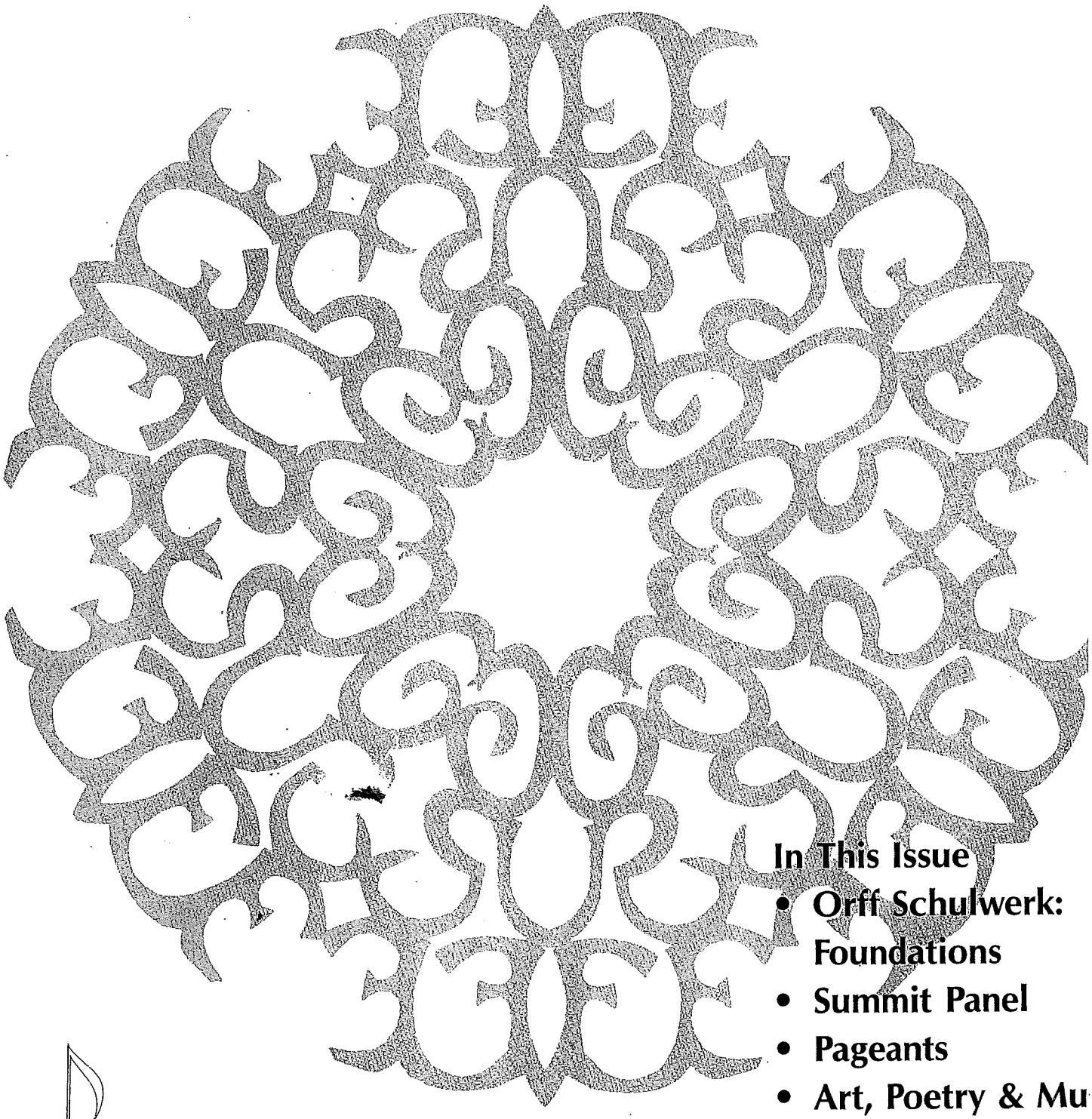
The Orff Echo

Volume XIX
Number Thre
Spring 1987



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Quarterly Publication of the American Orff Schulwerk Associatio

THE ORFF ECHO

Volume XIX Number Three Spring 1987

The Orff Echo is published quarterly by the American Orff Schulwerk Association, a non-profit educational organization for music teachers and others interested in this approach. Executive Headquarters mailing address is: Box 391089, Cleveland, OH 44139-1089. Editiorial and Advertising mailing address is: 332 Gerard Avenue, Elkins Park, PA 19117.

Unsolicited manuscripts are welcome. Submitted articles should be typewritten and double-spaced on one side of 8-½" x 11" paper, with deep left-hand margins.

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ARE YOU MOVING?

Have you changed your address or telephone number recently? Do you know another AOSA member who has moved? Please send this information to Cindi Wobig, Executive Secretary, AOSA, P. O. Box 391089, Cleveland, OH 44139 today!

Important correspondence, as well as your Echo, conference reservations, membership card and directory, is often lost, not forwarded or returned when we do not have your correct address.

Even if you have not moved, please check the directory to be sure your listing is correct.

A First Visit to the U.S.

WOLFGANG HARTMANN

Wolfgang Hartmann was one of our special guests in Boston. He was this year's recipient of Frau Liselotte Orff's stipend for travel and conference attendance, designed to encourage the collaboration between AOSA and the Orff Institut Salzburg. A former student and teacher there, Wolfgang Hartmann is presently teaching at the Klagenfurt Conservatory in Austria.

As a warm-up to the conference in Boston, I spent three days in New York. Warning! New York is not America! Often heard. But where is America? Isn't it nonsense to make any generalization about the multi-faceted variety of this country?

I had taken on a lot, but in no case was I going to make any prejudgements! Everybody knows that in America everything is different —above all bigger. "The land of unlimited possibilities . . . etc."

It is very difficult not to make any prejudgements about a country that you think you know well. Numerous movies and TV reports offer information for Europeans; one knows how the telephone sounds and how the taxis and firetrucks look. You even recognize the carved out pumpkin faces, still seen on the New England porches, a week after Hallowe'en.

But not only the superficialities are familiar. In everyday contact with people you can sometimes find the reasons for some of these stereotypes and generalizations. And of course, we know how a view of the world is determined by one's own cultural background. But if you already have a biased viewpoint, then at least be ready to change your "pictures." Do not come to any rapid conclusions, and above all evaluate carefully.

Boston-Sheraton Hotel
20th Annual Conference AOSA.

Motto: "The Spirit of '86—An American Evolution," with almost 1300 participants. After the opening session as many as 10 simultaneous events. Summercourse atmosphere, like in Salzburg, only bigger, of course. And different—Orff clinics in a first-class hotel, instead of well-equipped, airy classrooms. But not unfamiliar is the atmosphere of casual friendliness as we sit on the carpeted floor to eat lunch and listen to an excellent noon concert.

With this density of events it is impossible to get an overview. Very evident, however, is the experience-oriented approach and the many good classroom demonstrations. But one question remains. Can someone who is here for the first time really understand the

Wolfgang Hartmann

context of this flood of events? Or, does he get an answer to that important question, what connection does the broad variety of these seminars have to the ideas of Carl Orff? This is a problem you have at all big conventions with a multitude of seminars, and no less at the Salzburg Summer courses.

After this grand start, there follows two weeks of visiting schools in Connecticut, New York, Maryland, Virginia and Washington, D.C. which were like detail studies after the general view in Boston. (To my hosts and organizers again, many, many thanks!)

Nearly 15 public and private schools

The differences are large. In one district there is a fight for the weekly music lesson. In other places the daily music lesson is self-evident. Unforgettable in this connection is the "Arts Program" in the schools of West Hartford, Connecticut. It encourages and plans for intensive involvement with music, art, drama and dance in all classes. I questioned the coordinator of this program, what are the results of such an intensive art education? There came the short and clear answer: "Results are not our first interest. We don't argue defensively, we simply stand behind our art program." This answer is astonishing and does one good, because we always feel as if we constantly have to explain and defend art education in schools.

"Compensational subjects; creativity transferring into other 'more important' subjects" are phrases we use too often. Why is the reasoning so difficult to understand that the involvement and occupation with the arts is a central dimension of human beings! Why do the words "practicality" and "school" always have to be synonymous in our generation?

There are few general statements possible: the schools in the U.S. are, compared to those of my experience, excellently equipped. And for middle European ears, some especially obvious differences; the teachers' child-oriented way of speaking, the socially-integrated teaching style (that was no show for the visitor), that leads to a relaxed classroom atmosphere.

In between, many conversations that make one reflect. For example the phrase "Orff-teacher" was often used like a generic name. Finally, I wanted to know and had to ask, just what is an Orff-teacher, i.e. how does he or she differ from other "normal" teachers? The definition was offered briefly; a teacher who does not only sing or play records, but who includes all new music teaching developments in his work. And then an interesting question to me: "And how many Orff-teachers are in your country?"

Upon reflection it became clear to me that things in middle Europe have developed in an opposite way. In America the term, "Orff-teacher" is synonymous with the modern music educator (at least according to insiders). Here in Europe there is no new music education program that does not include the basic ideas of Carl Orff. Even in programs where the *name* Orff Schulwerk does not appear it acts like a catalyst.

And here I begin to understand what Carl Orff can mean to music education in America. One of the important characteristics of this country is its wide variety of ethnic backgrounds, offering a full palette of elementary music and dance forms. Perhaps Carl Orff's ideas can help one become conscious of these countless sources and lead to their better understanding and mutual appreciation.□

Orff Schulwerk: An Integrated Foundation

MARY SHAMROCK

Photos by Gail Burch, students of Lynn Kleiner, Manhattan Academy, Manhattan Beach, California.

Singing, saying, dancing, playing—hardly unusual activities in elementary music education. Along with improvisation and creation of new forms in each of the areas, these constitute the means for learning in the active approach to music education known as Orff Schulwerk. They are considered central because they are part of the child's natural behavior— play.

A precise definition of this approach is difficult to formulate. Carl Orff described it as an "idea" for integrating the performing arts—music and movement specifically, but also speech and drama. He also described it as a "wild flower," poetically conveying the message that it flourishes best in a natural setting without much cultivation.[1] This image is meaningful to experienced Schulwerk teachers who realize how one facet can lead naturally and organically to another and become something much more exciting than ever could be attained through careful planning. But it is misleading to think that the Schulwerk has no specific content and requires no tending; we need to differentiate between wild flowers and weeds.

Orff Schulwerk can be described as a model for the design of learning experiences; its main thrust is musical learning, but it has strong implications for cultural and social learning as well. The teacher employs the central activities described to nurture student development in musical skills and in understandings. The goal is the development of individuals who are comfortable with active music making—they can sing, move play instruments, use speech in rhythmic and dramatic contexts, improvise simply in all these areas, and combine materials into original forms. The learning activities take place in a group context; ideally each individual learns to cooperate in group activity as well as contribute to it, with confidence in his or her own abilities as well as appreciation for those of others.

Orff Schulwerk is often called "elemental" music making, meaning that the materials used in all areas should be simple, basic, natural, and close to the child's world of thought and fantasy. Though considered most applicable at the elementary school level, the approach has been adapted widely for use with mentally and physically handicapped children. It carries the potential for effectiveness with any age group or population that can benefit from a basic but creative music experience— preschoolers, college students, senior citizens. In each instance the capabilities and interests of the group must be taken into careful consideration.

The Guntherschule

The "idea" began in the 1920s when the German composer Carl Orff (1895-1982), together with colleague Dorothee Gunther, opened the Guntherschule in Munich to provide a setting for musicians and dancers to integrate their arts. Students worked through the day and into the night experimenting, creating, and reshaping their creations. Those specializing in dance also learned to sing and play in order to understand the totality more completely; in like manner, the musicians had to develop a certain facility in movement. The instruments used were early versions of what we presently know as Orff instruments—barred percussion modeled after a type of African xylophone and built to Orff's specifications. This intensely creative group of dancers and musicians became well known, touring throughout Europe; a high point was the planning and execution of the music/movement performance that opened the 1936 Olympic Games in Berlin. Hundreds of school children were involved in the on-field performance—it was a triumphant moment. In subsequent years the political climate and wartime conditions severely curtailed Guntherschule activities, although it continued to function. It was bombed several times and finally destroyed completely in 1945.

The ideal of integrating music and movement in a creative context did not die, however. In 1948 Orff and his colleagues were invited by the Bavarian Radio System to present a series of broadcasts using the idea with children. Gunild Keetman, a young musician who had been particularly significant in Guntherschule activity, was especially important in preparing these broadcasts, which became a resounding success. Teachers in Germany requested taped copies so they could begin such music making themselves. The continuation of this work with children, and especially the efforts of Keetman, led to the publication of the five volumes known as *Orff-Schulwerk: Musik fur Kinder* (Schott, Mainz, 1950- 54). A later volume (*Paralipomena*, 1977) contains items considered essential to the original set but not included at that time.[2]

The Starting Point

Rhythm is considered the starting point for these materials, with speech patterns the basis for rhythmic development. Simple word series lead to later examples in challenging mixed meters. The melodic material begins with three tones (*so-mi-la*), completes the major pentatonic, then diatonic major, and proceeds with examples in the various church modes. Harmony begins with simple drone and ostinato patterns, proceeding to repetitive chord shifts and simple chord changes—I-V, I-IV-V, and the chaconne pattern.

continued on page 4

continued from page 3

A cursory look at the original published volumes is more confusing than enlightening. There is almost no explanatory material; instead, they are filled with songs, instrumental accompaniments, little pieces for instruments alone, short melodies, sample rhythm patterns, and accompaniment figures. The songs and pieces can be taught to children as written, but this not the primary intent. The books are resources to which teachers can refer for rhythmic, melodic, and harmonic ideas for developing comparable exercises and materials with their own students. Some discrepancies need to be recognized; for instance, in Book I the simple three-note songs have accompaniments far beyond the level of children who would be interested in singing such songs. But the songs themselves and the types of accompaniment remain valid models for consideration in developing similar materials.

Orff and his colleagues felt strongly that this idea for active, creative music making could be relevant for music education throughout the world; each country or culture has only to adapt it according to its own musical heritage and cultural traditions. Later editions or adaptations of the original German volumes have been prepared and published in many countries, including Canada (1956), Sweden (1957), Flemish Belgium (1958), England (1958), Argentina (1961), Portugal (1961), Japan (1963), Spain (1965 and 1969), France (1967), Wales (1968), Czechoslovakia (1969), Taiwan (1972), Denmark (1977), Korea, and the United States (1977-1982).

The process of translation from one culture to another is far from simple. One of the basic premises of Schulwerk is that each culture should begin with its own speech and song heritage—rhymes and proverbs, children's chants, games, and songs. In some cultures these may be based on rhythm and melody patterns quite different from the original German models. A successful adaptation of the Schulwerk idea requires great musical and cultural sensitivity; teachers must have the ability to look objectively at their own heritage and needs.

The seeds of Orff Schulwerk have indeed been transplanted to areas of the world far broader than indicated by the listing of publications. In some instances they have died out completely, in some they are surviving minimally, and in some they are flourishing as well as actively seeking new directions for growth. As evidence of this, a number of countries now have active associations devoted to the support and promotion of Orff Schulwerk. Our own American Orff Schulwerk Association (AOSA), with some 3,400 members, is by far the largest.

