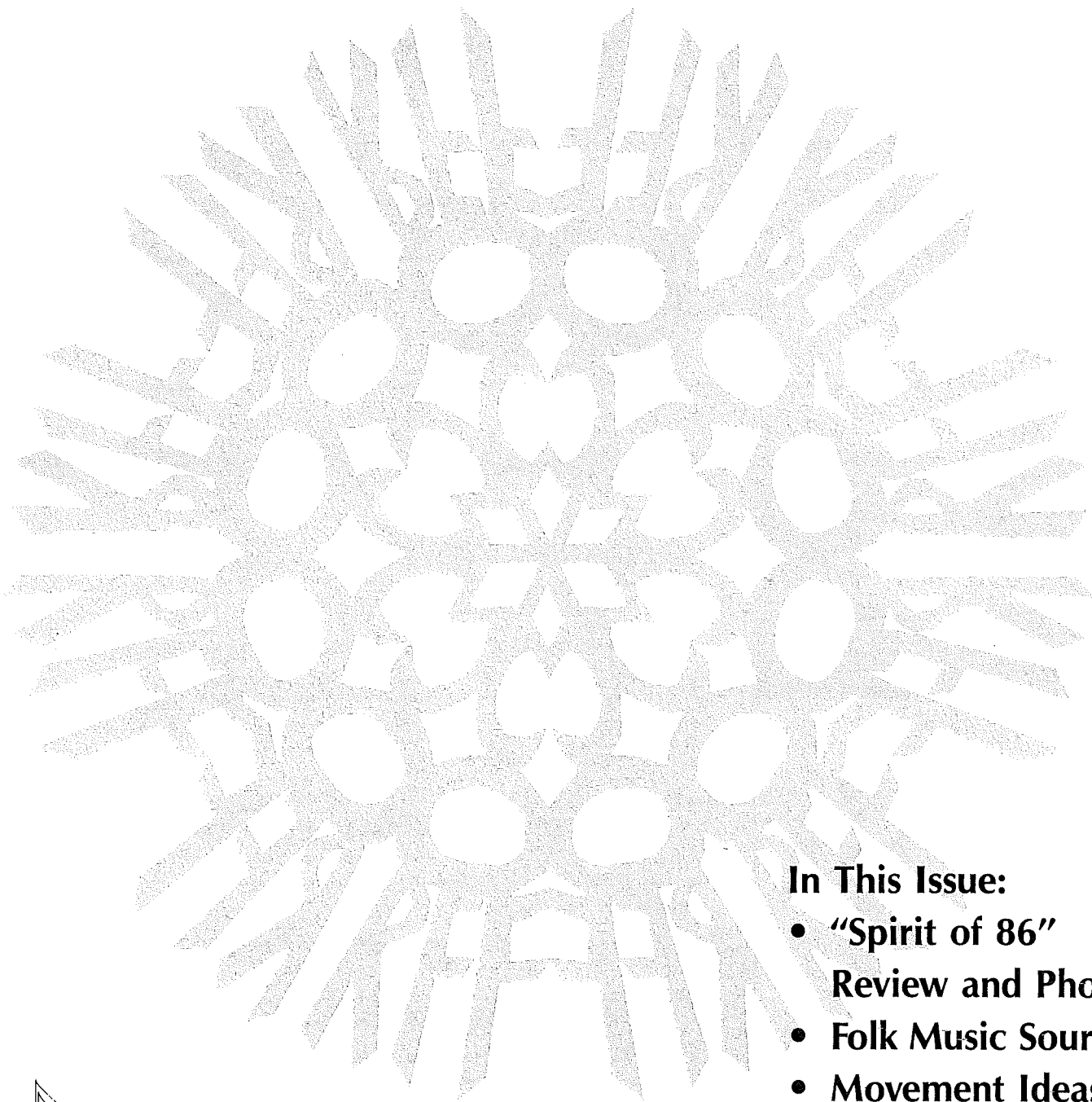


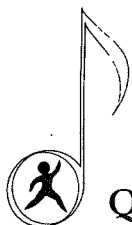
The
Orff Echo

Volume XIX
Number Two
Winter 1987



In This Issue:

- "Spirit of 86"
Review and Photos
- Folk Music Sources
- Movement Ideas
- Langstaff Interview



Quarterly Publication of the American Orff Schulwerk Association

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

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Boston Patchwork

Sheran Fiedler



Robert D. Davis

Question: Who is excited, enthralled, and frustrated all at the same time?

Answer: An Orff conference attendee who must choose between eight fantastic, important sessions, knowing only one is available!

Such a dilemma faced every one of us even before we came to Boston, and I was no exception. Even though I had a tag with a "green dot," and was entitled to move freely, my plan to see some of everything was doomed.

For example, how could I think of leaving one of Helen Kemp's inspiring session's on children's voices? Impossible.

In Phyllis Weikart's "Fitness Over Sixty," she proved that excitement, enthusiasm and pure fun can be additional criteria for teaching success. In exercises that used our chairs, and even paper plates, each of us participated at our own level.

What is Orff Schulwerk without recorder? Cynthia Hall explored several Keetman recorder pieces with us. With step and

skip movements, we were deftly prepared for a time change dance in Volume III.

The magic inherent in the Orff process came alive as we watched a demonstration using African materials, presented by Dana Gagne and Judith Thomas and older elementary students. The children recreated an African village as it celebrated the capture of a fish in song and dance. Making the complex easy was the mark of this session.

Brigitta Warner focused on improvisation. She led us in a clear exploration of paraphony and variation in orchestration and melodic embellishment. For the experienced Orff teacher this session was a refreshing look and a renewal.

Pat Riello, with a group of 3rd and 4th graders, proved that teaching vocabulary and math facts can be enhanced through Orff Schulwerk. Then the children performed a Chinese fable, beautifully presented with percussion, masks and artwork.

In Lillian Yaross' session, props such as cotton balls, bags of air, and ribbon sticks were used to enhance basic concepts and sustain the joy of music.

Other fine sessions covered guided imagery, story telling; and the place of Orff Schulwerk in worship. All were led most ably by members and friends of AOSA.

For those new to Orff Schulwerk, "Introduction to Schulwerk" (IS) offers three days of contiguous classes in ensemble, movement, and recorder. This year the teachers

were Rida Davis, Beth Miller, Lynn Johnson, Cynthia Campbell, Judy Thompson, Karen Medley and Roberta Sweet.

Some of the most exciting events at an Orff conference take place in the evening and the "Spirit of '86" never let us down. Thursday was enlivened with original chapter sharings from Long Island, Greater Rochester, Northern New Jersey and Central New Jersey. This was followed by recorder playing, folk dancing, or Morris/sword dance instruction. How could one choose?

Friday evening's treat was a delightful performance of Benjamin Britten's "Noye's Fludde." It was directed by Patricia Brown, with members of the New England Chapter, students and guests.

A small but special room at the Boston conferences was the Keetman Boutique. Staffed and filled by Joan Dewsbury and the New England chapter, it was a wonderful place to shop and contribute to the Keetman Assistance Fund at the same time. And, for the first time, the AOSA poster was on sale.

We arrived in Boston ready for the Spirit of '86 and were not disappointed! Throughout the conference, evidence of the evolving and expanding nature of Orff Schulwerk and AOSA was visible everywhere. We learned, we experienced and once again, we were touched in a special way.

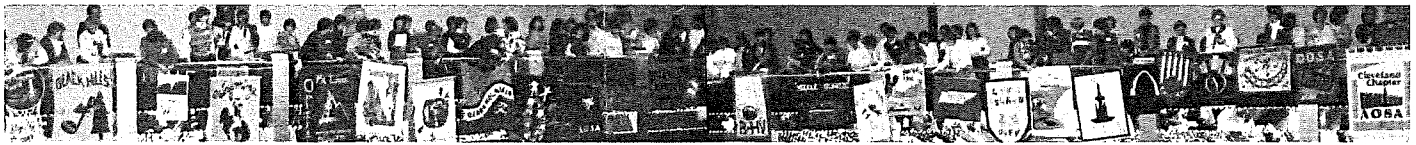
Boston will be long remembered in our hearts and in our minds, with appreciation to everyone who worked so hard to make it happen the way it did. □



Robert D. Davis

New England Sampler

Judy Harrison



Even if you didn't come away with a fife or a three-cornered hat from the banquet table, you had to leave the Boston conference with countless intrinsic treasures and pleasures. It was a well-planned meeting (congratulations to Pat Hamill and Marion O'Connell) which was mounted with style (kudos to Pat Brown, Carolee Stewart, and the New England Chapter).

The spirit of celebration of AOSA's 20th conference began with a fine historical sketch, "Our Muncie Roots," from Jacobeth Postl. As the banners of new chapters were added to the always impressive display, as we searched for old friends in a crowd of over 1350, we were conscious of our American evolution in AOSA. To the participants, each conference has a special flavor of its own and Boston was unique in many ways.

It was a time of superb performances. Student music-making; a dramatization of "Who's in Rabbit's House" from Steven Daigle; students composing on the spot from Marilyn Levine's class; a heart-warming "We are the music-makers" from 83 fifth graders led by Jean Cochrane; a high school handbell choir under Daniel Moore that performed with remarkable precision and musicianship. There were many students of all ages involved in demonstrations during the sessions.

If the nearby boutiques and bistros beckoned, an eye on the clock was necessary to avoid missing other performance gems. A special one was a noon concert by Duo Mediterraneo, instrumentalists who infuse a vital earthiness into early music who transported us like a musical time machine.

We were even entertained at the business meeting! The Chicago chapter put on a hustle to invite us for next year. The Boston meeting was an historical one, the Chicago meeting will be a throbbing current event. And, ah, the banquet harvest celebration of the "villagers" of the New English Song and Dance Company: lively sights and sounds from a polished professional group who weave fun and authenticity together. After all, a banquet *should* be a "Malt's come down" event, and it was.

It was a time of participation. We laughed, we played, we sang, we danced. Most noteworthy, as promised, everyone at the conference *reveled*. Jack Langstaff, of unforgettable voice and style, ushered us through rituals, dances and legends with historical appropriateness and spontaneity. With help from the Revels team, especially the fine choreography and staging hints from his daughter, Carol Duvencek, we all became part of a winter solstice or other seasonal celebration. There was Morris and sword dancing, country dancing, carols, canons, singing games, and processions.

As we sang the May Day Carol at the opening session, the Revels team passed through the audience bringing "a branch of May" (autumn chrysanthemums though they were). For the closing session, an expanded cast of participants produced a staged Revels performance including "St. George and the Dragon." What had begun with a sprig of May ended with the haunting song and images of "wild mountain thyme among the heather," a fitting reminder of Carl Orff's metaphor that the beginning of Orff Schulwerk was like a wild flower.

Yes, we participated, whether dancing with Cindy Campbell, Sanna Longden, and Tony Saletan, playing recorders with Cindy Hall and Roberta Sweet or drumming ourselves beyond the land of *syn-co-pa* into the West Indies and Africa with Jim and Mary Helen Solomon.

It was a time to share ideas from and with others. We welcomed visitors Wolfgang Hartmann from Austria and Prof. Liao from the Shanghai Conservatory. Eleven leaders of national music organizations such as the Organization of American Kodaly Educators, the American Choral Directors Association, and the Dalcroze Society of America were guests at the conference. They sat on a "summit" panel freely and thoughtfully sharing such common concerns as the need to elevate the arts in the public's priorities in education; recruitment and retention of prospective teachers, and the teacher education curriculum.

The conclusion of this panel discussion didn't mean the end of the dialogue; all felt it was only a beginning. Perhaps these guests, who entered into the conference activities, now know a bit more of what we're about in AOSA.

Another first was the exchange of ideas among those involved in summer certification courses. Chaired by Marilyn Davidson, it was an opportunity to air common problems and explore ways we can help each other. This kind of discourse will be continued at Chicago in 1987.

It was a time to sample. Participants had the opportunity for successive sessions with experts outside Orff Schulwerk; Jack Langstaff, Kodaly educator Janos Horvath, and Dalcroze Eurhythmics specialist Lisa Parker. These capable headliners gave the meeting a unique, eclectic air. Horvath's clues to building musicianship in children were laced with fun and humor; his way of challenging and drawing out participants provided a good model. Parker's ideas on improvisation, both vocal and in movement, were excellent; her skill in helping ideas emerge in a group reinforced her reputation as a master teacher.

What will come of this eclectic bent? With the IS (Introduction to Schulwerk) program firmly and successfully in place, will there ever be Orff Schulwerk "classes" for non-beginners? In a way, it was disappointing that no Orff Schulwerk master teacher offered continuing sessions. Will there be room for Schulwerk REGULARS in successive sessions in the future?

The single sessions by Orff Schulwerk teachers were outstanding at this conference. For example, Barbara Grenoble, in demonstrating beat internalization with children, whetted the audience's appetite for more, more. As conferences continue to grow, perhaps the "evolution" could lead to expansion and affirmation of our own groundwork as well as enrichment from diverse approaches.

Leaving Boston, every bag was heavier—the exhibits were better than ever. The new things we bought have taken their places, the notes and materials are filed, and finally the sprigs and branches that we gathered are beginning to crop up in our teaching. That's the proof of a good conference. □

Traditional Appalachian Music

Resources for Orff Teachers

Martha C. Chrisman

Orff teachers are always on the lookout for new and good quality material. Our American traditional folksongs with their repeated phrases and pentatonic or modal melodies are a joy to find and sing. The Appalachian mountain region is a treasure-house of this kind of music. Carl Orff intended that each country build on its own traditional material; these Appalachian songs are just that. While they lend themselves quite easily to simple, elemental settings. They are the essence of a unique heritage that is both valuable and pleasurable for children to experience.

Appalachian mountain music is often thought of as merely a forerunner of popular bluegrass. It is true that country/bluegrass music had its roots in traditional Appalachian music. However, Appalachian songs and ballads followed another path as well for many years. They hid deep in the hills and remained unchanged by the commercial recording industry. Many of these mountain songs are wonderful for children. There are ballads that tell imaginative stories of knights and castles and ocean voyages, singing games by the dozens, conversation songs, songs full of nonsense words, and texts of talking animals, riddles, or ghosts.

