

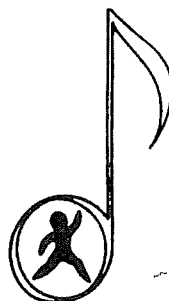
the Orff Echo

Volume XVIII
Number Two
Winter 1986

In This Issue:

**Using Medieval Music
Orff Schulwerk in Taiwan
Kansas City Conference
Reports
Interview with Miriam
Samuelson
News and Views**

Quarterly Publication of the
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The Orff Echo is published quarterly during the school year by the American Orff-Schulwerk Association, a non-profit educational organization with Executive Headquarters c/o Dept. of Music, Cleveland State University, Cleveland, Ohio 44155.

Deadlines for copy are: August 15 for the fall issue, November 15 for winter, January 15 for spring, and April 15 for summer.

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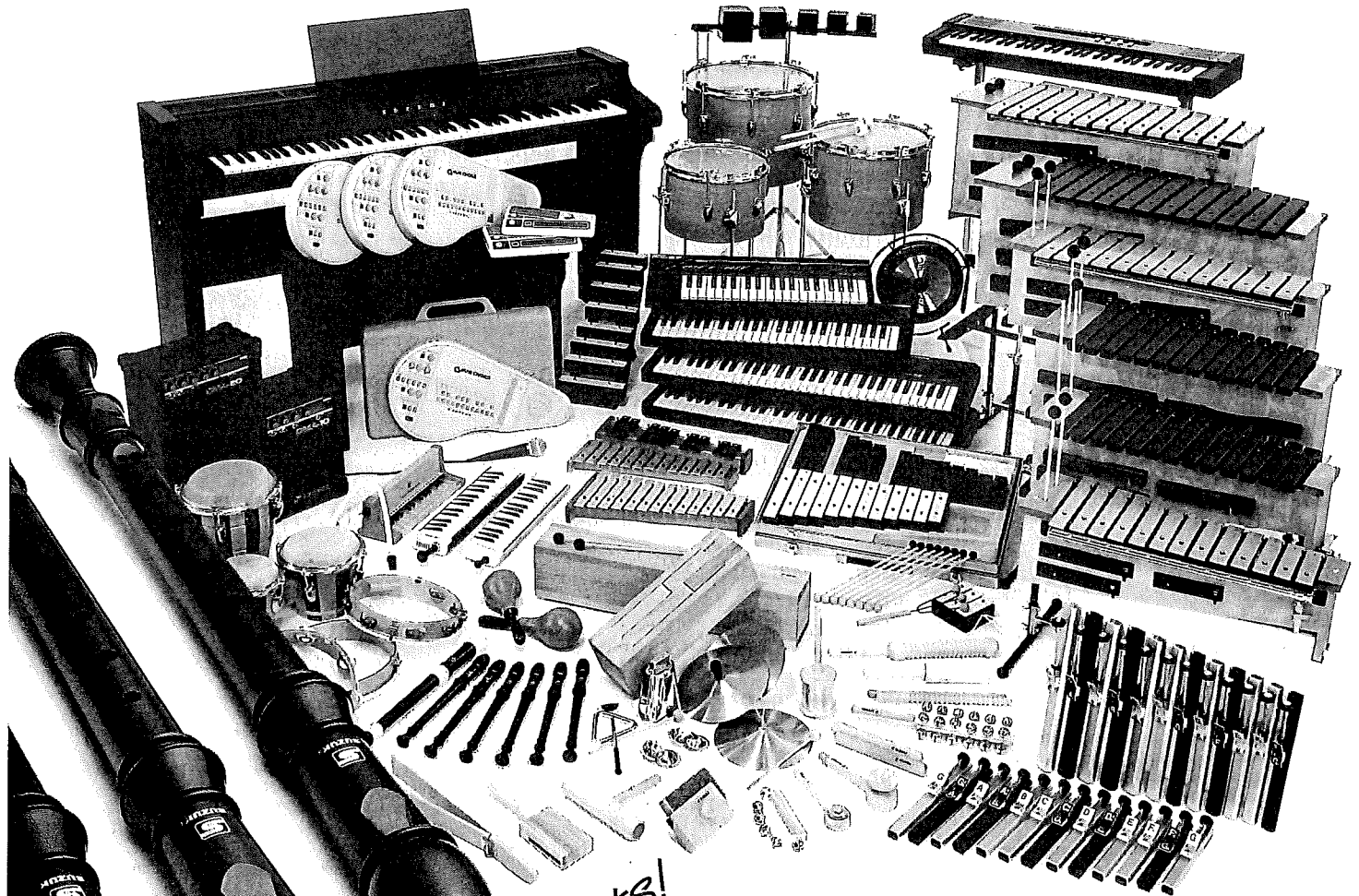
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MEDIEVAL MUSIC AND DANCE or WHAT YOU CAN DO WITH ONLY ONE LINE

An Exploration of Performance Possibilities of Monophonic Melodies

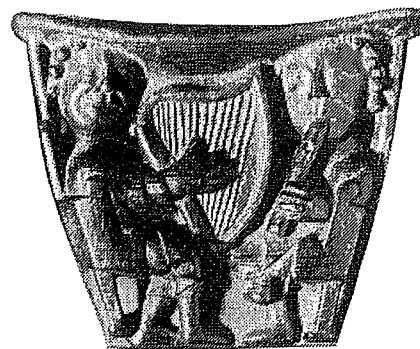
Ursula M. Rempel and Carolyn Ritchey Kunzman

"The source, which was past, becomes future"
—Hermann Hesse

How often do we hear Medieval or Renaissance music in a supermarket? A special incident a few years ago brought home to us the appeal of early music to elementary school children. For weeks we had been preparing children for a performance of early music and dance. One day we decided to try a few pieces, variously adapted, with the entire school. One piece in particular, *Schiarazula Marazula*, a sixteenth-century "cha-cha," proved irresistible; on the way home, in a local supermarket, instead of the omni-present Muzak, one of us heard someone whistling *Schiarazula*: it was a first grader who had learned it that morning and was "cha-cha-ing" down the aisles!

Neither of us believes it necessary to justify the inclusion of early music in an Orff music education program, but we realize that there are still people who need convincing. "What does it have to do with Orff?" they ask; we reply, "Everything!" Early music (Medieval, Renaissance, and, to some extent, Baroque), its instruments and performers embody all the principles of the Orff idiom. In early music we are usually given only a tantalizing hint of what the performance may become; in its instruments we have early precursors of the instrumentarium; and in its performance, we have the spirit of improvisation, the knowledge and the craft of the musical language, and the union of all the seemingly disparate elements, which when combined make a unified art.

The dramatic re-enactment of Medieval secular music is immediately appealing to children. In an age when many Orff teachers rely on newly-composed arrangements of popular tunes, we have found that children respond intuitively to early music with its inherently modal (sometimes pentatonic) melodies; and its quality transcends time. Although the issue is not so much one of era but of quality, the Dorian *Ah*, *Poor Bird* and Mixolydian *Friendly Beasts* will outlive many of the insipid popular tunes—hardly "melodies"—with their equally silly texts we hear all too often today. The appeal of early music can be felt and taught because Medieval musicians were the embodiment of a total, musical, and imaginative experience: because they were singers, instrumentalists, dancers, actors, mimers, jugglers, and acrobats, their art was not abstract, but an extension of their lives. Relevance was a word they lived. We twentieth century musicians may at first find it difficult to reach a common meeting ground—apart from poverty!—with these Medieval *Wunderkinder*. Although the music is not remote, either in terms of time or difficult, we have lost the ability to create from virtually nothing because we have been taught to cling to the printed score. (The nineteenth century has *much* to account for.) Yet we are expected to teach improvisatory skills while never having learned them ourselves. And the craft of creation is an acquired skill, dependent upon the assimilation of a given style. Twentieth-century musicians, on the whole, have succumbed to the tyranny of print—don't we all have memories of piano teachers pointing to the authority, the printed score, exhorting us to play the "right" notes? There is a valid historical reason for this dilemma: composers, increasingly reluctant to allow performers they saw as declining in musical literacy to mangle cadenzas or decorate structural lines, provided on paper what even decades before would have been performer-improvised. We are the products of this inhibited system, and yet we are to teach another method (after a few



—Chichester Cathedral, England
Wood Carving

short weeks of training) whose musical precepts are clearly those which were the accepted performance practices for over 1000 years. (It's interesting to note that jazz and folk music do not, in general, fall prey to the evils of paper music; Medieval secular music was, to a certain extent, the folk music of its day.)

The *Gesamtkunstwerk* implicit in early music is reflected in the *Schulwerk*.² As *Schulwerk* teachers, we must oppose the fairly recent and short-lived isolationist and abstract view of music as absolute, without external reference; for in most eras of music history, music's integration with a related function or event is the accepted norm: Orff in the *Schulwerk* worked towards this fusion. And, after all, what better way to teach cultural history than through music, or vice versa? So for any Orff teachers who tenaciously cling to the printed score of the latest arrangement, we offer some music from our collective past and some suggestions of how to work with it. We have successfully taught the music discussed below to virtually all ages—from exuberant primary children to blase university students. Need we add that it's not us—it's the music!

Just as Medieval people enjoyed bright hues in their clothes and spice in their food, so also they enjoyed color in their music. Consider the krummhorn: rarely a solo instrument, its sound color added spice and vibrancy to the palette of the Medieval instrumentarium. Indeed, people were so enamored of its timbre that a krummhorn stop was later added to organ registrations. The heterogeneous mixing of sonorities, the layering of textures and timbres and the basic concepts of unity and contrast are found both in Medieval music and its performance practices and in Carl Orff's ideals of music for children. Orff's choice of instruments for the instrumentarium is remarkably similar to actual Medieval musical instruments. Among others, a vital similarity is that both have non-Western instruments as their roots: thus, the recorder, bowed and plucked strings, drone instruments, pitched and unpitched percussion, and barred instruments are reproduced in the instrumentarium. (Medieval musicians used suspended chime bells—glockenspiels—and xylophones made from animal bones, sometimes human!)

And what of the music? Medieval monophonic secular music is dependent not on traditional harmonizations, but on the principles of melodic and rhythmic ostinati, of borduns, interludes, improvised percussion and movement, and a varied, dramatic approach to the music. Some Medieval pieces are familiar to all: the famous *Sumer Canon*, *Friendly Beasts (Song of the Ass)*, *Ah, Poor Bird*, various *Minnelieder*, etc., and some are immediately accessible in Orff arrangements. But thousands more exist as single-line melodies in numerous anthologies of early music.³ Since the music appears in modern transcription, we do not have to struggle with transcribing early notation systems.

What criteria do we use for selecting early music appropriate for young children? Since there is no dearth of music to choose from, we can be quite discriminating. Here are some we look for and questions we ask ourselves:

Continued on Page 4

Melody

1. Quality of the melody: is it lyrical? dramatic?
2. Is there sufficient tension and release? Unity and variety?
3. Is the ambitus comfortable for children? (usually not a problem in Medieval music; nor do we normally encounter awkward leaps)
4. Is there potential for melodic ornamentation? For ostinati and borduns?
5. Are there melodic motives which offer possibilities for improvisation?
6. Can the melody be sung and/or played on melody instruments (with or without transposition)?

Text

1. Is it appropriate for young children? Often medieval texts are love lyrics or texts with specific religious implications.
2. Consider: a) substituting new words; b) using alliterative syllables; c) playing the melody on instruments; d) encouraging children to compose a text.

Rhythm

1. Are there rhythmic motives which offer potential for contrasting percussion patterns? Look for rhythmic modes which serve to unify pieces in triple meter and which offer scope for percussion patterns.
2. Keep in mind that patterns can be simple or complex or both, depending on the age group you're working with; however, it would be foolish to think only in terms of simple patterns since much Medieval music is rhythmically complex.
3. Will the potential patterns complement the melody?
4. Is there potential for metric change? From duple to triple, or vice versa?

Structure

1. Length and phrase structure/repetition: if a melody is unusually long but has a clear division in its structure, it may be possible to use the first half only (see "Winter now has gone away," from *A Medieval Feast II: Children's Menu*, arr. Carolyn Ritchey and Ursula Rempel, Waterloo, 1984).
2. Structures are usually binary or ternary, but we look for rondo potential: a structure which is textually strophic offers scope for interpolated improvisations.

Movement

1. What kinds of movement will complement the melody? The text? In the pieces below we suggest both structured and unstructured possibilities.
2. Consider the kinds of steps (set patterns as in the *Estampie* or others based on the widely-used step-close pattern).
3. What kinds of formations will work with the melody/text?

Dramatic/Story Potential

1. Consider grouping several pieces together to make a story—perhaps around a central theme.
2. Think of including additional stanzas to make a strophic setting to tell a story.
3. Consider dramatic gestures, costumes, scenery, sets, etc.

Synthesis

Put it all together!

Once a choice of melody has been made, the scope for working with it becomes immense and its potential for development is virtually limitless: from ornamenting the melody, orchestrating it, substituting a new or additional text (if relevant), providing percussion, choreographic movement, adding speech, costumes and dramatic gesture—but all in a complementary fashion and all very much in the manner of a Medieval instrumentarium. Once musical gestures and ideas have been developed in one or two pieces, children will begin to grasp a sense of style, and the orchestrations, texts, and movement for others will begin to come from them.

While we have approached the two pieces which follow in different ways, our teaching sequence is similar to the usual process one applies to the teaching of Orff Schulwerk materials. Each piece exhibits contrasting moods, characters, and tempi, and each offers wonderful potential for exhilarating music-making.

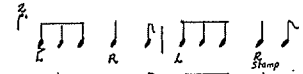
Prendes i garde, a thirteenth-century melody attributed to Guillaume d'Amiens, has a comical and somewhat risqué text about poaching for fish (and women!); we have substituted the alliterative syllables "ta-ta-ta-tum-ta," but use any you wish. Older children may play the melody on the soprano recorder; the notes lie easily under the fingers (but watch the F-l). Or you may wish to alternate singing with playing. We have treated our orchestration in a layered fashion, moving from simple to complex textures with contrasting rhythms and instrumental timbres; the layered effect is achieved through the addition of instruments on each successive playing of the piece—and you may repeat it as many times as you have instruments to add. Our version here is an adaptation of those in *A Medieval Feast I* and *II*, used by permission of Waterloo Music.⁴ The patterns are suggestions only; all can be changed, adapted, or modified to suit the ages and abilities of your students.

(See Song, Page 5)

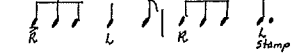
Suggestions for Movement

Prendes i garde uses a basic *Estampie* step. You will need 8-16 dancers, in an arc-shaped line, hands joined and held at waist level; bodies should be turned to the left in order to move forward. The line may proceed in whatever floor pattern desired; it may be desirable to lead it into a circle by the end of the dance. Steps are taken forwards and backwards on *main* beats:

1. forward with medium steps

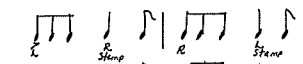


2. backward with small steps

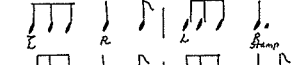


3. repeat 1 and 2

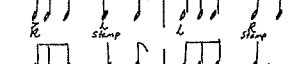
4. move left, then right



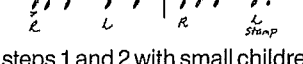
5. forward with medium steps



6. move right, then left



7. backward with small steps



- a) We suggest that you use only steps 1 and 2 with small children.
- b) The foot which *stamps* then leads for the next step; there is no weight transference.

c) Repeat *ad libitum*. Dancers may form a circle by the end of the dance.

d) Forward steps should be executed with energy and motion; backward steps are smaller (on "toes") and graceful; encourage head movement to follow direction of steps. Knees should be bent on accented beats.

e) Older children may prefer to join scarves rather than hands—and they do provide a visually pleasing effect.

Ah, Poor Bird (adapted from *A Medieval Feast II: Children's Menu*; used with permission of Waterloo Music). The melody may be sung in unison or in canon (2- and 4-part), or all three, again depending on the abilities of your students. Do encourage students to write additional stanzas. (Recently Carolyn's first-graders composed forty more!) Accompaniment patterns may be chosen from those suggested below. Select accompaniments which provide contrasting timbres, textures, ranges, and rhythms; and you may wish to change instrumental colors according to the animal depicted. Instruments may be used for two bars of introduction and interludes between stanzas. Movement in canon provides a fitting complement to the melody.

PRENDES I GARDE

Allegro

Introduction

Musical score for the Introduction section. It consists of three staves. The top staff is for Timp. (Tympani) with dynamics *fff* and *pp*. The middle staff is for Voice Sop. Recs. with lyrics: "Ta-ta-ta-tum - ta ta-ta-ta-tum-ta ta-ta-ta-tum - ta ta-ta-ta-tum". The bottom staff is another Timp. part.

Suggested Accompaniment Patterns (layered one by one):

Six suggested accompaniment patterns, layered one by one:

1. Voice Sop. Recs., BX, Timp.
2. Voice Sop. Recs., BX, WB/TB, Timp.
3. Lge. HD
4. Tamb.
5. BM [Cello]
6. Sm. HD

SG, AX and SM may alternate on the melody line, doubling or tripling the line as the texture thickens

AH, POOR BIRD

p With feeling $\text{♩} = 52$

Ah, poor bird, free no more, Some-one put you in a cage and locked the door.
 Ah, poor lamb, wet and cold, When will some-one come and take you to the fold?
 Ah, poor bear, huge and white, Are you lone-ly roaming in the po- lar night?

Suggestions for Movement

1. Divide the children who are not playing instruments into three or more groups, one for each stanza performed.
2. Each group depicts movement suggested by the words in their stanza.
3. Movement may be done in unison and/or in canon.
4. All children should sing all stanzas.
5. Encourage children to compose additional lyrics and and corresponding movement. We recommend the fostering of positive attitudes toward members of the animal kingdom!