What is "Orff Schulwerk?"

As used in the United States and in much of the world, the term "Orff Schulwerk" in a restricted sense can refer to the repertoire contained in the original or adapted volumes, plus the many supplements included in this series. A great many other books have appeared in recent years, primarily in English-speaking countries, which are also intended for teacher use but are not considered part of the original Schulwerk repertoire.

The term "Schulwerk," or simply "Orff," is used more significantly to identify a pedagogy, a general procedure for guiding children through several phases of musical development: (1) **exploration**—discovery of the possibilities available in both sound and movement; (2) **imitation**—developing basic skills in rhythmic speech and body percussion (clapping, finger snapping, thigh slapping or **patschen**, foot stamping, and others), in rhythmic and free movement through space, in singing, and in playing instruments —nonpitched percussion, the special Orff pitched percussion (xylophones, glockenspiels, metallophones), and the recorder as melody instrument; (3) **improvisation**— extending the skill with these components to the point where each individual can initiate new patterns and combinations as well as contribute to group activity based on this ability; (4) **creation**—combining material from any or all of the previous phases into original small forms such as rondos, theme and variations, and mini-suites, and of special significance, transforming literary material (fables, stories, poems) into miniature "theater pieces" through whatever components seem appropriate—natural or rhythmic speech, movement, singing, and playing instruments. At this point the essence of the pedagogy merges with Orff's extensive production as a composer of stage works. These also extend the term "musical" to mean an integration of all the performing arts. Therefore the Schulwerk represents in microcosm the totality of Orff's work.

The phases just described may be used in whatever order needed to accomplish the goals of a particular lesson and of a more long-term plan. Certainly experience in the first two phases is a prerequisite to work in the third and fourth. The Schulwerk itself establishes no set sequence of materials; this must be determined by each teacher according to the needs of the particular program. The development of musical literacy is also flexible; Orff felt it should definitely be part of Schulwerk learning, but gave no directives on how it should be accomplished. Many Off teachers in the United States use moveable *do* solfege along with the hand signals and rhythmic syllables associated with the Kodaly method. Literacy is to be considered a means rather than a goal in the approach.

The term "process" is often used to describe the series of steps through which the teacher guides the students to reach short or long-term goals. In a larger perspective, the Schulwerk is considered a process rather than a product-oriented methodology. The interactive activity of a particular lesson may result in something quite significant for that group that day, but rarely in material to be used in the same way. The same basic elements and format may be used repeatedly, but the essence of the pedagogy is that each group of participants must go through the "discovery learning" process of experimenting, selecting, evaluating, discarding, and finally combining materials in a way that satisfies that particular group. If the "product" of a given lesson or set of lessons is particularly worthy, the group may want to share it with other children or with parents. Ideally, any performances given as part of an Orff-oriented curriculum should come directly from the classroom process.

If truly committed to the Orff pedagogical ideal, a teacher will strive to become a facilitator rather than a director. As the children gain in skills and understanding, they should take increasing responsibility for working out musical and movement tasks and in contributing to the total lesson process. The teacher must always be prepared to assume a leadership role when needed in helping the children bring their ideas to fruition; as in all other venture, nothing succeeds like success, and if the students can be guided toward a satisfying result they will be all the more willing to continue and extend such efforts.

"Set" Music

An Orff program can all too easily become oriented toward performance of set pieces;

when this happens, the class or ensemble is just another elementary level performance organization. A teacher can teach song melodies and set instrumental parts to children, using many of the imitative techniques that are also employed in the "process" type lesson— clapping, *patschen*, echo singing, and so on. Notation can also be used. Songs and pieces learned in this way can be performed with much skill and musicality, in the same sense that a school band or chorus can perform set music with sensitivity and precision. Most Orff teachers do teach their groups this way from time to time to introduce new ideas and provide them with aural models. Often a lesson will be built around a piece from the original repertoire or some other source. It must be made clear, however, that the ensemble type of musical learning and performance cannot be considered Orff pedagogy in any complete sense.

And what about "real" music—Beethoven, Bach, Stravinsky, the Beatles, the Who? There is no prescribed plan, but this music relates on two levels. First, the understanding of musical elements gained through experience on a limited scale, with Orff materials and procedures, can be considered a basis for expansion into material from any style or period. Second, Orff teachers are more and more frequently integrating recorded music into their lessons—as a motivation, as comparison, and often with the direct purpose of developing an understanding of a particular pieces through specially structured activities in sound or movement (this is often termed *active listening*).

The development of highly skilled musical performers is beyond the scope of the Schulwerk. An Orff background should contribute to a well-rounded musicianship for those who study particular instruments, either concurrently or after the Orff experience. The basic vocabulary of musical skills will provide a foundation upon which more specialized training can build. Experience in a number of school systems in the United States has supported this premise—children coming into band and orchestra programs with an Orff background have adapted much more easily to the new mode of music making than those without one.

The Orff pedagogical design appeals to teachers who like the challenge of finding different routes to the same goals and the flexibility of being able to select and develop materials according to the needs of particular classes and situations. Many become attracted to the pedagogy because for the first time they as individuals find an outlet for musicality in a total context; they may be fine performers but have never known the satisfaction of moving, ensemble playing, or especially of improvising and creating.

The Orff teacher must have a sense of adventure and enjoy the challenge of striking out in new directions with the students. In order to truly implement the pedagogy a teacher must be willing to take risks; the improvisation implicit in the process at all levels must be truly that, and the result is not always satisfying or exemplary. But the same teacher is willing to evaluate and try again, perhaps with a slightly different approach to the same task. In order to carry out the Schulwerk idea to its fullest, a teacher needs background and skills in both music and movement, but in practice all degrees of both can be found. Classroom teachers can do a great deal, especially with the speech and rhythmic materials. The Orff approach is especially well suited to integration with the classroom curriculum, as topics relevant to current studies and interest can be selected for music/movement extension.

The primary mode of Orff teacher training in the United States at present is the summer course; such courses are held at a number of colleges and universities throughout the country and are two or three weeks in length. Training includes classes in basic Orff techniques and procedures (application with speech, singing, body percussion, movement, recorder, pitched and unpitched percussion, and sometimes supplementary topics as well). Each of the approximately 70 chapters of the AOSA has a yearly calendar of workshops that provide good introductory Schulwerk experiences (for information on membership and the annual AOSA National Conference contact AOSA Executive Headquarters, Box 391089, Cleveland, OH 44139-1089). Every year a number of American teachers study at the Orff Institute in Salzburg, Austria, which offers an intensive training in Schulwerk music making and especially in movement. At present, a special course is offered every two years for English-speaking students (acceptance through application only).

Experienced teachers often find that the Orff Schulwerk framework puts into perspective many of the techniques they have used and found effective for years. Others find it the door to a new-found, exciting, fulfilling approach to music education. It need never be dull, never routine, for either students or teacher. Together they can explore, discover, and develop as the *sing, say, dance, and play.*□

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1. Carl Orff (trans. Margaret Murray), "Orff-Schulwerk: Past and Future," *Orff-Institut Jahrbuch 1963,* reprinted in *Orff Re-Echoes* (AOSA, 1977).
2. Further information on the historical aspects of the Schulwerk can be found in Carl Orff (trans. Margaret Murray), *Dokumentation* (English ed.), Vol. 3, "The Schulwerk," (New York, Schott Music, 1978).

Gunild Keetman Receives AOSA Birthday Present

In June 1986, AOSA gave a birthday present to Gunild Keetman at her home in Germany. Fr. Liselotte Orff had suggested to me that lawn chairs would make a very useful gift.

At that time, I was a student at the Orff Institute, and undertook the task of selecting and preparing them. Two folding chairs were purchased, one with a canvas sling, the other with cushions. They came in raw wood form, and needed to be stained and waterproofed before presentation; I did this out on the lawn of the house where I was staying in Anif. In a few days they were dry and ready.

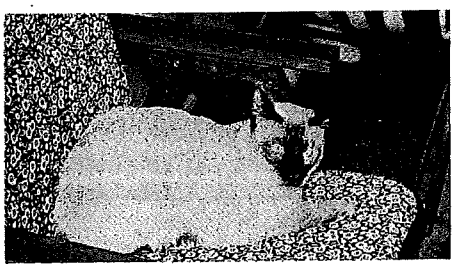
With Mimi Samuelson and Sonja Czuk from the Orff Institute, I drove to Chiemsee where Fr. Keetman lives in a tiny house near the lake. It was a day of changing weather, but we stopped en route to gather a bouquet of wildflowers for her.

She invited us upstairs for a visit, but we left the chairs in the car. There she offered us . . . ice cream and freshly picked raspberries. Wonderful! Just as I set up the chairs on the patio, and everyone came down to see them, it started to rain. (The photo was taken in the rain!)

Gunild Keetman was very pleased with the chairs. So was her Siamese cat, who tried them both, and then claimed the cushioned one as her own.

These chairs are a gift from all of you—but I have been gifted at the same time. I had the pleasure of meeting and talking with this great and charming lady. In addition, I was given the privilege of representing AOSA in this offering. For both of these, I thank you.□

Barbara Potter



AOSA ELECTION RESULTS

Executive Secretary Cindi Wobig announced the results of January's balloting. The following were elected:
Vice President: **Judy Bond**
Recording Secretary: **Donna Poppe**

Regional Representatives:

Region I: **Doug Wilson**
Region II: **Ruth Ann Chiaraluce**
Region III: **Judith Kirby**
Region IV: **Karen Medley**
Region V: **Marilyn Levine**

Passed: Proposal #1 to eliminate the position of Assistant Conference Chairperson.

Defeated: Proposal #2 to increase the minimum number of National members needed to form a chapter from 8 to 12.

Passed: Proposal #3 to amend the Articles of Incorporation by a two-thirds vote, rather than by a majority.□

CANADIAN WORKSHOPS SET

This summer, the British Columbia Chapter of Carl Orff Canada will sponsor three courses, to be held from August 10th to 22nd at Seaforth Elementary School in Burnaby, British Columbia. The Introductory, Level I and Level II courses offer Ensemble and Pedagogy, Recorder, and Movement classes with leading Canadian instructors. For further information, please write Summer Levels Directory, Ross Curran, 955 Ringwood Ave., Vancouver, B.C. V5V 2T7.□

APOLOGIA

Dancers in the photograph illustrating the Elementary Movement article (Winter, 1987, p. 7) were students from The Academy of the Sacred Heart in Bloomfield Hills, Michigan.

President's Message

Gin Ebinger

In 1982, the J. Paul Getty Trust, a foundation devoted to "addressing the critical needs related to the preservation, conservation, and understanding of art . . . ," established the Getty Center for Education in the arts.

Why, the Center's founders wondered, had arts education slipped to the bottom of priority lists—or dropped off completely—in public school curricula across the country? Why were music and visual art programs the first victims of the budget crunch? How had the arts come to be thought of as frills and entertainment activities which were nice but not necessary? And, most important, was there a way to change the status of arts education and the vicious trend it seemed to be following?

As they studied arts in public education, the Getty researchers became convinced that few school districts considered the arts as "academic" subjects or as vital to the education of children, largely because arts instruction frequently lacked substance, sequence and direction, evaluative procedures. It traditionally centered on creative expression and hands-on participation, to the *exclusion* of such arts elements as history, appreciation, analysis.

Based on this research and on consultation and advice from leading educators with a commitment to the arts, the Getty Center created its program of Discipline-Based Arts Education and set it in motion in a number of school districts in the United States.

Early this year the Center held its first national conference—"Discipline-Based Arts Education: What Forms Will It Take?"—an invitational gathering of 400 arts educators from all over the country. Most were visual arts people, with small handfuls of dance, theater, and music teachers. It was a bonus for me (and quite possibly for you!) that Judy Bond was there. We were able to combine the important elements of reflective thought and conversation between ourselves and the planned events for everybody. There were school observations, panels of teachers, administrators, school board members involved in the programs.

An illustrious set of speakers included art educator and writer Elliot Eisner, Secretary of Education William Bennett, President of the Carnegie Foundation for the Advancement of Teaching Ernest Boyer, Chairman of the National Endowment for the Arts Frank Hodsoll, and Executive Director of the Council for Basic Education Graham Down. Another element was the recurring, whispered rumor: Music education is the next target!

Judy and I, as I hope you would guess, considered everything we saw and heard in relation to Orff Schulwerk. Would this part work for us? How would that part fit into our approach?

Without question the Getty DBAE program is controversial among arts educators, especially among visual art teachers. Clearly, it would be just as controversial among music teachers.

I have no knowledge at all that the rumor has foundations. I am not prepared to say the DBAE idea is right or wrong, good or bad.

I hope, though, that if it should be true, and if such a program becomes an item in music education, Orff Schulwerk teachers would not be afraid of it because it is controversial. I hope we would be in the vanguard, the discoverers and investigators. Who better than we to combine the many facets of the creative musical experience with solid, planned, conceptual learning in the history, analysis, interpretation, appreciation of music? Who better than we to build young musicians competent in these "solids," and able first and foremost to find joy in making music together?

Above all, let's keep our eyes and ears—and our minds—open to what's going on in the world of music education.□

Vignette:

A Very Special Boy

BY HIS MOTHER

Benjamin Anthony is eight years old. He's blind, retarded and language delayed. He is also very small for his age. He attends school on a regular basis. His favorite "toy" is his tape recorder and tapes.

In addition to school, I felt that Ben needed some activities after school. However, these are not so easy to find for a child with Ben's problems. Since music is one of Ben's biggest interests, I thought I would try to find a class or teacher for him. When I read about Orff Schulwerk, I thought that the techniques used could help him with his language skills as well as be a good musical experience for him.

There were several phone calls and an interview, but none of these worked out. From a local music school I got the name and number of Ruth Belonsky for private lessons. When I tried to explain Ben's special needs to her on the phone, she was very reluctant because she had never worked with blind or handicapped children before. She said she just didn't feel qualified, but after several conversations and much persuading, she agreed to try once, as an experiment.

So Ben and I came for lessons on a trial basis. I had no preconceived expectations; I was just so thrilled that someone was willing to try to work with Ben in music. In addition to his other problems, Ben lacks initiative and must be prodded to do things, so at first it was like working with a lump. Periodically he'd fold down into the floor and Ruth would have to lift him, take him by the hand and lead him through the activities again. Progress was very slow. One week he would do very well, and then for the next two he'd regress; there seemed to be no carryover.

We would tape his lessons so that he could play them at home and we would go through the activities again. After a while, I could see that he had retained songs and games and would anticipate the next song or movement on the tape. About this same time, Ben was found to be deficient in a growth hormone, and was started on a program of hormones. Within a very short period of time, there were big changes. Ben's attention span increased, he began to initiate activities more often and . . . he grew four inches in ten months.

To summarize exactly what Ben has learned or exactly how he has progressed is somewhat difficult, but these things have been most noticeable. His language skills have increased; he will sing a word more often than just speak it; he follows directions better and listens to and enjoys a wider variety of music. His previous limit of concentration in the class was 20 minutes; he now participates happily for a full hour.

