and Beth Miller, highlighted the four workshops held at the Rosemont School of the Holy Child, near Bryn Mawr.

Teaching may have its rewards, but the opportunity to be on the receiving end of these inspiring sessions makes one glad to assume the role of student once again.

An International Pot-Luck Picnic is being planned for the end of this season, complete with folk dance sharing, ensemble playing and a May Pole. Advisory council discussions are now targeted on next year's schedule of events.

None of this would have been possible without the perseverance and tender loving care of our Past President and Honorary Advisor, Louise Bradford. Her singular efforts during the past few years have been vital in bringing new life into the chapter. Her energies have bridged the gap between the "good old days" and our hopes for the future of Orff Schulwerk in the Philadelphia area by encouraging us to do the best we can in the "here and now".

Yes, the time of singing has come to Philadelphia, ... (and dancing, and playing, and improvising, and...)

Betty L. Benner,
Philadelphia Area Chapter

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For the Classroom: For You and From You

Jacobeth Postl

"Music in the Classroom" in its current series of materials, is focusing on the use of American folk material, such as songs from the various regions and cultures within the United States: rhymes, poems, sayings, singing games or street games. What we especially hope to offer, aside from the interesting material itself, are some of the ways it can be expanded, enhanced and developed through Orff Schulwerk processes. For example:

1. Traditional songs in various modes or which have unusual forms. They do not need to be strictly pentatonic; they can be melodies which expand to the seven tone scale without strong harmonic tendencies or those that might be accompanied by repetitive chord sequences or cadences.

2. Songs that lend themselves to Orff's elemental style of accompaniment with pitched and non-pitched instruments. The orchestrations should, of course, be compatible with the instruments chosen.

3. Songs to which movement, either improvisatory or structured, can be added. Also of value would be a description of the preparatory activities that lead into the set movement forms.

4. Songs or speech materials that have, for example, a unique or characteristic rhythm pattern which can be extracted and developed as a study of its own.

5. Speech materials (rhymes, poetry, sayings) to which a variety of Orff-style accompaniments can be added: rhythms, vocal sounds, found sounds, and speech ostinati. Also possible are movement patterns (see Winter issue '86 for movement form to "If You Wanna Get to Heaven"). Structured forms and ideas for improvisations can greatly enhance some speech materials.

6. Some special celebration or historical, cultural or social event unique to a specific area might be the basis of a unit in Orff style that would be most welcome in many schools by classroom teachers as well as music teachers.

7. Movement games, play-parties, dances relating to regional activities. The music may be just instrumental or vocal without any accompaniment.

We look forward eagerly to your contributions. They can be your original settings, or those developed by and with your children. They should be, however, classroom-proven. Send your "For the Classroom" ideas to Jacobeth Postl, whose address is on the first page of the Echo.

BOOK REVIEWS

Donna Poppe, Editor

The Christmas Revels Songbook

by Nancy and John Langstaff

Published by David R. Godine, Boston

(Available through Revels Records and Books, Box 290, Cambridge, MA 02338)

Jack Langstaff, well known as a balladeer, song collector, and legend keeper, is now becoming a legend maker in his role as founder and director of the *Christmas, Spring, and Sea Revels*. In this collection of 63 pieces he includes many used in *Christmas Revels* productions in Massachusetts, New York and Washington -- Winter Solstice celebrations that draw audiences and casts together into a community of merrymakers.

While this new songbook will certainly be used in singalongs with piano or guitar, it points the way toward pageantry, storytelling, and dance. It is more in spirit with the traditional carol, a word, Jack reminds us, that originally meant to take hands, to sing and to dance in a ring.

Special sections offer processional, ritual songs and canons, but there is material appropriate for children throughout. Familiar carols are presented with new musical ideas for descant voice or instruments; handbells are featured often.

Relying heavily on English sources, with many delightful, less familiar melodies, Jack and Nancy Langstaff have also gathered unusual folk materials from other areas. There are many American songs, from hearty shape-note hymns to spirited black American contributions.

The texts reflect both religious and secular themes, often interwoven. A comprehensive introduction and the remarks that precede each song show the authors' concern for authenticity. These will also be a help to the performer/teacher.

Although this is essentially a Christmas book, there are some unusual holiday gems for those who would avoid religious connotations. For example, "Bells in the High Tower," is a haunting dorian melody of Hungarian origin whose words tell of winter looking toward spring. There are about a dozen songs, rounds, or children's games that are suitable for use throughout the year.

Joy is present in this songbook, both musically and visually. Each song has its

own illustration, often a period woodcut. Headbands frame each song like running cedar on a mantel.

Part of the *Revels* tradition is inter-generational sharing. While many pieces would be lovely in a standup concert of fifth and sixth graders, it would be more in the spirit of revelry to involve young, middle, and old together in a community celebration. This book helps us to dream and plan for such events.