Notes

1. Numerous articles in this journal alone attest to an enlightened approach to early music within an Orff setting; nor should we discount the early music included in the German edition of the *Schulwerk*.
2. Orff was not alone in returning to early ideals in the 1920s and 30s; the early twentieth-century revival of early music and its instruments is also seen in the works of Hindemith, Dolmetsch, Sachs, Dalcroze, and others.
3. Some easily available sources include: Richard H. Hoppin, ed., *Anthology of Medieval Music* (New York: Norton, 1978); Archibald T. Davison and Willi Apel, eds., *Historical Anthology of Music I* (Cambridge: Harvard University Press, 1950); Carl Parrish and John F. Ohl, eds., *Masterpieces of Music Before 1750* (New York: Norton, 1951); Thomas Marrocco and Nicholas Sandon, eds., *Oxford Anthology of Medieval Music* (New York: Oxford University Press, 1977); Carl Parrish, ed., *A Treasury of Early Music* (New York: Norton, 1958); Harold Gleason, ed., *Examples of Music Before 1400* (New York: Appleton-Century-Crofts, 1942); Brian Sargent, *Minstrels 2: More Medieval Music To Sing and Play* (Cambridge: Cambridge University Press, 1979)—see also *Minstrels 1 and Troubadours: Medieval Music to Sing and Play*; Ursula M. Rempel and Carolyn F. Ritchey, *A Medieval Feast: Songs and Dances for Recorders and Orff Instruments* (Waterloo: Waterloo Music, 1981) and *A Medieval Feast II: Children's Menu: Songs and Dances in Easy Arrangements for Voices and Orff Instruments* (1984).
4. We have used this piece for Medieval jam sessions a number of times, and each time we teach it we do it differently; and we always encourage our students to devise their own patterns. For more experienced players we ask that, on cue, they provide patterns on their instruments substantially contrasting but complementary with the ones heard before.

The authors are music educators in Winnipeg, Manitoba, Rempel in the University of Manitoba Music Department and Kunzman in the elementary schools.

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INTERVIEW WITH MIRIAM SAMUELSON

Pat Brown

Ms. Samuelson is an American presently teaching at the Orff Institute in Salzburg; this interview was done during the 1984 AOSA Conference in Las Vegas, at which she was a guest teacher.

Brown: Let me start with the obvious—how did you get interested in Orff-Schulwerk?

Samuelson: Two sources, I think. One was an ad I saw for some instruments a long time ago when I was still teaching in Connecticut. I saw an illustration, a photograph, of a xylophone, and I thought it looked lovely, and I wondered how it would be used. Around the same time my mother's music teacher in Burlington, Vermont received some information about a one-week workshop being taught by Doreen Hall at Hartt College of Music in Connecticut (this was 1961!). I went—I was excited by the kind of music and the sound of the instruments. I remember being so excited by xylophones. I saw a book with instructions on how to make a xylophone, so I bought myself a twelve-foot strip of mahogany and built one almost immediately after the course so I'd have something to play on. I enjoyed playing; I was delighted to see the recorder being used, since this is an instrument I have always loved.

The one thing that I never realized until many years later was that I had no concept of what was meant by movement. My impression was that movement meant only the sound gestures—stamping, clapping, snapping. There was no dance or movement improvisation. It wasn't until much later that I finally understood that. Hermann Regner has always admonished that one mustn't be "seduced" by the charm of the instruments—I fell into that trap! I am still charmed after twenty-five years. But that was my first exposure to the Schulwerk and I liked what I was exposed to. I felt maybe it was something comfortable that I could work with.

Brown: What happened after that one-week course at Hartt? How did you find your way to Canada?

Samuelson: I was preparing to leave my Connecticut teaching position; I had applied to some school systems in Massachusetts but without success. At the Hartt workshop I mentioned that I was job hunting and wanted to do something different. Doreen Hall asked me if I knew Mario Duschenes—I knew he was a recorder player in Montreal—and also I had family there. So I went over the border with all my worldly goods. I went to the CAMMAC summer camp because of Doreen's recommendation that I should meet Duschenes—he was co-director of the camp and also of the CAMMAC organization—Canadian

Amateur Musicians/Musiciens Amateur du Canada. The camp is up in the Laurentians—a lovely setting. In the fall I joined an adult recorder class at McGill University—when I walked through the door he said, "What are you doing here?" I said, "I want to play recorder," and what he did was to offer me some students to teach!

Brown: You were already a very proficient recorder player, obviously, before you went to meet Mario.

Samuelson: Maybe, although I never had any formal study. I just played—auto-didactic or whatever you call it. I had played since third grade.

Brown: Did you study flute?

Samuelson: I took flute lessons much later, after having some of my own fun with the recorder. I was given a recorder—it was an alto but I didn't know that. I don't remember learning how to read music. Of course I thought my alto recorder was like a C instrument, and it wasn't until years later that I knew how wrong I was. I had to learn a whole new set of fingerings. I was using my ear, and I could always play intervals.

Brown: And so you became a recorder teacher?

Samuelson: Mario helped me to find other students—I had young children, individual recorder students.

Brown: And what happened with the Schulwerk?

Samuelson: I wanted to do more and more experimenting for my own teaching purposes. Mario very generously offered me the use of a studio in his house, and so on Tuesday afternoons I met a handful of five to seven-year-old kids—we literally pulled them off the street so I'd have a group to work with—his own children were also included. Later on CAMMAC decided to set up a series of winter courses in Montreal, both for children and adults. I had some Orff classes and one or two recorder classes with kids and then a couple adult recorder classes. As the years went on we increased the number of classes because the beginners became intermediates, then advanced intermediates or upper advanced beginners or something like that—so it grew over ten or twelve years.

Brown: Then this was really a full teaching responsibility.

Samuelson: I also did other part-time work for a cultural center elsewhere on the island of Montreal, and taught part time in a school system, farther west on the island, as an "Orff teacher." I remember meeting with a principal and saying, "I will teach this, and in order to teach 'this' (meaning what I understood as Orff Schulwerk), I need such and such as far as instruments go." He said, "OK, if you'll tell us what you need we'll get it for you."

Brown: Terrific. No arguments?

Samuelson: Nothing! So we outfitted a classroom with instruments. I was working with grades four through eight, and had a marvelous time. The classes were large—some of them were doubled, meaning two groups together...a mixture of playing instruments, etc.

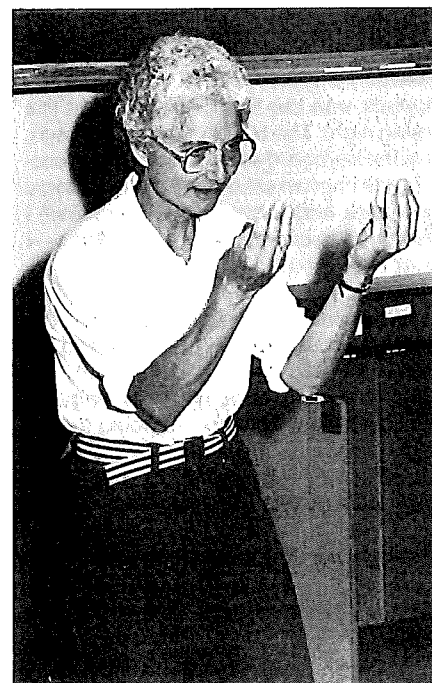
Brown: Did you do any movement?

Samuelson: I didn't have a clue as to what it meant. I couldn't dance or do anything myself—it was farthest away from my interests or abilities. Just making music—I don't think we did that much singing—it was just instrumental playing.

I worked some for the YMCA and YMHA as well. I didn't continue in the school system because eventually the Quebec government was saying I would have to become a Canadian citizen, and I wasn't ready to give up my American citizenship. After that I just taught privately and for CAMMAC.

Brown: Were you a member of any performing groups?

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Samuelson: Yes...two. One was the Mario Duschenes Recorder Quartet. We played lots of children's concerts—those were fun. We made a recording. Mario and I did some music for the Canadian National Film Board, a fascinating experience, and we did some radio performances. The other group was a Baroque chamber ensemble with harpsichord and viola da gamba. I remember going to schools to perform a couple of times, and there were also concerts for children given at a particular place, such as a community center. Mario would always plan them, and he has continued to do that. He has gone on from our little recorder and gamba group—he uses the Montreal Symphony Orchestra as his vehicle for children's concerts. He is a very fine teacher and musician.

Brown: What were your concentrations with the Duschenes Quartet—was this pre-Baroque, consort material, solo material?

Samuelson: Consort material—just about everything. We went from Byrd Fantasias to the Hindemith Trio. I don't remember anything more modern than that except for one Canadian trio composed by someone Mario knew.

Brown: Have you done a lot of solo recitals?

Samuelson: Yes, of course, but many years ago. I kept going to workshops that were popping up—for example, at Goddard College with people from the New York Pro Musica, and Bernard Krainis. I went as a student, not as a performer, and that's mostly how I got my information—playing techniques, literature, performance practices. I just liked to play. I was happy to let somebody else research the historical background. In the recorder consorts I loved to be in the middle someplace. I always played tenor, or occasionally alto—but mostly tenor.

Brown: I'll never forget one course—Wuytack was the teacher and it was the closing night. The two of you were on stage, he at the keyboard and you with the recorder. It was improvisation and the two of you went back and forth—it blew my mind! I never had heard such a performance—I never have since!

Samuelson: That was in Memphis. We were scheduled to do this thing and he said, "We just have to determine two things: how many movements are we going to do, and what note are we going to end on?"

Brown: Were you enjoying it?

Samuelson: Of course—I loved it.

Brown: What made you think of going to Salzburg?

Samuelson: Mostly I was unsatisfied with the kind of teaching I was doing with kids. I didn't know how to do movement—I didn't know what to do with children. I'd go to a conference and see Sandy Skyhar, for example, working with children and really knowing what to do with movement. I had no movement vocabulary. But also, looking at the volumes and seeing such instrumentation as guitar, viola da gamba, etc., I thought maybe the Orff Institute would be the place to study these instruments. By that time I had met Traude Schrottenecker from the Institute because we were both teaching at the University of Toronto summer course. I kept asking her about the Institute—she kept saying, "No, no, no, you don't want to go to the Institute." I said, "Yes, I do, I want to"... "no, no, no"... "yes, yes, yes"...and finally one year I said, "Traude, I *am* going," and she said, "OK, you have nothing else to learn but movement." This is *not* entirely true—I had *much* to learn in both pedagogical and practical areas, in both music and movement.

Anyway, my final decision came—it was in March one year, I'll never forget it—because I was teaching a class of six and seven-year-olds and they were all over the place. I just couldn't handle them...I tried to do something with movement, gave them instructions—they went crash in the middle of the room. I said to myself, "That's it, I'm not going to teach any more"—I was fed up with the whole thing. So I wrote and signed up for the Special Course; I was accepted and spent a year there. At the end of the year...it was kind of a fluke thing—the ensemble teacher was leaving at the end of our particular Special Course and I was asked by Dr. Regner to stay on for one year to fill that position. My initial response was negative because I had said I would come back to my job with CAMMAC, and I felt obligated to them. I really wanted to stay in Salzburg—I liked it so much—but I had my responsibility to return. Regner said, "You don't have to give an immediate answer, but I'd like to know by Monday."

Brown: And this was Sunday night at midnight!

Samuelson: Exactly! So I walked the streets of Salzburg, literally...to the post office at the railroad station composing a telegram in my head. Finally I decided I must ask permission of CAMMAC—I cabled, they said, "Of course, if you want to do that, then go ahead." I didn't know at that time it would be for more than one year. But I did stay, and stay, and stay.

Brown: What do consider the most important aspects of an Orff specialist's education?

Samuelson: I'm wondering if it has to do initially with education. I think there is an essence about someone who has a sensitivity to music and movement, and who understands the value of these arts, someone

who appreciates the need for expression in these particular areas. I think perhaps *that*, first and foremost. And then the education—what are the materials, what are these working vehicles, what can we use for a better understanding to give to students, to children, or even to teachers. And the development of one's own personal skills and abilities.

Brown: So this is a kind of marriage between the two art forms that you consider very important.

Samuelson: I think so. There is so much talk about the fact that we need to be able to teach these things through the classroom teacher who may or may not be a musician or a dancer. I can read a book and I can learn how to teach geography, for example, but I think music and dance are a bit different from the study of geography, in which one can list facts and look at a map and trace it—it's there, it exists. Maybe because these two areas, music and dance, involve self-expression—I could make up my own map and take a walk along my own road, too!

Brown: Does it have anything to do with the fact that some things can be learned without the help of a teacher, but other things, due to the nature of self expression, need the guidance of someone versed in the subject? It's something that you can't just read.

Samuelson: Maybe. But that's so hard to teach. Something that is concerning me right now is good taste—what is it? Can you teach it? It's such a personal thing. And something new to me that I need to find out more about is aesthetic education. I'm unsure about these things...I don't know the vocabulary.

Brown: Are you talking about molding tastes of children?

Samuelson: No, I'm talking about teachers. I don't think one should mold the tastes of somebody else.

Brown: But how do you promote the aspect of good taste?

Samuelson: This is *my* question! I don't know if there is a parallel or correlation between this and art or painting—for example, what makes a painting last as a great work of art? Who says this is good? Why is it good? Why is it outstanding? I need to think about it more myself. I object so many times to things that to me are false or unpleasant or unmusical, nonmusical, things that don't fit together for reasons of not understanding completely the music or the dance form. Or, for instance, when a melody from a particular culture has had words from another language slapped upon it just because the audience speaks a different language from the original. If a French melody has a French text and these rhythms

match, then I think it is wrong and in bad taste to impose a text in another language underneath this rhythmic-melodic situation. It changes the whole thing and it's misleading to people who are studying. I don't know the answer—I keep asking the question.

Brown: Is the leadership of the Orff Institute concerned not just with training people to do the smaller aspects of the ordinary teacher training, like the nitty gritty of what makes a good teacher, but the larger philosophical questions as well?

Samuelson: There is a concern for this. The emphasis seems to be on showing students where the sources for information about teaching are, about pedagogical practices, what to do with five- and six-year-olds, psychology, philosophical and psychological aspects of education in general. Also developing the person, the teacher who in turn will be dealing with children.

Brown: What about other aspects of music education—for instance, what about the Kodaly choral method—the Orff Institute is not far from Budapest and I know there is a yearly trip, or at least there used to be. Is there exploration into other disciplines?

Samuelson: Yes...and there is an interest in Kodaly, often perhaps more of an interest coming from Special Course people. The annual trips have been discontinued, but students are still interested in travelling. The Institute has assisted them in making plans because there is a nice relationship, a group liaison, between the Kodaly people and the Orff Institute. What impressed me in Budapest was watching a choir director working with sixth graders. All this business of hand signs...yes, they're Kodaly...no, they're not...and it's not the be-all and end-all of Kodaly. The choir director was conducting; with his hand movements he would subtly give a note—la or ti or sol or whatever. He used his hands so fluidly with this lovely movement, just giving these pitches. It really was lovely to watch, and I thought his was a good and meaningful way to use those gestures.

Brown: That's fascinating—it's like a choreography.

Samuelson: It was. It didn't become all those exercises you do when making chords. Then there has been a program—I don't think it came originally from the Orff Institute but from other sources—in popular music education that is pedagogically sound, with people who are either jazz or rock musicians and also good teachers, who know how to handle these materials and who can work with all these vital elements in this area. At the Institute that's Stadler and Urabl, for example. There's a group of students at the Institute who called themselves The Boys. It was a beginning in learning elements of music through the popular music that these kids already knew

or were being influenced by. Both Urabl and Stadler were writing pieces for them in the rock-pop idiom and of course, everybody loved them. They became great performers; some genuine talent was discovered in some of them.

Brown: Is there any interest in improvisational jazz?

Samuelson: At the Institute there are always workshops, intensive, week-long workshops or week-end workshops on everything that has to do with what is contemporary, what's happening now in music and dance in general; there have been jazz dance workshops and jazz music workshops. Not only that but in other areas such as Baroque and Renaissance dance—the other end of the scale. Or a visiting group will come to Salzburg to do some performances in dance and be invited to do a session at the Institute.

Brown: I recall that Dr. Regner was interested in young children—three-year-olds and younger, working on graphic notation ideas. Has that project continued?

Samuelson: I don't think so. I know that Dr. Regner has done and has documented research with these younger children in graphic notation. When he does some of his colloquium sessions with the students he talks about these experiences. For example, how do you formulate a question so that you get the response you think you have asked for, as far as sound goes. You hear a sound—can you draw it? Of course, what kids draw is the source of the sound. They hear something and think it's a locomotive, or they know it's a cymbal or a wood block so they draw that rather than their impression of the sound, such as a dot or swish or whatever.

Brown: It's fascinating to see how many new things are happening.

Samuelson: I grew up in what one might call the traditional Orff Schulwerk and I'm still a traditionalist or classicist as far as Schulwerk goes. With all these new developments, I try to bring in elements of pop music. I'm not skilled enough, but if I can do something that's maybe from my own Americanisms, I try to do it, try to keep contemporary. I like compositions that come from graphic notation. For example, today in my session I used a piece by Hans-Martin Linde with just sounds, lovely sound colors, dissonances...

Brown: Are you interested in non-metered material?

Samuelson: Provided it's in tune! I made some notes for the sessions here and then really never used them. One was this: there are so many new sounds and new possibilities with recorder—even pieces in which you have to wear a metal ring and go "clop clop clop" on the recorder as part of the composition, or overblow, or play unusual fingerings to make chords, or spit into the recorder, or whish or sing or hum... I'm thinking yes, that's fine, but the intent is not to break the instrument but rather to show the tremendous versatility of the instrument, the ideas one can realize with just breath and sound. I guess imagination is the key word. I love the sounds that come out.