Having found Ruth has brought Ben much pleasure and broadened his horizons. I am of the firm opinion that one does not always have to be specially trained to work with children like Ben; only willing to try, to adapt activities to meet the special needs of the individual. One must, of course, be a kind, loving person, understanding and patient. I feel that Ruth and her style of teaching with Orff Schulwerk has been an invaluable experience for all of us.□

In our relationship over these past two years, Ben has given me as much, if not more, than I have given him.

— Ruth Belonsky

XYLOPHONE

How many four, five or six letter words can you (or your class) make from the letters in the word XYLOPHONE? Try for 30 to 35.

Summit Panel Discusses Future

Sitting quietly for 1½ hours is not the prime activity at an Orff Conference. Yet on Friday, Nov. 7, it was an important choice for many people.

The "Summit" was a panel discussion among leaders in music education. Representatives came from the Alliance for the Arts, MENC, Dalcroze Society, two therapy associations, two Kodaly groups, two choral groups, the American Recorder Society and Industry. Moderated by President Virginia Ebinger, the speakers addressed some difficult and urgent questions with articulate concern.

In her introduction, Gin Ebinger noted that we all share identical goals; our common cause is to promote the arts, and especially music, in education. The purpose of this panel, she stated, is to build our case together, to focus on how we can work together for the positive future of music education. This precis of that discussion was compiled from the notes of scribes Judy Bond, Marcia Lunz and Carol Huffman, with special thanks to Gin Ebinger.

Panelists:
Bob Bergin, Music Industry Council
Carol Bitcon,
National Association of Music Therapy
Laurdella Bodolay, Organization of
American Kodaly Educators
Donald Corbett,
Music Educators National Conference
Patricia Evans, Choristers Guild
David Humphrey,
Alliance for Arts Education
Peter Jampel,
American Association of Music Therapy
Catherine Jarjisian, Midwest Kodaly
Music Educators of America
Colleen Kirk,
American Choral Directors Association
Virginia Hoge Mead,
Dalcroze Society of America
William Willet, American Recorder Society

General Topic: How best may we work together to promote music and all the arts in education?

Question: What should we be preparing our students for?

Kirk (ACDE): A lifetime of involvement with music.

Willet (ARS): Yes, "Music for life" could be and should be the slogan of all music education groups. We should prepare them to continue their learning after schooling ends.

Evans (CG): Endow all students with a love for music that lasts a lifetime.

Jampel (AAMT): Sometimes the perception of music by non-musicians is negative since it seems to be elitist—only for the highly-trained musician. Perhaps Orff with its more elemental tools is an answer.

Bitcon (NAMT): I want people to be able to express themselves, to have inner control and success in music.

Bodolay (OAKE): Future audiences are our students now. If we instill a love for the best, we will produce a demand for quality later.

Bergin (MIC): Industry feels more and more the obligation to work with educators as to where music is going. We are always looking for your suggestions for ways to work with and for you.

Jarjisian (MKEA): We must avoid parochialism in preparing teachers. For example, psychoanalytic research has not kept up because of insularity in its outlook. There is danger that we become isolated. New knowledge is to be accepted, no matter where it comes from.

Evans (CG): Communities having the strongest school programs also seem to have the strongest church and band opportunities.

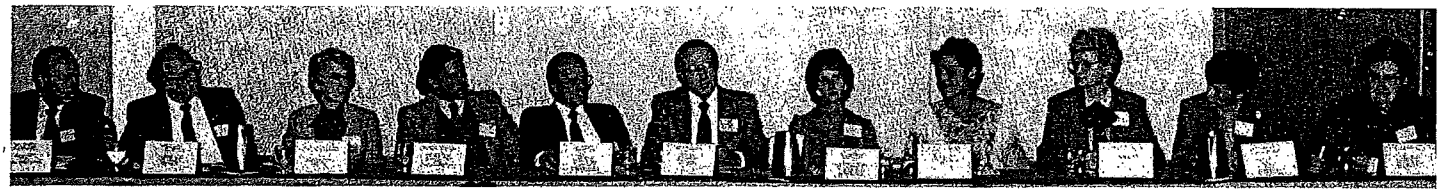
Bitcon (NAMT): Music is formulative. It is remembered by those in therapy. But too often, the response is, "I can't do it."

Mead (DSA): One thing is spinning in my mind: the need to develop individual independence in students. We sometimes get in the way when we should stand back and let students revel in the feeling of "I can do it."

Corbett (MENC): Currently there are problems nationally in relation to music versus academic subjects. Low grades may prevent student participation in music. That is almost saying music is not a discipline like, say, math or history. New standards may need to be set.

Question: Who should teach music, classroom teacher, specialist, artist?

Kirk (ACDE): Those who know and love music and people, who themselves are dedicated to lifelong learning of music.



(Left to right) Panelists Humphrey, Willet, Jampel, Corbett, Bergin, Bodolay, Bitcon, Mead, Jarjisian, and Kirk

Jarjisian (MKEA): Non-music teachers can fill a role but not the same role. They can show the importance of music in life, but actual instruction is limited. They can, however, induce commitment.

Mead (DSA): Many students good in music go into early childhood and elementary classroom teaching. They can affect attitudes and encourage children's love of music.

Willet (ARS): Often those who develop teacher burnout may have a lack of real knowledge of music. They need a reservoir of learning to get through the bumpy spots.

Kirk (ACDE): It's unfortunate to say only musically trained people can teach music. It's really important to have a number of qualifications in mind.

Jampel (AAMT): I agree; the well-rounded individual brings life experience that is extremely important as a base.

Humphrey (AAE): Ernest Boyer (Head of Carnegie Foundation) says outstanding teachers must have (1) knowledge of subject, (2) communication skills, (3) feeling for students. Numbers (1) and (2) can be taught; (3) cannot. No one of these can stand singly. There are advantages to a sequential program. But also important is having an artist come to the school. Taking students *to* the arts needs prior preparation for optimal effect.

Evans (CG): Students who are going into teaching must themselves be teachable, open to change.

Bitcon (NAMT): Teachers must be not only creative, but also organized.

Bodolay (OAKE): Commencement is truly a beginning. Teachers need to be continuing students, always to keep learning.

Question: How shall we balance personal, individual skills in a "discipline-based curriculum"?

Jampel (AAMT): New York University has a new music therapy eclectic plan in which the student is asked to develop a model of his own music therapy—he must deal with his own inadequacies before facing those of his clients. I am impressed with AOSA members' love of what they do, the obvious spontaneity.

Humphrey (AAE): There is a major battle in arts education today between the participatory versus the history/music appreciation approach. The Getty Approach (discipline-based curriculum) is being latched onto by administrators; they view it as easier to teach and evaluate than skills.

Jarjisian (MKEA): Music educators have been allowed to be lesser musicians than performers. There is a feeling of second class citizenship but we have done it to ourselves by not demanding the highest quality for our music education students. On the contrary, we must be better!

Willet (ARS): Many music education majors come from institutions with double standards, and therefore they are viewed differently. History, theory and analysis happen after experience. The essence of the music is what counts, not when and why it was created.

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For the Classroom

Pageantry in the Elementary School

CONSTANCE VIDOR

Here is a special contribution from Constance Vidor, who teaches at the Friends School in Baltimore. She offers clear and useful ideas for a new/old music program, one that carries its own magic and delight for all involved. T.A.

A special magic comes about when songs, poetry and dance are interwoven with costumes, movement and lighting in pageants. Their integration of the arts calls forth the different strengths and abilities of both the children and their teachers. Through participation in pageantry, children are preparing for the experience and appreciation of other forms, such as opera, ballet, and musicals.

Webster's New Collegiate Dictionary defines a pageant as: "... an elaborate, colorful exhibition or spectacle, often with costuming and scenery ... vocal and instrumental music; a series of tableaux or a loosely unified drama; a parade or procession of floats."

In the Middle Ages, floats and tableaux were used to teach more than to entertain. Depicting Bible stories and moral tales in high drama, the floats were drawn from town to town by oxen. Elaborate pageants were popular from the Romans to the Renaissance.

This historical background, and the latitude for creativity in choice of theme and preparation make pageantry an excellent vehicle for school-wide celebrations or end-of-year programs.

In addition to the spectacular aspect of the performance, there should always be clear goals for the expression of music and meaning.

Some preliminary considerations for an all-school pageant might be to:

1. Choose a theme and decide what musical elements are to be implied or expressed.

2. Consider how the theatrical modes of the pageant (tableaux, parades, processions, costumes, scenery, props) can enhance these musical and thematic statements.

3. Consider the numbers and ages of children performing, and apportion the musical and dramatic parts of the pageant accordingly.

The possibilities for meaningful themes are numerous. When selecting one, the teacher should ask:

1. Can the theme be associated with a variety of song material appropriate for elementary grades?

2. How can the pageant be integrated with classroom studies? Can it be the culminating activity for the unit being studied?

3. Does the theme offer opportunities for folk dances or integrated movement?

4. Does the theme give the pageant some form of continuity—cultural, musical, historical or dramatic?

Theme Possibilities

Fall and Winter programs:

Gifts of the Spirit
Symbols of the Season
Holiday Traditions
Heroes of the Holiday
Colors of the Season
New Year Celebrations Around the World
Winter Solstice Traditions
Native American or African Sun Celebrations

Spring Programs:

An English May Day
Springtime in Japan
The Splendor of Asia
Black America's Heritage
Bon Voyage: Songs of Travel; Sea or Train Songs
Texas Tunes; Opening the West
Tall Tales and Legends
Early America; Colonial Life
The Peaceable Kingdom; Noah's Ark, Animal Songs
Climb Every Mountain (mountain songs)
A Medieval or Renaissance Entertainment
Travels in a Time Machine (Primitive to Future)

Visual presentations as well as music create the multi-faceted magic of a pageant. The feast for the audience's eyes could be made of costumes, stationary tableaux, dances, acrobatics, movement pieces developed for specific songs, and parades and processions.

Usually the tableaux form an illustration of something suggested by a song's text. It's best to position the tableau members in the center, or on a stage, with the singers in a separate group, perhaps on risers or on one side of the stage. As the song begins the curtain opens, and the tableau is revealed. Children should be facing straight to the front, or in profile for the most vivid effect. Try to create a clearly defined shape for the grouping, such as a triangle or square. There should be one

focal point, such as a character of special importance, or one large, significant prop (totem pole, bright red sail, gingerbread house, fireplace, witch's cauldron).

As an opener, an interior house scene is always a safe place to stage tableaux—banquets, market places, throne rooms and boats are other good possibilities. Props assembled one year for a medieval market square can be refurbished years later for a Chinese market place—and so also with throne rooms and boats.

It is enough for the children to remain frozen in position for the length of one song or a few verses. After that, some movement can be introduced in one of the following ways:

1. The tableau group breaks up and does a dance while the recorders or other instruments play a B section or alternate verse.

2. The children remain in place, but do some movement such as waving, jumping or swaying. In the case of a boat tableau, for example, the whole boat can sway from side to side as if in a storm. In a castle scene, small gestures like sweeping or table setting could be repeated.

For many tableaux, movement might be introduced by having other characters enter from backstage, to dance in a circle around the "frozen" children. For example, a circle with hands joined could skip around a banquet table; jesters can do somersaults or cartwheels around a throne; black cats can prowl around a group of witches.

Folk dances are an excellent way of introducing movement to a program. Cultural themes are perfect for folk dancing; in an historical or mythical pageant, a folk dance can mark a high point in the action. Be careful, though, of mixing metaphors too drastically; a modified square dance form may be fine for birds and butterflies, but not for toga-clad Greek gods.

Guided by the teacher, children should be encouraged to develop their own movement ideas in response to the musical structure of a song. Some young children may not be able to sing and move at th same time and may have to alternate activities. Usually an exceptio to this is in parades when a simple chant or short song can be sung a children walk about the auditorium. They will need to practice this i the classroom, however.

For dramatic purposes, parades and processions serve differer purposes. Here are the contrasting characteristics of these two:

Parades

- colorful, noisy, more free
- informal walking in clusters as well as lines
- wave flags, hold up signs, carry balloons
- play recorders, percussion
- wear masks, various hats, costumes of townspeople
- can be elves, animals, jesters

Processions

- solemn, impressive, elegant
- steady beat, singing in time with walking
- carry banners, flowers, flags, related symbols
- play recorders, percussion
- might wear large papier mache masks
- wear royal costumes, monk's robes

Be sure to give the children doing most of the singing on stage chance to sit down and rest between songs. Short dances, instrumen al pieces, or solos can take place in these intervals. The vocal parts of pageant can be divided among an entire school with each grade c class singing one or two songs, or involve only two or three grade:

The pageant should be programmed with an eye to contrast an logical transitions. Alternate tableaux on the stage with action in fror of the curtain or in the aisles. Contrast vocal with instrumental, danc with song.

Solo songs and instrumental pieces should also alternate with grou songs. Not *every* song needs to be coordinated with a dramatic o visual element. Moderation of the number of dramatic scenes an dances will enhance the sense of a smooth progression.

If possible, try to find ways to delegate responsibility for differen parts of the pageant. It often works well to collaborate with a fev teachers on the dramatic aspects, with only one or two classes doin the more elaborate parts of the program. When developing plans for a pageant, try to work as a team with the other teachers, helping then decide who will be responsible for each and every prop, costume, an stage set. Try to suggest ways in which co-producers can delegate part of their responsibility to parents, students and student teachers, so tha no one person is overwhelmed. This is a possible apportionment o assignments.

continued on page 1

Division of Responsibilities

Music Teacher

Chooses theme, plans the sequence of songs and dramatic parts, working with classroom and art teacher, decides in a general way what will be needed in terms of costumes, props and scenery; schedules rehearsals, performances, and writes program notes; finds funding, if necessary.

Other Teacher or Assistant

Keeps track of props and set equipment, e.g. chairs, bowls. Sets up and runs lighting, handles technical details such as setting up microphones and tape recorders, works with music teacher.

Art Teacher

Plan and design sets, prepare materials (masques, e.g.); assists children in preparation of scenery and props, brainstorms with music teacher on ways to enhance visual aspect of pageant.

Parents

Possibly help their children learn lyrics to songs. Work with classroom and art teachers; prepare individual costumes or props; help with specific, well-defined tasks, such as buying supplies, or bringing objects for use in pageant. Be supportive.