The music is of particular interest to Orff teachers because so much of it is based on pentatonic and modal scales. Interested musicians and teachers will find themselves to be much more accessible than it was in the early 1900's when the first ballad hunters made their way through isolated areas of the southern mountains.

Traditional Appalachian music is usually of British origin, passed down through generations of singers by oral tradition. In the 16th and 17th centuries these songs and ballads could be found throughout England, Scotland, Wales, and Ireland. Settlers to America brought the music with them, and for a time it was part of the mainstream of American culture. In the 18th century musical tastes of "cultivated" society changed in favor of European, and particularly German, classical music. The traditional ballads with their haunting modal melodies and texts that ranged from nonsense to violence were not considered refined enough for polite society, and were gradually pushed into rural areas further south and near west. By the end of the 19th century the old songs and ballads could be found in a flourishing condition only in the

mountains and valleys of central and southern Appalachia—primarily in western Virginia, West Virginia and North Carolina, eastern Kentucky and Tennessee, and the mountain areas of Alabama and Georgia.¹

The first person to collect the mountain songs on a large scale was Englishman Cecil Sharp. From 1916 to 1918 he and his assistant, Maud Karpeles, travelled on foot up rough tracks and down dry creekbeds of North Carolina, Tennessee, Virginia, and Kentucky, calling without introduction or invitation at any cabin that lay along their way, asking the mountain folk to sing.²

Singing was part of everyday life in the mountains. Though no concerts or community singing other than hymns occurred, people sang while they worked or rested, for their own enjoyment and for that of their immediate friends and relatives.³ The pentatonic and modal tunes with their many verses that told of love, death, high adventure, or the supernatural could be easily traced to their British origins.

The Appalachian versions, however, sounded freer and more intense, and they were full of the "quivers and quakes" unique to the performer's own style of singing. Texts also included mountain names, places and speech idioms. Karpeles set down the texts while Sharp notated the tunes, and in this way about 500 different songs were collected, or over 1,600 including variants.⁴

More than half of these may be found in *English Folk Songs from the Southern Appalachians*, collected by Cecil J. Sharp, edited by Maud Karpeles, Vols. 1 and 2 (London: Oxford University Press, 1932, 1960). This publication includes interesting accounts of the singers and gives references to other versions of the songs. His numbering system has become the standard referral order for folklorists.

Eighty English Folk Songs from the Southern Appalachians, collected by Cecil J. Sharp, edited by Maud Karpeles (Cambridge, Massachusetts: MIT Press, 1968) contains an introduction by Karpeles. She describes her impressions of the mountain people during the song search. Although the songs were originally sung without instrumental accompaniment, guitar chord symbols are included with many of the songs in this collection with a discussion of effective accompaniment techniques. Also of interest is Sharp's *17 Nursery*

Songs from the Southern Appalachians, (New York: H. W. Gray Co.).

Though no one has gathered songs in such a large quantity as Sharp, a number of fine collections have added to the repertoire of traditional Appalachian songs.⁵ One of the best compilations is a booklet sponsored by the Council of Southern Mountains entitled *Songs of All Time* (Delaware, Ohio: Cooperative Recreation Service, 1957). Most of the 88 songs in this little booklet come from the Appalachian region, though there are a number of folk songs from other countries as well. *Come Let Us Sing*, sponsored by the Christmas Country Dance School (Berea, Kentucky: Berea College Press, 1974), contains 80 more traditional Appalachian ballads, songs, and singing games. Both of these collections contain material suitable for students of various ages.

Jean Ritchie (Pickow) has compiled several songbooks, among them *A Garland of Mountain Song* (New York: Broadcast Music, Inc., 1952), *Singing Family of the Cumberlands* (New York: Oxford University Press, 1955), *The Dulcimer Book* (New York: Oak Publications, 1974), and *Swapping Song Book* (New York: Oxford University Press, 1952). Material for these collections was drawn from Ritchie's own family in Viper, Kentucky. Interesting background information is included with each song. Many of these songs have slow, beautiful melodies that children can play on recorders or dulcimers.

Another collector of songs, as well as folk tales, is Richard Chase. *Old Songs and Singing Games* (New York: Dover Publications, 1972) is a delightful set of 21 children's songs and games with playing instructions. Songs in dorian, aeolian, phrygian, and mixolydian modes are identified, making it easier to envision appropriate Orff orchestrations. *American Folk Tales and Songs* (New York: Dover Publications, 1971) includes both songs and stories, with a useful bibliography at the end. Guitar/autoharp chord symbols are given with each song.

Other collections worth investigating are *The Folk Songs of North America* by Alan Lomax, (Garden City, New York: Doubleday and Company, Inc., 1960). It contains a separate section of about 70 southern mountain songs with chord symbols and background information on each song. *The Ballad Tree* by Evelyn Kendrick Wells (New York: The Ron-

ald Press Co., 1950), offers a full bibliography on Anglo-American folk traditions. The *Handy Play Party Book* by Lynn Rohrbough, revised by Cecilia Riddell (Burnsville, North Carolina: World Around Songs, 1982), contains over 90 traditional singing games from the Appalachian area and elsewhere.

Many of the books mentioned above may be ordered from the Country Dance and Song Society, 505 Eighth Avenue, #5 Eighth Avenue, #2500, New York, NY 10018-6505. Members of the Society receive a 10% discount on their orders.

Though melodies and texts can be learned from written notation, the unique performance style of Appalachian singers can be understood only through hearing. There are many fine recordings of authentic Appalachian musicians as well as of younger singers imitating the older singing styles. An excellent discography of mountain music has been compiled by William Tallmadge. His *A Selected and Annotated Discography of Southern Appalachian Mountain Music* (Berea, Kentucky: Berea College Appalachian Center, 1985) covers traditional Appalachian ballads, bluegrass, old-time music, and sacred singing. Only recordings currently available are mentioned, and the addresses of the record companies are given. This highly useful work may be purchased from the Berea College Appalachian Center, College Box 2336, Berea, KY 40404. It is worth investigating these sources.

Many of Jean Ritchie's recordings illustrate ballad singing in the traditional unaccompanied style. Her *British Traditional Ballads in the Southern Mountains* (Folkways 2301-2302) is a good example. Ballads as well as hymns and other songs may be found on *The Ritchie Family of Kentucky* (Folkways 2316), *Kentucky Mountain Songs* (Elektra 125), and *Saturday Night and Sunday Too* (Riverside 12-620). Two Ritchie albums for children are *Marching Across the Green Grass and other American Children Game Songs* (Folkways 7702) and *Southern Mountain Children's Songs and Games* (Folkways 7054).

Field recordings of various mountain musicians collected by Alan and Elizabeth Lomax in the 1930's and 1940's may be found on two volumes of *Anglo-American Ballads* (Library of Congress AFS L1 and AFS L7). *Child Ballads Traditional in the United States*, Vols. 1 and 2 (Library of Congress AFS 57) contains field recordings by Alan and John Lomax. Alan Lomax has also edited a collection of children's ballads and game songs—*Animal Folk Songs for Children* (Atlantic).

A good place to learn songs and ballads is in the extensive tape library housed in Berea College's Appalachian Center. The archive contains recordings of some well-known Ap-

palachian singers as well as lesser known musicians. Included are field recordings and music from festivals, much of which is unpublished and cannot be found on commercial recordings. The Center is open to the public. For more information, write to Loyal Jones, Director, Berea College Appalachian Center, College Box 2336, Berea, KY 404404.

There are many opportunities to hear live performances of Appalachian music as well. Berea College holds a Celebration of Traditional Music each fall, bringing in traditional Appalachian performers and younger musicians who play and sing in rapidly vanishing music styles.

Similar 3 and 4 day festivals are held at schools and colleges around the Appalachian region, including Alice Lloyd College, Pippa Passes, KY; Sue Bennett College, London, KY; Hindman Settlement School, Hindman, KY; Appalachian State University, Boone, NC; Western Carolina University, Cullowhee, NC; Warren Wilson College, Swannanoa, NC; Mars Hill College, Mars Hill, NC; John C. Campbell Folk School, Brasstown, NC; and Tennessee State University, Nashville, TN.

Other festivals are the Asheville Mountain Dance and Folk Festival (begun in 1924), Asheville, NC, and the Augusta workshops in Elkins, WV. Classes in Appalachian music, literature, and resource materials are offered during the summer at Berea College and other Appalachian institutions. Write to Berea College for a schedule of their festivals.

Traditional Appalachian songs and ballads remain deeply rooted in the southern mountains and American folk culture. Changed social conditions have made it impossible for them to be passed on solely by oral tradition as they once were, but notating and recording has not diminished their value and beauty. In some ways it has only made them more accessible and insured their preservation. Music teachers who discover mountain music will find themselves and their programs greatly enriched. □

1. William Tallmadge. *A Selected and Annotated Discography of Southern Appalachian Mountain Music*. (Berea, Kentucky: Berea College Appalachian Center, 1985), p. 1.
2. Maud Karpeles. "Introduction." *Eighty English Folk Songs from the Southern Appalachians*, collected by Cecil J. Sharp and Maud Karpeles. (Cambridge: MIT Press, 1968), p. 9.
3. *Ibid*
4. *Ibid.*, p. 8
5. See also Anne Warner. *Traditional American Folk Song*, (Syracuse, N.Y.: Syracuse University Press, 1984).

**Nothing is a waste
that makes a memory.**

Orff Schulwerk Down Under: VANCOS 1986

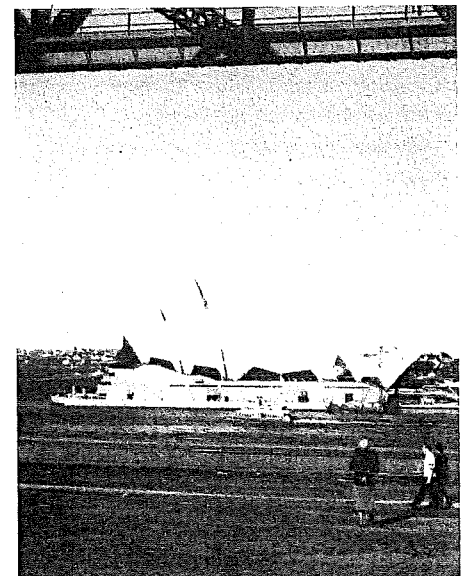
Jane Frazee

Half a world away and two decades later, the Australian Orff Conference was the first AOSA meeting all over again.

A handful more than a hundred people gathered in a suburb of Sydney as if to share a five-day secret that would deeply affect their professional lives. You could feel the Orff Conference excitement in the air; the zest for changing the old established ways of teaching in the kind of revival meeting atmosphere that seems to be typical of Orff meetings everywhere. And there were questions! Philosophical and practical points were objectively, yet passionately, discussed over morning tea, lunch in the school cafeteria, at the evening barbeque (a typical Australian fete) and at the magnificent Opera House before, after and between the New South Wales student performance of "Carmina Burana."

August is winter in Sydney. The participants, many of whom are classroom teachers, gave up five days of their winter holiday to attend this bi-annual Orff Conference. The organizational scheme resembles that of U.S. summer workshops: small groups of about 25 people divided according to experience attend three separate classes of each major lecturer. The numbers and format provide plenty of opportunity for interchange with the teacher and with one another. And the opportunity for fun and games was never overlooked. It was the Orff vitality and spirit at its pristine best.

The Orff Schulwerk movement, however, is changing and growing fast in Australia. If you missed the early days of AOSA, plan to spend a week in South Australia in August, 1988 and regain your lost youth! □



Movement: Elemental Style

Claire Levine

Elemental dance movement has its source deep within the human body and its origin in our primitive nature. Instinctively, we protect ourselves from danger by moving backward; we move toward objects and people that attract us. We may jump up with joy and pleasure and move down with sadness and depression. Frustration and anger cause us to strike out.

The whole range of human emotions finds its manifestation in some combination of these instinctive movements. They are common to all cultures and form the basis for expressive dance from childhood movement to theater dance. Experiences which tap these inner resources have a profound impact on children and form the foundation for all art and for human interaction as well. They constitute the humanizing factor in education.

Young children do not separate the functions of moving, feeling and speaking. Carl Orff recognized this. His statement that "elementary music is never music alone but forms a unity with movement, dance and speech"¹ is a guide for Orff specialists and should encourage teachers to help students keep movement alive and vibrant.

Yet a great deal of directed movement in Orff classes does not go beyond the *action* phase in spite of the fact that we are all capable of expressive dance. In our great quest for sequential teaching, we frequently fail to make a distinction between action and movement, and between movement and dance. Though each activity has a value, they are not interchangeable.

Actions can be described as routine motions, *movements* involve some kinesthetic awareness, and *dance* takes movement to the level of art. In dance there is attention to the feeling of movement and its effect on the mover as well as on observers.

We feel the tension in our muscles, the range of action in our joints, the pull on our tendons through our kinesthetic sense, and it is educating this sensitivity that should be our goal. Truly, sequential teaching is extremely important, but too often it takes precedence over activities that emphasize these more lasting and humane values.

"Adding the movement" as if it is the tag to complete a lesson is a common practice. This movement is usually a given pattern made up by the teacher. But a host of refreshing patterns lie dormant within each child. Our challenge is to release these, and help children to give form to their own ideas.

I have found that speech exercises do this very thing. Exclamations elicit immediate reactions. WOW! can hardly be uttered without a body response. YES and NO take on a variety of meanings when spoken with changes in volume and timing. No one has a problem showing these meanings in body posture and gesture. Even among students with no dance experience, movements occur spontaneously with action words to set them off. Directions such as SPIN, DROP, CREEP or GROW, EXPLODE, SHRINK call forth movements that have integrity and can communicate feeling.

Proverbs suggest movement. Try speaking the following with tension and conviction: "Truth, the whole truth, and nothing but the truth." It is hard to be still. Gestures in the arms and head are just there. So is facial expression. Speech is tied to tension which expresses itself in movement. We *mean* what we say! Have you ever known a child who did not love:

**Three little monkeys jumping on a bed.
One fell off and bumped his head.
Mama called the doctor
and the doctor said,
"No more monkeys jumping on the bed!"**

They can't wait to act-it out, to play the parts. What fun! Jumping, falling, bumping, admonishing—all untaught movements. Here is an opportunity to move from the familiar to something new. This is rhythmic speech that has an obvious beat. Jumps could occur on the beat, on the off-beat, or in patterns of long and short intervals. Ask: Can you fall without going all the way down? How many ways can Mama think of to "call" the doctor? Did the doctor make a house call, ask to speak to those monkeys, send a message, or show them how to behave?