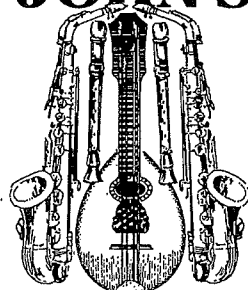
Brown: Isn't that the essence of improvisation? Trude Hauff is using a direct quote from Orff: "Music—that means improvisation."

Continued on Page 10

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Samuelson: I had a discussion with Cindy Campbell about improvisation. She interrupted me and said, "yes, but you're talking about composition." That's true, improvisation is that. When I was asked for program notes for the conference I went to a book that had an introduction entitled *Improvisation in Nine Centuries of Western Music*. The author said, "Improvisation is composition—they can't be separated." How does it begin? Somebody has the ability to sing something in his head and then to write it down on paper, but it originates as one's improvisation. I improvised this melody now—this melody has come out of me. It's from nowhere else, it's my product and not a reproduction. I am improvising but now I am setting it down; therefore at that moment it becomes a composition. I may change it, alter it, make it better, or whatever.

Brown: You make the decision to specify, or not, in this written-down version, whether a performer is allowed to add his own ideas or whether he should be true to the ideas set forth by the composer.

Samuelson: It depends on this: are you really improvising or are you reproducing honestly what is there, according to what you know, according to the symbols and notation that we have to work with. If it says "improvise," it's open, as far as I'm concerned. There was a long time when I could not accept people changing music that had already been printed or written, and now it doesn't bother me in the least. It's marvelous. If somebody wants to play with a sound that somebody else has composed, change it, do something different with it—fine, that's great. But acknowledge the fact that it has been a personal choice to make the change, perhaps as an exercise.

Brown: Do you think there's a kind of return to old performance practices where the performer was expected to add his own creativity to whatever was set forth?

Samuelson: Maybe. In Constance Primus' session she made a statement that tickled me: "Boredom is the mother of improvisation." The other night I played with a group for Cindy Campbell's dance session; we were playing "Hole in the Wall"—we did it ten, eleven, fourteen, I don't know how many times. Finally I thought, "When I begin the B section I can't just go bah dit dee da da dah dah," so I went "badalluup," and I was told afterwards that Cindy said, "Uh, huh—Mimi's bored." When you're tired of playing the same thing over and over you have to make an embellishment, you have to add your own comment. But boredom is *not a prerequisite for improvising!*

Brown: Thanks, Mimi—it was great to talk with you.

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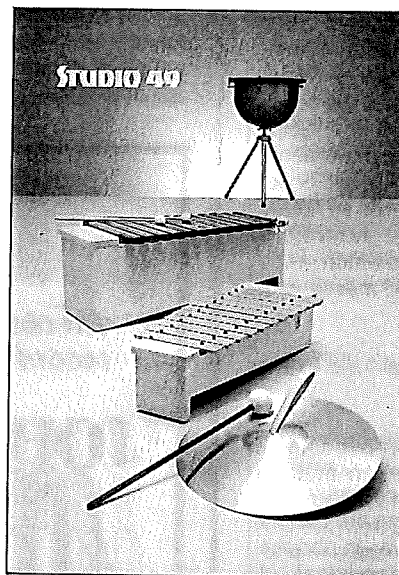
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KANSAS CITY AOSA CONFERENCE HEARTLAND HORIZONS—FANTASTIC!

Carolee Stewart

We went to the Heartland to sing, to dance, to play, to share to see friends, to make friends, and to glimpse what might be over the horizon in music education. With suitcases full of recorders, dance shoes, movement clothing and formal attire, we arrived at the K.C. International Airport, piled into red buses, then green buses, and headed for the Radisson-Muehlebach where we were warmly greeted by the aproned, big-hearted members of the Heart of America Chapter. Here we traded in our teacher roles and began our intense three-day adventure as students of Orff Schulwerk; we questioned, explored, discussed, experimented, reflected...and learned.

The local chapter cared for us *well*—clear instructions for getting around, well-organized and computerized registration, continuously busy and friendly hospitality room, etc. This behind-the-scenes organization was under the expert supervision of local co-chairpersons Joy Browne and Karen Logbeck. We were truly impressed by their hospitality skills throughout the conference.

We found in the Heartland many reminders of American traditions and styles: the woven-wheat design of the conference logo, lovely craft items for sale in the Keetman Boutique, hammered dulcimer duets, traditional songs sung by children, and early hymn tunes. Kansas City itself provided a congenial background, with Indian Summer weather conditions spiced with the ever-present excitement of the World Series, which just happened to be playing there, too, the same week.

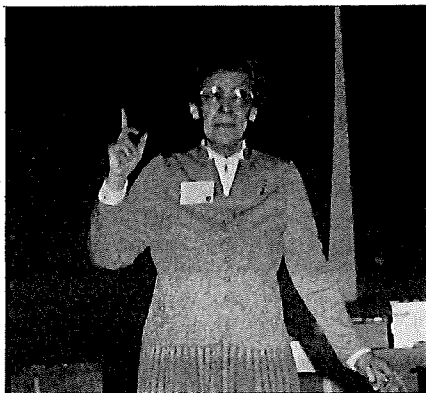
Conference Chair Judy Bond had organized the program so that we could choose to follow a particular area of interest throughout the three days. These areas of emphasis were Vocal, Future Focus, and Learning Theory. Other general sessions helped develop our knowledge of world music, recorder playing, instrumental techniques, percussion, movement and dance, music therapy, curriculum, improvisation, and vocal health. For less-experienced participants there was the continually successful IS (Introduction to Schulwerk) program. The knowledgeable and experienced teachers who were selected for IS offered a comprehensive overview for newcomers to the Schulwerk.

Special guest teachers Michael Lane and Alice Parker led us through various experiences in speech and song. We delighted in discovering words that dance and

sing, learning speech pieces, and singing cançons with Mr. Lane, always properly using the Queen's English. Ms. Parker shared with us many of her own compositions and arrangements as well as her extensive knowledge of folksongs, hymn singing, and choral techniques. With both teachers we laughed and smiled a lot, then left with good feelings about ourselves as people and musicians as well as new ideas to use with our own students.



Lane



Parker



L. to R.: Avon Gillespie, Konnie Saliba, (not seen — Grace Nash), Don Corbett (MENC), Jane Frazee, Judith Thomas, Barbara Grenoble.

Edwin Gordon's sessions on Learning Theory caused many people to ask questions and to ponder his ideas. His extensive research on music aptitudes provided much food for thought.

The huge task of inspiring us to reflect on the future of music education was taken on by a diverse and well-chosen group of experienced Schulwerk teachers including Jane Frazee, Avon Gillespie, Barbara Grenoble, Grace Nash, Konnie Saliba, and Judith Thomas. Their thought-provoking sessions culminated with a panel presentation which brought out ideas for us all to consider seriously. Unfortunately, there was no time for discussion following this panel, but perhaps the ideas presented can stimulate others to write thoughts and questions about the future of music education to the *Echo* (summary to be published in Spring issue).

In addition to the Future Focus sessions and panel, a segue into the future was provided by two premiere performances. The first was 'Occasional Pieces,' by Ramon Dana, who was present to hear the Hixson Junior High School Flute and Percussion Consort of Webster Groves, Missouri, perform his new work during the Thursday noon concert hour. The second came from composer Philip Rhodes, who made us all stronger believers in ourselves as Schulwerk teachers in his keynote address at the opening session. Friday evening as part of the Chapter Sharing concert his new work "Dancing Songs," for children's voices and Orff instrumentarium, was danced, sung, and played by members of the South Central Minnesota Chapter, under the direction of Pauline Sateren. The work, which Mr. Rhodes has dedicated to AOSA, was commissioned by AOSA, through the encouragement of Judy Bond and many others. The piece provided a delightful contrast to the preceding performance of traditional Schulwerk pieces by the Kansas Chapter.

Three other new and innovative ideas were introduced at this conference and are worthy of mention:

1) A number of sessions were videotaped and shown later during the conference. Thus those people who could not get tickets for certain sessions could still have the benefit of seeing the re-play at a later time. These videotapes will be stored in the newly-functioning Isabel McNeill Carley Library in Cleveland, to which AOSA members will have access.

2) The creation of a Conference Choir offered the opportunity for some of us to rehearse with and perform under the direction of Alice Parker. This unique idea proved highly successful, culminating with a performance before a large and enthusiastic audience Thursday evening. A special feature was the inclusion of two children's groups in combination with the choir.

Orff's *Veni Creator* was accompanied by the Junior High Percussion Ensemble from Webster Groves, and Ms. Parker's Christmas Cantata, *The Dayspring*, was performed jointly with the Indiana University Children's Choir (Mary Goetze, director). Both children's groups performed with superior professionalism, and the experience allowed for a wonderful musical exchange between adults and children.

3) This conference saw the initiation of the Guest Administrator program by AOSA. Two administrators who deal with staff and curriculum of large school systems were the first participants in this program.

Children were seen and heard everywhere, beginning at the Wednesday night reception where the Pierremont Elementary School Morris Dancers trooped their way through the hotel during the opening of exhibits. The Heartland Singers, selected from the fifth grades of the North Kansas City School District, sang from

their hearts to send us from the opening session into our journeys through the conference. The clear and precise sounds of the Indiana University Children's Choir enchanted us as they sang a program of various musical styles. And, after the Friday business meeting, we went on "The Trail To Old St. Joe" with the Pony Express (complete with dancing girls), presented by the St. Joseph Missouri, Honor Choir. We followed along other trails through performances and demonstrations with children from The College School Music and Dance Ensemble, the Shawnee Mission Folk Dancers, the Mary Institute Choir, and the Lawrence Orff Choir.

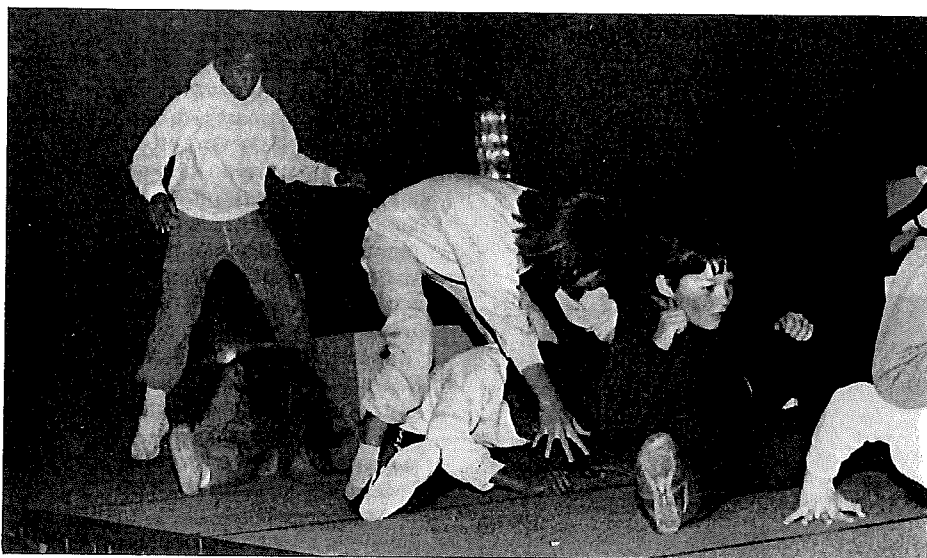
On Saturday, many people went down the street from the hotel to attend Evening at the beautiful Gothic-style Grace and Holy Trinity Episcopal Cathedral. The Boys' and Girls' Choirs of the Cathedral sang the service, which included a moving performance of Betty Ann Ramseth's "Be My Guide," sung in her memory.

Somewhere during the busy conference days we managed to fit in time to visit the exhibits, where we could purchase almost any source book, instrument, or recording imaginable to Schulwerk teachers. Many exhibitors also helped out by generously loaning instruments, donating music, and contributing items for the Keetman Boutique drawings. The conference is always much indebted to them for their many dimensions of participation. At the end of these busy days, we spent our late evening hours dancing—square, folk, Renaissance—and playing recorders.

Saturday evening brought us more of the Heart of America—the Twelfth Street Rag Barbershop Quartet, the beautiful wooden heart table favors, the Kansas City sirloin steaks, and later Avon Gillespie's lovely tribute through dance and song to Bessie Jones and his mother, Harriet Evans Shields. The expression of love and energy shared during that evening represents the heart of the Schulwerk.

At the Sunday morning closing session we were treated to a solo performance on several percussion instruments by John Bergamo, who had ably filled in for Glen Velez during the conference. Then Michael Lane provided the canons and the impetus for the final happening of the conference as we sang, danced, and played our way out.

From the parade of banners Thursday morning to the joyful sounds of Sunday morning's final canon, many seeds were planted which will continue to grow and flourish. We had the opportunity to share musical as well as human experiences, to consider traditional and new ideas, and to catch a glimpse of what the future might hold for Orff Schulwerk. Thank you!—Judy Bond, Joy Browne, Karen Logbeck, and Heart of America Chapter members—for a memorable conference.



AOSA conferences are fun for kids . . . of all ages!



KANSAS CITY CONFERENCE KEYNOTE ADDRESS

Phillip Rhodes

(Dr. Rhodes is professor of music at Carleton College, Northfield, Minnesota. He is currently president of the College Music Society)

I am honored and delighted to have been invited to speak to you this morning. My recent involvement with Orff Schulwerk has been one of the more interesting and informative ventures in my professional life and I am grateful for the fact that it has helped me grow considerably as a musician, composer, teacher and maybe even as a parent.

I should like to talk to you about arts education in general and music education in particular, in a context that covers the entire educational spectrum from colleges and universities to secondary and primary schools. There are many issues which are common to us all and, certainly, many of the problems faced by college teachers of music are the same ones you have to deal with. More importantly, however, I think that some of the philosophies and techniques exemplified by Orff Schulwerk may, in fact, provide important new insights as we seek to solve our problems throughout the arts education spectrum.

It seems that every time we turn around, arts education is under siege and in trouble. At the college level, not only in music but across the board, the uneven quality of our teaching and the lack of integrity in the undergraduate curriculum as a whole have been severely criticized in several recent and well-publicized reports, including those from the National Endowment for the Humanities and the Association of American Colleges. In particular, the colleges and universities have been accused of largely ignoring the needs of the general undergraduate student in favor of training the specialized graduate student. (Note: It seems to me that the point of these reports is not to attack the virtues and contributions of scholarship *per se*. What is under attack—and perhaps should be—is the concomitant tendency of highly specialized scholarship to disavow any responsibility for teaching the uninitiated layperson.)

As this relates to the teaching of music, I have been convinced for years that our problem lies not in how well we train the pre-professional, but in how poorly we educate the general college student. Turning out more-than-enough professionals like ourselves and throwing them into a saturated and shrinking job market will not provide the answers to our problems.

Because we insist on asking the wrong questions, we keep coming up with the wrong order of priorities. For now and for the foreseeable future, the critical questions we need to consider are not who will write books, but who will read them; not who will play music, but who will listen; and finally, who out there besides ourselves will care whether the arts live or die?

In addition to the demonstrated correlation between our penchant for highly specialized scholarship and the declining quality of teaching at the college level, the arts also suffer from a lack of parity with the other disciplines. This lack of parity eventually translates into fewer students, less faculty, and lower levels of funding. (This problem should sound familiar to you. It is not limited to colleges, but plagues the arts up and down the educational spectrum.)

Arts faculties are very well aware that they are not accorded parity with the other disciplines—not even in the humanities, let alone in the sciences. One reason we are not given equal status is that too often we haven't demanded it and, based on what we have tried to pass off as "teaching the arts," we haven't deserved it, either. If we insisted on achieving a basic level of arts literacy backed up by a comprehensive and sequential arts curriculum that dealt with the arts as disciplines, then we might get somewhere.

Music is, after all, a discipline. It has a history, it uses a symbolic language (not unlike mathematics or chemistry), it involves conceptual skills, problem-solving skills, and even physical skills. How many other disciplines can claim all that? Moreover, music and the other arts can tell us as much about human history as any other mode of inquiry. In oral-tradition and non-literate cultures, that which we modern sophisticates call "the arts" happen to be the only record of such peoples.

Discipline-based "arts literacy" simply means an understanding of and ability to work with the elements and structures in one or more of the arts disciplines. Literacy is grounded, of course, in the study of the language and grammar of the art form as these are related directly to the essential activities of creation, performance and analysis.

It has been my experience at the college level that good students come to an introductory course with great expectations about what they are going to learn, how meaningful it is, and how valuable it will be in terms of their overall education. They want to learn something about what a discipline means, how it thinks, and what it does: In other words, they want to know the "right stuff" about a discipline. An introductory course in biology or physics very likely will teach them the "right stuff." In music, however, they are likely to get a so-called

"appreciation" course which consists primarily of dropping the record needle on a few "masterpieces" of western art music coupled with some kind of irrelevant and emotional analysis. So what have they learned and how useful will it be? What if they go to a concert and are faced with something other than the masterpieces they were supposedly "taught"? What will they know then? And can you imagine a course taught in similar fashion called "Physics Appreciation"?

Let's pursue this a little further. Can you imagine an introductory course in mathematics, biology, or chemistry which does not demand that the student learns its particular language to the extent that meaningful discourse and experiment can take place? The answer is, of course, an incredulous "No," but we in the arts have long had it in our heads that to require or demand such a thing will make our subject too difficult, or that it really doesn't matter, or that it will cost us what is left of our meager enrollments.

Can you imagine an introductory course in the sciences which does not demand participation in laboratory exercises wherein the student actually *works with* the elements and materials of the discipline? Again, the answer is "No."