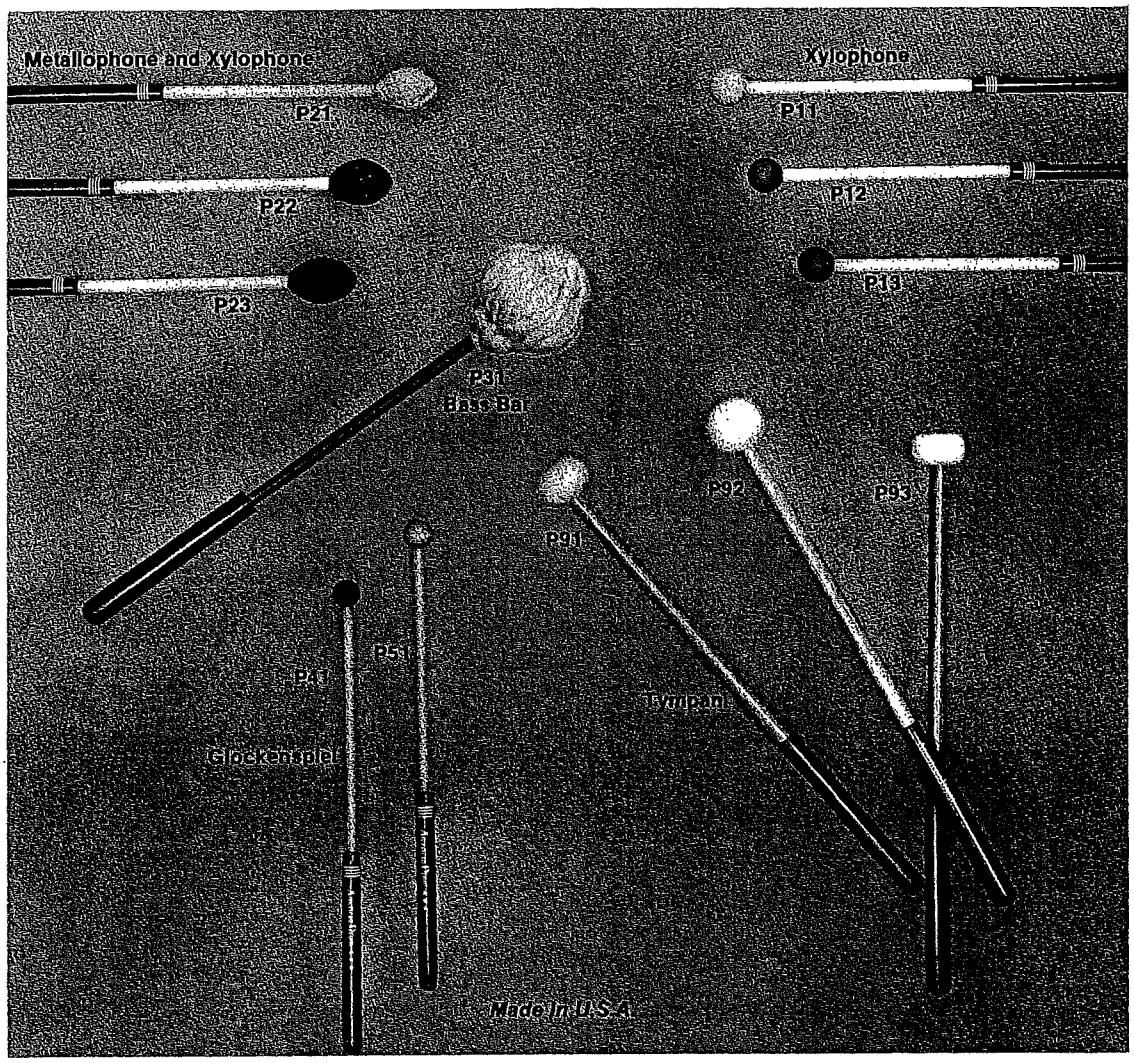
Classroom Teachers

If from classroom studies, enlarge and help write spoken parts, make decisions about specific costumes according to what is available and practical; assign roles to students in consultation with music teacher; attend and assist with some rehearsals of assigned portions of program; develop "dramatic" episodes in classroom.

Students (especially 5 and 6 graders)

Directed by teachers; possibly design and give out programs, work on costumes, scenery, props, act as gofers, set up stage between scenes, carry props to stage and help clean up after performance.

American Drum



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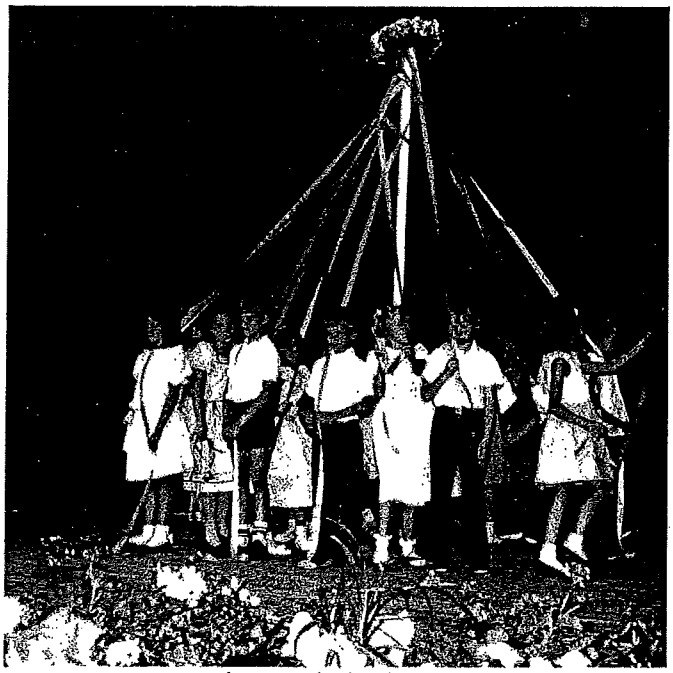
Part of the charm of a pageant is its stylized character. It is exactly the opposite of spontaneous drama. Every move is planned and carefully rehearsed. Unfortunately, in this atmosphere, it is all too easy to fall into an attitude of destructive perfectionism. From the start, it is vital to realize that the children need to feel part of the creation. Children's suggestions and ideas should be taken into account from the start, and incorporated into the action. Try to plan the pageant with child-like simplicity and direct appeal. Stay well within reach of reality, considering the time and skills and level of cooperativeness.

It is the music teacher's special responsibility to find tasks for individual children within the pageant that promote their particular strengths and help them grow. The disorganized, uncooperative child will often shine as a banner-bearer. Perhaps you could emphasize to this child that you made this choice because you needed a tall student for this important job (or some other non-judgmental reason). Handicapped children need to learn how to move with pride across the stage so put them in colorful costumes and help them move with composure. A child in a wheelchair can become a king on a throne; someone on crutches can take a stationary part within a movement piece, or lead a solemn procession across the stage. A rowdy, aggressive child can be asked to hide behind a toadstool (or tree, or in a magic box) and jump out to surprise the audience at one or two moments. This child will have the attention he or she needs because the jumping out is so dramatic.

The flexibility of the pageant form makes it adaptable to a variety of circumstances. Music teachers can help design the type of program that is perfect for their school or specific grades. A pageant will always be a memorable time for the children involved, and it is uniquely suited to enhancing the presentation of music in the elementary school setting. □



Photographs by the author

Interview With Michael Lane

DONNA POPPE with ESTHER GRAY

Q. Your sessions were so involved with speech and we know we must carefully choose the speech material for children. They carry it around with them in their heads long after we teach the lesson. How do you select material for these activities?

A. I'm always on the alert for material. The more one reads, the more one finds. Not only from anthologies, but also from magazines and newspapers. I collect anything that has rhythmic or melodic interest and put it in my folder. Just like that!

Q. Would you say that music teachers in Britain use more poetry in their classes than we might be accustomed to in America?

A. No, actually. I don't think it is any more or less used in England than in America. Of course I look upon speech as the basis of music. All you can find out about music can be found initially in speech.

I like clear speaking and I come from a singing family. My mother is a singer and my daughter is a singer. I was a boy treble; all through my life the singing voice has been important.

Over the years I have come to realize how strongly singing is carried on words. We need to draw attention to that, to the way we speak and the way we enunciate and to give more notice to the values that speech carries. We can always do more.

Q. How do you go about creating a demonstration hour? Do you strategize beforehand or does that come out of you spontaneously and intuitively?

A. It has to be fresh and spontaneous, but I do plan. It is only the very gifted teacher who could go on with no plans. I think one could do that; but one might lose one's way and leave people with something that is of no worth. I use reams of paper in planning. I write and write and write, and then break it down to codes and sections. Yesterday, when I had finished one conference session I looked at what my plan said and realized I hadn't actually done all that—I'd gone off on a tangent.

But this is the "heart" of Orff—to be prepared to go away from it, to improvise if you suddenly feel it is going a certain way. That takes a certain amount of flexibility, and nerve as well.

It was interesting to me how differently the two morning sessions went, although I used the same materials. That happens when there is a special chemistry between teacher and taught.

It is very easy to entertain—but that is not necessarily good teaching. There has to be something strong and solid under the surface, and that is why I do plan ahead rather carefully.

Q. Do you envision certain things coming from the pieces you choose?

A. On pieces that I have grown up with, or used often with children and adults, I know pretty well what will happen. But that is part of the strategy. Step one is to start with something that is terribly familiar, something with which you are completely at home.

Step two is to branch out from the known; to draw something out, like a thread. It's important to have that running through, leading out to the next stage according to your strategy. For example, I started with the rooster poem. Now that was the absolute "how do you do" theme. Here am I, here are you, and we all join in something easy. If we do it with lots of vitality, we will very soon shake down and feel at home. Then I can feel who they are and what they like.

I enjoy doing that! Then I can communicate that it is going to be a joyful session. I move from that to where the words begin, and try to get this feeling of the whole body taking over the words, not just the mouth.

This is not a fantasy, this is what I feel. The words come up through the floor, the spinal column, then the vocal cords and come out through the mouth. The mouth is the *end*, not the beginning. Let me point that out straight away.

The "Tottenham Toad," was a jumping off point to show some very simple things you can do with words. First there was the picture with the colors and shapes. Then I took them through the analogy of the words, that you can hear words in different ways; as meaning or sounds, melodies or rhythms.

Then we started to explore and break down the pure sounds as vowels or consonants with dynamics. We worked hard on the vowel sounds until people got the feel of them. We could have gone on much longer. I was very touched by that; it was very beautiful to do it entirely with vowel sounds. That was a spontaneous performance—it went from vowel sounds only into consonants only, quite logically.

Q. And then you sneaked up behind us and turned it into a poem!

A. Right. I suppose by that time people were on the edge of expectancy and trying to fit these two together somehow, but they didn't get there before I did!

About then, time was short so I cut straight across to the use of consonants in music, to the music of the Hebrides, mouth music. That was the plan and the shape of the session. I try to state my aim at the beginning of a session so people know what they are there for. Then I hope I have fulfilled it.

Q. What specific work have you done with the handicapped?

A. For the last 12 years I have worked with mentally and multiply handicapped children and with geriatric mental patients. Let's start with the geriatrics. This work was of my own initiative. In a church magazine I read a call for volunteers to our county hospital and I said, "I'm here."

At first, I began to play recall to these elderly people, and it was very engrossing, indeed. I could see that it actually did them good.

The things I did were based on nostalgia and I tried to use that recall to pull people back from the fog. I knew it was only temporary, but it was worth it even for that result; I could see it happen.

I began to develop relationships with the patients, always through touch, and never had a session where I didn't go around shaking hands. I found that after a year or so they knew who I was even if they couldn't say my name. Sometimes it was obvious from the way they reacted that they were truly enjoying what was going on. For ten years I did this with very little progress except the close contact between us.

As for the children, I have worked with them for 20 years. During the past five years I have worked with handicapped children in a school at the gate of a college where I teach. They range from very subnormal to mildly retarded. There is always a teacher present and taking part as well. That way there is some link with what I do one week and the next.

Then I began to take teacher training students with me. I've always thought they could learn more about teaching with those children than with normal children. Their actions are so slow and obvious that teachers learned very quickly how to speak to them, and what they would understand. The things we did with them were never from books, always from our heads or past experiences.

We started with play sounds like tongue clicks. These were chosen especially to work with the most severely sub-normal children. We started with a bit of these play sounds, and my tuning fork, which I called the magic fork because it sings to you alone.

The point of using these two things was to focus their attention; I thought if I could get their attention on one sound, then we could begin to work out other things. I have no tales of brilliant success, we just went clicking along! And they did respond.

Q. Were you able to use much speech?

A. Yes, but only very simple things:

I am a cat,
I'm very, very fat.
I sit on a mat,
And that is that!

and they thought this was marvelous.

We made paper cut-out cats, and pleistocene (clay) cats. Later, we transferred these little spoken cat pieces to the drums or other instruments.

Q. At what point did you hear of Orff Schulwerk and did it affect you immediately?

A. I first heard of it several years ago when I met Margaret Murray. I was running a course for teachers at the time and she brought down the best I had ever seen. What I recognized was that it was exactly what we knew worked, but on one had ever said it in such a codified form before. It clicked straight away, both with me and with the teachers. I still see some of the teachers who actually were there at the time, and they are still using what they learned. I said YES right away. Then I bought books! I bought the English version of the Schulwerk volumes and couldn't make head or tail of them. I went out to some school and fell flat on my face—absolutely flat! After picking up the pieces, I learned from them. I didn't even knew about the Orff Institute then.

Q. What about your books?

A. The book that I wrote about Orff Schulwerk for the "Beaters" series is simple. It gives a direct explanation to teachers of what it is all about. It is not a teachers' manual; it gives examples but it is not set up as a textbook. What I did was to try to describe what this is all about and what underlays it.

Q. From your observations after attending this conference, what are your feelings about the progression of Orff Schulwerk in the U.S. and how does that compare to Britain?

A. England is such a small country. The numbers are much smaller there. I think in proportion, it probably compares. But here the national parent group plays a great part in all this; this is the American way of doing it. The British way may not be like this. That is not to say that we'd be better or worse, just different.

Q. Let's say we have 50 music teachers and only 10 came to an Orff Schulwerk course. Is this a similar problem in England; the half full or half empty cup?

A. You have that, we have that. There are so many things that condition whether people can come. In England, due to the very stringent financial situation, the local educatic forces are not supported the way they hav been in the past. Teachers have to pay fc courses out of their own pockets, and yc must have read in the papers that teache don't get paid enough!

At the college where I teach the Orff cour when it is required, they come in and fa head first for this kind of work. Even if only do take the course, they go out and c something with it. And that's very valuabl

Q. Thank you so much. It has been a pleasu to talk with you.□

Michael Lane is the author of *Music Action, An Interpretation of Carl Orff's Mus for Children*, Schott.

CONFERENCE LOOKOUT

1987 Dalcroze Conferences

Eastern Regional, Carnegie-Mellon Univ.
June 22-26, 1987
Contact: Dr. Marta Sanchez
Music Department
Carnegie-Mellon University
Pittsburgh, PA 15213

Western Regional, Holy Names College
July 27-31, 1987
Contact: Susan McCarthy
717 Castro Street
San Francisco, CA 94114

Choristers Guild National Seminar

July 27-31, 1987
Carthage College—Kenosha, Wisc.
Contact: Barbara L. Merry
Choristers Guild
2834 West Kingsley Rd.
Garland, TX 75041

College Music Society Annual Meeting

October 15-18, 1987
New Orleans, Louisiana
Contact: Robby D. Gunstream
Executive Director
1444 Fifteenth Street
Boulder, CO 80302

PANEL from page 9

AOSA is giving experience here in form that allows students to be creative. Experience must come first.

Mead (DSA): Out of experience comes the motivation to analyze and to learn history. There is much concern about the high school emphasis on performance.

Kirk (ACDE): Creative teachers will include, integrate, and reinforce all aspects of music, including analysis.

Question: What of higher education? What directions should we take?

Humphrey (AAE): A gigantic change for teacher preparation is predicted, first in liberal arts then in the specialties. If we are not involved, we will be left behind. We must recruit the best there is for arts teachers.

Evans (CG): The economic crunch is hard. How do you encourage teachers when there are no jobs available?

Bitcon (NAMT): Develop a good program and *accountability.* Critical skills are important. These are survival skills.