We do not have to dictate exactly what to do, nor do the participants have to imitate another child. Speech exercises awaken elemental movement ideas and rekindle the unity Orff spoke about.

Come to your Orff classes with a movement vocabulary and some knowledge of anatomy. If you know which body parts can bend, stretch, twist, or move in a minimal or maximal range, how to move away from center or toward center, you will be able to present an idea and encourage students to ex-

pand it. It will help you appreciate and extend the young child's joy of discovering what the body can do.

What merriment and pride comes from "making statues," - skinny, crooked, and wide open ones. And the "statues" can come alive—quickly or slowly. Boys and girls will often choose to travel on their tummies, backs or all fours. These experiences are the foundation for freedom to improvise at a later stage.

As children mature, we can help them to identify locomotor forms and eventually to alter them to be more interesting. It is possible to walk forward, backward, sideward. Running and leaping combinations are exciting and build muscular control. Tasks that help distinguish the difference between jumping and hopping are fun and essential for learning folk dances. And skipping, the most natural and joyous activity for children, can always be varied with a turn, with a partner or a change of level.

Space is a palette for designs. The diameter of a circle can reach way beyond the body or be shown in the movement of a finger tip. Lines are long or short. Straight, curved, zig-zagged or random pathways delineate the space. Every letter in the alphabet is made up of special lines. Each student's name is individual and can be spelled with these lines in space. Even if there are two J-E-A-Ns, they will look different as we begin to build kinesthetic awareness of designs in space.

Individual differences will always manifest themselves; they have to be reinforced in order for children to build self-confidence. We hear over and over: "Can we make up our own dance?" If you turn this child "on," his inner self will surface; if you turn him "off," he could be turned off from dance forever.

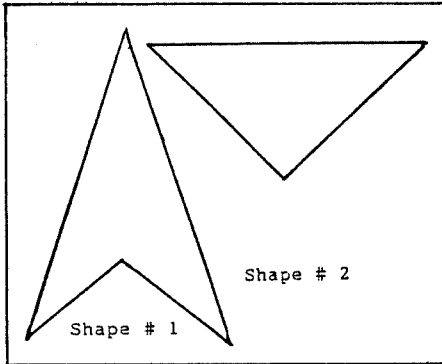
The world of music is rich. All periods, styles, and combinations of instruments and voices have examples that appeal to dancers and choreographers. Even a drum beat is enough to start children moving.

We have all stepped to the rhythm of music or performed repeated locomotor patterns. We enjoy swaying in place or just clapping or tapping a beat. We can move up and down with a melody line or move freely to the feel of the music.

It is possible to design a movement phrase set to composed music. This was the case when six fourth graders were given two loops of rope, 10 and 12 feet in length. First they had time to explore shapes with the rope.

They were encouraged to keep tension in their muscles so that the ropes would be taut and make a linear design.

The exploration was to create a five pointed star by pulling on the ropes. Use levels in space, different facings; hold with one hand or two. Lift the rope, press down on it; twist or turn your bodies. Make sure your final star shape is clear and that the tension on the ropes is maintained.



We discovered two basic shapes within the five pointed star. The ropes were placed on the floor and raised to these shapes, placing Shape -1 over Shape -2. They performed their work in slow motion. The children moved with sensitivity to each other and kinesthetic awareness of the tension. Grasping the ropes and initiating the movement became a part of the dance.

We set this to *Alleluja* in Book I Orff Schulwerk (Murray ed.), page 28.¹ Recorders, voices and metallophones completed the ensemble. The clothesline practice rope was changed, in performance, to a gold rope which glittered in the light. The movements were adjusted to "fit" the musical phrases. There were no steps, per se. Yet these children were conscious of their choreography. Improvisation with a prop led to a beautiful composition that was full of emotion and sensitivity.

There is a wealth of material besides the familiar pentatonic melodies that are perfect for creative interpretations. As you study your Orff Schulwerk volumes and listen to the *Musica Poetica* recordings, think about the tensions they arouse. There is a phrygian piece in Book IV, (Murray ed.), page 77, -1 which strikes a sensitive chord in children. It is an A B A form.³ How could you develop a dance idea that would in turn evoke the same feeling as the music?

Begin with a formation. Clusters of children provide a welcome alternative to the much-used circle. For the A section create an assemblage of dancers. They could be in one spot and use only their torsos and heads to create a phrase that shows thrust or stress. In the B section, the dancers could separate; one may move out in a design and the others follow, re-creating the design in group formation.



When the A section returns in the music, the dancers reassemble in their original cluster and return to their A movement.

Ask a child to step out and assist in the direction. In this way, the child gives voice to his aesthetic judgement and will have more experience to bring to his next task. Children want responsibility for their learning. Instead of imitators, they can be creators.

There is more in the feet than the beat. And there is more in the heart. There is the challenge of balance, the excitement of the fall, the tension of the pull, the reach to the sky,

the antics of the clown. Elemental movement is the medium closest to the human soul. It will take your children on a journey—deeper into themselves and farther out toward their expressive potential. And you can go with them. □

1. *The Schulwerk—Its origins and aims*, University of Toronto, 1962.
2. Recorded on *MUSIC FOR CHILDREN* Angel Records, (35650-651), Side 2.
3. Recorded on *MUSICA POETICA VI*, Harmonia Mundi, 1C 153-99 890/94, Side 2, band 2.



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Vignette:

Charles Moorman: Have Xylophone, Will Travel

Esther Gray

We have in our communities many unusual teachers who can enrich our classes and our lives. I met one last summer on a music assignment for my local Kansas newspaper, the *Manhattan Mercury*.

In a tradition well established over many summers, an 84-year old percussionist named Charles Moorman was scheduled to perform. It was to be a xylophone solo at the opening concert of the popular, 46-member municipal band in the small university city of Manhattan, Kansas.

What began as a preview piece for that opening concert became a touching encounter for me and for *Mercury* photographer John Hankammer. Mr. Moorman cordially agreed to disrupt his day and allow us into his home. A massive xylophone with 2-inch wide bars and a collection of commercial and home-made mallets dwarfed Moorman's sofa, and filled one end of his modest living room.

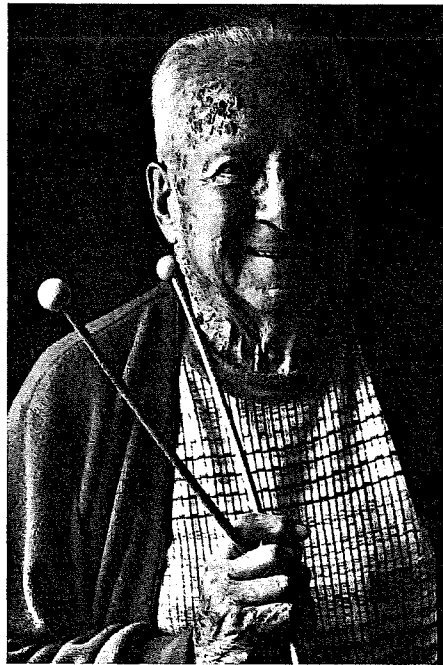
As I listened to anecdotes about Moorman's life as a professional musician, I found myself wishing that he and others like him could enter our classrooms. They have a place in U.S. schools telling children of the colorful past that even their adult teachers may be too young to have experienced. These historic musical personalities could tell their stories to young people who have taken music for granted as the background in television and film entertainment. These are the children who consider it a cheap commodity to purchase on a plastic cassette and snap into a Walkman.

Not rain nor fire nor hurricane have dampened the ardor of Charles Moorman. He and his xylophone survived a Dallas coliseum blaze which left the precious wooden bars coated with fire-fighting chemicals and "looking as if they had leprosy."

Once the two weathered four long days when the dense rosewood bars lay under water in a Florida storm. Moorman grinned, "Most kids think my xylophone bars will float because they are wood. Well, they are wrong! I keep an old bar around just to show how they sink."

Moorman told how the Kansas sun heated the bars until their pitch was miserably flat. He learned to beat the humid heat by chilling his xylophone bars in a large grocery cooler at a Safeway store. Cleverly, he set up his 287-pound instrument with timing that allowed the wood to "warm to pitch" by showtime.

To many in Manhattan, the opening concert of band season has meant Moorman on



Charles Moorman

xylophone, his face rapt in concentration, his mallets a blur. Hearing the tantalizing, colorful sound of this music, children smile and crane their necks to discover its source.

Saluted in a standing ovation this summer was this 64-year-old partnership: white-haired Charles Moorman with the Chicago-built chromatic xylophone. It had been delivered to him in 1922 at the Manhattan, Kansas Wareham Theater where he was working as a musician. Purchased used, the instrument had cost him \$60 on delivery, a price, he said, that represented two weeks' wages at the time.

As a boy, Moorman and his brother were introduced to music as members of the Boy Scout Fife and Drum Corps in Manhattan. "I was the only kid big enough to carry a bass drum and not let it bang on the street, so I got that particular honor," he quipped.

Memorial Day always promised a big observance in Manhattan when he was a teenager. "We used to march to the cemetery and play for the service, then march back to the Courthouse. Then we'd march down to the bridge and back, and they'd give us a dry bologna sandwich and a nickel bottle of pop. We thought we were well paid." Moorman threw back his head and laughed: "We really believed we were in the chips!"

That was about 1918, two years before Moorman and his friends saw the law passed

that first committed Manhattan city funds to the Municipal band. Moorman recalled that he and his group were paying their director Burr Ozment 25 cents a week for band instruction. Then Ozment proposed that they seek city sponsorship so they wouldn't have to pay him to direct them. "We scatted up and down the streets and got signatures on those petitions! Of course, 25 cents was a lot to come by in those days!"

Moorman is the only original band member who continues to play in the weekly summer concerts. This year the band marked its 66th consecutive season of Tuesday evening performances in the hot, humid months in Kansas.

During high school and college Moorman played in the pit orchestras of both of the town's movie theaters. He recalls that in the 1920's, before talking pictures, the theater music director was responsible for live music that fit the dramatic content of the films that came to town. Some of these came with a packet of music to perform, while others required that the director select from his own library of mood music.

According to Moorman, summertime shows were often accompanied by piano, fiddle and drums, while prime season shows called for more elaborate 12 or 14 piece ensembles. These included woodwinds, brass and additional strings.

"We were kind of half-way sound men," smiled Moorman. "I did airplanes, breaking glass, baby cries, and animal noises of all sorts. I fired the pistol shot that killed Lincoln in *Birth of a Nation*. I played as many as four stands a day!"

Affectionately recalling the companionship of his supportive wife, Moorman remarked that she really enjoyed the movies. "She never missed many shows! The week we were married, *The Covered Wagon* played here and she saw it 18 times. I played it 18 times and felt like I'd had all of that I wanted!"

Accepting an invitation to join J. J. Richards' band in Florida was not easy for Moorman, as it carried the stipulation that he play xylophone solos. "I hadn't played any solos at that time, so I got busy and just knocked the blocks off it!" chuckled Moorman. The first solo he memorized was Brahms' *Hungarian Dance Number Five*.

Moorman recollects that Richards became like a second father, encouraging him and opening attractive musical opportunities to him. "He didn't hesitate to chew me out

Photo by John Hankammer/The Manhattan Mercury

when chewin' was right and proper," he said respectfully. For the next decade, Richards' Chicago booking agent kept the band busy in concerts, tent shows, at state fairs and other exciting road jobs.

He was hired to play for the Radio City Rockettes in Chicago. How did he get such jobs? Humbly, he maintained, "The woods were full of drummers of my caliber." Pressed a bit, he cracked, "There were two things I could do that about 9 out of 10 drummers can't do. One is hold a steady beat and the other is to catch all the kicks. When anybody kicks, you wham the cymbal."

His modest answers to systematic questions revealed that Moorman played all over the United States and Canada, and for three years opened the Ringling Brothers Circus in Madison Square Garden.

About 1932 the Kansas State University grad was offered an irresistible teaching job in Goodland, Kansas. "It was really dusty out there," he remembers, but he was content with the decision that took him from the excitement of life as a traveling musician to a more conventional family life.

"By then my wife and I had a couple of boys. The home ties are kind of strong. That's the first job I ever went on where I took my family with me. From then on, whenever I changed jobs, I took my family along. That's one thing that teaching permitted that just playing music didn't."

Teaching also permitted serious performance as a percussionist. During the years he taught in Colorado, Moorman played with the Denver Symphony Orchestra. And there the former sound man found a surprise. "I thought if I could hook up with a symphony

orchestra I could get away from a lot of that foolishness, like lion roars and and baby cries."

In a gentle drawl Moorman continued, "And lo and behold, a composer named Gershwin wrote a number called *An American in Paris*; it has four automobile horn solos. The Denver Symphony performed it and I was the auto horn soloist. I guess sometimes there is no dignity—if you have to do a thing, you have to do it!"

In Manhattan, the Riley County Historical Museum was pleased to accept the tape of the conversation with Moorman for researchers who seek historical information about popular music. □

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Videotapes Given to AOSA

Four very special video films were presented to AOSA in Boston, and are now in our film library. The first three, brought by Frau Liselotte Orff, are short, delightful films of Gunild Keetman teaching a group of children in 1956. One was shown in Boston. Early xylophones, tuned water glasses and a gamba played so exquisitely that we all gasped when we saw it.

The fourth is a videotape made especially for us by Frau Margot Schneider of her work with children in China. She also presented some cassettes of her music classes in Berlin.

AOSA thanks Frau Orff and Frau Schneider for these international Schulwerk offerings.

AOSA Hosts Administrators



School administrators from New England communities were guests of AOSA at the Boston conference. Shown with Del Bohlmeier, AOSA Vice President (left) are: (l. to r.) Dr. Philip Streifer, Barrington, R.I.; Arlene Clinkscale, Nyack, N.Y.; Dr. Edward Maher, Bristol, Conn.; Ken Ferris, Bristol, Conn.; Cullen Dickinson, New Milford, Conn.

