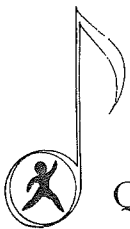


• Summer Courses • Proverbs • Research: Composition • Male Vocal Role Model •

# The Orff Echo

Volume XXIII  
Number Three  
Spring 1991



Quarterly Publication of the American Orff-Schulwerk Association



Am 14. Dezember 1990 ist im 87. Lebensjahr

## Gunild Keetman

Mitautorin des Orff-Schulwerks

nach einem erfüllten Leben gestorben.

Ihr künstlerisch-pädagogisches Werk wird weiter wirken. Ihr sprühendes Temperament, ihre große Bescheidenheit und tiefe Menschlichkeit werden in unserem dankbaren Erinnern lebendig bleiben.

Im Namen ihrer Freunde in vielen Teilen der Welt:

Carl-Orff-Stiftung Diessen/Ammersee  
Liselotte Orff

Orff-Institut der Hochschule „Mozarteum“ in Salzburg  
Barbara Haselbach

Orff-Schulwerk Forum Salzburg  
Hermann Regner

On December 14, 1990 in the 87th year of her life

## GUNILD KEETMAN

co-author of the Orff-Schulwerk

died after a full life.

Her artistic and educational work will continue to have its influence. Her effervescent temperament, her great energy and her deep humanity will remain alive in our grateful memory.

In the name of her friends in many parts of the world:

Carl Orff Foundation Diessen/Ammersee  
Liselotte Orff

Orff Institute of the Mozarteum Academy of Music and Dramatic Arts in Salzburg  
Barbara Haselbach

Orff Schulwerk Forum Salzburg  
Hermann Regner

therapy and musical performance. The relationship between children's developmental, cultural, and physiologic, therapeutic points of view (p. 10) readers will probably find formidable or boring out of interest or lack of perspective, however, to imagine a way through without "That's amazing! I never before."

This is a book full of information. For instance, Martha B. D. is using music to dyslexic children. She says, "Pretend the words, 'Pretend the language, make believe country'" (p. 238). John is a parent in the Venda country, and he is teaching a child from banging a drum to elementary rhythm and music (p. 75). Lauren is a teacher and it was for her that the book was studied "to develop involvement with music. We were expected to do more than mastering the technique" (p. 288). Donald J. Shaffer is studying the development of high-level music, markedly articulate music, and is exposed to prenatal music. Sharon Jones argues that music is for life only if it makes a positive self-image its highest goal.

Frank R. Wilson, for example, addresses at MENC. He discusses references and Franz Liszt's assembled an outstanding and commendable document. *Marcelyn Smale*

**SOUND THINKING: SINGING AND EAR TRAINING, VOLUME II, Michael Housley, Boosey and Hawes, \$18.**

Here are two rather different books (109 and 153 pages) on sight-singing practice. The first sequence from very young children. The authors suggest that the first college ear training course is a primary text for high school and secondary chorals groups . . . for music classes in middle school . . . as self-teaching books by adults who are learning music reading skills.

The rhythmic exercises are these "targets." I doubt that I would do as well. As examples, many of the materials

# On Celebrating the Life of Gunild Keetman

ESTHER GRAY

How can we celebrate the life of Gunild Keetman? When someone has touched and enriched our lives as she has, I believe that celebrating that gift is an important task.

We in AOSA face the loss of a person whom circumstances and geography have prevented us from knowing closely as a friend and colleague. Yet we feel we know Gunild Keetman. Over our years in Orff Schulwerk we have developed warm affection and esteem for her through knowing her compositions and arrangements, her exacting work with Carl Orff for the *Schulwerk* volumes, and her unstinting efforts in collecting and setting down models for elemental teaching in her own book, *Elementaria, First Acquaintance with Orff Schulwerk* (English edition Schott, 1974).

At times we have embraced her musical genius and her educational ideals with a fervor that could only puzzle so shy and humble a personality as Gunild Keetman. A massive weaving loom and a rich collection of elemental instruments dominated the small rooms in the centuries-old mill where she lived from the thirties to December 1990. Her art in weaving fibers and in music dominated her life. Although she shunned public appearances, and according to colleagues was at times hard to work with because she seemed to fear failure in spite of turning out superior work, Gunild Keetman would conquer her fears and her shyness to serve the causes of music and Orff Schulwerk.