Bodolay (OAKE): Students are coming to college not as well prepared as in the past; therefore we must do more in four years than in the past.

Jampel (AAMT): We are competing against the job market. We must raise our academic standards so as to create more appeal to students. Music therapy is moving toward a graduate degree requirement.

Bitcon (NAMT): I agree. But more education raises the degree of sophistication and sometimes we become too expensive for the market.

Jampel (AAMT): Music therapists will have to compete with others to accomplish more and become cost effective.

Willet (ARS): Communication with legislators is the first step in raising standards. Usually arts educators are not consulted regarding their own destiny. Institutions may require more than states require. Parents, society, are involved materialistically: How will the child make a living? Adherence to real values can change attitudes.

Corbett (MENC): (concerning current reports, e.g. Carnegie) We are in a "Catch 22" situation. We recruit the "brightest and the best;" requirements are raised but salaries are not. MENC is at its largest in membership numbers, but student chapters are down by two-thirds. Music will move out of public education if there aren't qualified teachers.

Kirk (ACDE): Student attitudes must change. Quality is up, numbers down. Many talented students are turned on to teaching, to sharing. We must encourage them to articulate their

continued on page 34

MUSIC/ART TRIP TO STORM KING ART CENTER

BY JUDITH A. THOMAS
AND STUDENTS

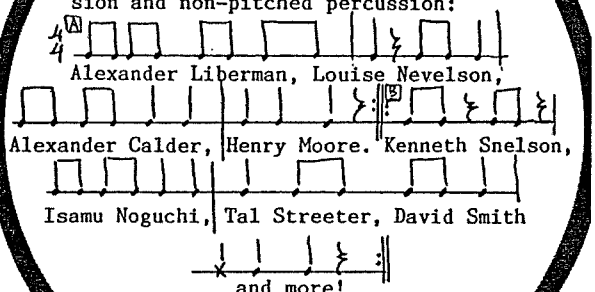
FIELD TRIPS can afford great opportunities for the music-art specialist in their respective programs, at the same time providing incredibly rich experiences for the students. In the spring of 1986, such a trip to the Storm King Art Center, Mountainville, New York, (approximately 1½ hours from most points in Rockland County, N.Y.) became the catalyst for some outstanding student work and discoveries. Here follows the highlights of that trip. For more details, write to Judith Thomas, Music or Gail Gompper, Art at Upper Nyack Elementary, Upper Nyack, NY

....a 200 acre, outdoor sculpture garden representing 150 artists through their wonderful and massive, mega-tonned works.

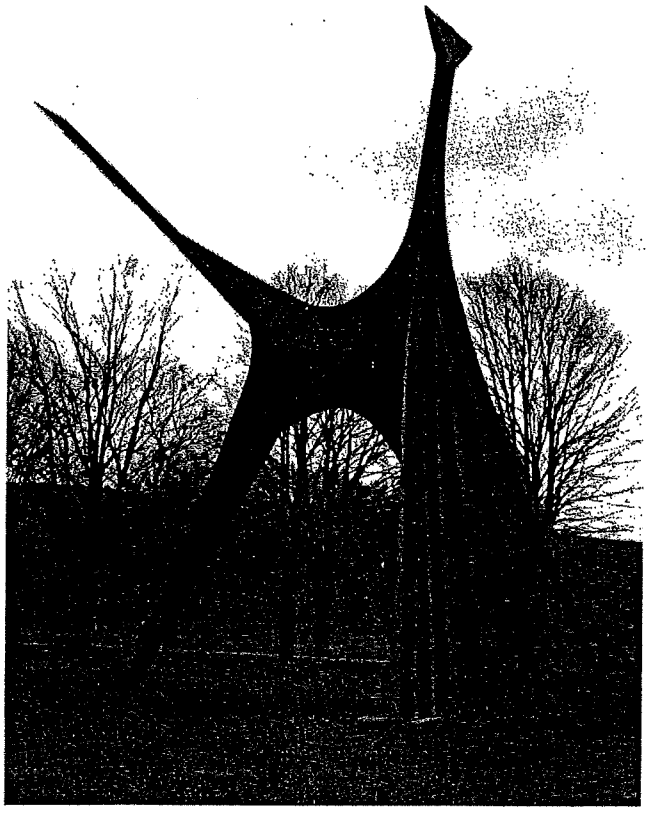
ALEXANDER CALDER

It looks like
A peacock's tail
Waving in the wind...
Or maybe a fan,
Or a giraffe finding
Something to eat...
Or a god's eye...
Melissa Petersen 4K

A.
SPEECH CANON
to familiarize students with sculptors, created by 4th graders, explored with body percussion and non-pitched percussion:



and more!
(related 10 sculptors to photos of their works.)

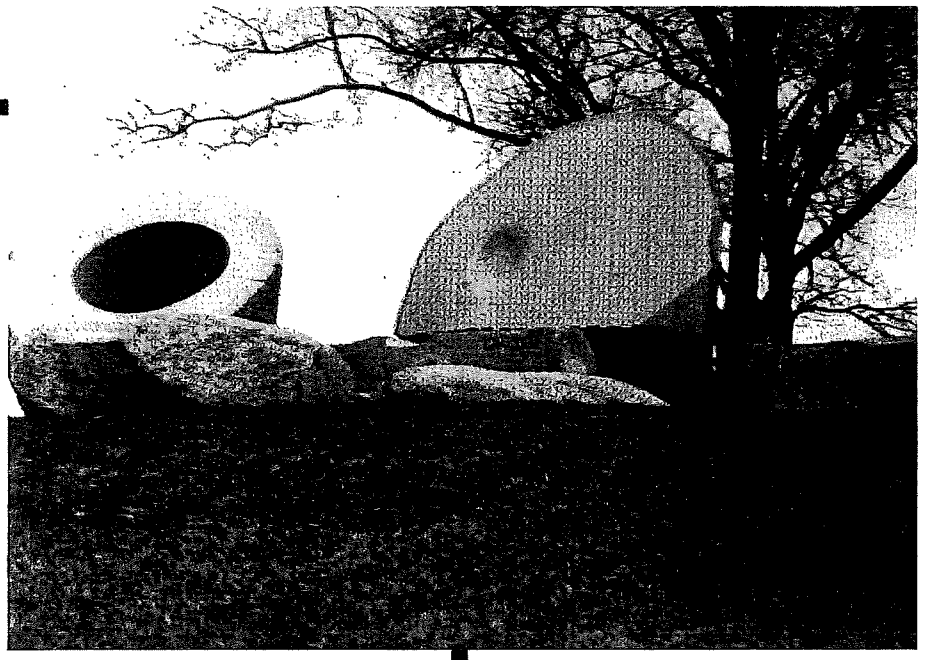


MOVEMENT
USING "air space" and "floor space" in varying tempi and energy was explored, based on student reaction to external outer shapes of the sculptures as well as texture. Laban's movement qualities of slash, press, punch, glide, wring, float, flick, and dab were employed. Exploration led to three finished movement pieces, accompanied by a mixture of vocal and non-pitched instrument sounds, in AB and ABA form. These were shared at the site of the Alexander Calder sculpture to the left...

ISAMU NOGUCHI

An egg
Cracked open
By the black walls of your room
Sending lightening to the world.
Jennifer Stark 4K

Slanted on a hill,
A stormy beige,
Sleek and smooth,
Half a moon...
Slippery, crooked
In a cool summer night,
Reaching up to the moon...
One ready, one still...
Not born to light,
Blocked by a slippery sheet of
Rock.
Rebecca Garte 4H



The sun entering
A ditch to the bottom of the universe...
A shield
Protecting the solar system
From space crafts in unknown galaxies...
A flying saucer
That slammed into the passage to China
Or an unknown secret passage,
to space.....
Eric Lundgren 4K

AS A group task, poems were first created by brainstorming what the various shapes and textures of the sculptures called to mind, working from black and white photos taken prior to the trip by the art and music teachers. Then the students individually selected (and created) their own images and combined them into non-rhyming, non-rhythmical poems. These then became the movement source, as improvised dances were created during the student readings of their works.

The silhouette
of a moon,
On a stormy day,
Flowing out
Like a smooth sunset;
But like a pool of
Clear, blue water,
Still air,
Never moving...
Like a crystal ball,
Showing us days of the past;
A piece of sheet lightening
Cut from the sky.
Rachel Burson 4H

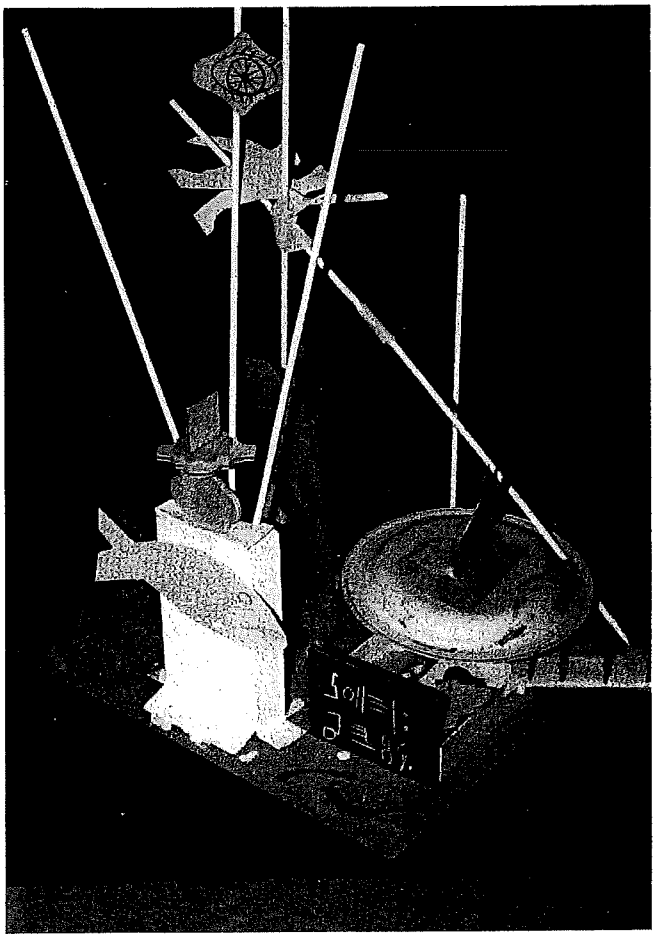
DURING the $2\frac{1}{4}$ hours at the museum, students sketched, applying techniques learned in the art room: sensitivity to shape, texture, light shadow, and how to achieve this with pencil. In addition they had sheets of photos of sculptures with them, the task to find and analyze a few of them in writing for later discussion back in the art room. A work sheet asked specific questions about concepts relating to the piece to be analyzed chosen by the student. Their on-site work was turned in to the art teacher for later analysis and display.

FOLLOWING THE trip, students volunteered their reactions briefly in writing, and a display was created of their sketches, reactions, poetry and photos. All the "Storm King" poems were collated into a book and given to each child. The visiting "poet-in-the-school," Susan Katz, picked up on the trip and worked Storm King into a "dream focus" with interesting results. In the music room, examples of electronic and music concrete by contemporary composers were shared and related to the student's experiences

IN ART the classes immediately began their project of "found objects" sculpture, in which they related all the aspects of design observed in the Storm King sculptures to their own works with an emphasis on solidarity, integrated three-dimensional design, and structural integrity. Some pieces were displayed in a hall showcase to be enjoyed by all.

"...ah, but a man's reach
should exceed his grasp,
Or what's a heaven for?"

Robert Browning



Jeremiah Dickey's "Found-Art" sculpture, June, 1986, Upper Nyack Elementary

The overriding feeling based on the student's enthusiasm at all stages was that they greatly enjoyed the experience of Storm King Art Center, and many expressed a desire to return to the museum with their family and friends -- the perfect extension. The garden is open from mid-May through October. To arrange for student trips, contact: David Collens, Director. A copy of the Staff Development Grant which gives greater detail can be obtained by writing: J. Niebanck, Nyack Staff Development Center, Hilltop Elementary, Nyack, NY 10960. The funding from this grant helped underwrite our trip.

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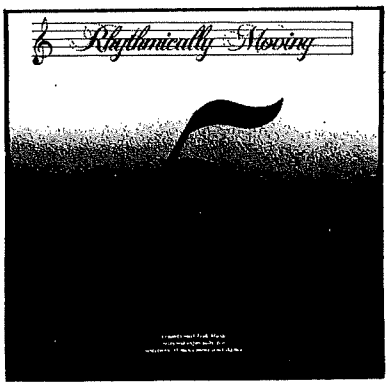
*All institutes conducted by Phyllis Weikart at the High/Scope Conference Center in Clinton, MI; fee includes room and board. University of Michigan Extension Credit or Continuing Education Units available for each institute.

Phyllis S. Weikart is a nationally recognized leader in movement and dance education for all ages. In addition to her extensive training activities, Professor Weikart coordinates the Adult Lifestyle Program at the University of Michigan.



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Tribute With a Smile

MILLIE BURNETT and FRIENDS

"Damn Everything But The Circus." This poster by Sister Corita Kent, illustrating a quote from e. e. cummings, stood before family and friends who had gathered to share the final mass for Eloise McCormick, Sister of Providence, Portland, Oregon.

Eloise's interpretation of this quote described perfectly the philosophy by which she lived. "Damn everything that is grim, dull, motionless, unrisking, inward turning. Damn everything that won't throw its heart into the tension, surprise, fear, and delight of the circus . . . the round world, the full existence."

On December 13, one month after her death, the members of the Los Angeles Chapter of AOSA met to celebrate the memory of Eloise. There was music and singing, and dancing to a joyous Shaker hymn, but most healing was the laughter as we shared anecdotes.

Dr. Herbert Zipper recalled the first time he met Eloise. After a presentation he made at the Chicago Conference in 1972, she approached him wearing a "coat of many colors," and a long golden-red ponytail. "I am Eloise McCormick from Los Angeles," she said. "I am a Catholic nun, but otherwise trustworthy."

When he visited her classroom, he saw her crouching lower and lower to write on the blackboard, and expressed concern for her precarious position on her knees. "Oh, it's quite all right," she said,"I'm a professional kneeler." (M.B.)

Some other "Eloise stories":

—Shaking out a mop and hitting a young boy on a bicycle was the unlikely way she met Ralph Soh, his father. Ralph is a Korean artist now living in L.A. She became his staunch supporter, driving him out to the desert or the coast so he could draw and gain inspiration. She remained fast friends with the whole family. (M.S.)

—Another time, running for a plane at the Los Angeles airport, she figured out how to make better time; she and Millie Burnett took turns pushing each other (and the luggage) in a wheelchair! (Sr. C.W.)

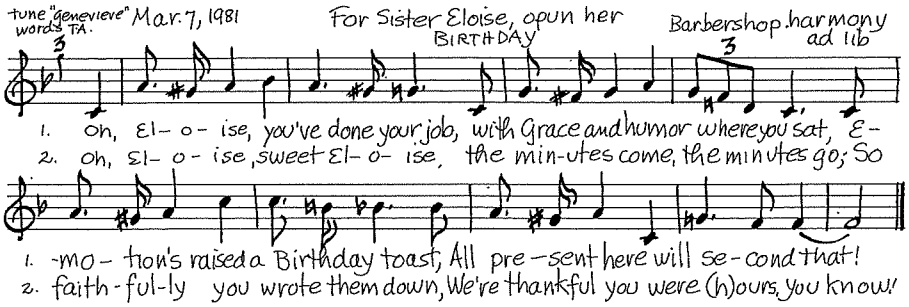
—After Eloise served faithfully as president of the Los Angeles chapter, she then took on the treasurer's job. After forgetting the bank number yet again, she confronted the manager and convinced him to change the number to something more memorable. Something like 22222. (M.B.)