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

ACDA National Conference
(American Choral Directors Assn.)
March 11-14, 1987
San Antonio, Texas
Contact: ACDA Executive Hdqtrs.
P.O. Box 6310
Lawton, OK 73506

MTNA National Convention
(Music Teachers National Assn.)
March 21-27, 1987
New York City
Contact: MTNA Hdqtrs.
2113 Carew Tower
Cincinnati, OH 45202

MENC Divisional Conferences
Northwest: Feb. 13-16, 1987

Portland, Oregon
Eastern: March 6-9, 1987
Baltimore, Maryland
Southern: April 29-May 2, 1987
Orlando, Florida
Contact: MENC Hdqtrs.
1902 Association Dr.
Reston, VA 22091

Choristers Guild Natl. 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 Mtg.
Oct. 15-18, 1987
New Orleans, Louisiana
Contact: Robby D. Gunstream
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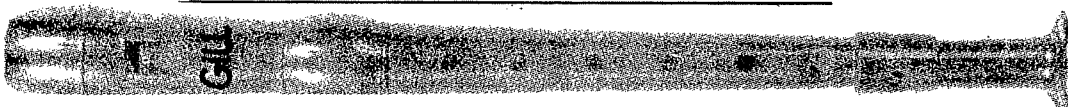
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Louise Bradford

For magic; for healing and divination; for ensuring fertility and prosperity; for exorcising the evil or summoning the benevolent spirits and ancestors.

These are some of the nearly-forgotten uses of the instruments Orff adapted, when they were played in Africa or Asia or Indonesia before the sacred and secular were separated. And when you see or touch a number of primitive instruments - as I have recently—the vitality of the materials, still so close to their “animal, vegetable or mineral” origins, seems almost magical even if you reject the supernatural.

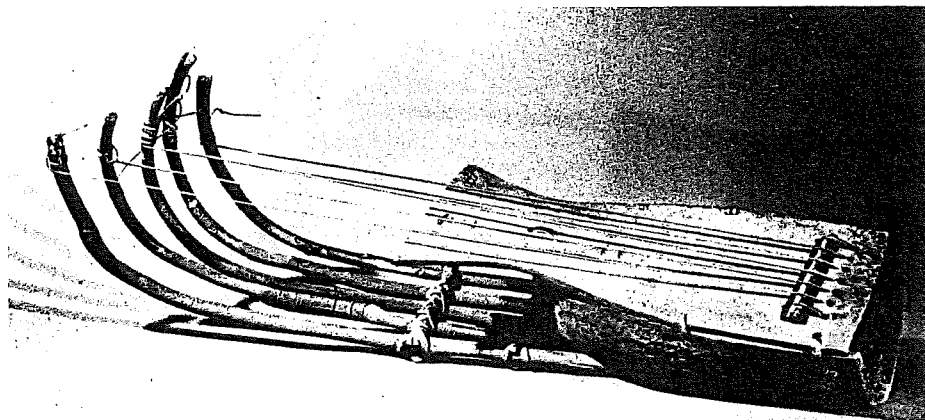
In Africa, slit drums—sections of trunks or limbs partly hollowed out to give two tones, a lower female and higher male—ranked high among the sacred drums. The dual deity within could call to people up to 15 miles away to announce a birth, a death, or an approaching enemy.

In Zaire, gamblers who put up as stakes all their possessions—including wives and children—would beat log drums to attract good spirit helpers. Healers beat them to cure victims of poisonous spider bites. Like his European counterpart for whom a “tarantella” was played, the rapid beat incited a patient to dance so wildly that paralysis was prevented. Some slit drums, like the trapezoidal four-voiced drum of Zaire, spoke only at ceremonies related to a chief.

Incidentally, the work of hollowing out a log at least four feet long is accomplished mainly by termites. You need only cure it by fire when you hear they have done enough.

Wooden trumpets also transmitted messages with supernatural voices. Having heard an Australian *didgeridoo*, I can testify that the eerie sound of the fundamental note with its harmonics, enhanced by the player's simultaneous singing of sacred syllables, comes close to revealing an ancestral presence.

My favorite “arbophone” is a bow-harp, and African instrument made only of twigs, roots and a hollowed-out log. Some strong twigs, nearly always five, are inserted into holes on the back of the soundbox, then bent forward like fingers to hold the root-fibre strings. The traditional players in Central Africa made their own harps ritualistically, then accompanied their own singing as they walked through the forest or village. Such harpists were considered healers, able to restore the equilibrium of all those physically or mentally “out of tune.”



Once even xylophones were assigned a magical task in divination rites. In parts of southern Africa, after the wooden bars were mounted over calabash resonators (with membranes of spiderweb or bat's wing) each instrument was rubbed with a magic potion to give it a strong voice. The main ingredients were the ashes of a tree root, the heads of two

songbirds and the larynx of a lion! While the number of bars varied, most of the century-old xylophones I have seen have 16—perhaps related to the 16 palm nuts used for the ancient Ifa oracle which the Yoruba people still consult.

To be continued. □

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"Fleas and Flies"

Gwen Mickle

For the Classroom

Jacobeth Postl, Editor

This is a three-part contribution from Gwen Mickle who teaches second through sixth grade music classes in Colorado Springs, Colorado. She has a Master's degree from University of Colorado, received her Orff Certification from Denver University, and studied one summer at the Orff Institute in Salzburg. Gwen offers a Flea-Fly

chant, and traditional song, "A Flea and a Fly" with suggested harmonic accompaniment. Then the well-known jump rope rhyme, "The Flea and the Fly in a Flue," (in a still different version than I've ever heard) has a bean bag toss game that is a real coordination challenge for upper elementary students.

Unit I: Flea-Fly Chant

- Start slow, steady patsch/clap pattern.
- Teacher speaks and sings one phrase at a time as shown. Students echo until secure.
- When comfortable, begin to accelerate.
- Do it 2-3 more times, getting progressively faster.
- Gradually return to original speed.

Follow-up and related activities: "Cumala Bestay" from 6th level Silver Burdett p4, and "Amalama Cumalama," Vol. II American Edition.

Unit II: A Flea and a Fly Song

- Teach song by having students echo one phrase at a time.
- Teach BX part on laps with crossovers.
- Sing and play part at same time.
- Teach AX part (unaccented beat) to all students in same manner.
- Sing the song while practicing.
- Put both parts on the instruments.
- Add rhythm instrument to complete song.

These two pieces may be performed in sequence.

Unit III: Rhyme and Game

A flea and a fly got lost in a flue.
They both were imprisoned
And didn't know what to do.
Said the flea, "Let us fly!"
Said the fly, "Let us flee!"
So they flew right out
Through a flaw in the flue.

- Learn the rhyme.
- Play a bean bag toss game.
 - Teacher stands in the center of a circle of students.
 - Give one student the bean bag to toss to the teacher on the first accented beat.
 - Teacher tosses the bag to the next student counter-clockwise who tosses it back to the teacher. This continues in sequence around the circle, while all say the rhyme.
 - The student catching the bag on the last word of the rhyme tosses it back to the teacher as the rhyme starts again. He then sits down in his place in the circle.
 - Continue until all students are sitting except one.
 - The last standing student joins the teacher in the center and the game begins again, this time using two bean bags at once. They select students across the circle from each other to toss the bags in on the first beat.
 - If this game is successful, you will have two students still standing at the end this time. These two students join the center people and try the game again with *four* bean bags.

With this series of activities, I open each year with sixth grade students. Without fail, I have found it a successful way to get my sixth graders off to an enthusiastic start. Feel free to improvise and embellish when the basic sequence is learned.

Flea-fly!

The musical score for "Flea-fly!" is written in 2/4 time. It consists of several staves of music with lyrics underneath. The lyrics include: "FLEA! (echo) Flea-fly! (echo)", "Flea-Fly Flew! (echo) A- vista! (echo)", "cu-ma-la-ta, cu-ma-la-ta, cu-ma-la-ta vis-ta (echo)", "oh, no, no, no-no, A- vis-ta (echo)", "ce-nie meenie deci-meenie, ooh-wall-a walla-meenie", "X-a-meenie, xy-la meenie, ooh-wall-a wall- (echo)", and "Be - Biddlely Ò - ten-dó-ten Bó-bá-ba Deeton Dóhten Shh (echo)". At the bottom, there are three staves for instruments: "claves" with a patsch/clap pattern, "guiro" with a rhythmic pattern, and "maracas" with a rhythmic pattern. A note says "(continue through-out)".

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Jack Langstaff

Pat Brown

Pat Brown: Jack, it's wonderful to see you and just great to be a part of a Revels again. I'm sure many people would like to know how you came to do the Revels in the first place. Could you tell us about that, and about your early musical environment?

Jack Langstaff: Well, I certainly got my early beginnings in music at home. My mother and father were not professional musicians, but they loved music, and we made all kinds of music every night. With my brothers, my sister and my mother, we sang folk songs and when I was older, Gilbert and Sullivan. We even sang Bach chorales, and those became the core of what we sang when friends would come to join us. We always sang canons and rounds, and of course, at Christmas time there was a huge carol party. Sometimes, there would be 80 or 90 people in the house, all singing with my mother's two pianos. She would be at one, and in later years, my wife at the other. That might well have been the inspiration for my using carols from other countries in the Revels.

When I was about seven, I went to a choir school in New York City, one of the fine ones . . . I went there until my voice changed. It was a full-time boarding school, as I recall, and I sang there as a boy soprano. Home visits were for a few hours on Sundays.

That was a very important beginning to my life, determining the kind of music I wanted to sing, and deepening my feelings about music. After high school, I was trained at the Curtis Institute of Music in Philadelphia, and when the war broke out, I came back to New York and went to Juilliard. I had some very fine teachers and coaches there and it took me into the whole world of recital work and concerts.

P.B. You sang a couple of fine concerts for us in Falmouth, as I recall. It was just you as soloist, with a piano accompanist.

J.L. Yes. I used to do those concerts all over the country and in Europe. Some wonderful music, too; German lieder and French art songs, and contemporary pieces by Charles Ives. We usually ended with a wonderful group of folk songs.

I've always had the feeling that good music was good music, whether it was a beautiful folk song or a piece by Schubert. I wanted to show that there was no real difference. I'm sure there were always people who came to hear me sing the standard classical pieces and were astonished to find that English and American folksong could have that same high quality. They had thought of it as a sort of "pop" thing, music that couldn't hold its own with the traditional composed repertoire. That's just not true; any music can be good or poor whatever kind it is.

P.B. What about that concert you did in Falmouth on voyages, told in story and song? I remember Robin Roberts Howard as the actress and Happy Traum playing the banjo and guitar so marvelously!

J.L. That's right. That was an interesting idea. I had been in Europe on a concert tour and had seen and heard the poet Robert Graves do this. He would read his own or other people's poetry and Isla Cameron of London would sing. It was truly delightful. So we formed this trio here, and the show was called "Poetry and Song." Happy played many instruments and Robin was the Reader. She's from the Actor's Studio and is part of the Revels team now.

It's interesting that in a way, that was the seed of the Revels idea; to gather songs and stories on one theme and put them together. The theme might be work, or love, or war, the supernatural or the sea . . . I wanted to make juxtapositions, sometimes strongly opposed to one another for shock value. Other times we might want to sustain a mood for quite a long time, with no big surprises.

P.B. Well, thank goodness you got it together when you did. The idea of a celebration involving and combining poetry, drama and dance, rituals and carols and processions; you certainly brought that to a fine blossoming in the Revels.

J.L. Yes, that's what we like about it, too; we worked it out ourselves. The Revels is a kind of ritual, celebratory theater . . . we could even call it participatory theater.

The idea is that people will take it and do their own thing with it, as they choose to use it. Depending on the part of the country they're in, some of the material may be quite local, topical or have influences of the different ethnic groups in that area.

When I first began, the idea was to start with things I had always been interested in as a layman, as a hobby; folk dancing, sword and Morris dancing, country dancing, mummer's plays. I thought it might be very valid to put them up on a stage or to incorporate them into a little dramatic festival. So I first imagined a theater work. But as I got more deeply into it, I recalled those days in my parents' house, and the fun of that big carol party at Christmas time.

I guess I was looking for something that would touch the audience in the same

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way, and those participating even more. That kind of celebrating seldom happens in the formal theater.

P.B. Yes, one of the most exciting things is how the audience always feels so much a part of the celebration.

J.L. I think that's very important. I'd like the audience to sing the songs, and dance to the music as well as simply be spectators.

This active participation is a vital thing; the Orff people understand precisely what I'm talking about; they feel the same way. However, as you can imagine, there are people who find such participation a frightening prospect . . . They feel threatened by the idea of having to sing aloud, "in public, my goodness!" It's much better if it can be spontaneous, just very infectious and easy, without imploring them to sing louder or more clearly as if they were in school.

P.B. When I've gone to Christmas Revels in Cambridge, I noticed that no matter where you sit, everyone around you is always singing along—even when they're not supposed to be.

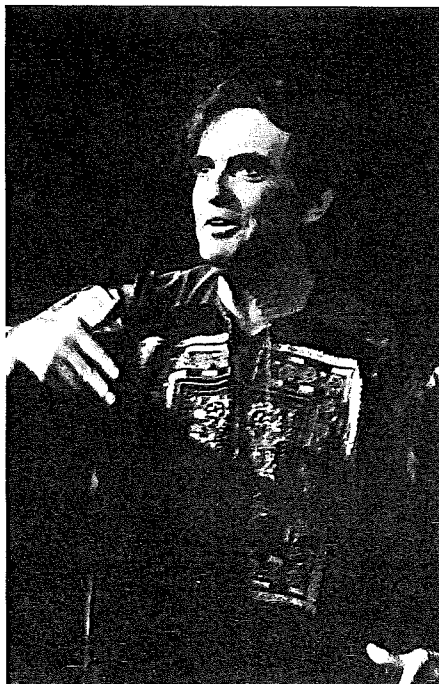
J.L. That's wonderful to hear. I don't think I've heard that before but I think it's true. Part of that, Pat, is due to the music itself. It's so wonderful, you just can't help it.

P.B. Jack, one of the amazing things I've enjoyed about the Christmas Revels is how you change focus over the years. Sometimes you will be in England—in Medieval and Renaissance England—and sometimes trip over to France. Maybe it will be the Middle East, then to America and the Appalachian area . . . and where else have you . . . it's always new.