In the 1920s and 30s, after completing a diploma at Munich's demanding Guenterschule, she was offered duties teaching, composing and conducting there, where Orff's Schulwerk was first introduced and developed. According to the late Maja Lex, star dancer and director of choreography at the Guenterschule, Keetman often responded to a request for a particular kind of composition for the school's dance troupe with a reluctant, "but I can't!" Yet she would go off and experiment. "Then she would come back the next morning and play for me the most wonderful music for our dancing!" Keetman and her music won raves from the critical press when the Guenther Dance Group made tours and captured international prizes during the active years from 1931 to 1943.

We can come in contact with Gunild Keetman on any day by opening the pages of her *Elementaria* or the *Schulwerk* volumes, where her work is intermingled with that of Carl Orff. Her imaginative rhythmic exercises and the elemental melodies and accompaniments she contributed, each with its own unique melodic and rhythmic color, spring readily to life.

In the 1950s Gunild Keetman was needed for model teaching at Salzburg's Mozarteum, for goodwill appearances abroad, and for leading Bavarian children on regular, live Schulwerk television broadcasts. Collaborating with Carl Orff's daughter Godela, the charming host of the television shows, Keetman taught children on camera in the studio. Together, teacher and students demonstrated the progressive steps through the volumes of the *Schulwerk*. Their live experimental work, including such courageous feats as a complex echo canon on hand drum, are impressive. I have met no Keetman colleague who maintains that this was fun for Keetman. She was willing to make sacrifices to help people better understand and appreciate the pleasure that can come from Carl Orff's Schulwerk.

What Gunild Keetman loved to do was to make music, especially together with others. She believed making music should grow out of movement and a person's individual taste and style. There were musical conventions and patterns to learn, but for her, making music necessarily included some personal invention.

In her eighties, Gunild Keetman still recalled her abhorrence for the private piano teacher she had had as a child. Although she remembered him as a kind person, she could not identify with the music and movement activities he required her to do. She described watching for him. When his dignified figure approached her home, music portfolio tucked under his arm, she would often disappear into the woods and watch till she saw him leave. Eventually she won out, and her parents dismissed him. Gunild Keetman never stopped believing that the dignity and personality of the student must be considered if one wishes to make music instruction effective and meaningful.

Her search for satisfactory music and

movement education as a young adult led her through trying semesters that were a disappointing mismatch with her interests and talents. When at the age of 22 she appeared at the Guenterschule, she found it challenging and gratifying. She reported later that Orff's style of teaching was very person-centered. It included canny challenges for his individual students, as well as talk about how his life experiences had impacted his understanding of music. His approach inspired Keetman and her classmates to struggle with their assignments, working them over at length, often until 10:00 at night when they had to vacate the school building.

I believe it remains to us, in memory of Gunild Keetman's life and work, to know and celebrate the beauty of her music, the dedication and commitment that contributed to the *Schulwerk* volumes, and the courage with which she was true to music and art, even when it meant stretching to fill unfamiliar or even uncomfortable roles. I see us in our own personal ways doing this in our day-to-day work. Her models are vital to our understanding of Orff Schulwerk. Carrying on the traditions and enthusiasm is our best monument to the inspiration we have gained from Gunild Keetman.



© 1989 Christa Pilger-Feller

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## Tony Orlando ties yellow ribbons

Singer Tony Orlando, who made the story of a yellow ribbon a hit on pop music charts in 1973, has yellow ribbons tied on trees at his Los Angeles house in support of U.S.

troops in the Gulf.

He also has one on his car. Orlando, who recorded "Tie A Yellow Ribbon Round the Ole Oak Tree" with the backup duo Dawn, said Sunday in the New York Daily News ribbon-tying is popular because it's politically neutral.

from  
 The  
 "Record"

Feb. 18,  
 1991

1961, a refined version of the college song found its way onto the Mitch Miller television show, and into his songbook, "Sing Along With Mitch." Here it is credited as 'an old Army marching song (based on a traditional theme)' with the first verse back to "Around her neck, she wore a yellow ribbon."

"It seems likely that Mitch Miller's popular

printing a decade after the motion picture helped to foster the perhaps mistaken idea that wearing a yellow ribbon as a token of remembrance was a custom of the Civil War era." Thus far, there has been no concrete evidence to support this theory.

The song may have ancestors in Shakespeare and before. Sigmund Spaeth, in his A

Appalachian melody

All round my hat I will wear yellow rib- - bon,  
 And if you ask me why do I wear it,

all round my hat, for a twelvemonth and a day.  
 Wear it for my love who is far, far a- way.