Judy Harrison
Middle Atlantic Chapter



Duet Time, Book Two

Arranged by Sonya Burakoff

Sweet Pipes, 1983

Duet Time is a book of ten intermediate duets for two soprano recorders and optional percussion. Included in the selections are delightful arrangements of "The Ash Grove" (Welsh), and "Rakes of Mallow" (Irish). The parts are of equal difficulty, frequently moving in thirds with satisfying cadences. The optional percussion parts are very simple and enhance the total effect. Each duet is presented on a single page in a clear, uncluttered layout. This is a very attractive collection.

Continued on page 32

Book Reviews, cont.

Recorder Time, Book Two

by Gerald and Sonya Burakoff
Sweet Pipes, 1983

This intermediate method book is appropriate for second or third year recorder students at the upper elementary level. New concepts are introduced on practically every page and are highlighted in panels of gray for quick identification. Included in the new concepts are: dotted quarter and eighth notes, fermata, second line G#, 2/2 meter. Each new fingering that is introduced has brief "Technique Time" exercises and a tune or two which utilizes the new note. Some alternate fingerings are also introduced.

Good technique suggestions and hints are given, such as: "Fingers and tongue should move at the same time," and "Cover recorder holes gently. Too much finger pressure causes choppy playing." Breath marks are not included but are left to the discretion of the teacher. Dynamic markings are also omitted with the note that a wide dynamic range should be avoided because it causes tone and intonation problems.

The melodic range emphasizes notes on the treble staff from middle C to G'. A few nice duets are included along with an eclectic assortment of unison folk tunes and composed melodies. An excellent double-page fingering chart is provided at the back of the book for both English and German recorders.

Renaissance Time

Arranged by Gerald Burakoff and Willy Strickland

Sweet Pipes, 1983

This book of pieces and dances begins with a very informative preface which includes a brief historical background and tips for playing the style correctly. Suggestions are made for adding percussion parts.

The music is written so that each piece may be played by two sopranos, soprano and alto, or soprano 1, soprano 2, and alto. Again each piece is clearly presented on a single page. The parts are written in pleasing counterpoint. This collection would be fun to use with Renaissance dance activities.

These three publications help fill the gap between beginner materials and more sophisticated literature which is often too difficult for the upper elementary student to read. The editors have chosen appealing literature and presented it in a clear, easy-to-read format.

Janet T. VandenBosch
Rocky Mountain Chapter

That We Might Live

by Grace C. Nash

Shano Publishers, Scottsdale, AZ 1984

It may be that everybody has a story. One knows instantly that Grace Nash has one and it is a gripping, spine-tingling story so dramatic that it's hard to take it all in. Perhaps it is a book which should be read little by little, in several sittings. I suspect that, once they start this one, most people will read it to the end before putting it down.

Nash, her husband and two small sons were imprisoned in the Philippines just weeks after World War II began. This book is a vital, moving account of those years from the earliest days of 1942 until liberation in April, 1945.

One goes with her through the fear and horror; the pain of separation from her husband and children; the birth of her third son during this time; the mother-agony as her child struggles through extreme illness; the struggle as they all are literally facing - and surviving - starvation.

The poignancy is sometimes overwhelming - her violin that she fought for with the Japanese soldier who tried to prevent her from taking it with her, the violin that provided unexpected joy for many during these years. Sometimes it even provided, indirectly, food and an understanding of humanness. She tells of her very young sons who, even in their own hunger, shared their meager rations of food with their beloved baby brother. These same little boys searched for large black ants to eat and even when they were safe again, crawled under the table after meals to "salvage the crumbs." One laughs, with a catch in the throat, to read about the children's reactions to a nicely-laid table when the family is invited to dinner after their arrival back home.

There's nothing in this book to help you with Monday's lesson plans, but there's plenty to make you proud to know this noble lady, Grace Nash.

- Gin Ebinger

Traditional American Folksongs

by Anne Warner

Syracuse University Press, 1984

Opening Anne Warner's book is a real adventure. We are transported into another time and place, one that recreates the musical history of our country in songs, anecdotes, and photographs of the people who sang the songs.

Frank and Anne Warner spent their vacations and every free moment collecting songs in the rural areas of the eastern seaboard, beginning in 1938.

The book is based on their field recordings. These were made on limited, heavy and clumsy battery-operated equipment, and cut with a stylus directly onto acetate-covered paper disks. It was the only way to record under those conditions at the time.

There are more than 200 ballads and songs from 29 informants. They are grouped by geographic area on 500 pages. The music script is exceptionally clear, transcribed by Dr. Jerome S. Epstein, whose preface is an important part of the book. His notes on the individual songs are especially valuable, since they offer detailed analyses of the modal scales and melodic variants as sung by the informants.

The material in the book is also well documented, with references to James Francis Child's authoritative collection of British ballads.