J.L. Well, we have done quite a few different locales, you are right about that. People come to the Revels year after year because they find it special. When they come back they want to hear it all over again and they don't want us to change a thing. Now, I like to look into new ideas and experiment with new ways. But, I do try to hold on to enough that's meaningful so they do have a sense of a continuing ritual.

The winter solstice is wonderful just because it's a non-denominational affair. And there are great ways to show how other countries celebrate this time, this winter solstice. It has a meaning for all of us. It's a sign of the renewal of life. All this darkness, then the light coming back to the world; whether it's the symbolic light of a child being born or the light of the Hanukkah candles.

When our daughter, who often directs Revels, was going to Russia on a big women's



conference, we asked her to see if she could find some things we could add to the Revels. Well, she did just that. She found that many of the ceremonies that we think of as rituals in our own culture were found in Russia, as well. Mumming plays, going around the village blessing houses, the singing wassails; all happen there, too. They are shared,

parallel ideas.

Then I thought it would be fun to get the audience that's been singing Donna Nobis Pacem with me for 15 years in Cambridge to sing it in Russian. So I taught it to them—they loved it. It developed a special meaning that night as we sang it that was very important. It was about the real peace we wanted to come to the world.

This year we're going to do the American Christmas Revels with Jean Ritchie in Cambridge. And in Hanover we're going to do the Victorian one we did years ago, which is really fun and quite different. We'll do the French/English Renaissance one—sort of Arthurian legends—that one will be done in New York and Washington. In Berkeley, they're going to do a Revels for the first time; we're going to help them on this. It will be more the English Medieval and Renaissance music one.

P.B. Many of our schools are trying to concentrate on the process of teaching, rather than polishing up something special just for a performance. One of the most exciting things about the Revels is that you plan and practice so carefully but it comes across to the audience as such a spontaneous event.

J.L. That's important. You have to work to *continued on page 30*

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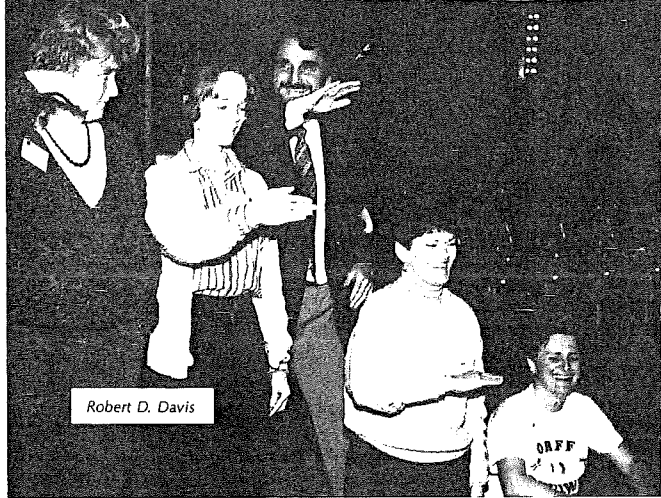
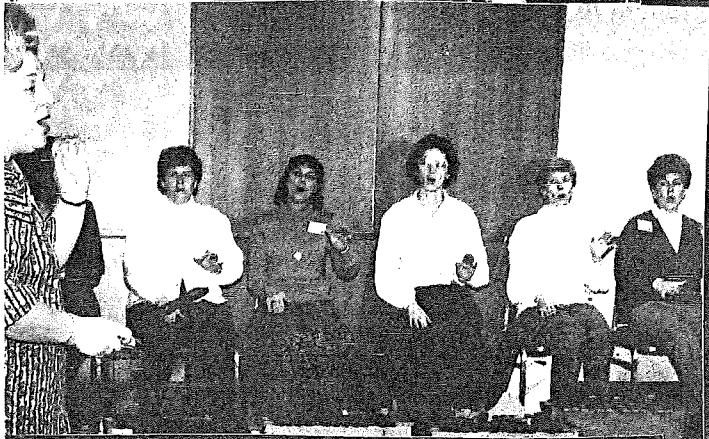
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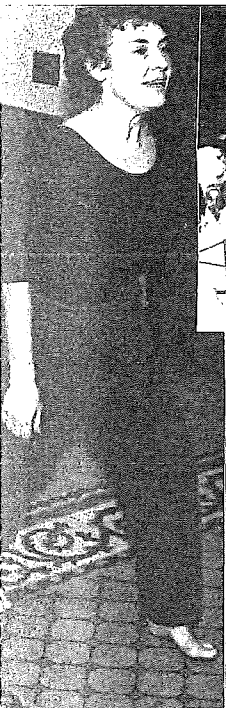
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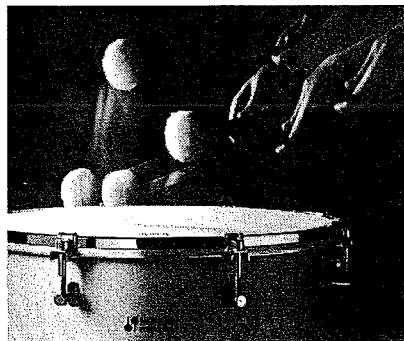
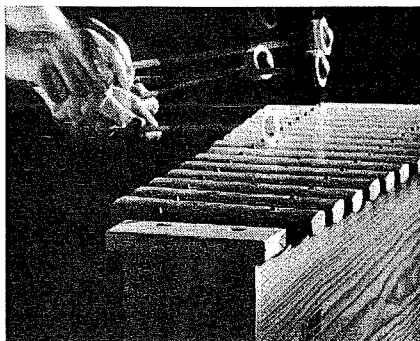
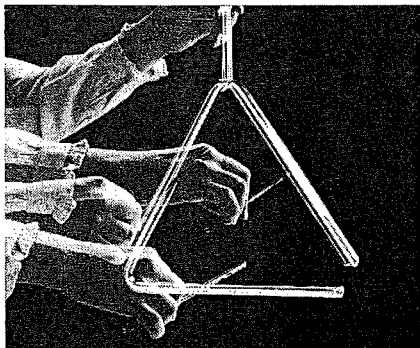
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AOSA CHAPTERS, 1986-1987

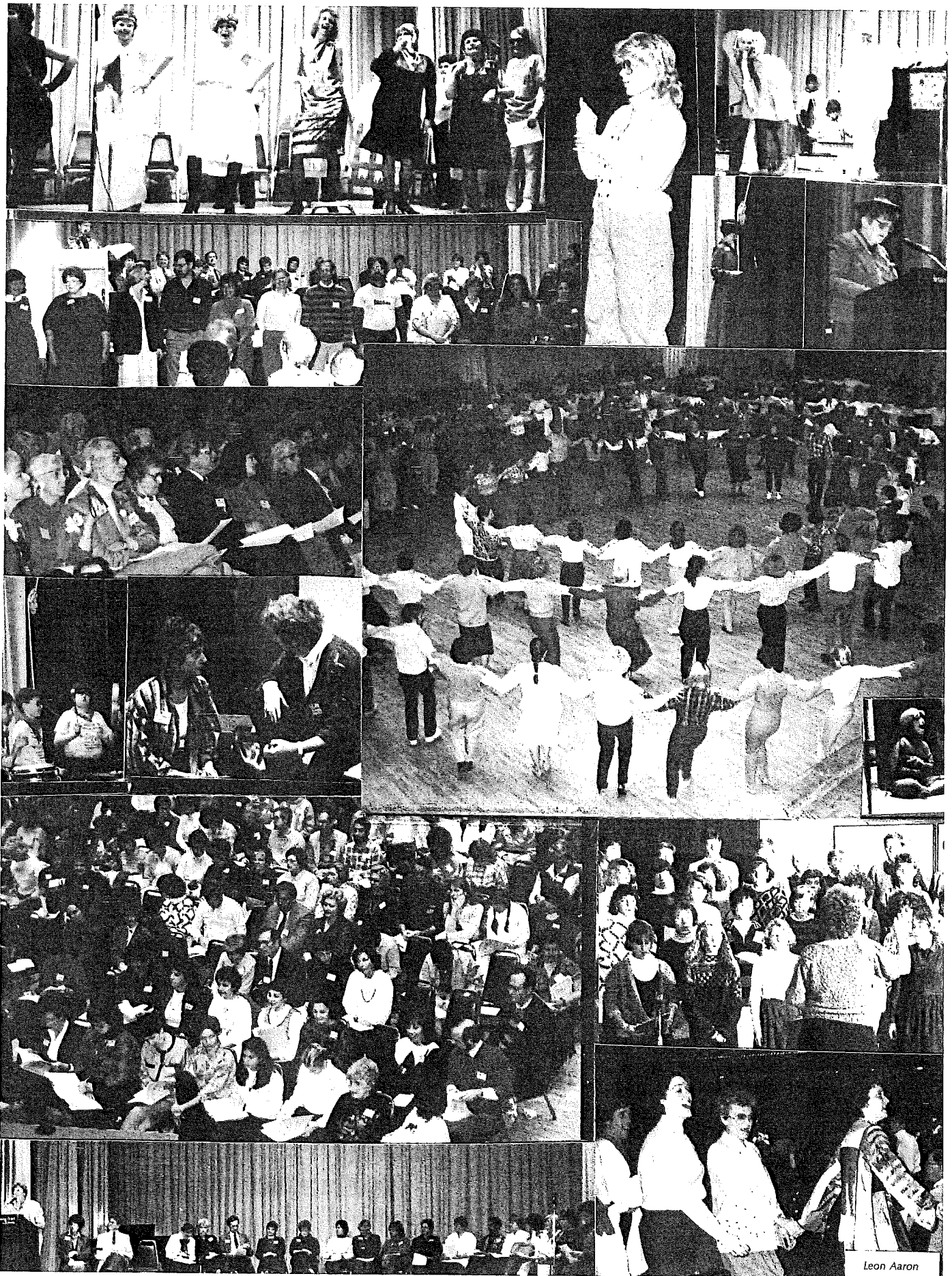
State	Chapter Name	President	State	Chapter Name	President
Alaska	Alaska(P)	Sally Miller	Missouri	St. Louis	Cora Lippi
Arizona	Arizona	Richard Probst		Heart of America	Wanda Barker
California	Los Angeles	Elinor Gerstein		Ozark Mountain	Mollie Autry
	Northern California	Elizabeth Stone	Nevada	Desert Valley	Jeff Kriske
	Orange County	Janet Schermer		Sierra Nevada	Karen Karst-Hoskins
	San Diego	Lynn Cowan	New Jersey	Northern New Jersey	Nancy Knobloch
	Central California	Dede Collier		Central New Jersey	Janice Frostick
	Mt. Lassen	Julie Nickerson	New Mexico	New Mexico	Martha K. Burt
Colorado	Monterey Bay (P)	Kathleen Poole	New York	Greater Rochester	Sharon Renz
	Rocky Mountain	Marie Blaney		Long Island	Adrienne Frassanito
	Rocky Mountain West	Lynda Burdett		Berkshire-Hudson Valley	Deborah Craig
	Southern Colorado	Suellen J. Levy		Tappan-Zee	Linda J. Monsen
Connecticut	Connecticut	Jean Collins		Western New York	Nida Schiavone
Florida	Southwest Florida	Mrs. Lee W. DePuy	N. Carolina	New York City	Joyce Coffey
	Suncoast	Mary Jane Brantley		Central Carolina	Janet D. Schwarze
	North Florida	Anne Dix		Piedmont	Paneen Froneberger
	Central Florida	Maolee Duckworth	N. Dakota	Prairie Winds	Judy Moore
	Tallahassee Area	Martha O'Lary	Ohio	Greater Cleveland	Marjorie MacNeal
	South Florida	Deborah Sartelli		Greater Cincinnati	Diana Webb
Georgia	Atlanta Area	Sharon Vrieland	Oklahoma	Homa/Okla	Suzi Lenhart
Hawaii	Hawaii (P)	Roxanne Shoemaker	Oregon	Portland	Frankie Pease
Idaho	Idaho	Suzanne Van Zee		Lane	Judy West
Illinois	Greater Chicago	Sheran Fiedler	Pennsylvania	Philadelphia Area	Karen L. Markey
Indiana	Indiana	Debra Miller		Pittsburgh Golden Triangle	Cak Marshall
Iowa	First Iowa	Denise Naeve			
	Southeast Iowa	Jeannette Carter	South Dakota	Sioux Valley	Muriel Gayer
	Greater Des Moines	Cheryl Davis		Black Hills	Beverly Peterson
Kansas	Kansas	Beth Bolton	Tennessee	Middle Tennessee	Vivian G. Miller
Kentucky	Kentucky	Paula T. Whitmer		Memphis	Ellen Ballinger-Kozziel
Louisiana	North Louisiana	Betty S. Adkins	Texas	Central Texas	Penney Mahoney
Maine	Maine (P)	Nancy J. Cash		Texas Gulf Coast	Robert Amchin
MD-DE-DC-VA	Middle Atlantic	Judy Henneberger		Dallas Metroplex	Vickie Renzenbrink
MA-VT-NH-RI	New England	Deborah D. Dutton	Virginia	Virginia Highlands	Judy Overacre
Michigan	Greater Detroit	Claudia Spring	Washington	Evergreen	Lynn Schneider
	Mid-Michigan	Bill T. Henson		Inland Empire	Jean Tavener
	Western Michigan	Phyllis Stycos	Wisconsin	Greater Milwaukee	Marilyn McGriff
Minnesota	South Central Minnesota	Ellen Deane Schwieger	Wyoming	Wyoming	Diane Hultgren

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NEWS AND VIEWS

Beth Miller, Editor

Celebrations

Paneen Froberger, president of the Piedmont North Carolina Chapter, was named Gaston County's Teacher of the Year. She received a cash award and a hand-blown "Educator's Apple," crafted in glass by North Carolina artist G. Johnson.

The **First Iowa Chapter** celebrated the beginning of a new school year with a September Sharing Session and Pool Party. Members demonstrated favorite lesson plans and shared items from their personal libraries. Future plans include luncheon at the IMEA Convention, hosted by the Sioux Valley Chapter, and a combined workshop hosted by the Des Moines Chapter.

Assignment to four music teachers: Present a 30-minute demonstration to the School Board which will include all aspects of Orff Schulwerk. Instant panic? They admitted to some. But the trained Orff Schulwerk teachers in the Sumner School District (Washington State) welcomed the challenge.