—It was while she was Recording Secretary of the National Board that there was a surprise birthday party for Eloise, with a cake, parodies and funny presents. Anxious to get back to the meeting, she left the presents in a bag outside her motel room door. In the morning there was a mad scramble to retrieve them . . . from the trash dumpster. (C.W.)

—Newly out of her nun's habit, and with cropped hair, she donned a wig for a service where her class was singing. It was not well fastened; it fell off and into the communion cup. Undaunted, she replaced it and went right on with the conducting. (M.B.)

—Her humor was quick, but quiet, the puns and wisecracks softly spoken. Our Board ears had to be extra alert to catch them, but the laughter was reviving, even at 1:00 a.m. (T.A.)

Like a sunflower, Sister Eloise was turned always to the source of her strength. All the lives touched by her have been made richer and fuller because she came and danced among us. (M.B.)□



Phyllis C. Stycos: Keetman Fund Recipient

Completing all three levels of certification in Orff Schulwerk has been something that I've always wanted to do. Each time I have taken one of the levels, it has been two weeks of hard work in heaven! Heaven being each day something newly discovered about Schulwerk, about myself and the others in the class. Sometimes I experienced something wonderful that I knew I would never be able to use in my classroom for various reasons; but that happens to all of us at workshops. That wonderful piece that we can't use adds still another dimension to our understanding and enjoyment of what the Schulwerk is trying to teach music teachers. Each day of class we enjoyed several wonderful musical experiences that we *could* repeat in our classrooms, and that made all of the getting up early and working hard all day during two weeks of summer vacation worthwhile.

Recently I finished Level III with Dr. Sue Snyder in New Jersey. I did so with the help of the Gunild Keetman Assistance Fund, and I am very grateful for that assistance. Level III was especially enjoyable for me because of all of the writing and arranging we did. I had done some original compositions and arrangements before, but it was so wonderful having the class there to play our assignments and get feedback instantly on whether you liked your arrangement or whether or not changing a part to another instrument was an improvement. It was always an enlightening experience to realize that I liked someone else's entirely different arrangement of the same melody I had arranged, one that gave it an entirely different mood and dimension.

I took three to four years in between each level of certification before I finally got all three done, and I still realize how little I know. They say true education begins with the realization that you don't know as much as you thought you did. I don't know *how* I would have continued to teach elementary music without the insight and understanding Orff Schulwerk gives, but I'm sure it wouldn't have been as effective or as much fun! My thanks again to the Gunild Keetman Assistance Fund.□

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

Recorder Composition Contest

The second annual contest for an original composition is announced by the American Recorder Society. Sponsored by the Society's Dr. Erich Katz Memorial Fund, the contest specifies works that are scored for three to five part recorder consorts, written in standard notation, of five to eight minutes duration, and playable by intermediate to high-intermediate players.

Entries will be judged on musical interest, idiomatic use of recorders and playability at the defined level. The composer of the winning piece will receive a $400 prize. Last year's winner was Frederic R. Palmer of Belmont, California, for "Entrevista."

The Society publishes the quarterly magazine, *The American Recorder*, which is now in its 27th year. Workshops in recorder and early music are held in all parts of the United States throughout the year.

Write to the American Recorder Society, 596 Broadway, Room 902, New York, NY 10012-3234 for applications and further information on the Society and its activities.□

FIRST ALTO RECORDER LESSON ON BAROQUE ORNAMENTATION

Orff Couple in Musical Time Travel

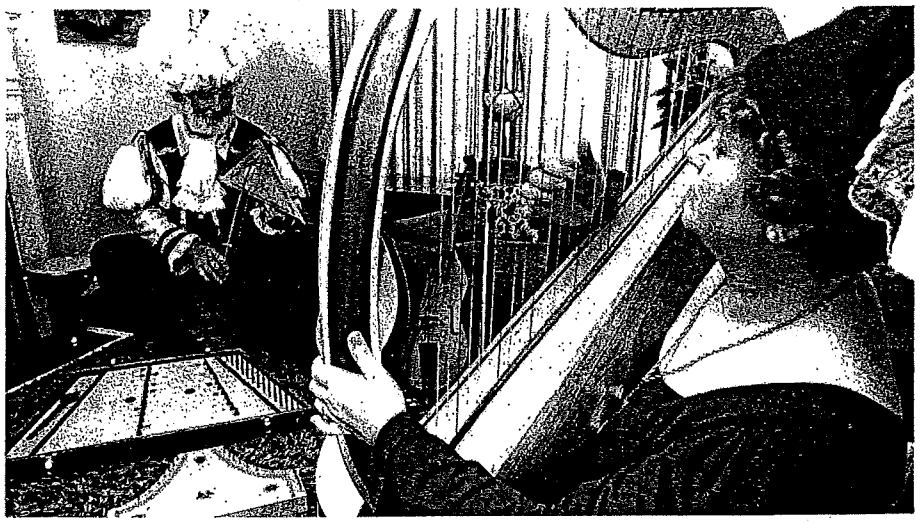


Photo by Lee Shively/Shreveport Times

AOSA member Edith Elliot Duhon and husband Rod Duhon of Shreveport, Louisiana, live simultaneously in the Age of Elizabeth and the Age of Computers. They perform on, as well as make and sell, early instruments; lap harps, psalteries, hurdy-gurdys, viola da gambas harpsichords and hammered dulcimers.

Edith is supervisor of music for the Caddo Parish schools and teaches Orff classes at Centenary College. She was elected Regional Representative from Region IV from 1978 to 1982, and served as chairman of the public relations committee and the film committee when the AOSA film was made.

Rod lovingly crafts the reproductions of these Medieval and Renaissance instruments in his workshop, and Edith tunes and plays them—a perfect team. He says his greatest pleasure is to have someone pick up an instrument he has made and play music on it.

But every spring and fall, Edith and Rod exchange their easy-care clothes for the elegant (and heavy!) costumes of the Renaissance. In spring they travel to the the Scarborough Faire in Waxahachie; in the fall it's the Texas Renaissance Festival. Each of these gala costumed gatherings is held for seven consecutive weekends.

During the year, Edith may be found teaching beginning viol and Renaissance dance sessions at the annual Texas Early Music Festival, or wearing the Elliot plaid at the Scottish "Gathering of the Clans" in Saledo, Texas.

Edith and Rod travel everywhere in their motor home. It is full of instruments, costumes and music, and guarded by a tri-color sheepdog named Sir Theodore McTavish Elliot Duhon; "Teddy" to his friends.□

Orff-Schulwerk in an Institutional Setting

KAREN BURNS

Why should music education be included in the curriculum for emotionally disturbed children? What properties does music have that make a difference and that can reach a child who is in other ways unreachable? First, music communicates. Of the many ways human beings communicate, music may be the most universal. The message of music can encompass the heights and depths of the human experience.

Clive Robbins and Paul Nordoff found that "for the emotionally immature or disturbed child the experience of the emotional language of music is inviting: the self-subsistence of its melodies and forms provides security for him."[1] They went on to say that music education "offers disturbed children the chance to bring into action the essentially 'normal' part of themselves unrestricted by pathological conditions."[2] So music can reach the disturbed child as it reaches all of us.

Most of us have experienced music's communication when listening to a song that reminds us of a past experience, or one that lifts our spirits simply because we are drawn to its melodies or rhythms. The kind of communication we take for granted is especially important to the disturbed child. In some cases music therapy can help to bring these children back in touch with the world around them and help them to understand and fulfill their need for appropriate emotional outlets.

Orff Schulwerk can provide a physical outlet for emotions which may otherwise be trapped beneath the surface. Meanwhile, a conceptual framework is built, giving the children the basic skills necessary for success in music making.

During 1980-1984 I was privileged to experience the Orff process at work with emotionally disturbed children at the Child Study and Treatment Center, a mental health facility in Tacoma, Washington. The center services children who are too disturbed to function in a public school setting. Some of the children live with their parents and attend school on a day care basis. Many live in cottages at the Center.

Their histories are varied and their disturbances are manifested in many different ways, ranging from extremely withdrawn to severe acting out behavior. My time with the students ranged from weekly classes to daily classes during a summer's session. The groups were small, with 8-10 children and a teacher and assistant in attendance at all times. Because the daily classes were the most satisfying for the students and for me, this article will describe that experience.

These were the general goals of the summer session: opportunity for the children to practice socialization skills; experience basic and creative movement; become comfortable with their speaking and singing voices; acquire basic instrumental skills; understand how to weave improvisation into all of the skill areas.

Because of the limited time involved and the lack of previous experience with Orff Schulwerk on the part of the students, priorities were set for two more specific learning objectives. Since the foundation of all music experience is the ability to hear, organize, and analyze sound and the ability to keep a steady beat both individually and in group ensemble, activities were planned that would develop these skills.

Since music making in the Orff Schulwerk style is a group process, the sessions provided an ideal setting for socialization training so crucial to the emotionally disturbed, institutionalized child. An important aspect of socialization is the acceptance of the creative input of others as well as the development of the creativity of the individual. Orff Schulwerk fulfills both the creative needs of the individual and the value of social interaction within the group.

Martha Wampler described the group dynamics of Orff Schulwerk: "Orff Schulwerk is concerned that the child learn the power of creativity as it affects innovation among others. Social skills, namely, those behaviors which allow him to interact with his group, and in a special sense, as a co-author of group composition, are skills which the Orff Schulwerk teacher integrates with elemental musical forms."[3]

It is this integration of skills that sets Orff Schulwerk apart from traditional music education and traditional music therapy. It is the single factor that has the most meaning for work with disturbed children.

Keeping socialization and creativity as overall goals, activities were planned that allowed the children to become more comfortable with speech, song, movement and instrument playing. The majority of work toward understanding the concept of a steady beat was done through these activities.

For achieving rhythmic competency, a language-to-movement system was used from the first session to provide a concrete experience in steady beat for the children. The students were given a wide variety of creative, problem-solving movement tasks to allow increased familiarity with how their bodies could move. Mime and drama activities included the use of a shadow screen which allowed the shy or less confident students to become more comfortable with movement.

Circle games provided an important outlet for creative movement. They provided more steady beat practice, and reinforced socialization skills. In these games, each child had the chance to be in the center,to become the

focus of attention. The child in the middle had to make a choice about what movement to do, and this strengthened decision-making skills. Also, it offered reinforcement of the concept of "self" as opposed to "others." Choosing a movement and seeing the others in the group imitate was an essential and favored activity. It gave each individual a chance to lead, to be important.

Poetry provided the vehicle for much of our work with speech, instrument use and drama. A favorite poem throughout the summer was Shel Silverstein's "Ourchestra." We spoke it in many ways: sad, frightened, as rhythmic speech; with an ostinato and in canon. We chose instruments and determined how they would be played to fit the rhyme. Because the poem includes the line, "so you haven't got a drum just beat your belly" there was maximum practice on steady beat.

Good poetry and literature for children is meaningful to the life of the disturbed child. Disturbed children have often been deprived of experiences with stories, puppets, and other joys that we take for granted. Two such stories were used to introduce the other main concept of the summer: the ability to hear, organize, and analyze sound.

The first story was *Kartusch*,[4] the tale of a blind snake that teaches a group of "furry eyefuls," (some small creatures who never close their eyes because they are afraid they might miss something beautiful) how many beautiful things they can hear with their ears. After hearing the story, the children received a little "furry eyeful" of their own to help them remember to listen. They brought this small, purple, carpet fringe ball to class all summer long.

The second story told of Sylvester, a mouse that always wore a hat because he thought he had no ears, but with the help of his animal friends (in a puppet play improvised by the students) finally discovered that they were always there, but he had never bothered to listen. From then on he never covered up his listening ears.

Then, a book *Crash, Boom, Bang!*[5] which is full of pictures and descriptions of sounds from all categories and places gave us inspiration for sound settings. A sound-filled holiday, the Fourth of July, came along just at the right time and sound settings and movement settings were created with help from a page in the book. The students were extremely creative and successful with these fireworks settings.

Culminating activities for the summer session utilized the shadow screen to help develop dramatic interpretations and sound settings of stories like *The Stonecutter* and *Papagayo* by Gerald McDermott and old favorites like the "Three Little Pigs." By this time, the students were making intelligent choices to portray the many sounds found in the stories.

It may sound as if these activities went smoothly all of the time and were successful every step of the way. This was not the case. There were many times when those of us making music were calmly singing along to the accompaniment of a tantrum, or when the instruments were mistreated or broken. Occasionally the activities planned fell apart and new ones were substituted on the spot. When emotions or experiences came to the surface during dramatic improvisations that were difficult for everyone to deal with, they took precedence over the planned session.

Still, the summer session was extremely fulfilling for me and I believe it was for many of the children. Through the elements of sound and movement, disturbed children can often find a healthy, constructive release. Music can become a means of communication for them; a link to the mentally healthy world to which they would like to belong.

Certainly, music education will not be the answer for every disturbed child, yet it is an option that should not be overlooked. It just may be the key that opens the lock. □

1. Paul Nordoff and Clive Robbins, *Therapy in Music for Handicapped Children*, (New York: John Day Company, Inc., 1971), p. 15.
2. Nordoff and Robbins, p. 163.
3. Martha Maybury Wampler, *A Theory of Creative Instruction for Orff Schulwerk*, Design for Creativity, ed., Martha Maybury Wampler and Ronald R. Koegler (Los Angeles: Institute Press, 1976), p. 17.
4. Stephen Cosgrove, *Kartusch*, A Serendipity Book, (Los Angeles: Price-Stern-Sloan).
5. Peter Spier, *Crash, Boom, Bang!*, Doubleday.

An Early Connection to Chicago

CAROL HUFFMAN, NATIONAL CHAIRPERSON

The Chicago Connection is beginning to connect all the lines of artistic involvement to make the 1987 National AOSA Conference meaningful and memorable for each of us. All areas of the Schulwerk will be covered, with a special focus on the child as an emerging artist.

Dr. John Fine from Great Britain, a protege of Dorothy Heathcote, will present several sessions on drama, and work directly with children. His innovative approach will surely stir our imaginations for our own classes.

Jos Wuytack from Belgium was the teacher of many of us. In his outstandingly clear, concise presentations, he will concentrate on pitched and unpitched percussion as a vital part of Orff Schulwerk.

Hardin Minor, colleague of Jacques d'Amboise, worked at his National Dance Institute for Children in New York City for four years. We will see demonstrations of movement exploration with children in primary and intermediate grades.

Jean Sinor is from Indiana University. She is Kodaly certified; her sessions will cover not only Kodaly, but literacy techniques that demonstrate ways in which artistry may be nurtured in children.

Donna Otto-Spence, President of Carl Orff Canada, and **Dr. Bob de Frece** of Edmonton, Alberta, have been invited as guest presenters. They will accent the choral, rhythmic and speech aspects of the Schulwerk.