## 991 Orff-Schulwerk Teacher Training Program

July 8 - 19

based upon AOSA guidelines

with

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Steven Daigle

Lynne Rahmeier

and

Alison Yankowskas

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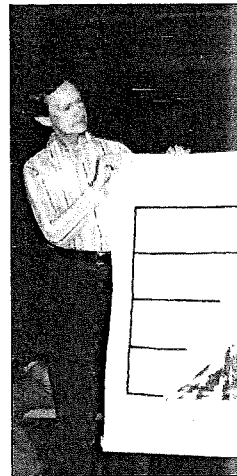
University of Lowell is an Affirmative Action/Equal Opportunity/Title IX University

*History of Music in America* has a similar song from traveling minstrel shows about 1838. A printed version from Philadelphia, gives a curious dialect song with this chorus:

All round my hat, I wears a green willow,  
 All round my hat, for twelvemonth and a day;  
 If hanyone should ax, the reason vy I wears it,  
 Tell them that my true love is far, far away.  
 "(The temptation to repeat 'far, far away' in the modern style is almost irresistible)"

There are two distinctly untraditional aspects of the yellow ribbon as symbol. First, The "composers" claim the "yellow" came into the song purely because of scansion. Possibly, the green willow in the song mentioned by Desdemona (*Othello*, Act IV, Scene 3) could have transmogrified into "yellow ribbon" through centuries of oral transmission. Then, more appropriately for color symbolism, and indeed, in some versions of the returning prisoner story, a white ribbon or kerchief is the symbol of forgiveness. For the returning hostages a decade ago, yellow became the sign of welcome.

Now, yellow ribbons bloom like forsythia on trees, baby carriages, and even around William Penn's feet atop Philadelphia's City Hall. They have become a visual symbol of faith, support and "something to do" in a difficult time.



Membership committee

The Membership C launched its most recent membership drive during the conference. "Each One Reach One" badges that were presented to attendees in the AOSA members. At the Board of Trustees, two members and one new, received memberships when names of those who participated

# The S

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- alto-sopran
- New tenor-
- Other uniq
- Xylophone
- Metallopho
- Glockenspi
- Contra-bas
- Stands (on
- Tables (on

# Call for Papers

# FIRST POSTER SESSION HELD

The American Orff-Schulwerk Association will sponsor research poster sessions at its 1991 National Conference in San Diego, California, November 13-17, 1991. Research reports dealing with any aspect of music learning through movement, speech, singing, playing, improvisation, or composition in general music or music therapy settings would be particularly appropriate.

A poster presentation format will be utilized, and the author(s) of each accepted paper will be expected to be present at the poster session in order to discuss the project with interested music educators. The author(s) also will be asked to furnish 100 copies of a report summary of two pages or less, as well as 10 copies of the complete report.

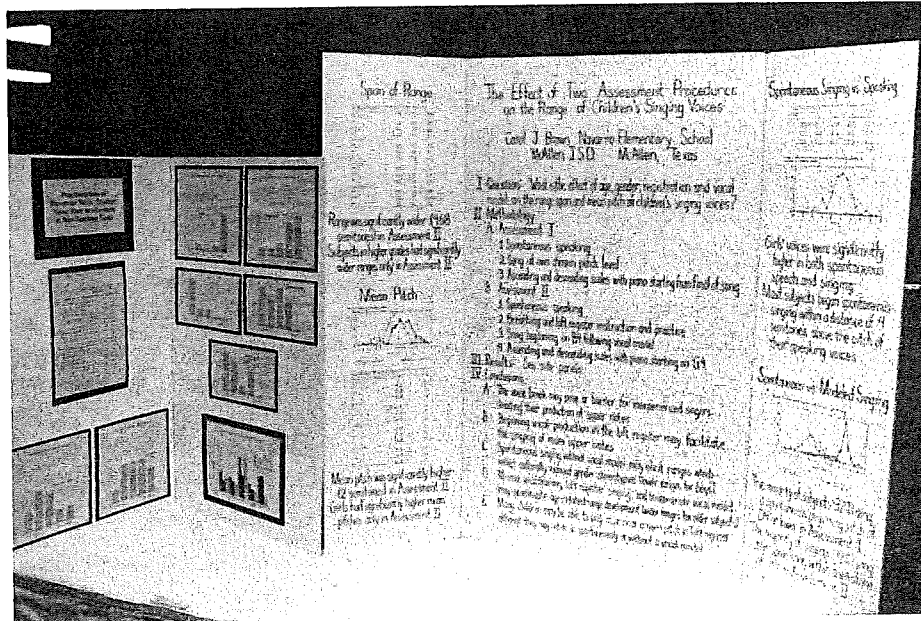
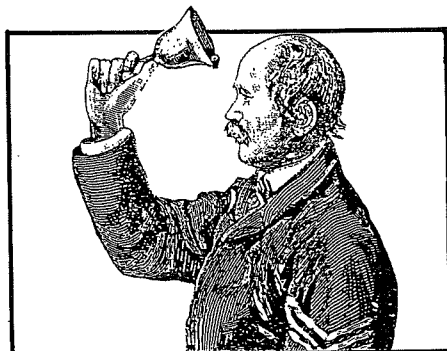
The following guidelines will be in effect for the paper selection process:

1. Submit seven copies of the completed study and seven copies of a 250-word abstract to:

**Cindi Wobig, Executive Secretary  
American Orff-Schulwerk Association  
P.O. Box 391089  
Cleveland, OH 44139**

Include both a self-addressed, stamped, letter-size envelope and a self-addressed, stamped postcard with the submission.

2. The author's name and institutional affiliation should appear only on a separate cover page for each copy of both the paper and the abstract.
3. Papers submitted for the conference must comply with the 'Code of Ethics' published in each issue of the *Journal of Research in Music Education*.
4. Submissions must be postmarked by May 1, 1991, and received by May 15, 1991.
5. A qualified group of judges will screen the submitted reports, then notification letters will be mailed by June 15, 1991. The abstracts and reports will not be returned.



Under the guidance of Research Chair Hilree Hamilton, one of the new directions AOSA has taken in its research offerings is the addition of a poster session at national conferences. Modeled after similar sessions at other education conferences, a poster session is an informal presentation during which researchers have the opportunity to discuss their projects with interested participants.

At the 1990 conference in Denver, researchers exhibited fifteen posters representing their recent work. Each poster displayed important aspects of a study with a variety of photographs, tables, graphs, musical examples and illustrations. Presenters were available to answer questions and provide written summaries of their projects. In addition, the researchers donated complete copies of their papers to the AOSA library.

This is a list of posters presented at this session:

- Movement as a Musical Response Among Preschool Children*; Elayne Metz Achilles
- The Effect of Two Assessment Procedures on the Range of Children's Singing Voices*; Carol Brown
- Rhythmic Movement and Public School Education: Conservative and Progressive Approaches*; Patricia Shehan Campbell
- Musical Compositional Processes in Children Aged Seven Through Nine Years*; M. Kay Hoffman, Steven K. Hedden, Regina Mims (this issue)
- Orff Schulwerk in North America 1955-1959*; Patricia Wallace Hughes
- Training the Child Voice: A Review of the*

*Literature and Research*; Barbara S. Leyden

- Temporary Worlds: Influence of Play Settings on Preschool Children's Music and Play Behaviors*; Dannette Littleton

- A Description and Analysis of an Orff Schulwerk Program of Music Education*; Sylvia C. Munsen (Orff Echo, Winter 1991)

- Traditional Singing Games of Elementary School Children in Los Angeles*; Cecilia Riddell

- Effects of Two Methods of Rhythm-Reading Instruction on Prospective Elementary Teachers*; Marcelyn Smale

- Children's Ability to Communicate Interpretive Aspects of Music Through Movement*; Susan R. Snyder

- Perceptions of Undergraduate Music Education Majors About Their Functions Within a School Organization*; Carolee Stewart

- Effects of Single-Mode Versus Multiple-Mode Instruction on the Singing Accuracy of Young Children*; Susan M. Tarnowski

- A Comparative Study Between the Creative Musical Compositions of Second Grade Gifted and Talented Students and Average Second Grade Students Utilizing the Orff Schulwerk Music Education Method and the Xylophone Instrumentarium*; Karen Tinkham-Robinson

- A Comparative Study of Self-Reported Versus Observed Classroom Activities in Elementary General Music*; Cecilia Wang and David W. Sogin

To participate, please refer to details in the call for papers for the 1991 poster session in San Diego.