With such space and time limitations, they used multi-media to present students of all levels from different schools. **Karen Burns** showed a videotape of her kindergartners doing creative movement and drama. **Kay Bruce** brought her recorder ensemble students who played selected pieces plus their own compositions. This was followed by **Donna Poppe's** slide show of Orff Schulwerk being used with the multiply-handicapped and the hearing impaired.

Finally, **Phillip Wenzel** took his third graders through the process of teaching a piece of music in the Orff Schulwerk manner. Then the students taught School Board members their barred Orff instrument parts! Talk about hands-on teaching; the School Board still speaks fondly of that meeting.

Congratulations to the new chapters which received charters at the Boston Conference: **South Florida Chapter** and **Sierra Nevada Chapter**. We will feature these two new groups in a future issue of the Echo.

Kudos to the dedicated employee of the Sheraton-Boston Hotel who retrieved and returned a B flat bar which had been lost down the elevator shaft. Needless to say, the Equipment Committee was surprised and grateful.



In October, **Mildred Greeson** of Albuquerque was given the Distinguished Teacher Award. She is a travelling music teacher who sees about 1000 students a week at two schools, including preschool, developmentally delayed children. Mildred completed her Orff training at Denver University in 1976 and ably described the Schulwerk when interviewed by the newspaper.

Chapters Report Membership Boost

Western Michigan Chapter has doubled the number of workshop participants this year. An evening session in September was attended by 30 people, some of whom drove more than 50 miles to the meeting. The October workshop attracted more than 50 teachers. Chapter officers attribute their success to good publicity and to programs which meet the needs of the members.

Elsewhere in Michigan, the **Mid-Michigan Chapter** also reports that membership has doubled. Officers are working to get publicity to local university students, and they are looking for new ways to communicate with members in addition to the monthly newsletter.

Two new Level I Summer Courses in the Cleveland area (Kent State and Bowling Green) have helped to increase local membership for the **Greater Cleveland Chapter**, as well as to spark interest in the Orff approach throughout the area.

The Board of the **Indiana Chapter** decided to invite all first-time participants to attend the September workshop for the low fee of \$5. This was done because of a concern that many teachers in the vicinity were still not well informed about the chapter's workshops. They hoped the low fee would attract some new participants.

Financial News

"Determination and desperation" have led **Central Texas Chapter** members to seek help from their local community. They circulated a flyer to local music stores which described the Orff philosophy and told about the number of children in the area who were affected by this approach. They asked for, and received, donations of \$50 toward the Workshop Series with the promise of more if needed. The stores also contributed musical items to be used as door prizes. One chapter officer contacted the vice president of a national motel chain (a friend from church choir). He negotiated free housing for clinicians and business-rate discounts for out-of-town workshop participants. The publicity director of a local food business was asked to help with meeting space. He offered a room in the firm's office building, and when he found it was too small, he offered to rent another space for the chapter. Phone costs have been cut by using a long-distance service with an access number which can be used by the officers. The hard work and ingenuity has paid off, and the chapter is off to an energetic start.

Greater Detroit Chapter has begun to charge a subscription series fee. Much to the delight of members, attendance has increased and the chapter is now financially solvent. The group is in high gear, getting ready for the 1988 Conference.

Does anyone want some cheese? Contact the **Black Hills Chapter** which launched its annual Cheese Sale in October. This has proven to be a good fundraiser. After a September workshop with the largest attendance ever, members have high hopes for a great year.

The "Orff-a-thon" sponsored by the **Greater Chicago Chapter** was a big success, raising nearly \$1,000. Members asked their friends, neighbors, families and colleagues to pledge 50 cents for each hour they attend a chapter workshop (maximum pledge of \$4). One participant said it was a painless way to raise money for the 1987 Conference, an event which the chapter is planning with excitement.

Help Wanted

"Tips on Planning a Successful Workshop" Series: coming up in future issues.

1. What are your goals? your priorities? (Money, professional needs, subject areas, public relations, special interests, curriculum?)

2. How do you make decisions? By committee, officer or chapter? What is your pro-

continued on page 23

A Board's-Eye View: Report From A Fledgling Board Member

Carol Erion

(The author wishes it known that the use of journal entries is a literary device. She should not like anyone to conclude that the board members have ample time to write journal entries, either thoughtful and reflective, or otherwise.)

Friday, Sept. 5,

Northwest flight 309, 6 p.m.

It is an interesting perception of time to be flying into the sun. Although the angles of light and color change there seems to be a perpetual twilight here, a state one reads about more often than one experiences. Does time actually stand still? My hunch is that it does, and rather often. At any rate this time/place/color state I am in right now gives me a chance to draw up new energy after the great expenditure of same during this first week of school. I wonder just how much energy being a board member will take.

Saturday, Sept. 6,

Denver Sheraton Tech, 2:45 a.m.

Denver's new Tech Center has some handsome buildings unlike similar places in the east. This one gives a sense of space—a reflection of the proximity of the mountains. It will be a good place to spend three days.

The board meeting is in Conference Room 5, a pleasant room equipped with plenty of water, coffee and tea, and a very

long table. There are swivel chairs thickly upholstered in mauve velvet that happily accommodate (engulf is a better word) my body. It didn't take me long to figure out why this particular chair was still vacant when I arrived. It was a squeaky chair. Later I noticed that a chair on the other side of the table and another one farther to the right on my side also squeaked. We'll probably be playing aleatoric squeak duets and trios all weekend. The hotel's ventilation system makes these cushiony chairs seem to be in the cockpit of a jet plane.

The other noticeable thing about this room is the volume of paper. There is a stack of paper at each member's place about two inches thick. Each person has tote bags of files, file boxes, or several thick notebooks close at hand. In the corner of the room is a small table that looks like the supply room at school. It has a large supply of various kinds of paper, stationery and envelopes and also a typewriter. It appears that we have the capacity to generate even more paper.

We worked steadily and purposefully all evening. The group is congenial but no time was wasted chatting or socializing. I was amused at the great trouble most of the veteran board members were having with syntax. It appears that at a previous meeting they must have agreed on some formula for submitting, receiving and accepting reports, but few of them can remember that formula. Every time someone submits a report the language is firmly and enthusiastically corrected. *(So, let's give the correct sentence a rhythmic setting. We could use pencils on water glasses and elbows on the table for small unpitched percussion.)*

Several times during the evening I stifled a yawn, checked my watch and gently reminded myself it was okay to be tired since it was already midnight or 2 a.m. back home. When the meeting finally adjourned at 1:30 a.m. Denver time, I was surprised to feel wide awake. My roommate and I stayed up another hour or so getting acquainted. By pairing old and new board members, there is a natural and efficient new member orientation.

Sunday, Sept. 7,

Denver Sheraton Tech, 3 a.m.

Most of the day was spent in some 15 committee meetings. They take place in various hotel bed rooms, and by virtue of location and function are more informal than the general sessions. This seems to be where the real work of the organization gets done. I am impressed by the amount of work each of the committee chairpersons must do to prepare for each meeting. Most board members serve on at least two committees.

Breakfast, lunch and dinner today were all working meals. Late this afternoon there was a short break, accidental rather than planned, so we had a chance to enjoy the Sheraton's garden atrium.

How foolish I was to assume that last night's hour of adjournment was exceptionally late. Tonight we didn't finish until 2 a.m. And I thought pulling all-nighters was for the college set.

Sunday, Sept. 7, Alexandria, Va., 10 p.m.

It felt like an initiation rite. It also felt a bit like a performance with the rush of the event lingering after. I never even saw the mountains again. The sense of place really shifted from geography to people. It was hard work and it was good work. I find myself already thinking about AOSA in different ways and from new perspectives. □

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The Importance of Silence

Bernard Holland

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My neighbor has a lovely garden, and as the weather turns fine, he sits in it—grass under foot, flowers around him, blue sky through the branches up above. To double his pleasure, he adds his portable radio—the glories of summer and *La Traviata* too.

Indeed, my neighbor's love for concert music is so great that it plays into his ears seemingly from the moment he wakes till his ears sink to the pillow. An entire cultural history laps at his consciousness. How can he not grow in wisdom?

I like my neighbor's garden. I like music. I am in favor of wisdom though it often eludes me. But beware the chemistry of benign elements. Two things which thrive in solitude have a way of turning malignant in combination.

Music is everywhere. Glassy-eyed pedestrians attend their Walkmans, elevators rise to the polka and descend in waltz time. Street corner bands practice free enterprise, ghetto blasters compete. An enterprising music student plays Bach's D minor violin Partita on the platform of the Union Square subway station, smearing culture like a thin coat of white-wash over the physical and spiritual filth of his surroundings. Music, with its mission to soothe the savage beast, has, I am afraid, become one instead.

We wake to Gabrieli's trumpets, shave to the B Minor Mass, breakfast to the "Choral" Symphony, drive our cars to Mozart string quartets, make Carnegie Hall our evening's entertainment, rush to the record player when the front door closes behind us.

In our gluttony, we have forgotten about silence—and consequently about music itself. For one cannot truly exist without the other. Silence is music's frame, its backdrop. It must precede music, underlie its progress and greet its end.

But arithmetic has won out over esthetics. Addition comforts us. Subtraction causes unease. We have become terrified of emptiness and so must fill in the blanks. In this way, music has come to resemble a skyline from which the sky has been removed.

Our immediate ancestors, in comparison, seem to have suffered deprivation. With no radios or records, tapes or compact disks, great masterpieces were imagined, anticipated, experienced, savored, forgotten, only laboriously regained.

We, on the other hand, are more fortunate. We turn a switch or two and hear the *Art of Fugue*, Beethoven's A minor Quartet and *Le Sacre du Printemps* all in a morning's time. Simultaneously, we read the paper and pay our bills—thrice enriched, and our chores accomplished too. Music has become a kind of small talk and like small talk, only casually attended, dimly perceived. At its most harmless, it is a subliminal buzz; at worst, a marketing tool for unsuspecting consumers.

A recent issue of the National Restaurant Association News convinced us that certain music sells. Published in it is a study made over 16 recent Friday and Saturday nights at a popular upscale restaurant. Slow background music was played for some diners, fast music for others.

Adagio apparently delivers the goods. Dining parties, it is reported, bought 3.04 drinks more per hour to leisurely music. Total bills averaged \$7.21 higher as well. Restaurateurs face somewhat of a dilemma, however. Fast music speeds turnover and generates more customers, but they are customers who will probably spend less.

My colleagues in the music business will be appropriately horrified, but should we not look to ourselves? "Where are you spending your holiday now that the music season has slowed?" I will ask a fellow-critic. "Oh, a week in Salzburg, some chamber music in Perpignan, a few operas in Santa Fe and then back home for some run-outs to Tanglewood."

Indeed, Manhattan's musicians have not vanished with the off-season, only moved across the river and into the trees. Beethoven goes country—a string quartet in every village, an opera company at every mountaintop, chamber orchestras in the glen, Hugo Wolf in the garden. The faces are the same. Only the venues have changed. New England in summer becomes the upper West Side in shorts.

It all must stop, for we are killing music with our kind attentions to it. Let us propose a silence month, a silence week, a silence day. Let us sit quietly, listen attentively and rejoice in hearing nothing. Absence need not make us squirm. It is a fulfillment all its own. And trust me that those who have deprived themselves of music will on reacquaintance, feel its powers with an astonishing sense of freshness.