And finally, can you imagine an introductory course in the sciences which does not require the student to analyze the work accomplished by going through the exercise of asking and answering the proper questions—for example: 1) what was the end result, 2) how was it accomplished, 3) how were the elements, structures, and language of the discipline *combined into process* so as to yield the desired result?

We could go back through these rhetorical questions, substituting the word "arts" for the word "science," and come up with a good definition of artistic literacy as well as a number of reasons which should clearly show why it is necessary. (There is one question we have yet to ask and it is the most devastating of all: what will the art of music have *lost* by failing to teach the "right stuff" to capable students who want to know?

As perverse as it may seem, some of the problems of arts education are aggravated or even generated by the ubiquitous arts advocacy movement. Chances are that most of us here in this room have been involved with some kind of arts advocacy organization. These organizations, though perhaps well-intentioned, actually contribute to our problems by choosing to bypass or ignore the fundamental issues of arts education in pursuit of what they like to call "audience development." Part and parcel of the advocacy strategy is to claim that arts education, if it ever existed at all, was

Continued on Page 14

all wrong and has failed miserably. However, what they offer as a substitute—*passive education by "osmosis"*—is cosmetic at best and, in the long run, offers no real hope of effectively dealing with the arts education problem. Their greatest fault and folly lies in the claim that the mere act of putting artistic products in front of millions of people (the more, the merrier) constitutes *education* in the arts. But, in the absence of a comprehensive curriculum for the arts in our schools, how can that claim be true? If one thinks about it carefully, it makes just as much sense to claim that we can teach people to read by taking them on tours of libraries.

By clamoring for superficial solutions to fundamental problems, I fear that the arts advocates are playing a meaningless and perhaps dangerous game with the future of the nation's arts: meaningless because it does not address the real issues and dangerous because the superficial results of the "numbers game" are interpreted as fundamental solutions. I would caution all of us that—in the middle of this uproar—we must not be diverted from facing up to the real and fundamental issues of arts education.

As far as I can see, one of the only bright spots in the entire music education spectrum is Orff Schulwerk. Because you represent the best and most workable model, the foundation of proper and meaningful reform in music education may very well rest upon your shoulders. I do not say that to make you feel good, but because I believe it is so.

Orff Schulwerk is the only teaching process and philosophy that embraces *all aspects of the discipline* of music: performance, creativity, movement, and analysis. (By "analysis" I mean acquiring "literacy" in the language as well as thinking about what the language *means* and how it *works*.) Education in music would benefit immeasurably if the Orff process—in conjunction with classroom support—were extended to grades 9 through 12 and even

beyond. The way things now stand, when a young person reaches high school, only the focus on performance is left and the crucial elements of creativity and analysis are dropped away. When that happens, two-thirds of the educational process in the discipline of music are lost.

I am, alas, too old to have grown up with Orff teaching during my own school years, but I am trying to make up for it now. I became involved with Orff Schulwerk in a very natural and appropriate way through the education of my children. As a teacher myself, I was amazed by the effectiveness of the teaching method and delighted by its inclusiveness. As a composer, I was also intrigued by the sounds and timbral combinations of the instruments. (And, as a former band director, I must admit that I was envious of the fact that you can simply take off the bars that constitute "wrong notes." If only I could have done that with clarinets!)

When, as a parent, I expressed my thanks and interest to our local Orff specialist (who happens to be Judy Bond), she responded by commissioning a piece called *Wind Songs* which was written for and performed by my son's sixth grade class in Northfield, Minnesota. It seems that I have been hooked ever since.

You probably have gathered that I am a college teacher and one of the courses I teach every year is the first music course in the catalogue: Introduction to Music. Because of my involvement with Orff Schulwerk, it finally occurred to me that—in addition to my lecturing and their listening to music—these college students needed to *participate* in the *process* of music. They needed to perform and create (and to do something besides sit there intelligently). I asked Judy Bond to help me with this experiment; we loaded up two station wagons full of Orff instruments and brought them to my class where she conducted a two-hour session based on the activities of performing, creating and analyzing. The response—from a class made up of seniors, juniors, sophomores and freshmen—was not only encouraging, it was astounding.

By this time I realized that the obvious solution was to persuade the Carleton Music Department to purchase an Orff instrumentarium for use—not only in my classes—but to double as a Javanese Gamelan in our World Music courses and as a tool for teaching improvisation in our Jazz History classes. The advantages in the college class are both obvious and far-reaching: 1) in what other context can a student who is just learning to read music participate in a music-making ensemble? 2) where else can they experience improvisation and musical creativity on a first-hand basis? 3) in what other context can we stop and talk it over (that is, analyze) while the process is going on?

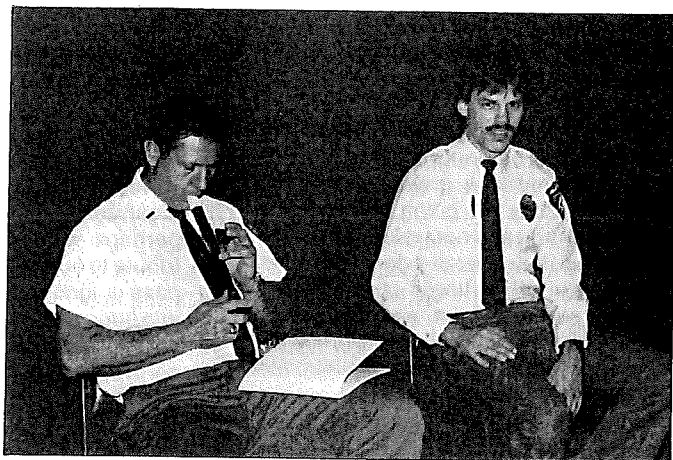
I am convinced many times over that this is good and meaningful education *in* music for college students—and that it constitutes an experience they will carry with them into concert halls, choir rehearsals, school board meetings and arts councils for the rest of their lives.

Finally, there are two other things that I should like to mention to you. First, we are all aware that we are quickly approaching the end of 1985, and, indeed the end of the 20th century. In spite of that fact, the vast majority of our populace (even the musically literate) knows very little about the music of the 20th century. Again, one of our best opportunities for correcting the situation lies within the framework of Orff Schulwerk. You people get first shot at young, open-minded students who are eager to learn and you have in your possession the best and most comprehensive teaching methods. I would urge you to experiment with and include in your teaching the pitch elements and rhythms of 20th-century music, for you have within your reach the capability of laying the groundwork for future understanding. Secondly, since Orff Schulwerk was born of a composer, it makes philosophical sense (at least to me) that the movement should continue to flourish with the aid of composers. One of the tenets of Orff teaching is that we are all composers, and I don't argue with that for a minute. Some of us, however, are more intensely trained than others; for some of us, composing is the focus of our life's work.

I would urge the American Orff Schulwerk Association to launch and maintain a commissioning program whose goal would be to commission a new work for presentation at each and every annual conference and, subsequently, for distribution throughout the entire Orff teaching network. In doing so, Orff Schulwerk would not only have a past from which to draw, but a link with the present and a grasp on the future. The long-term benefits and implications of such a program for music education and for the health of the nation's musical culture are truly incalculable.

Thank you for inviting me and for your kind attention.

Conference triumph: Security guard learns to play recorder, aided by interested passers-by. His friend listens.



Orff Schulwerk in Taiwan

A PERSONAL REPORT

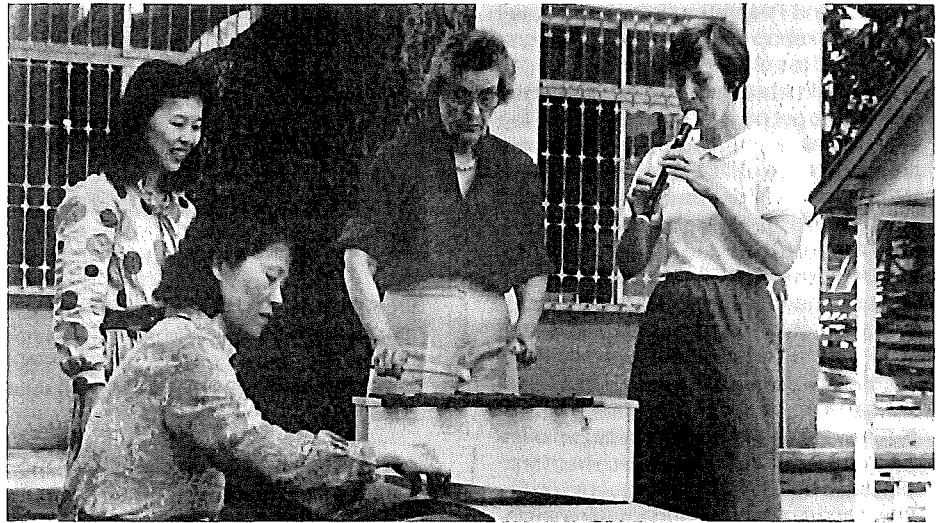
Isabel McNeill Carley

(Carley, former editor of the *Orff Echo*, spent Spring, 1985 doing *Schulwerk* teacher training in Taiwan.)

Background

The increasingly successful introduction of the Orff approach to Taiwan is mainly due to the efforts of two men. The first was a Belgian priest known only by his Chinese name, En-Se Su. He taught in a Catholic School in Taipei for eight years and during his stay, translated Volume I of the Orff-Schulwerk into Mandarin Chinese, attaching Chinese texts to the original tunes and adding an appendix of extra folk songs in pentatonic scales other than DO pentatonic. He also translated parts of volumes II and III, combining them into one volume. The later books, and all the supplementary books, remain untranslated. He was called back to Belgium some years ago; his work at the school is being continued by Hwei-Ling Tchen, who recently returned from five years of study at the Institut Lemans in Belgium.

The other pioneer in the Orff movement is Jong-Teh Lin, a highly trained musician who, like Orff himself, found the Orff approach the answer to the unmusical, frustratingly mechanical performances he heard all around him on his return to Taiwan after five years of study in Germany and five years' teaching piano in Taiwan. He had heard and been much impressed by Orff's "Prometheus" premiere in 1967, but it was not until his return to Germany in 1975 that he had direct contact with the Orff approach. He visited Studio 49 and started importing instruments for use in his own music centers in four different cities after his effort to get government support for community music schools on the model of the German "Jugendmusikschule" had failed. He visited the Orff Institute to observe classes, and read whatever he could find about Orff Schulwerk during this exploratory period. Back in Taiwan again, he tried introducing Orff at a professional junior high school, again without success, due to "the current situation in Taiwan" (I presume he meant the parental and cultural pressure for conspicuous achievement). Meanwhile he was in contact with Dr. Regner at the Orff Institute and received a commitment from him to accept five



Foreground, L. to R.: Chen-Yen Chi, Isabel Carley, Peggy Hsiao.

Taiwanese students a year in the English language course. The quota was never filled, however, and at present there are only twelve graduates of the Institute on the island of Taiwan.

In 1982 Jong-Teh Lin visited Dr. Orff and began working with Gunild Keetman on a new series of supplementary books of arrangements of Taiwanese and Chinese folk songs, two of which are now in print. Meanwhile, Mr. Lin published three very handsome volumes of materials for use in his own music schools, complete with cassettes. Mr. Lin has also sponsored several workshops for his own teachers, with teachers from the Orff Institute, culminating in the summer of 1985 in an International Music Camp in Tainan involving five hundred children each week, open to all comers. Piano, Violin, Chamber Music, Composition and Theory were included, along with Orff teacher training and classes for children. (The Orff faculty included Margarida Amaral and Peter Cubasch from the Orff Institute and Mary Shamrock from the U.S.)

A third leader in the Orff movement in Taiwan is Peggy Hsiao, a long-term mem-

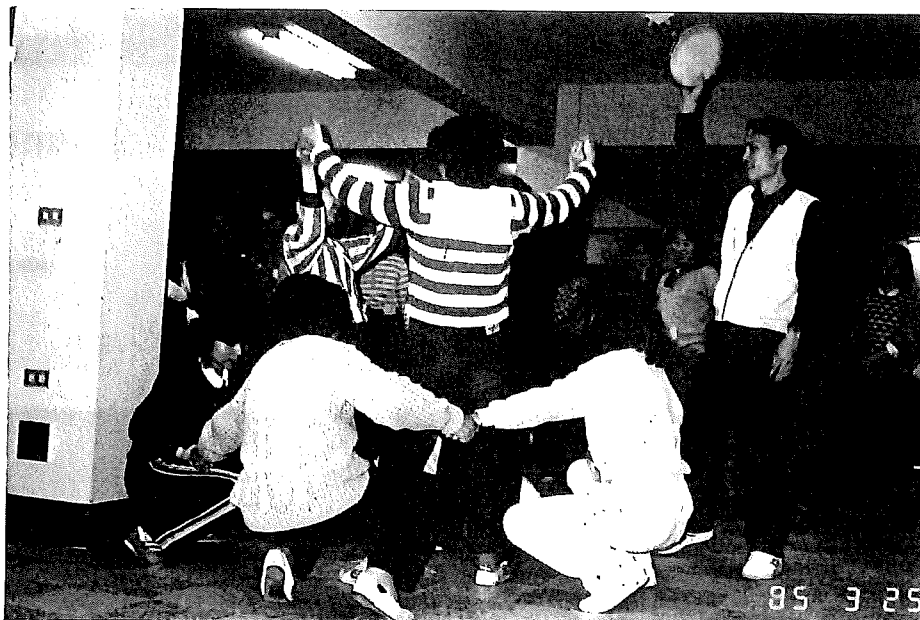
ber of AOSA, who has been working independently for many years from her isolated position in Tainan, ordering materials, arranging for Orff courses for herself and the teachers in her Children's Music Center (on the campus of Tainan Theological College and Seminary). A group of them attended Princeton for Brigitte Warner's course several years ago, as well as a special week workshop with Mary Shamrock in California. Peggy arranged for a one-day session with me two years ago, when she was on furlough with her family, and sent three of her teachers to the Tallahassee course the following summer. This contact led to the invitation for us to come to Taiwan in January of 1985 to teach in Tainan Theological College and Seminary, where I led the first Certification Course anywhere in Asia, an Orff course and a recorder course for college students, a seminar for teachers in her music school, and assisted with a practice-teaching seminar for college seniors. In addition, there were workshops scheduled in various cities during the four and a half months we were there. [At this printing it has been learned that Peggy and her family are relocating in New York next year; she will be sorely missed!]

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Certification Course

When she announced the certification course, Peggy had no idea what response there might be, particularly since the college had never sponsored any such extension courses before. Although the brochure stated firmly that the class would be limited to thirty, there were seventy-three registered by the time it actually started. There wasn't room at the college for any such class, so we moved over to the press building on Monday nights for Movement, Speech and Rhythm training, and small group workshop sessions. And on Thursdays, I had to split the class and do it twice in a row, with a break for supper, to allow the students to get near the instruments. Even then it was a jam, with an unfortunate preponderance of little blue glockenspiels. No one had ever dreamed that we'd need so many instruments, and there simply were no more to be had after scouring the area to borrow whatever was available. It was a strenuous but very rewarding time. I found the students very responsive and serious. The only problem was the lack of material available in Chinese. I had taken a sheaf of articles to be translated, but only one ever appeared, and my *Recorder Improvisation and Technique*, which had been translated before I arrived, appeared on the very last day of class! Apparently translation is extremely difficult, since no contemporary vocabulary exists in this ancient language in which the same character may mean many different things, depending on how it's pronounced. I was blessed with an expert interpreter, Chen-Yen Chi, Professor of Early Childhood Education and Religious Education at the college and an Orff teacher in one of Mr. Lin's music centers, but I had to learn how to teach in a new way, continually interrupting my flow of thought to allow for translation. At first it was even hard to tell when a sentence was finished, because as often as not, it would end with a rising inflection, which didn't sound the least bit finished to me.

Because they use a tonal language, my Taiwanese students were amazingly quick in any kind of echo play. Even at the very beginning, when they'd never even seen the bar instruments before, many of them could play back the exact notes I'd played when all I'd asked for was an answering phrase of the same length and flavor. What proved hardest for them was assuming any kind of individual initiative in analyzing or evaluating what was in the score, or what we had just done in class, or in participating in any kind of improvisation. This was simply lack of experience, because their education has discouraged any kind of individual judgment. In Taiwanese schools, the teacher is the authority, and there is only one right answer. Even in kindergarten, children are not allowed to ask questions. With this background, you can imagine



Level I group demonstration (a folk rhyme plus movement and accompaniment).

how difficult it would be to take chances, to risk making a wrong answer, to realize that there was more than one acceptable way of doing or evaluating what was going on in class.

The workshop sessions proved most helpful with this problem, when everyone participated in a small group, working out folk rhymes they had collected, with movement, unpitched percussion speech ostinati, or whatever the assignment happened to be. Then each group performed its assignment for the whole class. Week by week the participation improved incredibly. There were almost no self-appointed leaders, but a wonderful sense of cooperation, so that even the shy ones began to make suggestions as time went on. They obviously enjoyed themselves and the opportunity to play with the materials of music for the first time in their lives. Of course there were a few who felt threatened by the freedom and the need for imagination and improvisation.

Orff Meeting

Armed by Liselotte Orff with a list of the twelve graduates of the Orff Institute in Taiwan, I invited them all to a meeting at our house on the college campus on May 5. Two came from the Taipei area, four from the Taichung area, one from near Kaohsiung, plus Mr. Lin, Peggy Hsiao, and Chen-Yen Chi from Tainan itself. It was the first time any such meeting had been held, so most of them knew each other very slightly if at all. They thoroughly enjoyed comparing notes on their situations, and all agreed that it's a very difficult time to try to introduce Orff into Taiwan, in spite of the very widespread desire for music training throughout the island. Even in pre-school classes, the parents bring tremendous pressure to bear for both literacy training

and performance, and there is a tendency to regard the more leisurely approach through movement, speech play, all kinds of rhythmic training and ensemble with which we are so familiar as a waste of time. So most music teachers succumb, at least to a limited extent, and even three-year-olds spend hours every week in misplaced notation drill—particularly in the Taipei area where there are a couple of strong leaders who have sold many pre-school music teachers on this emphasis and have a tremendous following.