# HARTT SCHOOL OF MUSIC

SUMMERTERM 1991

JOHN M. FEIERABEND, DIRECTOR

## Music Education Workshops

### June 24-28

Percussion Methodology and Pedagogy  
Rosemary Small

Administration and Supervision in Music  
Ken Raessler

Lifelong Voice Education and Care  
Leon Thurman

Choral Music Experience for Children  
Doreen Rao

Handbells: A Comprehensive Course  
in Leadership Training  
Donald Allured

### July 1-5

Learning Theories Applied to the Teaching  
and Learning of Music  
Edwin Gordon

Teaching General Music and Choral Music in the  
Middle or Junior High School  
Larry Eisman

### July 8-12

Early Music for the School Music Program  
Immanuel Wilhelm

Teaching Instrumental Music Based on Music  
Learning Theory  
Richard Grunow

Silver Burdett and Ginn  
Summer Workshop

Teaching Movement and Folk Dance:  
A Sequential Approach  
Phyllis Weikart

Using Traditional and Folk Instruments in the  
Junior High School General Music Class  
Rick Bunting

### July 8-19

Opera America Workshop for Teachers  
Roger Ames, Clifford Brooks,  
Marthalie Furber, Karen Rice,  
Carroll Rinehart

### July 15-19

A Choral Symposium: Communication in the  
Rehearsal  
Paul Salamunovich,  
Gail Poch, Jim Jordan

### July 22-26

Music Alive in the Classroom: Current  
Trends in British Music Education  
Jill Scarfe

Making Folk Music Come Alive in the  
Classroom  
Jill Trinka

Lessons from the World: Music for Children  
in a Multicultural Society  
Pat Campbell

### July 26-August 11

Choral Music Institute in St. Moritz,  
Switzerland  
Frank Hassemann

### July 29-August 2

Early Childhood Music and Movement  
John Feierabend

### August 5-10

Suzuki in the Public Schools  
Amy Rosen

## Music Technology Workshops

### June 24-28

Wind Instrument Maintenance and Repair  
Jim Gebler

Piano Maintenance, Tuning and Repair Level I  
Ken Lawhorn

### July 1-5

Piano Maintenance, Tuning and Repair Level  
II  
Ken Lawhorn

Recording Techniques and Sound Technology  
David Budries

### July 22-26

Composing and Printing Music by Computer  
Tom Rudolph

Teaching String Repair  
J.R. Weene

## Master Classes

### May 22-26

Vocal Master Class  
Jerome Pruett

### June 24-29

Hartt Piano Institute  
Luiz de Moura Castro  
Aquilés Delle-Vigne  
Robert Preston

### July 29-August 2

International Saxophone Seminar  
Kenneth Radnofsky

## Kodály Musical Training Institute

### July 1-19

Levels I, II, III Certification Program  
Laurdella Bodolay, Sarah Ferreebee  
Victoria Loebell, Ivy Rawlins,  
Lamar Robertson, Gabriella Thesz,  
Ellen Shifrein Velardi

### July 8-12

Music for the Classroom and Chorus Grades  
5-8  
Sarah Ferreebee, Ivy Rawlins

The Music of the Classical Era for the  
Classroom  
Ivy Rawlins, Gabriella Thesz

## Hartt Suzuki Institute for Parents, Students and Teachers

### August 5-10

Teri and David Einfeldt, Directors

## Hartt Summer Youth Music Program

### July 21-27

Youth Camp for Junior High Students  
Stanley DeRusha, Director

### July 28-August 3

Youth Camp for High School Students  
Stanley DeRusha, Director

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# Music Composition With Young Children

STEVEN K. HEDDEN

## Replicating Previous Research

Replications of studies are important contributions in all areas of music research—historical, descriptive, philosophical and experimental. The findings of one study are strengthened when they are supported by the findings of another, and music teachers can have more confidence in the information that has been gained. However, when the results of a replication refute the original research, further research is necessary in order to derive more information.

In the research summarized below, Steve Hedden, Kay Hoffman and Regina Mims use a study conducted by John Kratus (1989) as the basis for their investigation. While their project does not replicate Kratus' study exactly, they draw on many aspects of the design of his research. The results reported below do not support Kratus' findings and Hedden discusses some of the reasons for the differences in the outcomes of the two studies.

Carolee Stewart, Editor

This article reports a research study which Kay Hoffman, Regina Mims and Steve Hedden conducted. The focus of the project was to investigate the processes through which young children create compositions. The most important finding of the research is that the second, third and fourth graders required, on average, less than two minutes to create their compositions; this may encourage teachers to incorporate additional compositional activities and lessons into the curriculum.