So let the pedestrians wear not earphones but earstoppers; may the automobile driver reach beneath the dashboard and rip out offending wires. Let turntables and tape loops grind to a halt, CD players close their laser eyes and sleep. Let restaurant goers follow the example of a British conductor of my acquaintance who carries nail scissors into every eatinghouse and has a keen eye for loud speaker wires. Follow his example. Do all these things. Music will thank you. □

~~~~~  
*continued from page 21*

cess? How do you choose topics? clinicians? How do you evaluate possible presenters?

3. Is it possible to plan a program with something for everyone, for experienced Orff teachers as well as for new members?

4. If a chapter has few experienced members but is also low on money and unable to afford nationally-known clinicians, how does everyone grow and learn? Send your advice to News Editor, Beth Miller.

## What's News

What articles do you read first when a new Echo arrives? Some of our readers say they turn first to the news. As I contact people to get additional information on news items, I often learn about exciting things that people either have taken for granted, or thought were not newsworthy. Don't be hesitant, don't be shy. Pick up your pen and let the news fly. Something that may seem unimportant to you may be just the idea someone else is looking for. It is one way that we can encourage and inspire each other. Share with your colleagues across the miles.

1. Tell us about the honors, special projects, awards, grants, brainstorming, concerns, questions that come up for discussion.

2. Inform us about special celebrations, children's demonstrations, public performances, works in progress, new collaborations. Send pictures (black and white, or color photos with sharp contrasts), especially action shots. They will be returned unharmed.

3. Has your chapter found a great new publicity idea? A creative way to stretch dollars or to raise funds? A valuable topic for study or discussion? A solution to a problem? A meaningful way to celebrate? Tell us about it.

We hope the next issue of the Echo will feature news and information from **your** community. Send it to me at the address which appears on the first page of the magazine. Thanks. □

# Frau Orff Presents Films



Robert D. Davis

Dear friends, I am very happy to be here today and to experience once again the hospitality and family feeling of this always inspiring conference. I bring greetings from the Orff Institute, Salzburg, and the Orff Schulwerk Gesellschaft in Austria and Germany.

We have reached a stage where the beginnings of Schulwerk are already history—where a change of generations is taking place, that is, where the people of the first hour prepare to hand over. By the “first hour” I mean postwar-Schulwerk, not the very origin in the twenties at the Gunther-Schule, when the foundations of the idea were laid and developed.

I notice an increasing interest in the history of Schulwerk everywhere, the desire to know where the idea comes from, what the nurturing influences were, and the people who contributed. How was it possible that Schulwerk could develop from a small nucleus in Bavaria into an approach that is accepted and understood worldwide—but also often misunderstood? Besides—I really DO like the word “approach,” which we don’t have in our language, not even an equivalent, as it covers so many aspects of approaching the fundamentals of learning.

Back to history: I remembered the first and only TV series which was produced by Gunild Keetman in 1956 and 1957, and tried to trace it, as it was not then possible to record a TV broadcast. We were lucky to find out that somebody had filmed—with his movie camera—almost the entire series. With many difficulties and de-

tours the Orff foundation succeeded in having video tapes made of it.

It was still a hurdle to adapt these tapes to your video system, but here I am with my gift from the Orff Foundation to AOSA: three video cassettes showing Gunild Keetman teaching children.

Gunild Keetman is the author and teacher in the series. The children’s choir of the Bavarian Radio may seem too old for the level of what they are playing, but you have to consider that Schulwerk broadcasts were originally started with children of this choir, and nobody at that time thought of pre-school children, or even one and two year olds, as they are now experimenting with in France. By the way, you will notice an eager little girl, who is Verena Maschat as a child. Many of you will remember her from the Las Vegas Conference.

I am going to show you a six-minute sequence of Gunild Keetman building up a “sound carpet” of ostinati with an improvisation on the recorder over it. If you want to know more about Gunild Keetman’s teaching, I am prepared to answer questions at some time during the conference. You can also contact your “historian,” Esther Gray, who is very competent in tracing the history of the Schulwerk from its beginnings.

But let us lay history aside.

“You must have roots in order to be universal,” as it was stated by a musician at the Western-Eastern Music Encounter in India; proceeding from our roots we must remember, however, that Schulwerk is a living, vital experience: do it, experiment with it, *live it!* For your own sake, and for that of the children you are guiding. □



## The Keetman Fund:

### What Is It?

### Where Did It Come From?

Gunild Keetman, who worked so closely with Carl Orff in the development of the Schulwerk materials, has always remained in the background. She is extremely modest about her position in the shaping of the Schulwerk. To this day she finds it hard to believe that people actually play the music she wrote for the volumes and the supplements.

The Assistance Fund idea began in 1975 with the late Ted Mix who was then president of Magnamusic Distributors in Sharon, Connecticut. He suggested naming it in Gunild Keetman’s honor to recognize the tremendous body of work she had produced for the Schulwerk. It came to the AOSA Board’s attention by September in 1975 with a memo Ted sent to Jacobeth Postl.

He wrote an article about his idea and it was published in *The Echo* in the spring of 1977, Volume 9, No. 3. About this time, Ted was in communication with Doreen Hall in Canada about the organization of the Fund and discovered that similar, almost identical, ideas had been formulated by Doreen. (The fund in Canada is now in operation as of this year.) By the fall of 1975 the first committee had met to formulate guidelines and a statement of purpose for the Gunild Keetman Assistance Fund.

The guidelines and policy for the Assistance Fund state that the committee seeks persons who are interested in fostering the growth of Orff Schulwerk. They must demonstrate financial need to further their training in Orff Schulwerk or to finance a valid creative project related to Schulwerk. Applicants must have current membership in the AOSA. Only U.S. citizens or those who have resided in the U.S. for five years are to be considered eligible for the grant.

At the end of that first year the Keetman Fund totalled \$385, hardly enough to begin issuing awards of assistance. This year we have approximately \$25,000 in the fund. The income from this is available for grants. The Fund has grown through the continuing donations of members, from the single contributions of \$1 to individual donations of about \$50. Some members have given the larger amounts annually.

We have had some loyal donations from industry, as well. Some of the most notable are the donations of Norm Goldberg of

MMB; who has given annually in the hundreds of dollars and the recent donation of Bob Bergin of Rhythm Band. The amount was \$1,500 from percentages of the sale of recorders; Rhythm Band is on record as having made the first donation to the Fund from industry. To all of these generous members, industry, friends, and chapters a heartfelt *Thank You*.

Through the years the Fund has been able to grant assistance to many people. There are no average years but the least number of grants given was two, and the most, five. Amounts of the grants have been, on average, \$300 to \$400 each.

The present goal of the Keetman Assistance Fund Committee is to raise the basic endowment fund to \$50,000 by the end of 1989. In 11 years we have grown from nothing to \$25,000. The Fund could be increased to at least \$50,000 by 1989 with the concerted help of every one. One dollar given to the Fund yearly by each national member could bring us one-third closer to that goal. It would help those people who wish to pursue special projects or further study related to Schulwerk.

In the future we will publish the donor list annually. Chapters which have worked so hard to furnish the Keetman Boutique every year since the St. Louis conference deserve special recognition for their donations to the Fund.

Further information about applying for support from the Gunild Keetman Assistance Fund is available from Executive Headquarters. Applications should be completed by January 1 of each year. They will be acted upon at the Spring Board

meeting. Applicants will be notified of the Board's decision by April 1 of that year.

People often wonder why it takes so long to process an application for a grant. Any incomplete applications that are received at Executive Headquarters must be returned for corrections. Recommendations and financial statements must be solicited and compiled for each candidate. These are duplicated and sent to all committee members, usually by mid-February. The committee members review the applications before coming to the Spring Board meeting because the Keetman Committee meets during that time. After the candidates are screened by the Committee, the Board of Trustees is asked to make final decisions. Last, the Chairperson of the Committee writes letters to all applicants telling them of the decision of the Board of Trustees. This is the schedule from date of application to notification, and there are many possibilities for delays.

Do you have further questions about the Gunild Keetman Assistance Fund? Please feel free to contact Executive Headquarters or the present Chairperson of the Committee, Barbara Potter. □



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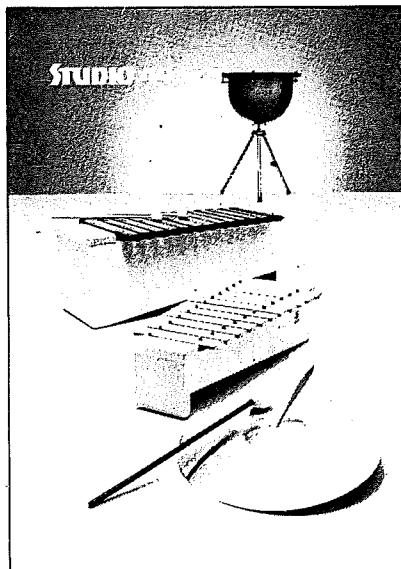
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## Carmina Burana Performance Dedicated to Arizona AOSA

Dr. David G. Woods, director of the School of Music at the University of Arizona, realized the fulfillment of a dream as four groups at the University combined their efforts to provide a brilliant performance of Carl Orff's *Carmina Burana*. This production was dedicated to the many AOSA members in the state of Arizona.

Providing the music was the University's Symphony Orchestra, directed by Dr. Leonard Pearlman; Chamber Singers, directed by Dr. Maurice Skones; Symphonic Choir, directed by Dr. Terry Barham, and a newly-formed children's choir.

An overflow audience enjoyed an exciting performance incorporating excellent singing, playing and dancing. Visual focus was on the masterful dancing by the University of Arizona Dance Ensemble, directed by Professor Isa Bergsohn. Ms. Bergsohn had danced in *Carmina Burana* under the direction of Dr. Orff many years ago in Germany. She brought her personal experience to this performance through the excellent choreography and costuming for the 40 dancers in the group.

Complimentary tickets were provided for all Arizona Chapter members. As an important and valuable addition, Dr. Woods introduced the performance with a description of the Schulwerk and of Orff's philosophy of incorporating all the arts into a total performance. The positive good will and public relations provided for the Orff Schulwerk movement and AOSA was an outstanding feature.

It was a wonderful day for Orff Schulwerk in Arizona and the University of Arizona. The performance was superb and the tribute from the University was indeed touching. □

**Del Bohlmeier**  
Vice President AOSA



# SURVEY: Teacher Training Courses

Barbara Potter

During the school year 1984-1985 a survey was taken of approved Teacher Training Courses offering Levels I-II-III and/or advanced master classes and special courses for classroom teachers. The results of that survey were presented to the March 1985 AOSA Board of Trustees meeting.

The survey results appear to address some concerns expressed by a number of people, especially in regard to the number and proliferation of training courses, both approved and general courses. The Higher Education Committee of the Board of Trustees undertook a survey to determine if these were also concerns of those teaching the courses. Information from the previous three years was requested.

Question 1 dealt with enrollments. It was feared that enrollments were dropping in approved Training Courses. In fact, levels of enrollment have increased slightly over the three year period. For Level I the averages are 27.9 people in 1982, to 31.3 people in 1984. Level II enrollments ranged from 16.5 in 1982 to 21.8 in 1984. Level III enroll-

ments stayed constant, within 0.1%, during the period surveyed. There were fewer responses in the areas of Master classes and special classroom courses, so average figures and trends are difficult to indicate.

Question 2 of the survey dealt with the concerns about courses held in close proximity to each other. The trends do not seem to indicate specific nationwide problems of geographical draw. It appears some courses continue to attract people from their local or driving distance areas, while some others continue to attract students from greater distances. We don't have documented numbers but the indications are that some courses of long-standing and with national/international faculty draw from the greatest distances.

The concern for rising fees and tuition was addressed by Question 3. Included here are the greatest and least amounts of tuition and fees charged for each year of the survey. 1982 ranged from \$365 to \$120; 1983 ranged from \$385 to \$140; 1984 ranged from \$401 to \$140. Over the three

year period of the survey, average tuition and fees increased about \$40.

The last question requested commentary from the program directors about what they saw as the specific problems of their geographical area relating to the training courses. There were, of course, many kinds of responses to this question. Some areas have specific problems with publicity and the increase or decrease of teaching positions. More qualified teachers for these courses are now available as are more dates during the summer. Some courses with a nationwide student population have seen some of their prospective students going to courses in the students' more immediate area. This has placed some courses in competition with others. Only three of the responses expressed concern directly for the proliferation of courses nationwide. One long letter in response to Question 4 discussed at great length the need for all of the different courses to continue to exist. Certainly, each course will have its own strengths and characteristics.

Because there was no central concern for proliferation expressed by the respondents to this survey, it seems most U.S. courses are on a firm footing. Of course, we must continually strive to offer only the best training in the Schulwerk. It becomes increasingly important for the prospective student to examine the design and faculty of each course very carefully before making a decision as to where and with whom to study. Faculty members must be continuously concerned with upgrading their own skills and with offering their greatest strengths to their students. □



## 1985-1986 ANNUAL REPORT COMPILATION

| REGION                | I           | II        | III       | IV        | V         | Total       |
|-----------------------|-------------|-----------|-----------|-----------|-----------|-------------|
| Reporting Chapters    | 14          | 12        | 15        | 13        | 12        | 66          |
| Chapter Members       | 804 (785)** | 925 (956) | 732 (677) | 662 (672) | 772 (595) | 3845 (3685) |