There seems neither interest nor time in the regular public school for any kind of Orff training, where academic pressures are incredible, with long hours (7:30-4:30 daily and 7:30-12:00 on Saturdays beyond the primary grades), lots of homework, extra coaching for state exams which separate the sheep from the goats on entrance to junior high, again at high school entrance, and again at college entrance. Only a small percentage is allowed to continue in an academic track at any of these stages, even if they pass the exams, so the pressure is appalling, particularly in professional families. The public schools have been very successful in teaching children to read music in recent years, and the younger students and adults read with delightful security, far beyond what we can depend on in this country. From now on, every Taiwanese child will be expected to play the recorder as well as to sing accurately, so the level of music involvement should continue to escalate.

At the same time, all Taiwanese families seem to want privileges for their children that they themselves were never able to enjoy, and right now the two extras they want most are music and English, so there are innumerable music classes for young children and English classes, too, even in a

single town. In Tainan, for instance, Sin-Lao Music Center (Peggy's school) now has 150 children coming weekly for pre-school, Orff or recorder classes; Mr. Lin's music center classes draw about 500 children and young people every week for classes and private lessons; and there are four or five children's music kindergartens, most of them in the Protestant churches in the community. There is also a well-established Orff program in the new Catholic training center for severely retarded children and young people on the outskirts of town.

Unfortunately, the emphasis in all the music kindergartens I had any contact with seems to be on America children's songs in translation. There is apparently a very limited repertoire of children's songs in Chinese, and many of the folk songs use an astonishingly wide vocal range, far beyond the control of young children. Obviously there is a real need for finding and publishing what little there is, and for composing many new limited range and activity songs for young children to their own folk rhymes. Songs requiring movement are particularly needed to counteract the tendency to keep little children sitting still indefinitely on their lines or circles.

Orff Teachers

Let me introduce you briefly to the Orff teachers who came to our May meeting. Ching-Mei Lin-Lee returned to Taipei from Austria three years ago to start the Genesis Music Center where the children come for two-hour classes once a week, including movement and recorder. There are four teachers, including Chia-Shu Liu, who was at the Institute at the same time. She teaches five classes at Genesis, four at New Accent Music Center, and conducts workshops for teachers including movement, recorder, ensemble, and chorus.

With them came Hao-Shu (Lily) Teng, who teaches music to second graders in a special music school outside of Taichung. Children are specially selected for the school. On the basis of aptitude tests in listening, rhythm, and piano, from the 180 applicants last year only 40 were admitted. The children have four hours of classes and two one-hour private lessons each week. Classes include one hour each of recorder, percussion, ensemble, and listening. Lily does a lot of speech play in preparation for melodic improvisation of tunes to match favorite folk rhymes.

From Taichung also came Yow-Whei Jeng and her sister Annie, who had just been accepted at the Orff Institute for this year. Yow-Whei was teaching classes of 55 at the Boys' High School in Taichung and looking after her new baby. Her English is excellent, and I was delighted to discover that she's interested in translating more Orff materials into Mandarin. Before I left in

June, she was well launched on a translation of my *Recorder Improvisation and Technique II*, and had a backlog of several articles in English badly needed in any Orff teacher-training courses.

Shu-Sheng Lin commuted to Tainan several days a week from a small town between Kaohsiung and Tainan where her husband was a Presbyterian minister, to teach in Mr. Lin's music center. She had Orff classes as well as recorder students, and studied recorder with me as well. Shu-Hwa Su came with her family from near Taichung where she teaches in a country school where there are very limited opportunities for using her Orff training, but she continues to try to fit it into her classroom.

Taiwanese Music and Instruments

In spite of the overwhelming influence of American folk and popular music and the capitulation to western classical music in professional music training in Taiwan, I found the Orff approach peculiarly well suited to its own musical culture, with its wealth of pentatonic and modal melodies inherited from the Taiwanese ancestors who immigrated from south China in the 17th century, the songs imported by the Chinese Nationalists when they came to Taiwan forty years ago, and the surprisingly complex songs of the mountain tribes, Taiwan's aboriginal inhabitants. The traditions are quite distinct because of the differences in the languages. Taiwanese is a far more complex language than Mandarin Chinese, with its five tones. Taiwanese uses nine tones. It is the original language of the island, pushed through the centuries farther and farther south as invasion followed invasion from the northwest. Mandarin is now the official language of Taiwan, so the Taiwanese folk heritage is in danger of

extinction, along with the tribal songs and dances of the mountain people. The Orff approach can do much to preserve and revitalize these disparate traditions, and to provide new techniques for enriching the long monodic tradition of Chinese classical music at the same time.

The wealth of fine percussion instruments developed for use in temple services and family rituals vastly expands the resources for use in Orff training beyond the familiar classroom instruments. "Temple stores" handle tuned brass gongs; hand-hammered copper bowl-gongs of all sizes with incredibly resonant magical sounds; hand-carved temple blocks to pair with the bowl gongs, each sitting on its own red and gold cushion; small brass bells screwed to sticks, with beaters attached, with a sound between a triangle and finger cymbals, but much easier for a child to handle; all kinds of cymbals, large and small; and heavy red wooden drums with skin heads, of all sizes from 12" diameter to four feet, mounted on wooden or metal stands of complex design. I had the pleasure of introducing these instruments to my students, who had never considered their musical possibilities at all because of their association with Buddhist observances and noisy street celebrations.

There was another music store incredibly crowded with all kinds of classical Chinese instruments hanging from the ceiling, moon-shaped lutes, long-necked three-string "guitars" in different ranges, Chinese kotos. I look forward to experimenting with some of these instruments if and when I return to Taiwan, and to encouraging my students to use them in arranging their rhymes and songs instead of depending entirely on imported western instruments.

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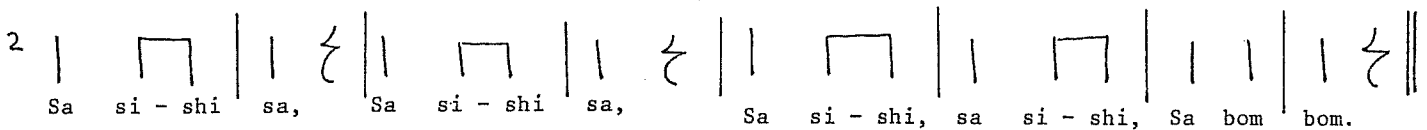
Level I participants playing "Sa sishi sa" (see next page).

Singing Games

One of the assignments in the Teachers' Seminar was to bring singing games they remembered from their own childhood, and to notate them to share with their colleagues. It proved a fruitful task, and we spent several hilarious hours learning them from each other. Here are three for you and your students to enjoy.

SA SISHI SA: CANONIC MOVEMENT GAME — from Pau-Pei Kuo

2

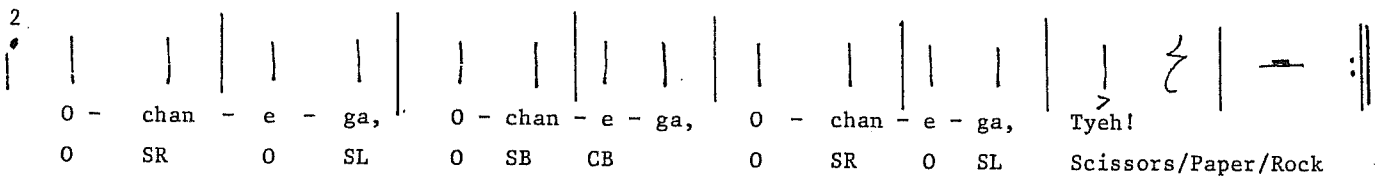


Sa si - shi sa, Sa si - shi sa, Sa si - shi, sa si - shi, Sa bom bom.

GAME: The class is divided into two, three, or four groups before the game begins. The leader initiates some simple repetitive movement in place, facing Group I, and continues through the rhyme. Immediately Group I joins in the rhyme, doing movement A while the leader starts a new movement. On the next repetition of the rhyme, Group II enters with movement A, Group I with movement B, and the leader starts movement C. With each repetition the movement passes to the next group until all the groups are moving in canon. Continue as long as the leader can think of new movements, or choose a new leader once everyone's moving, and keep the game going as long as you choose.

O CHAN E GA: CLAPPING GAME — from Ling-Ling Chen

2

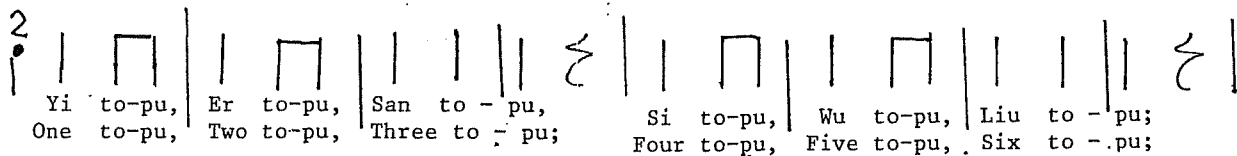


O - chan - e - ga, O - chan - e - ga, O - chan - e - ga, Tyeh!
O SR O SL O SB CB O SR O SL Scissors/Paper/Rock

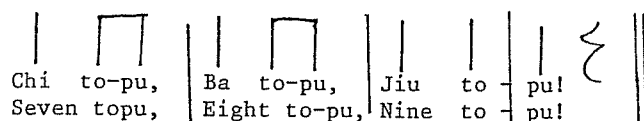
GAME: Partners sit or stand opposite each other and do the following body rhythm pattern as they say the rhyme, starting slowly and accelerating on each repetition. O = each person claps own hands; SR = partners stroke backs of right hands, moving upwards; SL = partners stroke backs of left hands, moving upwards; SB = partners stroke backs of both hands, moving upwards; CB = partners clap both palms. On "Tyeh," each player makes a "scissors" (extend pointer and middle fingers), "paper" (extend flat palm), or "rock" (extend fist); the winning partner is determined as follows: scissors cut paper, rock smashes scissors, paper covers rock. The winner becomes the "rooster" and immediately puts his/her hands on top of his head to make a cockscomb, and waggles them to and fro. Meanwhile, the loser becomes the "chicken" and puts both hands to his mouth, wiggling thumb and forefinger with the other fingers doubled up to suggest a chicken peeping. If it's a tie—that is, if both players make the same movement—then both of them are "hens," and put both hands behind them fluffing their tailfeathers by wiggling their hands. The game is repeated for a set number of wins, and moves amazingly fast and hilariously, since all Taiwanese children learn the scissors game at a very early age and use it almost exclusively for choosing "it" or partners or teams, whatever sort of game they're playing—even if it's just moving up and down a flight of stairs.

YI TOPU: PARTNER COUNTING GAME ("Yi" pronounced "ee") — from Ling-Ling Chen

2



Yi to-pu, Er to-pu, San to - pu, Si to-pu, Wu to-pu, Liu to - pu;
One to-pu, Two to-pu, Three to - pu; Four to-pu, Five to-pu, Six to - pu;



Chi to-pu, Ba to-pu, Jiu to - pu!
Seven topu, Eight to-pu, Nine to - pu!

GAME: Count in rhythm over the pulse, or clap and say the speech rhythm. At every rest, each player makes either scissors, rock, or paper (Scissors cut paper; paper wraps rock, rock smashes scissors). Partners continue playing until one wins three times.

Challenge partners to make up their own clapping game to accompany the words.

APPLYING RESEARCH FINDINGS

Ruth Pollock Hamm

If we probe into the results of research studies, often we find clues to why a particular strategy has or has not been successful in the classroom. Frequently these studies proffer counselling on how to use anew, or in a more advantageous way, those techniques we may be familiar with. Sometimes, too, these investigations suggest totally new ideas. The following studies are cases in point.

A research project¹ conducted by Norma Van Zee was designed specifically to determine the ability of a random sample of kindergarten children to discriminate differences in pitch, melodic contour, duration of tones and rhythm patterns in a given selection of stimuli. She was also interested in the children's ability to describe the samples verbally and to demonstrate an understanding of the terms commonly used to denote the stimuli. Information on the influence of such factors as sex, socio-economic background, and chronological age also was sought.

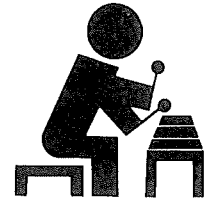
Interesting points of data gained included these: 1) the most difficulty occurred with major and minor seconds on the pitch test; 2) in the duration-of-tones test, there was less difficulty in discovering differences in patterns of eighth/quarter notes than those patterns containing notes of longer value. Results appear to confirm the following conclusions: 1) kindergarten children are more efficient in demonstrating understanding of duration of tones and rhythm patterns than in verbally describing them; 2) kinesthesia and physical movement play a large part in developing musical understanding; 3) sex and socioeconomic background may be implicated as variables in kindergarten level abilities to express understanding of musical properties.

Musical terminology must be learned. Verbal abilities to explain musical properties do not necessarily evolve simultaneously with the ability to perceive them. Obviously, we must consider children's verbal capabilities and capacities, and in our teaching use terminology in consistent patterns, building concepts with appropriate vocabulary.

A pilot study² was conducted by Merilyn Jones in 1971 based on the use of a vertically arranged keyboard instrument as an aid in tone matching with uncertain singers. From pre-test to post-test the children's accuracy rose over 100 per cent. The study notes that this indication of improvement seems to support the hypothesis that a ver-

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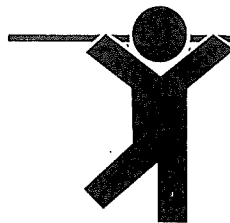
Crane School of Music

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Potsdam, New York

FACULTY

Level I: Judy Bond Level II: Arvida Steen
Level III: Jane Frazee Movement: Nancy Miller
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tical keyboard instrument, manipulated by a child in early training, is more effective than a horizontally arranged instrument. It has been my experience with very young children that a larger instrument is superior to a hanging glockenspiel because less muscular control is needed for using a mallet. (A teacher may support a xylophone vertically by resting the upper end on his/her shoulder.)

In a later study³ using a vertical keyboard instrument with uncertain singers for matching pitch patterns, Jones found short, descending patterns to be matched most frequently. We teachers would be remiss not to consider this information when designing appropriate introductory patterns for uncertain singers.

A study by Muriel Bebeau⁴ comparing the teaching of rhythmic reading by the traditional approach (using mathematical relationships and counting a steady beat) with speech cue methods (Orff and Kodaly techniques) demonstrated that the third graders tested made significantly greater progress using spoken and kinesthetic cues. This led the researcher to suggest that accurate rhythmic reading can be obtained in young children before mathematical concepts are understood. It is evident that music educators need to become more than superficially aware of the many approaches to musical learning. This makes possible the selection of the teaching techniques most effective for

meeting specific goals in a given time frame.

Steven Hedden recently studied⁵ 144 fifth and sixth graders in two Midwestern towns where the children meet regularly for instruction by a music specialist. It was revealed that the best single predictor of music achievement was the academic achievement test, but interestingly enough, when the music attitude or self-concept measure was added to the results, it increased the predictive power. Hedden states that this suggests music teachers may strengthen music achievement by building positive music attitudes and self-concepts. What could be more important than building positive attitudes toward music—in all classes with all children?

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GUEST EDITORIAL

ELEMENTAL THOUGHTS ABOUT ORFF SCHULWERK

Ursula Schorn

After almost twenty years of teaching Orff Schulwerk I feel the urge to return to its roots. One night recently I opened the Orff Institute Yearbook of 1962 and read Eberhard Preussner's article, 'The ABCs of Musical Perception.' (Preussner was the former president of the Mozarteum; through his influence the Orff Institute was founded as a department of this institution.) I was amazed at what I found in this article. He describes Orff's philosophical ideas about teaching music, which in some aspects are identical with concepts of the humanistic-holistic movement (represented, for example, by an artist such as Anna Holprin, founder of Dancers Workshop in San Francisco). Carl Orff actually was far ahead in his conception of an elemental music and dance education. We need to re-orient ourselves to the roots of the Schulwerk to free ourselves from structures developed during the last twenty years which, in my opinion, disconnect us from the basic thought of Orff Schulwerk. Here is what Preussner wrote in 1962: "Orff does not treat music as a subject for study; instead he 'elementarizes' it, which means bringing it back to its elementary forms. This is no method of forced simplification, and definitely no kind of applied materialism; it leads us to the inner process of movement and music in people, in things appearing to the sense, in manual production and other forms of manual work, and in the beautiful sheltered depths that are present in the powers of the human soul." And at another point he says: "...But the center of all attempts in education is man; active, independent man."

These words express what has made me remain faithful to Orff Schulwerk for these twenty years. They express the high challenge given to every Schulwerk teacher. There is no end to the growth process for every person involved in this work. Teaching the Schulwerk is not limited just to passing "elemental" musical material to the child; instead it reaches out to the child as a human being, an entity of body, mind and soul. In my opinion, teaching music and dance to children means to be guided by the main intent of contributing to the child's growth process on the physical, emotional, and mental levels. The permanent attempt to reach out for these "holistic" goals is what makes teaching the Schulwerk an art.

Orff developed the Schulwerk on the basis of clear statements which guided him

as a musician and an educator. In the center of his focus is the child. He believed in the creative energy of the child, who is his best teacher. In his pedagogical concept he follows Pestalozzi, who said: "All true, really educative lessons must be deduced from and created in the children themselves."