"Traditional American Folk Songs" is also a personal memoir, for though they formed close and caring friendships with the rural people from whom they collected, and one must appreciate their devotion, the Warners were, after all, well-educated and sophisticated city people.

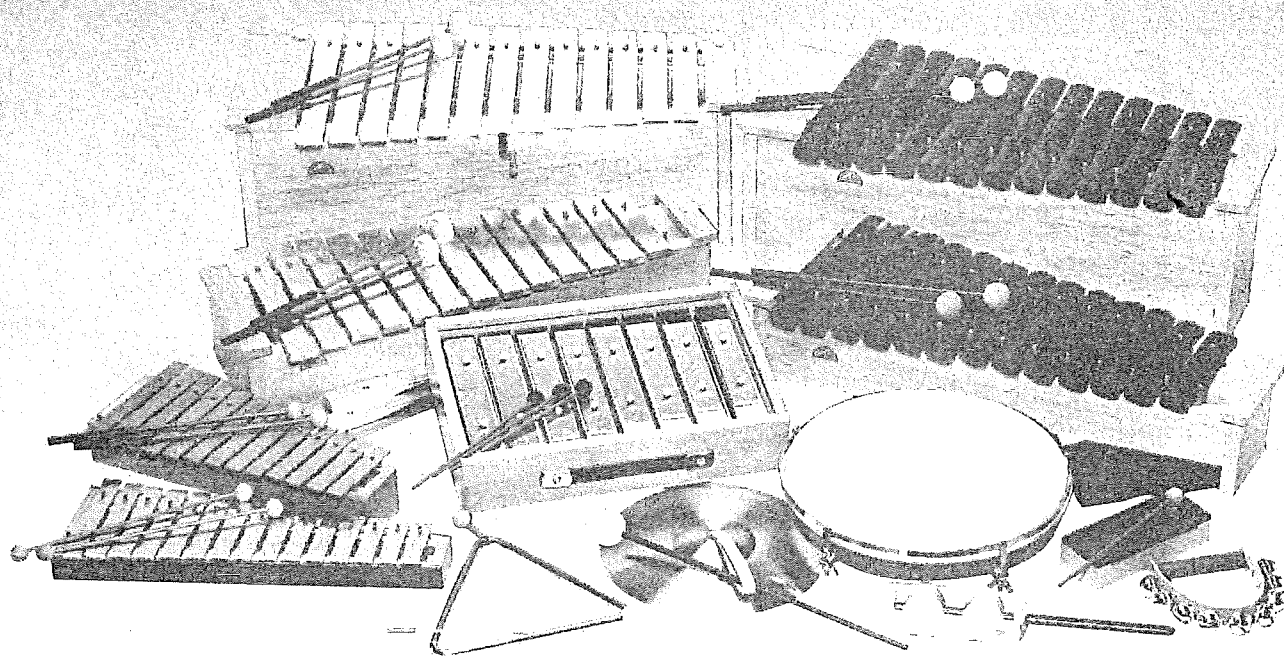
For me the only jarring note was the appearance of the tiny print under some songs, "...adapted and arranged by..." How adapted? What changed? What kind of arrangement? How different from the original? And by what right?

But it is a big, beautiful, valuable book. Read it as a novel-with-melody, history-in-song, sociology illuminated with ballads, and the story of a couple devoted to preserving America's folksongs for future generations.

T.A.



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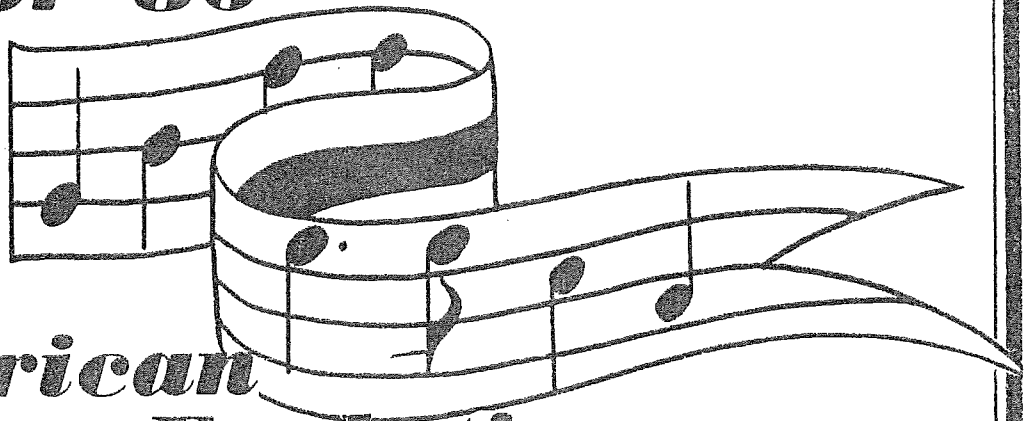
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