These are only a few of the interesting presenters signed up thus far. Multi-choice sessions now planned include: teaching the older child, puppetry, EMR music teaching, multiple arts integration, learning theory, curriculum planning, active listening, folk dance, improvisation and process teaching.

Attention, advanced and experienced Orff teachers! There will be a special session whose goal is to stretch you musically and artistically. And how about an exploration of ways to articulate an Orff Schulwerk program to administrators? With audience participation and open dialogue, this could become a fun-filled learning experience that could prove very useful for all of us.

Two important and valuable sessions will be continued from the Boston Conference; the "Summit Panel" on the future of music education, and the discussion on certification levels courses.

This year's IS (Introduction to Schulwerk) classes will open with a special orientation meeting for those attendees who are new to our philosophy, history and approach. Once again, these classes will be offered for credit.

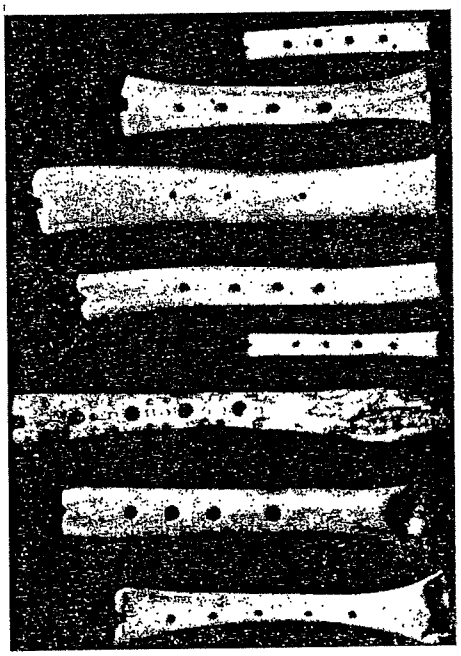
Many interesting, musically satisfying entertainment surprises are in the planning stages, as well as city excursions and evening activities. The Chicago Chapter members, led by co-directors Sheran Fiedler and Judith Kirby, are working to make "THE CHICAGO CONNECTION: The Artistic Child" a memorable experience. This is a conference you won't want to miss! Plan early to be a part of this 21st American Orff Schulwerk Association Conference Connection!□

Forgotten Magic — Part II

LOUISE BRADFORD

An eagle-bone whistle sounds much like a sopranino recorder with one note. But if you were to hear one during a Native American ritual—as I have—a man-made instrument would be the last thing you would think of. That such a piercing tone could come from a four or five-inch long tube seems momentarily magical, even to an outsider. Yes, you admit, the bone's voice means eagle power is present. Of course it can transmit messages, just as the living bird once carried pleas for rain to the Thunder-Beings. And yes, only the eagle soars close enough to the Creator to bring word of the earth creatures it sees with one sweeping glance.

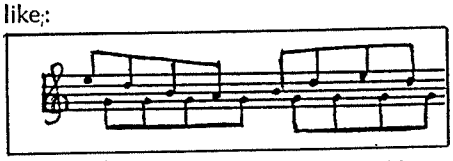
My introduction to the "ornithophone" took place last summer during a sweat-lodge purification ceremony led by a northwest coast Indian shaman. For about an hour, 18 of us huddled, naked, in a branch igloo barely eight feet wide constructed in the woods near a stream. Inside it was totally dark except for the faint glow from the white-hot rocks in a center pit; on these the shaman periodically poured herbal water to produce clouds of steam. At various times he resurrected the eagle's cry with the bone flute, blowing four blasts to the four wind directions to expand our awareness, and sense of gratitude for the Creation.



Ancient Peruvian bone flutes

Humans have made "recorders" of bird bones for at least 15,000 years. Remains of many have been discovered in European paleolithic cave sanctuaries where perhaps they were blown during initiation rites. Calling them "recorders" is not totally absurd; in Elizabethan England, "to record" meant "to sing" (said of birds) or "to imitate a bird's song."

More music can be made with them than you might guess at first blow. For example, Bushmen in Africa often create melodies by whistling on the intake breath—something like:



Among peoples who have used bird-bone whistles for controlling thunderclouds are the Thonga and Bamalete tribes of southern Africa. The Thonga shaman would take the leg of a lightning-bird, cover it with lizard skin, and partly fill the interior with a magic potion made from dried and powdered parts of the bird's heart, eye, bones, feathers and flesh. Three bean seeds embedded in the potion guaranteed that the sound of the flute would reach the heavens.

The Bamalete shaman might use his whistle to blow away plagues or make barren cattle fertile as well as to ward off storms. And if poisoning was suspected in someone's death he might even let the instrument serve the cause of justice. First, he would cast bones to determine the sex and totem of the unknown criminal and perform other magic tasks. Then, after summoning all the community members to the graveside, he would utter an incantation and blow a single long blast on the flute. Whoever had committed the murder would be so devastated by the piercing sound that soon after he would sicken and die.□

Hearing + Listening = Moving + Feeling

CECELIA RIDDELL, GISELLE WHITWELL, PATTI WIGGINS

The First Western Dalcroze Institute was held at California State University, Los Angeles, June 23 through July 3, 1986, attended by a diverse group of specialists in Orff Schulwerk, Kodaly, Suzuki, early childhood, dance, music therapy, professional singing and studio teaching. The specialists were interested in exploring the relationship between music and the body's kinesthetic sense.

This intensive workshop, led by Dr. Robert Abramson of the Juilliard and Manhattan Schools of Music, featured daily sessions of study of the concepts of Dalcroze Eurhythmics; including demonstrations with 3-6 year old children, and sessions of an experiential nature. The participants learned that the goal of Eurhythmics is to deepen musical awareness and understanding beyond merely hearing and imitating (children often imitate movement patterns without physiological response more profound that that of large muscle movement). In the daily classes, children were not told how to move, but were encouraged to improvise in their response to musical stimuli. Their musical growth (as well as the growth of the students in the class) was exciting to witness.

Some of the basic principles which Dr. Abramson emphasized were: **Tension and Relaxation** (and the associated musical concepts of Arsis and Thesis) was presented through breathing, piano demonstration, and games with children. One such game was called "spaghetti"; the children practiced lying on the floor, completely relaxed, like cooked pasta.

Tension and Relaxation was also shown to be manifested in the musical scale, with the tonic understood as a tone which is balanced, neither tense nor relaxed, but in-between other tones which vary in stability and instability. Students learned to coordinate body movement and feeling, expressing each of the scale's tones, according to qualities of relative stability and directional pattern.

The concept of **Beat** included aspects of function, character and plasticity, as well as "time" vs. "rhythm." In one lesson the class practiced moving to maintain the flow of beat against intricate rhythmic figures performed on the piano.

The concept of **Meter** was first explored as linear movement for duple, and as curved, smooth movement for triple constructions. The linear movement turned into a March, while the curves evolved into dance forms—Minuet, and Waltz. The children learned to feel triple meter while passing balls and speaking, "*pass* it and *pass* it and . . . " etc., while 6/8 meter was introduced with small and large swings of different body parts. Similar uses of movement to music helped participants understand the concepts of polymeter and hemiola.

Spatial Awareness was taught through a variety of physical experiences, such as defining the corners of the room; stretching upward to a count and then "melting" downward to the same count. In another game, numbered cards were placed in different "spaces" in the room; children were to walk, run, skip, or gallop to the cards on command. The first child, for instance, would walk to card –1, run to card –2, and so on, followed by the second child.

Children felt beat *and* accent when they walked and chanted the poem, "Tinker, Tailor," giving a jump and a turn to the word "THIEF!" at the end. **Differential Beat** (in the context of meter) was felt when the class performed movement sequences which varied in effort, space, and time. The upbeat (anacrusis) requires physical expression of more energy, across a longer path of space with faster motion because of its function; anacrusis prepares for release of accumulated energy at the crusis or downbeat.

For the children, the feeling of anacrusis to crusis was exhibited in their jumping on "happy" of "Happy Birthday," as they walked and sang. In still another lesson on accent, the children curled up like seeds in the ground, suddenly forming the shape of a mature carrot at the moment an accent sounded on the piano or drum.

The concept **Tempo** was demonstrated with ball games. Children and adults learned how to adjust to the flow of space and time

alone and with a partner, sitting as well as standing; and responding to different meters. The class learned that the perception of tempo can depend on things other than speed; for example, one's life experiences, one's own temperament, one's feeling at a given moment. Music may lack vitality and color if it is always performed from an unchanging temperament—always quiet and slow, or always fast and strong, for instance.

Song Stories provided ideas from life, linking familiar experiences with music and movement. For example, a (child) rabbit, upon hearing the teacher play a musical cue on the piano, would wiggle his tail to sharply played chords. He would sleep to a different cue, then wake up and go for a hop around the world to another. The wind could roll the rabbits over, with a tempo changing from fast to slow; the rabbits could chew, brush their teeth, and so on, to other rhythmic/melodic configurations.

Inter-relationships with Orff Schulwerk

Certain techniques used in the Orff Schulwerk were also characteristic of the Dalcroze training. Among these were the creation of an atmosphere of nurturing and playing games; use of reaction exercises; using stories and poetry; and improvisation with the body, with words and vocal sounds, and with percussion instruments.

Also similar to Orff Schulwerk was the accommodation of different learning speeds and abilities. In the mixed-ability classes, beginners were encouraged to respond only to the extent they could, while the more highly trained students were challenged by more complex realizations of the same activities. Thus, each at his own level could create new ways of hearing with listening, moving with feeling.

What Dalcroze training could offer the Orff Schulwerk teacher

The emphasis on the coordination of the auditory and kinesthetic process is what the Orff teacher would perhaps find most valuable in Dalcroze Eurhythmic study. In our Western culture, we are so visually oriented that our sense of hearing has become inhibited. We need to learn to "reconnect" our ear to the rest of our body; so that we can become well coordinated, whole people. Isabel Carley noted this tendency toward separation of children's perceptions in her article, *On Teaching Styles*: "children's visual, auditory, or kinesthetic learning styles are clearly differentiated . . . " *Orff Echo*, 1982

As Orff specialists, always interested and involved with movement, we found much to consider in the Dalcroze study of *Time, Space* and *Energy*. There are many parallel or similar approaches and yet another valuable set of concepts, too, which can be used in pursuit of our common goal—the musical education of children.

One of the fortunate outcomes of Dr. Abramson's classes last summer was the formation of the first Dalcroze chapter on the West Coast. Meetings have been planned to coordinate with the scheduled Orff workshops. In this way, they can compliment each other.

The first meeting was held on October 4, 1986, in the dance studio/music department at California State University at Los Angeles. Jeanine Jacobson, Dalcroze expert and member of the music faculty of California State University at Northridge, was the clinician. Laban specialist, Pat Bracken, provided the workshop for the second meeting on November 2nd. Ghanaian dance and drumming will highlight the February gathering, and in April, Dr. Julia Black, from University of Washington, Seattle, will provide a full-day presentation on her Dalcroze teaching, which incorporates computers and synthesizers.

Officers of DSLA (Dalcroze Society of Los Angeles) are: Patti Wiggins, president; Giselle Whitwell, vice president; Marian Scarrow, recording secretary; Leslie Pedrini, corresponding secretary; Antonia Defrancesco, treasurer; and Cecilia Riddell, steering committee chair.□

NEWS AND VIEWS

Beth Miller, Editor

Two Chapters Receive Charters

Congratulations to the **Sierra Nevada Chapter**, Karen Karst-Hoskins, President, and to the **South Florida Chapter**, Patty Kelly and Deborah Sartelli, Co-Presidents. These two chapters received their charters at the Boston Conference business meeting.

The **Sierra Nevada Chapter** is centered in Reno where the Orff seed was planted by Grace Nash. In 1972, Gerda Hemenway, Music Coordinator for Washoe County School District, brought Grace and Jan Rapley to Reno to present workshops, and convinced the school district to purchase one set of Orff instruments for each elementary school in the county. About the same time, Jan graciously invited a carload of Reno teachers to San Francisco to observe classes.

After years of attendance at AOSA Conferences and summer sessions, and inspiration from Martha Wampler, Margaret Dugard, and Millie Burnett, they were determined to begin a chapter.

In 1984, with Darlaine Blackburn as President, a chapter was formed with 16 eager members. In the past two years, membership has almost doubled. This year's meetings, under able leadership of President Karen Karst-Hoskins, are theme-oriented, with chapter members presenting.

The **South Florida Chapter**, Florida's sixth chapter, started after Florida Atlantic University hosted a Level I Orff course taught by Mary Helen and Jim Solomon in 1985. A group has been meeting informally since then. This new chapter is unique because its teachers are from all over the country.

Some Schulwerk teachers, as usual, wish they had more space; others have instruments and space but no training. They work in a wealthy, fast-growing county, where many schools are overcrowded.

Although the South Florida chapter has sponsored sharing sessions, thus far, its goal is to offer programs that will educate the public and improve the quality of music education in South Florida. All the members want to continue with their own training. They feel challenged by the large number of teachers in the public and private schools they hope to meet and serve.

Our best wishes to these two new AOSA Chapters.

Celebrations

Orange County Chapter in California celebrated its tenth anniversary on November 15, 1986 with folk dancing, a potluck dinner, entertainment by members, and a huge cake.

The provisional chapter in **Alaska**, one of our newest chapters, proudly reports that membership has grown to 26 this year. Stimulated by a summer course taught by Ann Palmason and Lisa Parker at the University of Alaska, the group hopes to receive its charter at the 1987 Conference in Chicago.

Evergreen Chapter has purchased a ten-piece set of instruments for use at workshops and to lend to members. The chapter is also offering a $500 scholarship to be used for further study in Orff Schulwerk.

The **Northern California Chapter** invites AOSA members to come to Carmel Valley on April 3-5, 1987 for a West Coast Conference entitled, "Celebrate." For more information, contact Chairperson Mary Kongsgaard.

Orff Festival Continues

The Winter 1985 issue of the *Echo*, has a photograph and article about an Orff festival held by the **Indiana Chapter**. At that time, chapter members hoped the festival would become an annual event. Jerry Gillooly reports that the Indiana Orff Festival has indeed become a yearly celebration.

The festival was conceived to give children an opportunity to share with peers, to show what they were doing in their Orff classes. A group from each of the participating schools prepared a short program, and then the groups combined for several larger pieces. For example, musicians from one school worked on recorder parts, another developed movement for a piece, others learned the instrumental and vocal parts. After lunchtime rehearsals, they performed the combined pieces at the end of the festival program.

Although sharing is the primary goal of this project, it has become a way to demonstrate the music curriculum in action to parents, teachers and administrators. The celebration is held during a school day in May, and it has become so popular that nearly 20 teachers took personal leave from their classes to observe the day's events. Over 200 students from five schools are chosen to participate in the annual Festival. (*An idea worth considering!—Editor*)

Advisory Board Recommendations

The National AOSA Advisory Board consists of Chapter officers or their representatives. It is the direct voice of the general membership to the Executive Board. Each year at the AOSA National Conference, this Advisory Board holds several important meetings. This year, the focus was on goals and concerns. Advisory Board Scribe Jean Tavener presented a synopsis of these regional reports.