Is this true today? Isn't Orff Schulwerk very often reduced to the study of elemental structures and material such as ostinatos, modes, pentatonic scales, rhythms, playing barred instruments, learning to write simple settings—simplifying musical material which, as the final product, is named "elemental." In my opinion, Orff Schulwerk can't survive in this form, disconnected from the true elemental roots which need to be planted in the child's world.

In considering the original concept it becomes clear that teaching Orff Schulwerk means, in the first place, focusing on the process of teaching, not the content, the material of teaching. The basic question is: how can I include the child as a total being? How can music and dance help the child to express himself, to communicate his perception and experience of the world? How can I as a teacher create a learning experience free of judgements where the creativity of the child can grow? How can music and dance become a part of the child's life?

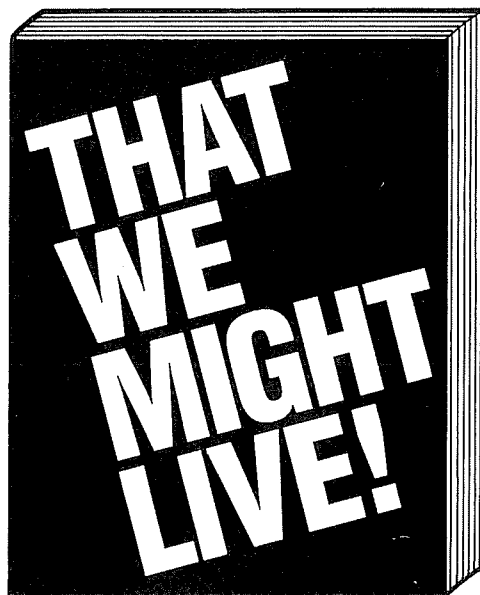
What does all this mean in a concrete way? How does a class function when the intent described above is followed? I want to share a teaching experience of last summer which I believe demonstrates basic attitudes of process-oriented teaching. I was teaching movement at this two-week workshop.

The theme of this particular class session was pulse/heart beat. Each participant explored his individual physical pulse and slowly moved body parts and finally the whole body in and to his individual pulse. The next step was to lead from the individual pulse to the group pulse, exploring rhythmic variations based on the group pulse which was supported by percussion. The exploration phase ended with a verbal exchange of individual experiences. The majority of the group seemed content with the movement exploration; two members, however, expressed difficulty in coordinating their individual pulse with the given group pulse. They felt extremely frustrated—it just didn't work. The given pulse was limiting their individual freedom to explore, to create their own sense of time, of movement quality. One said, "I can't dance with pleasure when I have to follow a given pulse." I am sure every music or dance teacher has had similar experiences in almost every class with several children.

At first it seemed rather natural to follow the enthusiasm of the majority and continue the planned sequence of the class. But for some reason I decided to listen to the feedback and give these two persons space and time to stay with their experience. I wanted to discover with the whole group the "secret" of this experience without considering these difficulties "lack of musicality" (how many musicians have trouble dancing in 3/4!).

I asked the entire group to associate freely with the word "pulse." Everyone was invited to write or draw these images, ideas, associations on a big piece of paper which I placed in the center of the group. The result of this process was a colorful graphic

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LETTERS TO THE EDITOR

visualization, a resource for the next step. From these illustrations each person picked the one which seemed most interesting or important for him and translated it into movement—a simple movement, clear enough to be repeated. The factor of time, force, and space could be included to modify the movement quality. I asked the group to allow new images to come and to let them guide the movement, shape the movement.

This individual exploration was followed by a dialogue with a partner in which each person moved his image, introduced it to the partner, and responded to his movement. Then one couple joined another couple, so that four people danced together. The assignment now was to gradually blend the movement to build one movement idea. This group dance came to a closure. The groups which danced together had a verbal sharing time: How did I feel during this dance? Was there enough space for me to explore? Could I blend my pulse with the group? Finally I asked every group to decide upon one pulse-image and one movement expressing this image. There was more exploration time for each group to establish its own movement, its own dance. At the end of the class, each group showed its dance; the other groups had to guess which image they had chosen.

This dance material developed by the individual groups was the basic material for a group performance created by the entire group in the following two classes. The performance piece was entitled "Never-ending," with a selected graphic symbol from the first drawings as a score. The result grew totally from the group, from the impulse given by the two persons who resisted the limitations of pulse. I would call such a process "collective creativity," where each group member is a creative resource through his/her individual experience.

There is no right or wrong for the teacher in responding to the theme of the class. But there is a way to be present in the moment as a total being, including the physical, intellectual, and emotional capacities. If the teacher opens up to the spontaneous and authentic reactions of students he can use them as creative resources for the class. The teacher doesn't need to give all the time; he can receive as much as he gives if he allows space and time to explore deeply the elements of music and dance.

Ursula Schorn, a graduate and former faculty member of the Orff Institute in Salzburg, presently teaches in Berlin. She has been a faculty member at several summer training courses in the U.S. She spent the 1984-85 year in San Francisco as a participant in Anna Holprin's Dance Studio.

Thoughts on MENC Affiliation

An especially interesting aspect of the noteworthy AOSA Kansas City Conference was the careful discussion of the MENC affiliation issue. At formal meetings, on staircases, in corridors, and at meals the considerate weighing of pros and cons was everywhere evident. I had arrived at the Conference with what I felt was an unshakeable point of view, had it shaken many times while there, and I am still persuaded that there are strong arguments on both sides of the issue.

The most persuasive argument on the pro side, in my view, is the one which asserts that we have much to give, and to gain, by contributing to the general good of music education through affiliate membership. But that argument is overruled by the obvious contributions which we have already made as an independent entity. Our teacher training courses, conferences, and publications have given new life to elementary music education, a non-performance area which had largely been ignored by MENC.

I see no waning of energy among our leaders and I see no lack of new issues to address. But I do wonder whether time and money are wisely spent on joining an organization which represents a very different point of view about music education from our own. We are a grass-roots group of teachers who have found a way of growing with one another and our students. MENC is an organization laden with an administrative hierarchy and a philosophical

orientation toward performance rather than pedagogy. Further, according to AOSA budget projections, 6-1/2% of our annual budget would be spent to affiliate. Additionally, a large commitment of time from our president and, possibly, other board members would be required; yet, as an affiliate, our organization is not even granted voting rights!

There surely have been reform movements which joined their adversaries to achieve what they viewed as the common good. But did their point of view survive? I think joining MENC will result in dissipating our energies and resources and ultimately watering down our zeal for change in school music. That is our real mission; let us not lose sight of it.

Jane Frazee

I believe that AOSA should continue as an independent, separate organization. From the time of its founding in 1968 under the leadership of Arnold Burkart to the chartering of its sixty-sixth chapter in 1985, AOSA has depended on its own capabilities and philosophy. Why should AOSA want to go under the umbrella of an organization that runs counter to its own philosophy?

MENC is performance-oriented. It espouses well-rehearsed programs for public consumption and treats music as a separate subject to be taught to children in an adult conceptual approach, music that is harmonic-structured, adult-composed and adult-accompanied.

In contrast, music the Orff way is child-oriented and elemental; it combines the in-

Continued on Page 22



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AOSA has indeed come a long way, without any mothering or shelter, even despite the obstacles that were set in its path. Let us go back a few decades, BO (before Orff) when general music class was mainly "half-singing a who-cares song" to a teacher-played piano. Only the teacher was engaged in a bi-cognitive task, i.e., playing *and* singing. And with the exception of B. Perham Krone, a shining light of creativity, little else was happening. Small wonder that music wasn't expelled from the curriculum right then! Then, in the 60s teachers grew anxious, seeking new and better ways to reach children. Mary Helen Richards!... "have you seen her charts?" was the question. But the Establishment tried to ignore her sessions held in back rooms to an SRO audience. Meanwhile interest in school guitar was surging but MENC would not recognize the guitar as a legitimate instrument for another decade. Manhattanville Project, Orff Schulwerk, Kodaly Choral System received similar treatments until in 1968, the Ford Foundation prevailed upon MENC and sponsored an Orff demonstration with Kansas City children at that Conference. A repeat session had to be scheduled. The criticism voiced was, "The children are just too musical! Can't you begin with a concept and develop it slowly?" The answer had to be, "No...experience comes first, the concept is the end product." Music the Orff way is not the traditional way, nor the adult's way of learning (conceptualizing from the printed page). It is the child's way of learning with: Express/experience...Extend/explore...Relate/create...and finally visualizing the concept...a four-step process similar to that found in *play*.

In AOSA we need to remain free and independent in order to reach more teachers and children, to pursue and improve teacher preparation, understanding and teaching skills. We need time and scope to bring Orff philosophy and practice into the classroom. Let us take heed of the riddle about three large ladies who tried to get under one umbrella!...and why didn't they get wet?*

Grace Nash



*because it didn't rain

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I am very opposed to AOSA joining MENC. Certainly the ineffective political bureaucracy of the MENC would love to have access to our membership. They want us more than we need them.

The AOSA is growing by itself. We don't need any other organization to "help." If the much older MENC shared our goals and philosophy, why did the founders of AOSA deem it necessary to form a separate organization?

How do we know what the current MENC philosophy of music IS? You certainly cannot tell by the schizophrenic topics and viewpoints in their monthly journal. Does a well-run grass-roots organization such as ours really need the bureaucracy of this group? Do we want to be associated with the propagation and condonation of marching bands, swing choirs, and music contests?

Although MENC membership will not be required of AOSA members, how much pressure will be felt to join? How much will it cost our organization to affiliate? Will we have to pay to send our representatives to MENC meetings and conferences? Will we have to pay for support services and MENC administration? How can we be guaranteed more than just token representation at MENC national conferences and in their publications? Are we still a fad or cult in their eyes?

I am a member of MENC and encourage all other MENC members to work within that organization to "show them the light" of the Orff philosophy of teaching children. Only when we get MENC working in the right direction should AOSA consider affiliation. Under the current circumstances, I encourage all AOSA members to vote NO!

Musically yours,
 Randy Edinger
 South Central Minnesota Chapter

**RESULTS OF MENC
 AFFILIATION POLL**

An informal poll among Executive Board, Advisory Board, and Past Presidents of AOSA produced the following results:

	EB	AB	PP
Number replying	16	45	12
For MENC affiliation	4	15	3*
Against MENC affil.	11	28	7
For delaying vote	3**	14	7
Against delaying vote	11	30	4

* one "on the fence, leaning toward"

** one "if it is desired by everyone"
 "should be fully discussed"

INTERVIEW WITH DON CORBETT, MENC PRESIDENT-ELECT

Jan Peak
Secretary, Kansas Chapter

(This interview follows Dr. Corbett's participation in the Kansas City AOSA Conference in November 1985)

Peak: What were your impressions of the Kansas City Conference?

Corbett: Having never been to an Orff conference, I think I was most pleased and impressed with the enthusiasm everyone seemed to have. I think that enthusiasm is a unique characteristic of our profession in general. You attend a music conference and you see people getting up early in the morning to attend sessions and they stay late at night. Your sessions were somewhat unusual in that so many instructive sessions were happening late in the evening. Unlike most state conventions I attend where concerts are scheduled in the evenings, your evenings were more pedagogical. I think that's unique. The general attitude I sensed was very upbeat and that's great. We get so surrounded in our teaching environment with local problems and hassles that it's refreshing to get to a conference and run into clinicians and participants with fresh ideas that are exciting. I think that recharges our batteries. Your conference certainly did it for me.

Peak: I saw you in several sessions and wanted to ask you about the panel discussion you chaired. Many of us were not able to attend. What sort of ideas did the panel discuss?

Corbett: The panel dealt with the future focus of our profession. The seven participants were asked to try and project the direction of music education into the 21st century. I don't think we did that very well, but I'm not sure that any of us are capable of great insights into the future. What the panel did do, however, was make some wonderful statements about music education and its importance in the lives of children. Perhaps that's more important. We can identify some current trends by such authors as Naisbitt, Toffler, and Peters, but it's really difficult to project them very far in relation to music education.

Peak: There were so many sessions that it was very difficult to get them all in.

Corbett: That was another thing I thought was intriguing. Participants sent in requests for specific sessions and were given passes for them. The size of the sessions were well controlled. That speaks well for your organization. With so many people wanting to attend so many sessions,

limiting attendance to a manageable size was a great idea. I've never been to a convention where they did that before.

Peak: Did the conference in any way change opinions or impressions you may have had about Orff?

Corbett: To a certain extent. I think Orff is much more of an eclectic discipline than I had previously thought. It incorporates so many different things—dance, improvisation, creativity. I was impressed with that.

Peak: We have had some controversy concerning affiliation with MENC. Just what kind of changes do you see that making for our organization if we affiliate?

Corbett: Principally, better visibility. I'm sure there are many people in our profession just like me who don't understand what Orff is about. You're just not that visible on a national scale yet. You need a broad national visibility to help people who are searching for more effective ways to work with children, particularly at the elementary level. An MENC affiliation would automatically thrust you into state conventions throughout the United States. Although some states allow some time for Orff presentations, this would really "open the door" for you. I've noticed some of our state magazines announce Orff activities, but I rarely see articles devoted to Orff concepts. I think you need the visibility in state

and national magazines to say "Hey, this is what Orff is all about. Take advantage of it." To my knowledge there will be little or nothing to share about Orff with perhaps more than 6000 music educators attending our national conference in Anaheim in April. That's unfortunate. You have a fine product. I did overhear a lady in the hallway in Kansas City express a concern that Orff might be "soaked up" by the 55,000 MENC members and lose its identity. I don't believe that groups such as American Choral Directors Association, National Band Association, College Band Directors Association, National School Orchestra Association, Organization of American Kodaly Educators and others feel that way. I've never heard their members say that.

Peak: That was my next question, whether you were aware of the feelings of any of the affiliated organizations.

Corbett: I personally belong to many of these organizations. They still have state, regional, and national meetings just like AOSA would do. They just have even wider national visibility from their MENC affiliation and they have input on more and broader issues and concerns in music education other than just their specialized areas.

Peak: You probably saw the "pros and cons" sheet that was being circulated at the conference. Personally, I have felt that

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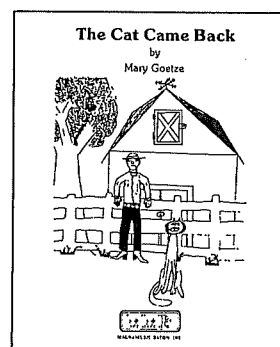
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we need more exposure and that Orff is sometimes misunderstood, perhaps thought of as a "cult" of some kind. (laughter)

Corbett: That's right.

Peak: As far as the state level, what can you see between the KOC and KMEA?

Corbett: I think you should be represented at state conventions. State chapters often develop some wonderful programs for conventions and I would hope you could do that regularly with KMEA. I don't know—do you regularly hold a state meeting?

Peak: No, but we do have the "Orff in Winter," and several other meetings [statements regarding Kansas Chapter schedule omitted here—ed.]. Getting back to the affiliation, do you see any disadvantages as such?

Corbett: In fairness, I have to admit that virtually everybody that I talked to at the Kansas City Conference identified themselves as being MENC members. I didn't see any great problem since I assume that the majority of your members may already belong to MENC. It's the visibility that should be crucial to you. I did hear one very strong MENC member, an outstanding lady who is very active in Orff, raise the question that Orff may not be ready organizationally for affiliation with MENC at this time—the implication being that AOSA needs to be sure their act is together before any affiliation. (A Kansas person? No!) But boy, the act that I saw certainly seemed together. Obviously I think the advantages to your organization far outweigh the disadvantages. One factor that I felt was well presented in your "pros and cons" sheet was the financial obligation. It would certainly cost you a bit more

to have your national leaders attending some MENC meetings. But it wouldn't cost that much more and it should be well worth it to have your voice heard at the national level. The type of affiliation that you're talking about at this time wouldn't demand that everyone be a member of MENC. NSOA has that type of membership and it seems appropriate for them. The question of how membership in MENC would affect members who do not teach in public/private schools also was an original concern of Kodaly.

Peak: This year KOC and the elementary division of KMEA are going together to sponsor Avon Gillespie at the elementary sessions at the state convention. Any comment on that?

Corbett: That's a very positive step. You should regularly be doing more joint activities.

Peak: I thank you for your time and all your comments.

BOHLMAYER HONORED IN ARIZONA

The Arizona Music Educator-of-the-Year award was presented at the Saturday evening banquet of the AMEA Nov. 24, 1985. It was given to Delmar Bohlmeier, Director of Music and Special Programs Coordinator for Phoenix Elementary School District #1. Bohlmeier is presently Vice President of AOSA. Last year's recipient, Grace Nash of Scottsdale, presented the award.

Each year the recipient is selected by past recipients from a list of state-wide nominations. Bohlmeier was honored for his thirteen years of distinguished service

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PRESIDENT'S MESSAGE

Gin Ebinger

For some time the AOSA Articles of Incorporation and Code of Regulations have been out of compliance with each other and with actual practice. While no great problems have really arisen from these inconsistencies, the potential exists. Our Articles of Incorporation—our Constitution—lists, for instance, two elected positions (Vice-President-Elect and Past President) which no longer exist in practice. No mention is made of the position of Assistant Conference Chair, which we have twice elected and have on the ballot this year. No provision is made for the appointment of a Librarian, which appointment must be made in March of this year.

Our Code of Regulations, which should serve to interpret and implement the Articles of Incorporation and guide the organization's functioning, has a great many inconsistencies; among these are: no provision for librarian, either appointment or duties; various standing committees (some of them long standing) not named, while others are; voting privileges provided to one appointed official who, as an appointee, does not in fact have a vote; syntax, punctuation, and spelling changes which would serve to clarify.