| AOSA Members          | 448 (427)   | 514 (539) | 501 (412) | 448 (437) | 352 (276) | 2263 (2091) |
| % of Nat'l Members    | 56% (54%)   | 56% (56%) | 68% (62%) | 68% (65%) | 49% (47%) | 59% (57%)   |
| Average No. Officers  | 8           | 6         | 7         | 6         | 6         | 7           |
| Average No. Bd. Mtgs. | 4           | 4         | 4         | 3         | 3.5       | 4           |
| Average No. Workshops | 4           | 5         | 4         | 5         | 5         | 5           |
| Average Dues:         |             |           |           |           |           |             |
| Regular               | \$18        | \$9       | \$10      | \$9.50    | \$13      | \$12        |
| Range                 | 2-40        | 5-15      | 5-20      | 6-15      | 3-30      | 2-40        |
| Median                | 17.50       | 7.75      | 10        | 10        | 10        | 10          |
| Average Workshop Fee: |             |           |           |           |           |             |
| Member                | \$17.50     | \$6.30    | \$10      | \$4       | \$4.70    | \$8.50      |
| Range                 | 10-25       | 0-10      | 0-40      | 0-14      | 0-12.50   | 0-40        |
| Median                | 17.50       | 10        | 10        | 8         | 7         | 10          |
| Non-Member            | \$18.50     | \$11      | \$10      | \$9       | \$9       | \$11.50     |
| Range                 | 2-40        | 3-20      | 5-40      | 0-18      | 2-15      | 2-40        |
| Median                | 19          | 15        | 10        | 10        | 10        | 10          |

### MEMBERSHIP MAKEUP

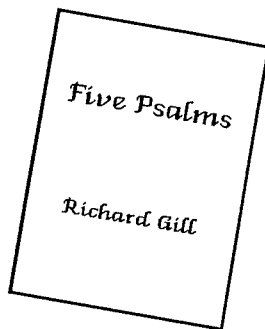
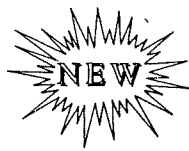
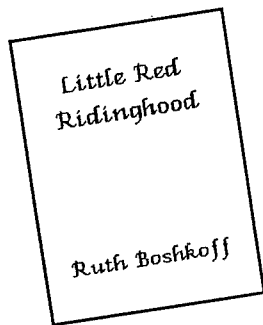
|                      |         |         |         |         |         |         |
|----------------------|---------|---------|---------|---------|---------|---------|
| Music Specialists    | 451 56% | 764 82% | 607 83% | 560 85% | 637 88% | 3019 79 |
| Classroom Teachers   | 146 18% | 59 6%   | 34 4%   | 29 4%   | 19 2%   | 287 7   |
| Students             | 87 10%  | 45 4%   | 43 5%   | 19 2%   | 31 4%   | 225 5   |
| Church Musicians     | 36 4%   | 45 4%   | 71 10%  | 142 11% | 53 7%   | 348 7   |
| PE/Recreation        | 4 0%    | 19 2%   | 6 0%    | 1 0%    | 3 0%    | 33 0    |
| Music Therapy        | 11 1%   | 18 2%   | 14 2%   | 11 1%   | 8 1%    | 62 1    |
| Administrator        | 7 0%    | 8 0%    | 3 0%    | 9 1%    | 8 1%    | 35 0    |
| University Personnel | 23 2%   | 21 2%   | 27 3%   | 18 2%   | 18 2%   | 107 2   |
| Other                | 54 6%   | 27 3%   | 42 5%   | 18 2%   | 21 3%   | 162 4   |

\*\*AOSA FIGURES

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# President's Message

Gin Ebinger

Have you ever tried to describe an AOSA conference to someone who's never attended one? I'd be surprised if your frustration and feelings of inadequacy aren't as great as mine in such an attempt.

The warmth, the excitement, the pure joy of this yearly renewing of friendships and the establishing of new ones; the sounds, the fast-paced activity; the revitalization of the musician/teacher soul; the appreciation for the back-breaking, mind-bending, loving work that's gone before and continues through (and for a long time after) this half a week. It's little wonder that we can't TELL our conferences to those who have not experienced them.

Let me share with you my own first and last sense of the just finished conference in Boston. As the plane approached Logan airport, I wondered briefly how I'd know the New England chapter member assigned to meet me, since neither of us had ever seen the other. I needn't have given it a thought, for as I left the concourse and entered the lobby, I saw immediately a young woman with an eighth note, about ten inches high, pinned behind her left ear, and a happy, welcoming smile on her face.

I was glad to see her from the point of view of my own creature comfort and resolution of the where-do-I-go-now problem, and for the opportunity to meet another of our 3800 members. But in addition, I was once again struck with the validity, the prevailing truth stated without words in our familiar logo; the dancing child merged with the musical symbol; a visible showing forth of our message with unspoken eloquence. And most certainly a recognizable, welcoming mark that identifies us with that message.

The end was a different story. I've experienced now three post-conferences, and the feeling each time is the same . . . something like, "The King is dead . . . long live the King." Our instruments are packed and gone, our people have checked out and hurried to the airport; the bone-tired workers have gone home; sad-happy farewells and Godspeeds have been said. But . . . wonder of wonders! . . . life goes on.

The hotel people who were so attentive to our needs are now just as attentive to the needs of the next conference's people checking in. Our signs are down, and those of an electronics convention have replaced them. These people move fast, too, but they carry briefcases instead of recorders. And there's no laughter, no casual corridor conversation, only occasional signs of recognition between delegates. They may be a little better dressed than we were, except that they don't wear the smiles that we wore. And there's no music.

Where only short hours before we had danced and sung together the simple, gently beautiful "Wild Mountain Thyme . . . will ye go, lassie, go?" there were now only serious-faced men and women waiting for their business session to begin. Where only short days before, we had begun the creation of this small, 3½ day capsule, much apart from the world, of enrichment to our lives, and potentially to the lives of half a million children, another group was beginning the creation of its own capsule (I hope also life enriching).

How one longed to see a girl with a ten-inch high eighth note pinned behind her left ear, and a smile on her face. □



*As I walk  
through the bitter valley  
I make it  
A place of Springs.*

*Ps. 83*

*SD*



*Eloise McCormick, S.P.*

*Born: Billings, Montana · March 9, 1913  
Died: Portland, Oregon · November 13, 1986*

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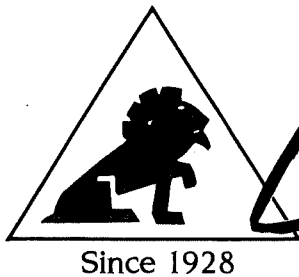
*continued from page 15*  
do that. I think it's the chorus of non-professionals that does that, that gives it that quality and freshness. Just *because* those people aren't tired professionals who accept it in an offhand way. These non-professionals work very hard to learn, not only the music, the notes, the dances, or the acting, but also how to project in a good strong honest way to the audience. Then the audience feels this spontaneous "Why, I could be up there"—they recognize themselves. I think they do get that feeling of direct contact with people. I don't believe you would get it if you took a regular professional company out on the road. It's quite different.

**P.B.** One of the things I'm looking forward to most is the way you'll show our teachers how to make this kind of spontaneous production for themselves without getting trapped in dull drill.

**J.L.** The main idea will not be to follow my specific recipe as to how it *should* be done but to keep just enough of the quality and sense of it so they can do it in their own way. That's the important thing.

**P.B.** Thank you so much, Jack. We're very glad to have you with us. □

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## New Apprenticeship Program at FSU

Two members of the Tallahassee Area Orff Chapter, Gretchen Wahlberg and Martha O'Lary, and Kelly Strickland from Highlands Chapter (Virginia), were the first Level III graduates to be given the unique opportunity to serve as apprentices in Orff Schulwerk courses. They received this special teacher training, available for credit, at Florida State University in the Level I and II certification courses, taught by Isabel Carley, Beth Miller and Donna Poppe in July, 1986.

The apprenticeship program was designed and implemented by Isabel Carley and created in response to discussions with faculty and former students. Its purpose is "to provide initial experiences and transitional training for especially chosen people who desire to be workshop leaders."

Kelly, Martha and Gretchen had taken Levels I, II and III together at FSU, receiving their Level III certification in August, 1985. Kelly works privately in Marion, Virginia, and

Martha teaches at Hartsfield Elementary School in Tallahassee and serves as Orff Chapter President there. Gretchen is working on her doctorate at FSU. She has taught in Fort Myers, Florida, for 10 years where she also served as chapter president.

Each apprentice taught a special topic and a general session to both levels, scribed sessions, and gave special help to students. Each was given practical experience in grading papers for faculty review and observing the practicum sessions. In addition, Isabel offered time each day to spend in a complete review and commentary on the five volumes of Orff Schulwerk. There were free-flowing discussions that ranged from practical to philosophical. The apprentices also shared ideas on the logistical problems that arise in any Orff workshop, and helped plan and organize the final sharing session.

These first three apprentices described the experience as very valuable and exciting. They found working with Isabel, Beth and Donna an honor, a privilege, and a pleasure, well worth the time and effort involved.

The apprentice program will be refined and continued next summer at FSU where Levels I and III will be offered. □

Martha O'Lary



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Maja Lex, leading dancer, teacher and choreographer at the Guntherschule in Munich, died suddenly on November 7, 1986. This was just one day before she was to be honored on her 80th birthday. Working closely with Keetman and Orff, Maja Lex was influential in the development of the Schulwerk in the 20s and 30s. The planned observance of her birthday was held as a memorial instead.

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# BOOK REVIEWS

Donna Poppe, Editor

## IN THE MAIL

### To the Editor:

The illegal copying of music and other copyrighted materials has reached unacceptable proportions in our association. It has become "the easy thing to do," due to the availability of photocopying equipment in every school, library, church, and office building. It is becoming increasingly rare to attend a workshop session without being handed Xerox copies of materials protected by law; newsletters and other publications are likewise following this trend. While paying lip service to the copyright law, AOSA and its chapters have, to a great extent, "looked the other way" when it comes to the illegal photocopying that persists at national and local activities.

AOSA is indeed fortunate to have the support of many excellent music publishers and dealers. They advertise in *The Orff Echo* and the membership directory, they exhibit at our conferences, they make substantial donations to the Keetman Fund, they provide their services at a variety of our workshops and courses. It is neither appropriate nor ethical for us to continue to solicit their support while stealing from them and their composers, by tacitly allowing the photocopying of their material. In addition, an ever-growing number of our members derive some portion (be it ever so small) of their income from the sale of their publications. Every Xerox copy made without their permission is tantamount to taking money out of a colleague's pocket.

The time is overdue for AOSA to take a stand on this matter. The Executive Board needs to make an official statement expressing the strongest disapproval of illegal photocopying at all conferences, chapter workshops, certification courses, chapter newsletters, and any other activities connected with the association or its chapters.

We currently have a very strong and specific policy concerning the use of our trademark. I look forward to an equally strong and specific statement regarding this important matter. □

**Jack Neill**  
Manassas, Virginia



## American Sampler Ethnic and Regional American Folk Songs

Arr. for Unchanged Voices/Orff Instruments  
by Shirley W. McRae  
Memphis Musicraft Publications

Shirley McRae has put together an interesting collection of 18 folksongs which certainly constitute a national sampler as defined in the Preface of the book. The songs come from all over the country and reflect the diversity of our traditional music.

These songs should be of particular value to music teachers who want to match subject material with classroom studies. This can enlarge the horizons of the students and is much appreciated by their teachers.

The regional diversity of this book is evident from reading some of the song titles and their origins:

At the Gate of Heaven—*Spanish-American*  
The Jolly Miller—*New England*  
Shanty Boys—*Northwoods Lumberjack*  
Fine Brick House—*Texas*  
Little Girl, Little Boy—*Alabama*  
The Old Ark—*Southern Spiritual*  
Lullaby—*Sioux Indian*  
Aia o Pele i Hawaii—*Hawaii*

The ostinati used for the bar instruments are consistent and easy to remember. Good clues are offered to show changes in form. The use of rhythm instruments could get too heavy in a few songs, but instructions in "Fine Brick House," for example, are to "omit any house-building parts that are too difficult for your students." Care is taken to create parts that students can learn quickly. Each song includes performance suggestions for movement and form.

This set of arrangements is useful for experienced as well as inexperienced teachers in the Orff approach. The performance/form suggestions are helpful for everyone yet it is very easy to take the instructions and adapt them to one's own special teaching situation. □

**Karen Willes**  
Tallahassee Area Chapter



## Music-Lab, A Book of Sound Ideas

by John Forster  
Universal Edition Ltd., London, 1983  
Distributed by European American Music

I applaud the author's purpose for this book: "I hope **Music-Lab** will stimulate musical experience and help develop musical feeling . . . If they (the students) leave with a heightened degree of sensitivity and human concern our role in education will have been justified and fulfilled."

The approach of **Music-Lab** reminds me of the Manhattanville Music Curriculum Project in that the assignments are open-ended sound explorations for which there is no one "correct" solution. Also similar is the variety of notation used to represent the music.

Contrary to what the author states as the target audience for this project book, I think it is better suited for secondary grades general music classes, or at least upper elementary classes. My upper elementary students responded positively to a sampling of assignments from **Music-Lab**.

The format Forster uses for the book is clear, with the assignments in boxes separated from the rest of the text. Some of the intriguing assignments include "3-D. Ping Pong" (pg. 20) and "Work out a 'Gravel Path Texture,' a 'Cotton Sheet Texture,' a 'Playground Slide Texture'" (pg. 2). Some of the graphics, especially traditional notation, are too small to read easily; a book larger than 7"x10" would make some of the notation more readable.

Forster provides for the development of musicianship through different media; voice, classroom instruments, band and orchestra instruments. He also provides a brief but helpful list of compositions for suggested related listening.

**Music-Lab** provides a rich variety of activities in sound exploration and improvisation using the elements of music. It is recommended for teachers who want to help their students develop a lasting musical sensitivity and who trust their students to do a lot of improvising. □

**Claire Seger**  
Rocky Mountain Chapter

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### APOLOGIA:

"Sing We Noel," by Mary Goetze, reviewed in the Fall 1986 issue, is published by MMB Music, Inc., St. Louis, Mo.

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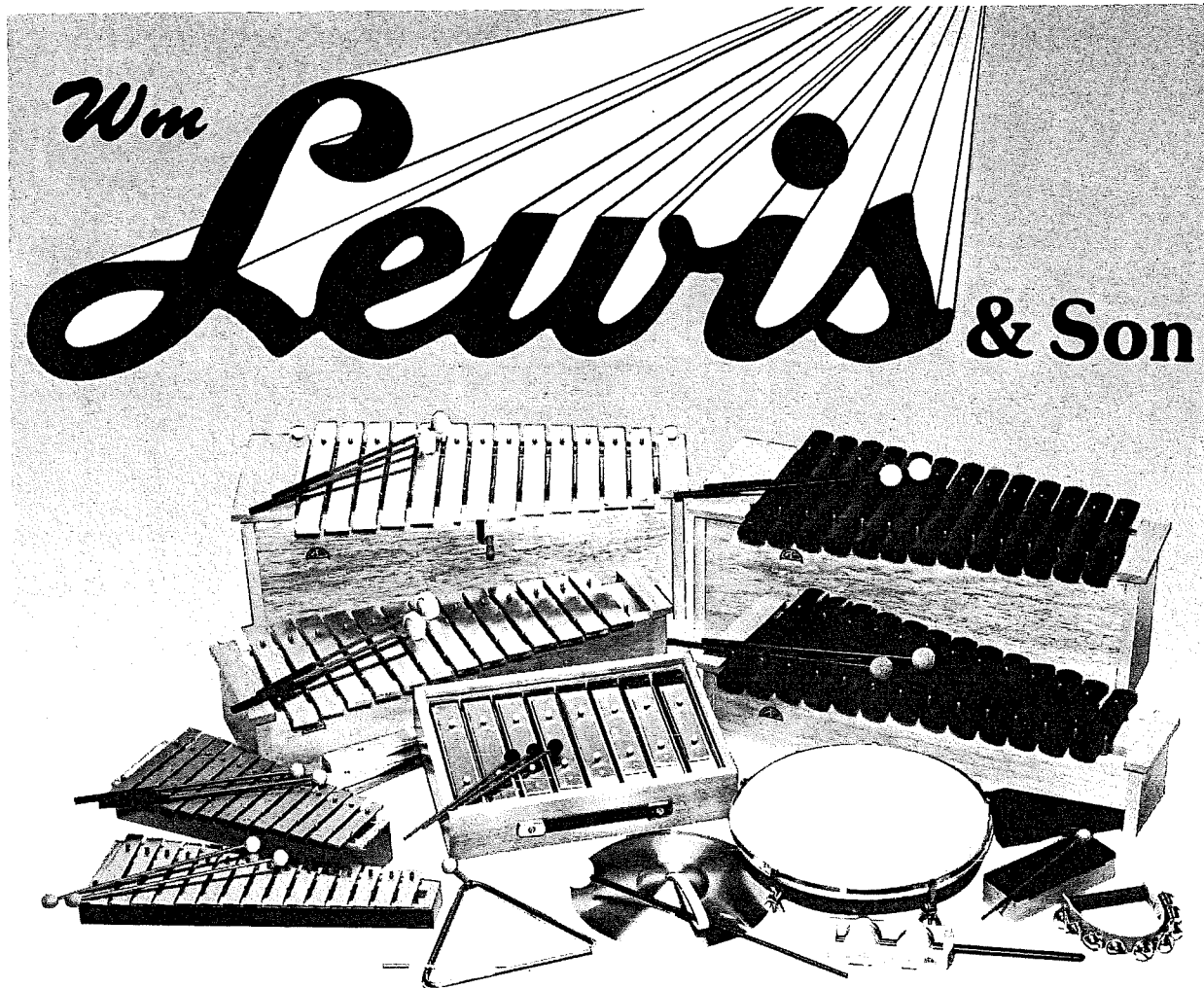


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