Chapter Goals:

1. Increase attendance at workshops and encourage new membership by:
   —promoting affiliation with state music organizations.
   —advertising workshops in the state Music Educators Journal.
   —inviting administrators, supervisors and college instructors to attend workshops.
   —work for support from area colleges and offer graduate credit to participants.
2. Make people in the educational community aware of goals, activities and services.
3. Try to involve more chapter members in chapter operations to develop new leadership.
4. Find ways to become financially secure as a chapter.
5. Persuade more chapter members to join AOSA National.
6. Persuade more members to attend Level Courses.

Regional Goals:

1. Establish a communication network by sharing newsletters, allowing reciprocal admittance to workshops, sharing successes and solutions to problems.
2. Pairing a new or small chapter with an established one for advice and help.
3. Sharing presenters to save costs.
4. Planning regional conferences.
5. Establish regional "grants" for chapters in need.

National Goals:

1. Visits by regional representatives for personal contact and to promote national membership.

Concerns:

1. Adequate planning for expanded growth at conventions:
   —entrance to sessions.
   —available materials, adequate handouts.
   —all clinicians to offer notes or syllabus.

Tips for Success from the Advisory Board

In the spirit of sharing, chapters offered these "success ideas" at Boston.

A subscription series was a financial success for **Greater Detroit** and **Western Michigan Chapters**. Also Western Michigan members said attendance improved greatly when the chapter began to meet at the same location each time.

Several chapters had booths at state conventions. **South Central Minnesota** gave coupons to students which entitled them to attend one chapter workshop free of charge.

South Dakota Chapter gave a breakfast for Level I participants to introduce them to Orff chapter members and plans.

Mid-Michigan suggested that it was helpful for each member to bring one instrument to each workshop. **Mid-Atlantic Chapter** members each bring one small percussion, and one barred instrument.

Northern California Chapter sells audio tapes at workshops (clinicians sign releases), and provides a tape library available to members.

Las Vegas Chapter had a successful used book and record sale, and **Los Angeles** members sold slices from a six-foot sub sandwich to raise money for the chapter.

Orange County Chapter gives complimentary memberships to school administrators.

Florida chapters hold a statewide meeting each year. **Suncoast Chapter** members were successful in getting a grant for Orff instruments. **Tallahassee Chapter** members meet after school for socializing and reading through Orff materials.

North Carolina chapters share clinicians to save expenses. They sell cookbooks, and compile original materials.

Memphis now has a music teacher in every elementary school through the Better Schools Program. Nancy Ferguson is offering an introductory course for new teachers in the system.

Keep those cards and letters coming with news of your accomplishments, dreams and concerns. Send to Beth Miller.□

TEACHER'S PANTRY

Ingredients to cook up as you choose. Contributions welcome.

- Begin a collection of sound makers from the children. Keep in a box in a closet until the next "impossible" day (e.g. the last day before a vacation). Encourage intensive listening to group them according to texture, volume, pitch, sound color. Make graphic scores to play.

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Symphonic Senryu

Elizabeth Nichols

Piccolo in her tutu — Russian swan

Viola: suffering middle child

Tuba unwound: vociferous serpent

An ill wind that blows ... oboe

Sliding into home base — the trombone

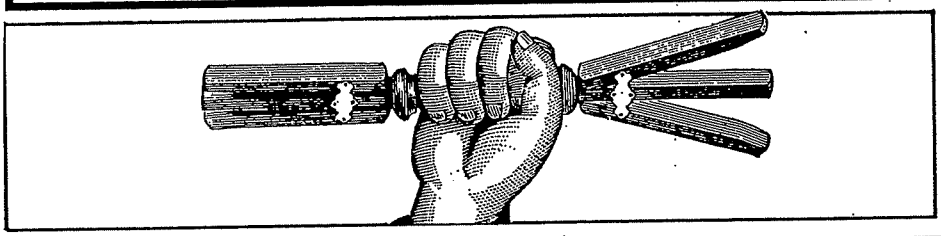
Flute quartet: a sterling calliope

A bassonist tutoring Mickey Mouse

Heroic brass tilting a windmill

Breaking goblets in harmony ... the celeste

Senryu is a form of Japanese poetry, short, succinct and often slyly witty or open to double entendre and word-play. Unlike the more familiar haiku, senryu need not be evocative of a season, nor limited by a particular number of syllables. In fact, both have developed into a new genre in English; in this case, most happily so. These senryu are from a poster by Elizabeth Nichols. Ed.



PANEL from page 16
goals and objectives. Attitudinal changes should not be hard to accomplish.

Corbett (MENC): Secondary teachers can help students see the value of the profession, the excitement of teaching. Teachers need to be aware of other ways of learning outside of school. Get them to concerts, conventions, have student conductors.

Bodolay (OAKE: Finances, logistics often make this impossible. What to do?

Audience Question: Do we have a role in changing administrators minds? What to do and how?

Unanimous: Yes!

Kirk (ACDA): Know music, love music, love people, care to share, recognize human potential, growth and development; commit yourself to lifelong learning.

Jarjisian (MKEA): Good music programs are rarely cut out.

Bergin (MIC): Invite administrators to share, to find out what a good program is. Texas sets aside $5000 to invite administrators unfriendly to arts education to TMEA.

Evans (CG): Vital music programs have kept churches going even when other negative factors exist. Top priority: good youth and children's choirs.

Kirk (ACDA): Administrators who've had a good experience know what it's about; tomorrow's generation of administrators is now in our classrooms.

Bitcon (NAMT): Know what you do and what your students can do. Market yourself; use assertive techniques, invite others to witness what you believe in.

Willet (ARS): Parent power! They will support a good program and back you to administration.

Corbett (MENC): Read *Why Do Bad Things Happen to Good People?* Good programs are being cut. Identify politicians supporting music education and work for them. Unfortunately, many of us lack political skills, but we must become involved.

Jampel (AAMT): Music programs reflect economic climates. Depressed areas = cuts. It's not always the quality of the program.

Jarjisian (MKEA): Visible elements most often are in high school performance groups, maybe 20% of the school population. Elementary students could provide 100% involvement. Find a way to have your impact felt; try for maximum exposure, advertise.

Mead (DSA): We are not articulating what we teach. Other subject areas do.

Bitcon (NAMT): We have to be together in the arts, to be a collective force and voice, not just a champion for our own domain. Need assessment tools.

Willet (ARS): A Yale study in New England found that one particular school scored higher in all areas. What were the reasons? The only consistent difference seemed to be that the music program was more active—classes met more often with the highest quality teachers. Once again, research is 50 years ahead of implementation.

A brief questionnaire returned by the audience offered many valid suggestions. These included: open the discussion to broader representation; include classroom and university teachers, band directors and school administrators.

There was a request to have such discussions part of every conference, focusing on a specific subject each day, e.g. research, child development. We should discuss ways to keep lines of communication open, improve public relations with community, parents; offer administrators concrete guidelines for evaluating programs and competencies. Allowing time for attendees' interaction was another suggestion for future programming.

In unanimous agreement, the audience felt that though this panel discussion was a valuable part of the conference, it needed follow-through with recommendations and concrete proposals. Most described the session as helpful and a guide for positive directions on a new path.□

BOOK REVIEWS

Donna Poppe, Editor

MAKE A JOYFUL NOISE
by Virginia Nylander Ebinger, RB Publications, 1986, $7.95

Is "joyful noise" music? Indeed, in this case it certainly is! Gin Ebinger has assembled 10 varied, non-denominational Christian hymn tunes, added four of her own delightful compositions and given us yet another resource for teaching the precepts of Carl Orff. Same old tunes, you say? Well, look again, and hum through this collection. Somehow, *Brother James' Air, Who Built the Ark, Child of God* and *Somebody's Knocking* sound unique here because of their orchestrations.

Cleverly-scored ostinati lock together with tight harmonies without sacrificing or ever clouding the simplest, most basic concepts of the Schulwerk. Simple drone, moving drone, broken drone and moving thirds are all here; they receive fresh treatment through stylistically correct rhythms and exciting tonal color.

In her foreword, Ms. Ebinger encourages the adapting, improvising and experimenting that are so much a part of Orff Schulwerk. New words can be written, or the pieces used instrumentally, or additions or deletions made to fit a particular situation; in fact, room for improvisation is carefully set aside in the printed score.

With almost every piece, the vocal and instrumental ranges are shown, as well as other musical possibilities for exploration. In some pieces, there are parts for intermediate recorder players, but their playing adds breadth and color, not duplication to an already complete setting. Although the vocal range is sometimes a bit lower than I personally prefer, that fact would not deter me from using this book very often.

There is something for everyone in this collection of hymns; from a tender blessing in pentatonic for a young child, to an early American hymn in minor, then major; from an unaccompanied canon to seven-part tutti. There is a lot of joyfulness packed into its sunny covers, and reverence mixed with good musicianship as well.

Dorothy Zehr
First Iowa

"AND A GLASS SLIPPER", Words and music by L. Fallis, Piano and Orff instrument accompaniments by R. Henderson, Waterloo Music Co. Ltd., Waterloo, Ontario, Canada

This is an attractive volume of eight musical "playlets," six of which are familiar fairy tales like "Little Red Riding Hood" and "The Three Bears." All unfold the plot in two or three acts with six or more songs. Song verses rhyme in a humorous and delightful way; melodies are tuneful, easy to sing and in a range suitable for children's voices. There is no dialogue; it is suggested that children improvise their own. "Cinderella" offers choral speaking and "Musicians of Bremen" has an animal chorus. "The Christmas Story" has a chant, and a recorder solo with finger cymbals. The songs are pentatonic.

Original piano accompaniments seem to add to the excitement and drama of the playlets. There is an occasional use of body percussion and rhythmic percussion instruments throughout the fairy tales as well.

Orff instruments are used only in the "Christmas Story" (soprano and alto glockenspiel, and alto and bass xylophone). Unfortunately they are not used in the true Orff manner as there is no tonal or rhythmic contrast between the ostinati and no feel of the "carpet of sound" so basic to the elemental style that one expects in the true Orff instrumentation.□

Kelly Strickland
Marion, Virginia

HOLIDAYS AND HOLY DAYS, by Dianne Ladendecker, Curtis Music Press/Kjos Music Company, 1986, $6.95

If there was a category entitled "gorgeous" to describe the layout of a book, then this one would certainly fit into that column. The printing, scoring, instructions and general appearance of this book are among the best I have seen so far. At the top of each page the following are clearly indicated: suggested grade level, range, mode, form, chord progression and instrument set-up.

The 12 pieces presented take the teacher through the year from Hallowe'en to Valentine's Day. They are all obviously kid-tested and Ms. Ladendecker accompanies each piece with a step-by-step lesson process on the facing page. This includes helpful ideas for those who are new to the Orff approach, such as color-coding or teaching chord progressions through chant.

Within the instructions she expands on the grade-level possibilities. As a singer, Dianne always keeps the vocal range proper. As usual, depending on the individual teacher and situation, some will find the pieces either too ambitious or not challenging enough. I am happy to see she allows for this in her comments and suggestions.

Two publishing errors must be pointed out. The soprano metallophone part on *Christ Child Lullaby* is intended to be played with the opposite end of the mallets for a hammered dulcimer effect or else the sound will be quite blurred. Also, in *Sandy the Piper* the diagram for the tambourine part should show whole rests rather than quarter rests.

Primary children will really enjoy the Hallowe'en pieces and intermediates the more challenging Valentine songs. I overheard a comment from someone who was looking at this book at conference which seems to sum it up: "Hooray! Instrument parts my students can play!" And songs and games they will enjoy, as well. A nice collection all around.

Donna Poppe
Evergreen Chapter

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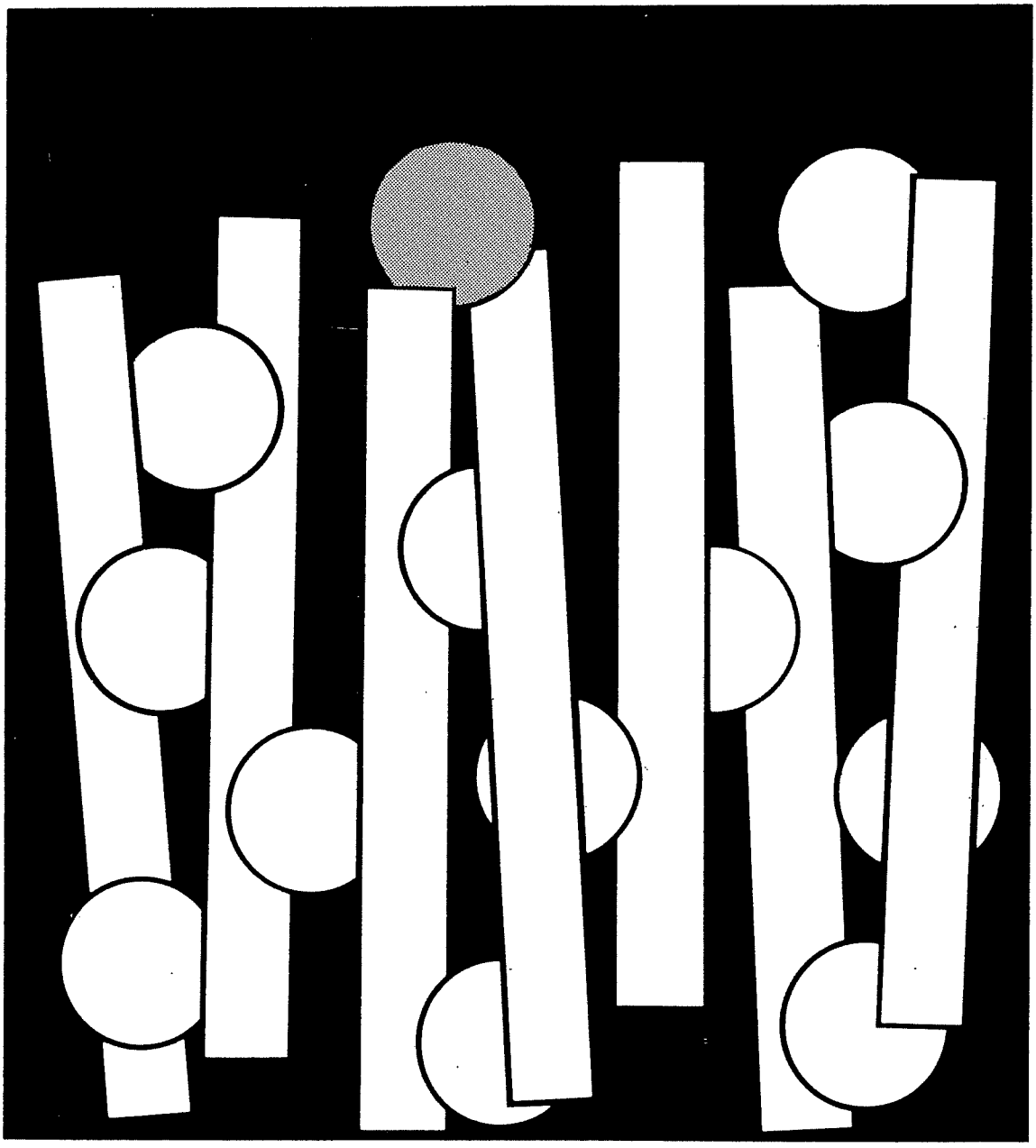

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