To further complicate matters, we have an unwieldy system for making any changes. The Articles now read: "The voting members of the corporation may adopt Amendments to the Articles of Incorporation or Code of Regulations by the affirmative vote of a majority of the voting members..." This seems simple and clear enough, but what does it mean in practice? It means that, legally, the Executive Board

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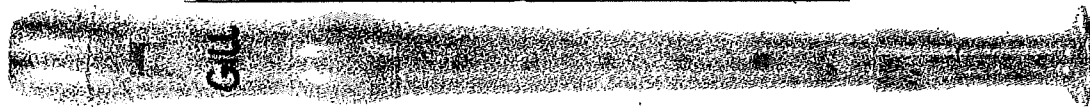
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is very often paralyzed and unable to act until the annual membership meeting or until time for the election ballot, for, as stated now, the membership must approve amendment of the Articles and the Code.

I know of no one who would advocate change of the Articles—our Constitution, remember—in any way except the way now provided—membership vote. A majority of the Executive Board, however, feel the need for membership approval in changes in the Code is an overly restrictive provision and produces at best less than maximal time effectiveness and at worst downright illegal action—illegal in the sense that the Articles of Incorporation have not always been complied with.

Your Executive Board sits three times a year in marathon meetings—usually from dinnertime Friday till midnight, from 7 or 8 o'clock Saturday morning till midnight, and again from early Sunday till 2:00 PM, quite often even during meals. In addition every member works in the months between meetings so that every minute together can be used effectively. Research, correspondence, individual study are carried on by every committee, every member, and issues are not considered lightly.

Let me give you a timely example. In 1984, the Advisory Board asked that the Conference Chairman be appointed rather than elected. In its March, 1985 meeting the Executive Board agreed to this, and plans were made to implement it. Unfortunately, at the 1985 general meeting, because of the need and desire for continued discussion of the MENC affiliation question, there was time only for the briefest mention of a needed amendment to the Code (and Articles) to make this possible. There was no time for discussion or vote. Hence we are again paralyzed into inactivity on the matter.

For these reasons we have placed on the ballot two proposed changes which would a) take care of the specific problem of the appointment of a conference chair, as well as make legal the appointment of a librarian, and b) make it possible for the Executive Board to amend the Code for consistent interpretation of the Articles.

My next step, then, would be to appoint a committee whose function would be to make changes in the Code which would agree with the Articles. This revision would be sent to Advisory Board members and would of course be available to each of you. I believe you will find that most organizations operate in this manner.

I sincerely hope you will think these issues through carefully and vote your approval of both.

Go with good health and enthusiasm into 1986!

NEWS FROM NATIONAL

FILM COMMITTEE REPORT

Three more copies of the *American Odyssey* film have been purchased and are now in the library. One copy will remain in the archives; the other two will circulate. Eastman Kodak will no longer manufacture the film stock on which this film was printed; therefore, these three copies will be the last ones purchased. For this reason, a refundable deposit of \$200 has been instituted.

The National Board approved the purchase of a one-inch video master to be made from our 16MM *American Odyssey*. From this master, 3/4" and 1/2" format tapes can be produced. Approval was also given for the purchase of two 3/4" and twelve 1/2" tapes for copies of the film. The 3/4" tapes are generally used professionally while the 1/2" tapes are VHS or Beta format. AOSA has 10 VHS and 2 Beta tapes available for your purchase or rental.

The current fees for film and tape use are as follows:

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16MM	\$ 200		\$15
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MM	25		\$10
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When ordering, enclose two checks—one for the deposit and the other for the rental fee. The uncashed deposit check will be sent to you immediately after *American Odyssey* has been returned.

If you would like to purchase a video tape, AOSA is offering it at a substantial saving over MICA (the video maker):

AOSA: 3/4"—\$ 75 1/2"—\$50

MICA: 3/4"—\$125 1/2"—\$80

Janet Zimmerman, our librarian, will be happy to mail you the video if you send a check, payable to AOSA, and specify which size you want. If you order 1/2", be sure also to specify Beta or VHS format.

We hope by now you have heard about the film committee's newest undertaking: the video cassette library. AOSA is interested in seeing your Orff-related video tapes. Perhaps you have taped a lesson or program with your students that has been successful. Please share it with the library so other "Orffers" can learn from your expertise. If the tape is received by February 15, 1986, it will be considered for viewing at the Boston Conference. However, remember the library is an ongoing, growing project and your tape submissions will be accepted enthusiastically at any time.

Finally, Steve Cohen of SOUNDSTART, who also is a California AOSA member, taped ten of the sessions at the Kansas City

Conference. Watch the Echo for a notice on the availability of these tapes.

—Donna Monticello, chairperson

LIBRARY COMMITTEE

The Library Committee is currently working to make the Isabel McNeill Carley Research Library a viable benefit for all AOSA members. Books, records, tapes, films, and historical documents are being purchased and donated. Joe Matthesius, Ruth Hamm, and Isabel Carley have graciously given items from their own personal libraries. Perhaps you, too, would like to give? Tax deductible donations should be sent to: Isabel McNeill Carley Research Library, Case Western Reserve University, Department of Music, Cleveland, Ohio 44106.

Check-out procedures are under study by the committee. Information regarding these procedures and the library's holdings will be published in subsequent issues of the *Echo*. Also, look for an article by our librarian in each issue of the *Echo* beginning with the Spring publication.

Persons engaged in Orff Schulwerk-related research should be in contact with the librarian so that a research network can be established.

PERSONNEL COMMITTEE

The Personnel Committee was established last year by the Board to deal with personnel issues. One of its first jobs was to develop a comprehensive personnel policy for Board approval. The duties of the Committee are governed by this policy. They include helping with recruitment of AOSA employees, evaluation of staff performance, review and development of job descriptions, and ascertaining that personnel policy is implemented in a manner fair to both AOSA and its employees. The committee currently is conducting a salary survey of like organizations of similar size and budget. Committee members are Judy Bond, Ruth Belonsky, Del Bohlmeier, Bob Bergin, Sr. Chris Weber, advisor, and myself.

—Fran Goldberg, chair

PUBLICITY/ PUBLIC RELATIONS & INDUSTRY COMMITTEE

Top priority for this committee has been arranging and carrying through the new Guest Administrator program at the national conference. The experience with the administrators chosen for the Kansas City Conference was a resounding success (a detailed report will be presented in the Spring *Echo*).

It is our pleasure to report that a record number of exhibit spaces were sold at the

Continued on Page 31

FOR THE CLASSROOM

A busy bee has been buzzing me about speech, song, and other materials we Orffites use. Considering the emphasis Orff placed on indigenous sources for developing good teaching material, wouldn't it be exciting and helpful to see how such sources have been used by creative teachers across the country? With the enormous wealth of such materials from a great variety of ethnic roots, we have a wonderfully varied heritage on which to draw.

This column will devote a number of issues to materials developed from such sources. If any of you "research buffs" have some treasures to share, we'd be delighted.

Our first column centers around the Blues, with thanks to Nancy Ferguson for the "Hambone" arrangement and Anita Suggs for the Talking Blues poem. Nancy, whose many contributions to the American Orff movement over the years we know and admire, is the Curriculum Consultant for the Memphis City Schools and director of the Jazz Choir at Memphis State University. Anita Suggs is a veteran music teacher in the Memphis city system.

Jacobeth Postl
For the Classroom editor

SOUTHERN BLUES

The Blues is indigenous to this country, particularly the Southern regions. A mini study of the Blues can lead to a wonderful historical correlation of social studies and music, while giving the children a more thorough understanding of traditional harmonic structure. A study of the Blues makes a very interesting transition from elemental to traditional harmonies and orchestration.

The two contributions included in this segment assist in preparing the child for the study of this music. Both have been used with much success in the Memphis City Schools.

"HAMBONE," BLUES STYLE

"Hambone," a traditional folk song, works as a vehicle for integrating the classic blues form into a classroom activity.

Developing a Structured Improvisation

I I I I IV IV I I V IV I I
 F F F F B \flat B \flat F F C B \flat F F

—Have students read and sing the roots of the classic blues chord progression from the chalkboard, using a) Roman numerals, b) letter names.

—Divide the class into three groups.

- a) Group 1 sings the root of the I chord only, with "da."
- b) Group 2 sings the root of the IV chord only, with "da-ba."
- c) Group 3 sings the root of the V chord only, with "da-ba-dat."

d) Switch chords so that all groups sing all parts.

—Add the following ostinatos sequentially:

No. 1
Alto
xylo

Doo-wah doo-wah

No. 2
Soprano
xylo

Da-ba dat -'n dee-ah

- a) Half of class sings the root blues progression with da, da-ba, da-ba-dat, while half of class sings Ostinato 1.
- b) Third of class sings the root blues progression, third sings Ostinato 1, a third sings Ostinato 2.
- c) Switch groups so that all groups sing all parts.
- d) Transfer any of the above parts to Orff instruments or other appropriate instruments.

—Build a rondo, using Intro ABACA Coda form.

A section: Have students learn and perform the melody and bass part to “Hambone.”

B section: Add the root blues progression and ostinatos 1 and 2 (either sung or played).

C section: Set all barred instruments in F pentatonic. Improvise this section by playing the rhythm of the “Hambone” words, using D as the home tone.

—Add movement: Use a simple hand jive with the A section. Let the children create their own movement to the B and C sections.

HAMBONE

Traditional
arr. N. F.

Voice

Ham-bone, ham-bone have you heard?
If that mock-in'— bird don't sing.
Pa-pa's gon-na buy me a mock-in' bird.
Pa-pa's gon-na buy me a dia-mond ring.

*Piano, Bass
or tone Bells*

Intro. & Coda
Piano etc. as above

Fine

(whispered in "cool" voice) "Yeah"

TALKING BLUES: IF YOU WANNA GET TO HEAVEN (Traditional) (Speech Piece with Sound and Movement)

Text:

If you wanna get to heaven, let me tell you what to do,
You've gotta grease your feet in mutton stew;
Slide right out of the slippery sand
And ooze over to the promised land.

—Teach words by rote, using “jazzy” rhythm halfway between and .

—Transfer word rhythm to clapping.

—Add different body movements for different lines:

line 1—clap

line 2—move feet from side to side, keeping them on the floor

line 3—move feet in skating motion

line 4—clap on “and,” move left shoulder from front to back on “ooze over;” reverse for rest of line.

Transfer all of the above to unpitched instruments:

line 1—hand drums or conga

line 2—sticks

line 3—sandrums or cabasa

line 4—hand drums, using hands (or fingernails) in a circular motion

Transfer all of the above to movement. Formation: 2 straight lines facing each other.

line 1—lines take 4 steps in; partners face each other on word “do”;

line 2—two feet move together sideways, heels staying “glued” to floor;

line 3—step-slide sideways, passing partner back to back, end where partner started;

line 4—moving shoulders, perform an “oozy” pivot and face direction from which you came.

Perform in the following sequence:

- a) speech and movement
- b) movement and unpitched
- c) all three

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CLASSIFIED ADS

Brasstown Press, Brasstown, N. C. 28902. Special Sale: NEW revised editions of Recorder Improvisation and Technique I and II for \$10 ppd; Recorder Primer and 3 Readers, \$10 ppd. All 6 books, \$18 ppd. Prepaid orders only.

Music-Movement-Brain. Cassette tapes, books and resources on new research in music, the ear, learning and dyslexia by Dr. Dee Coulter, Don Campbell, Dr. Alfred Tomatis and Dr. Jean Houston. Information on intensive training for Orff specialists. Write: SOL, Box 38234, Dallas, Texas 75238

UNCLASSIFIED ADS

For Sale to Marilyn and Diane: Cheap!—one loaf of banana bread, slightly used. Hope there were no adverse effects. If so, drink two glasses of prune juice and call me in the morning.

Wanted: Discounted or half-price Orff instruments. Write Carol Ann Whitcomb, 1425 Fairhaven, Salinas, Cal. 93905 (408-757-4972)

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News and Views

Beth Miller, ed.

NAMES IN THE NEWS

Congratulations to **Mike Nichols** of the Piedmont, North Carolina Chapter on being selected as 1985 Jackson County Teacher of the Year. Mike has taught in this county for sixteen years; in addition to his teaching duties he has been faculty sponsor for two or three clogging teams each year. He also performs with the Cullowhee Consort, a group specializing in early European Renaissance music.

Karen Carpenter-Hill, of the Southern Colorado Chapter, was recently selected as the representative for the Colorado Springs-Pueblo area of CMEA. This means she will be on the board which will determine the general music sessions for CMEA 1986.

In October, **Mildred Greeson** and **Maydelle Meier**, New Mexico Chapter members, presented four one-hour sessions for students of the Albuquerque Suzuki School at the school's retreat at Hummingbird Music Camp. Emphasis was on improvisation and movement. The school, directed by Susan Kempter, involves students from ages three through twelve.

Middle Tennessee Chapter member **Marcia Hughes** received her doctorate from the University of Indiana in December. She will return to Nashville in January to teach music education classes at David Lipscomb College.

Many congratulations to **Pat Brown**, former Region V Representative and a past president of the New England Chapter, on her retirement from her long-time position as music specialist in the Falmouth, Massachusetts public schools. Pat continues to be busy with her church job, private teaching, instrument building, new puppy, and as local co-chairperson of the 1986 AOSA Conference in Boston.

Marcia Lunz was a guest clinician at a gala celebration in honor of the twentieth Orff Schulwerk Summer Course at DePaul University. Sister Marcia shared a Peace Prayer service, followed by a delicious dinner and folk dancing led by **Claire Levine**. **Congratulations were given to Jacobeth Postl** and **Lillian Yaross** for twenty years of teaching in the DePaul course.

Los Angeles Chapter member **Patti Wiggins**, professor at CSULA, received her Dalcroze Certificate from the Manhattan School of Music during the summer of 1985.

Ozark Mountain Chapter president **Dr. Millie Autry** is also president of the Southwestern Division of MENC, with responsibilities for a seven-state area.

Jaclyn Rolstad and **Jo Weir**, both kindergarten teachers from the New Mexico Chapter, presented a workshop for an early childhood conference in Albuquerque last October 19, sponsored by the New Mexico State Department of Education.

Jeff Kriske, Desert Valley Chapter president-elect, was named Clark County Teacher of the Year for 1985. The Clark County School District, with 4,647 teachers, is the 19th largest in the U.S. Letters of recommendation from superiors, peers, parents, and former students were received from across the nation, attesting to his professionalism, talent, and dedication in the teaching of children.

CHAPTER NEWS

Gulf Coast Chapter in the Houston area started the year with its largest number of members to date—nearly ninety! Members believe that approval of chapter meetings for state education career-ladder increments will help keep membership and attendance at the same rate throughout the year.

Greater Detroit, Mid-Michigan, and Western Michigan Chapters are planning a sharing session in May. The meeting will take place in centrally-located Lansing, with each chapter sending representatives. Michigan Orff teachers look forward to an opportunity to share the work and ideas going on in different parts of the state.

Long Island Chapter has been raising funds to buy new instruments for the chapter instrumentarium. Through a loan program, members may sign out instruments for a month at a time. The chapter has also appointed a college representative who will be a liaison person to local colleges and universities, an attempt to inform upcoming teachers of the chapter's activities.

Greater Chicago Chapter had a "Chicago Fire Sale" at the October workshop. Members brought in old music and Orff materials which were sold to benefit the '87 Project Fund for the upcoming AOSA conference. Board members and past chapter presidents held a planning meeting in May with AOSA President Gin Ebinger at which time many ideas were exchanged and much excitement generated. All of the 1985-86 Chicago chapter work-

shops will be held at Northeastern University.

CHAPTER MEETING UPDATE

Southeast Iowa Chapter: April 19, Jacobeth Postl

Greater Detroit Chapter: correction for March 15—Steve Calantropio, "Try It With Orff"

Evergreen Chapter Mini-Conference, April 18th-20th. Cispus Environmental Center, Randal, Wash. Clinicians: Phyllis Weikart, Donna Otto, Edward Sampson, Christian Swenson, David Asplund. Also a children's demonstration, panel discussion, special performances.

Berkshire/Hudson Valley Chapter: Lois Birkenshaw workshop changed from April 5 to May 3.

VIEWS

The "Views" column of the Summer 1985 Echo had a frustration which sparked us to respond. The question asked what to do when all energy and time are used up by teaching only the song and the bass xylophone part. We offer some ideas that have helped us.

Beat competence for all the children is our goal. Our definition of beat competence is the ability to perform a steady beat by oneself, and to adjust the tempo of that beat to match the group. We have changed our music curriculum for primary grades to reflect this concentration on beat. No longer do we deal with rhythm patterns in kindergarten, first, and early second grades.

We concentrate on beat competence with primary grades because beat movement is the bridge to inner speech. Experts in neurological growth and development state that movement to the beat, not to rhythm patterns, stimulates the frontal lobes of the brain which is where inner speech occurs. Inner speech is the bridge to rhythmic understanding and competence. Children develop inner speech by ages 7 to 9. Then they are ready for more complicated rhythmic work. Then they are ready for more than the bass xylophone part. But, until the children have developed inner speech, the song with a bass xylophone beat is not only appropriate, it is the developmentally sound thing to teach.

Claire Seger, Ruth Ann Chiaraluce

This letter is offered in response to the frustrated teacher who "wonders what to do when it takes so long to teach a song and the bass xylophone part to all the children." (Views section, Orff Echo, Summer

continued on page 30

1985). Compounding the problem is the time/scheduling limitation; many of us see our classes one period a week for thirty to forty-five minutes.

After years of experimentation, I have found a workable solution:

- 1) Introduce/model and teach the song to the entire class.
- 2) Introduce each pitched and unpitched percussion part and include instruction through the notation.
- 3) Analyze the form.
- 4) Focus attention on any rhythmic and/or melodic problems in each part. (Note: The amount of time given to this step will depend upon the level of difficulty and whether there is new information that requires instruction.)
- 5) Assign the written/notated parts to students, to be learned during the remainder of the period or at the next and/or subsequent class meetings. (Note: Assignment is based upon teacher observation and periodic testing of skills. It is important that the parts be designed for the wide range of abilities.)
- 6) When appropriate, students can group to hear and experience the interplay of two or more parts.
- 7) Bring students together for a whole-class ensemble performance.
- 8) At the end of each period, bring students together for a recap/review of the experience, whether or not they are ready to perform. This is essential for maintaining the group orientation and the focus on the ultimate goal.

During the time set aside for personalized/individualized/small-group involvement, the teacher is free to move from group to group, student to student, intervening when necessary, offering suggestions and comments, demonstrating, and always listening and observing.

Among program goals is a commitment to music literacy for each student, to the degree possible. For this differentiated instructional plan to work, students must use the reading skills that they have begun acquiring during their primary level years.

My students are used to this kind of organizational plan; the environment is set for whole-group and personal teaching, discovering, creating and learning. Rules are in place for care of the equipment and acceptable behaviors. The advantages are many:

1. Teacher and students become mutually responsible for individual/personal growth and whole-class progress.
2. Each student senses a greater responsibility to his/her peers.
3. The motivation level is and remains high; boredom and inattention are virtually non-existent.

4. There is a greater degree of reaction, interaction, support and satisfaction.

Joan Fyfe
Music Teacher, Public Schools
Jericho, New York

Dear Orff Friends,

I attended a conference recently and have become very excited about the possibilities of Orff Schulwerk for my teaching. I also fell in love with the Orff instruments. I plan to receive training in the Orff approach but I have no Orff instruments at my school. I realize there is much that can be done without the instruments, but I really want to purchase some. Alas, my budget just won't cover such an expense. What can I do?

Frustrated Neophyte

Dear Frustrated,

Many of us have experienced the same problem you have expressed. Perhaps teachers reading this will share with our readership some of the ways in which they have been successful in obtaining instruments. We have received several news items recently which may be helpful. Good luck.

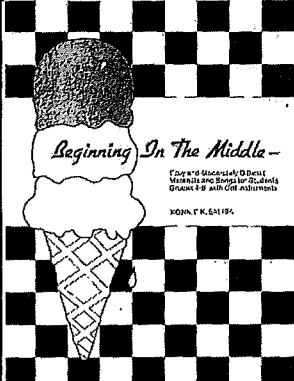
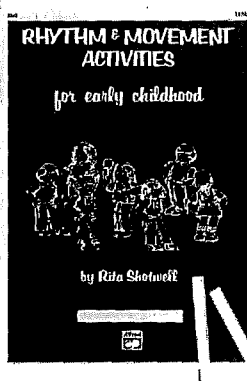
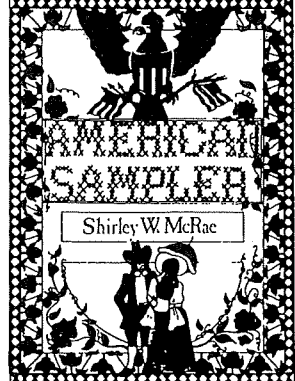
Editorial Board

Rose Rhoner O'Donnell and Zenora Swanson, music teachers from Kingsburg, Calif. attended the Las Vegas Conference. As they scouted instruments, they knew they *had* to have some. One merchant consented to let some instruments go with the provision that if the school district would not pay for them, Rose would buy them herself. The two teachers 'purchased' so many instruments that they had to be scientifically engineered into the car. With seats pushed forward and rear vision almost nil, they survived the journey home. The school district *did* purchase the instruments, thanks to the risk Rose and Zenora were willing to take.

Marge Hoyt, a first grade teacher in Fresno, California, heard of an available state-funded grant. She wrote a proposal entitled "Orff in the Oral Language Program." One day she found a check for \$1900 in her mailbox. With this grant she purchase instruments, materials, and took some Orff training. We received a copy of her brief grant proposal, and share portions of it for your information. This is what it took to get \$1900!

Rationale (What is Classroom Need?)
First grade children are weak in verbal usage and sentence patterns. Orff instruments used with the chanting of rhythms, poems, etc., strengthen the above weaknesses through the auditory, tactile, and visual modalities of learning.

new! FROM OUR BOOKSHELF

12809 American Sampler - McRae. 18 ethnic American folksongs for unchanged voices and Orff instruments \$7.95

11009 Beginning In The Middle - Sallyba. Easy to moderately difficult materials and songs for students in grades 4-6; with Orff Instruments \$6.50

50215 Rhythm and Movement Activities for Early Childhood - Shotwell. Music and activities used as a learning tool to teach auditory skills, concentration, coordination and motor skills \$5.95

West

music company

1212 5th St. P.O. Box 5521
Coralville, IA 52241 (319) 351-0482

Brief Description (What are you going to do?) Using Orff instruments, the class will learn and perform a variety of chants, poetry, and music. Rhythm as well as small motor skills will be used to perform the above.

Expected Outcomes (Hoped-for results?) Students will demonstrate improved oral language and memorization. A recognition of natural rhythm and word patterns (sentence patterns) will also be exhibited.

Evaluation (How will you measure your project's success?) Evaluation will be measured through the children's performance with the Orff instruments and the chanting of poetry, limericks, etc.

National — from Page 25
Kansas City Conference, and we thank our exhibitors for their continuing cooperation and support.

The committee is investigating the possibility of developing posters for use in helping to publicize AOSA.
—DeJ Bohlmeier, chair

SUMMER WORKSHOP INFORMATION SOUGHT

Orff-related summer workshops, other than the formal two- or three-week training courses, will be included on a list to be distributed to all AOSA members in the spring. Information on these workshops must be received by February 15. The following should be included: date, time, location, contact person, faculty, credit, and brief course description. Send this information to: Marilyn Davidson, 31 Martin St., Bergenfield, N.J. 07621

REVIEWS

✓ **Creative Therapy Catalog.** MMB Music, Inc., 1986.

At last! a resource catalog for music therapy teachers and/or classroom music teachers who have special students and need reference materials. This booklet includes basic and supportive texts; movement, dance, art and drama resources; piano and guitar methods, and song collections. It also lists books for teachers of the physically handicapped, visually and auditorily impaired, slow learners, and geriatric patients.

I particularly appreciated the author index, the extensive title index, and the detachable price list. Here is a wealth of information jam-packed into a few pages; and to top it off, the price is right!

Donna Poppe
Tacoma, Washington

✓ **Music Play Unlimited: Understanding Musical Approaches for Children ages 2-5.** Barbara Andress, Tempe, Ariz., 1983. Distrib. by World of Peripole.

The introduction of this book states: "Music for young children can be just learning to sing songs and randomly play instruments, or the activity can also involve children in rich, exploratory experiences where they interact with music in the environment, making decisions about sounds and their uses." With this frame of reference the approach as outlined offers a new dimension to what else may be offered as "music." It obviously is not meant to be a complete and comprehensive program, but rather a group of well-thought-out creative opportunities that supports a total program. It is presented in a manner

easily understood by and non-intimidating to the lay person.

This program of early childhood experiences has been developed by a nationally known and respected authority in early childhood music education. It is organized and explained in terms that encourage parents and teachers of the young child to use the suggested special materials. The inside cover pages list catalogue items and stock inventory numbers of specially designed manipulative items such as bell blocks, wooden puzzles, and a play microphone for "table play." Suggested opportunities for using these are music play time, free choice activities, or parent-child together times.

With the increased awareness of the importance of good early childhood education, "booming" day-care centers and all-day kindergartens, this program serves a need by providing appropriate, creative exploratory music materials easily used and understood by any adult in charge and not necessarily trained in music education. Music teachers also should welcome this material and encourage use of it by the non-music teacher in such environs as a help in promoting positive music and educational attitudes.

B.J. Lahman
Cleveland Heights, Ohio

COMPUTER CORNER

Marilyn Collins

If you are interested in beginning an investigation of computer-assisted music instruction there is help available for you. The Association for the Development of Computer-Based Instructional Systems has a special interest group, the National Consortium for Computer-Based Music Instruction (NCCBMI). SIG/Music's stated purposes include "providing consultation for new users" of CAIM (computer-assisted instruction in music). Members receive quarterly issues of the *Journal of Computer-Based Music Instruction*, conference announcements and an annual courseware directory.

Another excellent source is Lolita Walker Gilkes, who is a music software consultant and a programmer. Ms. Gilkes software recommendations have been "teacher and student tested." Her software information sheets include program objectives, format and special program features.

If you are looking for a general listing and description of available software there are two catalogs available. Denis Moreen offers a very helpful listing of music programs for Apple. James Franklin's catalog in-

Continued on Page 32



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SCHOLARSHIP TO BE ESTABLISHED

AOSA has the pleasure of announcing that the Harriet Evans Shields Memorial Scholarship is in the process of being established. It will provide funds each year for Orff study by an appropriate candidate.

Harriet Evans Shields (d. July 1985) founded, administrated, and taught in several pre-schools in the Watts area of Los Angeles. She had a great love and sensitivity for the young child, with a special concern for developing a positive self-image in each individual. Though not a trained musician, she realized the tremendous value of music in developing the wholeness of children and used it with great effectiveness in her work.

The Shields family considers it particularly appropriate to establish a fund which will support the creative use of music in the pre-school. AOSA is deeply grateful to them, and especially to her son, Avon Gillespie, for choosing to administer this scholarship through AOSA. Information on application will be announced in the *Echo* as soon as all criteria and procedures have been formulated.

Computer — from Page 31
cludes directories for Apple, IBM, Commo-
dore or Atari. These catalogs are a good
place to start in deciding what software,
from the many programs available, might
be worth your consideration.

Two programs I found interesting are
reviewed below.

Early Music Skills, by L.W. Gilkes. \$29.95
(Apple IIE/II, Commodore-64) ECS.

The disk has four programs that are con-
cerned with teaching the basis of note-
reading and beginning ear training. It is
designed for early elementary children. In-
stead of the usual drill and practice format,
these programs actually tutor! Each tutorial
is followed by a game to test what the
students have absorbed. The concept of
line and space notes is explained in an ex-
cellent teaching presentation. The second
program teaches skips and steps. The ear
training section asks students to identify
sounds up and down aurally with the notes
shown after the student responds. The final
program teaches the student to number
the treble and bass staff lines and spaces.

The feedback on *both* right and wrong
answers is part of the teaching process.
(This is not true for many programs, in
which incorrect answer feedback consists
of "WRONG!") There is some student con-
trol of pace and sequence, such as the op-
tion to have the steps or skips move up or
down. The fact that students can preserve
their top scores (and teachers can view
them) adds to the program package.

**Note Reading Tutorial/Staff Note
Reading**, by Frank Bradshaw. \$69.00
(Apple II/III/IIIC, Commodore-64) Akron
Series-Wenger.

Wenger offers a note-reading tutorial
that is very useful. The idea of sounds mov-
ing up or down is presented; melody and al-
phabet direction are discussed; staff nota-
tion is explained. The student practices
with computer assistance and scores are
recorded. In the drill portion, the student
uses the arrow keys to match the note
shown to the correct letter of the alphabet.
The teaching is well done; graphics and
reward tunes are excellent. Records in 125
students can be stored so you can deter-
mine at a glance who has not mastered
note reading and reassign the tutorial sec-
tion. Part of the student record indicates the
average answering time for each child.

Student options include four levels: tre-
ble only; bass only; treble and bass; treble,
bass and ledger lines. The "Hall of Fame"
available will help to motivate students.
Since only two arrow keys are required to
operate the program, it is quite user-
friendly; there is rapid branching with
escape to the menu available any time.

CALL FOR CONTRIBUTIONS

The American Orff Schulwerk Association's newly established library is requesting any contributions, particularly in the area of research documents such as dissertations, theses and reports relating to Orff practices. Any historical documents, folk collections and new publications would also be welcome additions to the collection. We need your support.

JOIN US! SEND MATERIALS OR WRITE TO:

**Janet Robbins Zimmerman
AOSA Carley Library
Music Department
Case Western Reserve University
Cleveland, Ohio 44106**

All donations are tax-deductible and will be verified upon receipt.

Both of these programs are available for
previewing at no charge. Simply contact
ECS or Wenger and ask to receive them.
The names and addresses for the various
contact people or products are listed below.

ADCIS International Headquarters
409 Miller Hall
Western Washington University
Bellingham, Wash. 98225

NCCBMI
Michael Arenson
Office of the President
Department of Music
University of Delaware
Neward, Delaware 19716

Lolita Walker Gilkes
2701-C West 15th St., Suite 277
Plano, Texas 75075

Denis C. Moreen
College of Notre Dame
Belmont, Cal. 94002

James L. Franklin
383 N. Harvey
Plymouth, Mich. 48170

ECS (Electronic Courseware Systems,
Inc.)
309 Windsor Road
Champaign, Ill. 61280

Wenger Corp.
P.O. Box 448
Owatonna, Minn. 55060-0448

Bohlmeyer — from Page 24

to music education which is recognized at
the local, state, and national levels, and for
the exemplary music program he has
maintained in one of the largest school
districts in the state. In this program all
students, grades 1-6, receive twice-a-week
instruction by a music specialist. Each
school has a complete set of Orff instru-
ments; every school participates in a dis-
trict-wide festival; teachers receive in-
service enrichment and under Del's direc-
tion have developed a new curriculum
guide with clear-cut goals and procedures.
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he has authored many fine articles in edu-
cational periodicals.

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you!



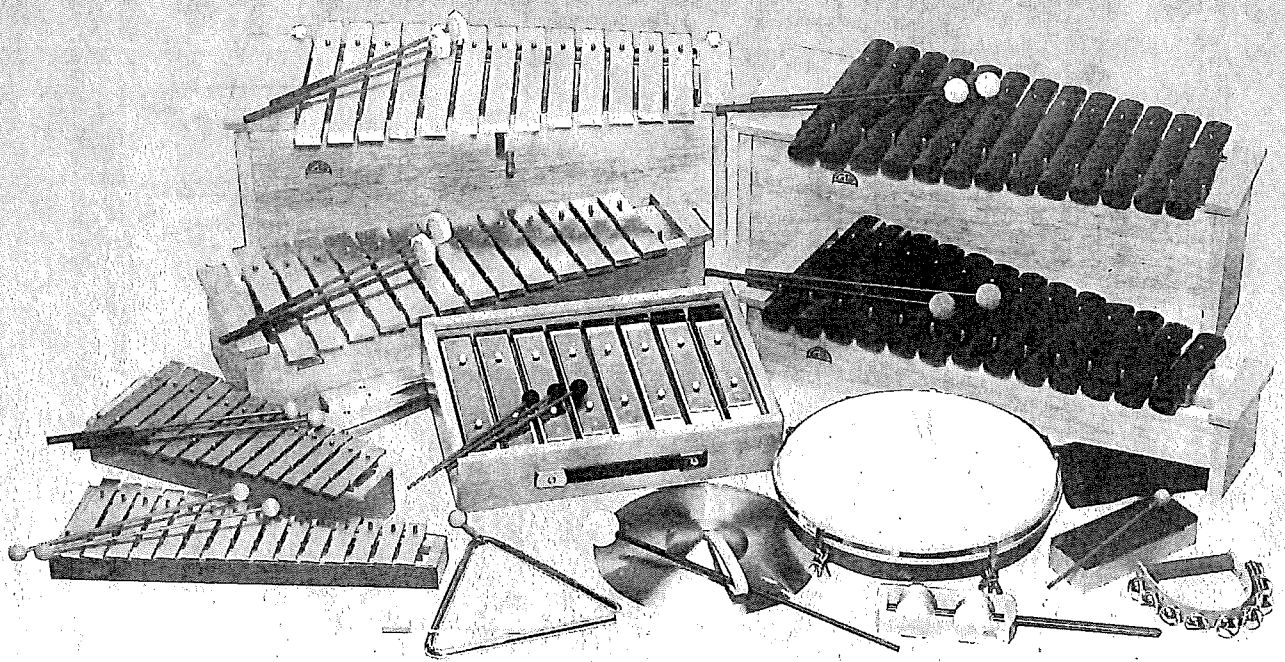
Bohlmeyer

EDITOR'S FINAL WORD

Once upon a time I began a dissertation hoping to complete a Ph.D. It lies in a drawer. I want to finish it. This requires time. Therefore I am taking a leave from the editorship. Beginning with the Spring issue, Echo editorship will be in the capable and creative hands of Tossi Aaron, who is familiar to most of you as both author and teacher. Please send all Echo correspondence, including advertising, to her at 332 Gerard St., Elkins Park, PA 19117. My thanks to everyone for supporting the Echo; please continue it!

— Mary Shamrock

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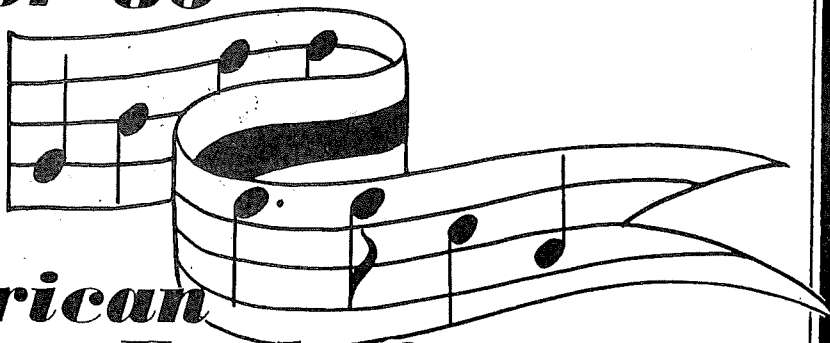
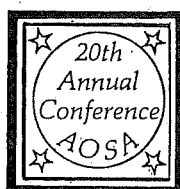
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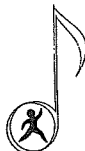
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