In a recent study, Kratus (1989) explored the ways in which young children function as they work at an electronic keyboard on a music compositional "assignment." He asked the children to "make up a little song on the little piano" during ten minutes, then to play the song two times "for the tape recorder" at the end of the session. He discovered that seven-year-olds tend to treat a compositional "assignment" as an opportunity for continual improvisation; they used nearly 60% of the tenth minute of the testing

period to explore new ideas. The comparable figure for the eleven-year-olds was less than 20%, for these older students paid much more attention to repetition.

The results of the Kratus study are interesting; however, they are subject to several limitations:

1. Composition was not part of a program at the school.
2. Students who had keyboard were excluded from the study.
3. All students had to observe a set time period; they were "asked" to participate on the experimenter's schedule.
4. The students were asked to create a "song" without reference to lyrics; they had no lyrics.

These limitations were noted in the research study which I conducted with Regina Mims and I conducted. The students had been engaged in creative activities in their music program at the kindergarten; they had written and performed melodic improvisations and compositions instrumentally. During the scheduled music classes, they had minimal experience with the electronic keyboard and computer. Below, the students' total control of the process and their devotion to the task are noted.

The purpose of the study was to obtain additional information on the compositional processes utilized by young students (a definition of "compositional processes" appears below). We labeled our subjects as "knowledgeable" students because they had experienced creative and improvisatory activities since kindergarten. Three specific questions guided the investigation: How much time would second, third and fourth graders use in creating compositions? Would there be differences in the use of compositional processes between "naive" students (those in the Kratus study) and "knowledgeable" students? Would there be differences between "naive" and "knowledgeable" students in their ability to "play the song twice" at the end of the compositional period?

We worked with 27 students from grades 2,

3 and 4, chosen randomly from a school in the suburbs of Phoenix. Experiences in their regular music classes that prepared the students for testing were: locating patterns in music—step-wise melodic progression vs. leaps, or repetition, and improvising on tonebars to a given set of words. The students in the study then reported individually to the music room, where each sat in front of the Roland D-10 synthesizer. On the instrument, the ten white keys from B<sub>3</sub> to D<sub>5</sub> were marked with strips of tape and "C" appeared on two of them.

After acclimating each subject and answering questions, Kay read the following directions aloud before starting a tape recorder:

I'd like you to make up a song that no one has heard before, using the words "Will you buy some food today? Any kind will do." Use only the white keys that are marked with tape and start on "C." Be ready to play your song for me twice the same way. Tell me immediately when you are ready for me to hear it. (Review: What keys do you use? What note do you start on? What are the words? How many times do you need to play it for me? What do you do when the song is ready? That's right—tell me immediately.) Get ready . . . start.

These directions were a paraphrase of those Kratus used; also, "C" was the starting note in the previous study.

Regina and I evaluated the tapes independently and on a blind basis so that we did not know whether a tape was produced by a second, third or fourth grader. As we listened to the 27 tapes, we coded every five-second interval as belonging to one of the four categories of the compositional process established (and defined) by Kratus (p. 9): exploration, development, repetition or silence.

**Exploration:** The music sounds unlike music heard earlier. No specific references to music played earlier can be heard.

**Development:** The music sounds similar to, yet different from, music played earlier. Clear references to music played earlier can be heard in the melody, the rhythm, or both.

**Repetition:** The music sounds the same as music played earlier.

**Silence:** No music is heard because of the subject's silence, subject's statement or ques-

*\* \* \* \* \**  
*Vocal Model Article!*

*4*

*Celebrating the life of G. Keetman E-Gray*

tion, or investigator's statement.

Length of time in creating compositions was significantly linked with grade level: second grade, an average of 58.67 seconds (range from 9 to 127); third grade, 98.89 seconds (range from 43 to 163); and fourth grade 188.33 seconds (range from 65 to 334). The overall average was 115.3 seconds.

In a second analysis we learned that there is a difference between "naive" and "knowledgeable" students as to how they allocate their time to the various compositional processes. The "Age 7" students in the Kratus study devoted nearly two-thirds of their time (65.6%) to exploration; in contrast, our second graders allocated less than two-fifths of their time (39.4%) to exploration. The comparable figures for older students were: "Age 9," 39.7%; "Grade 4," 14.5%.

We also discovered that there are substantial differences among students at the three grade levels in how they allocated their attention—to exploration, development, repetition or silence—while they created their compositions. Five of the nine second-grade students were involved in development and repetition of ideas for less than 30% of the total compositional time; in comparison, all nine of the fourth-graders devoted at least 44% of the time to development and repetition.

Finally, only 10% of the seven-year-olds (Kratus) could completely replicate the song they created, as compared with 22.2% of the second-graders. The difference was even greater for the older students: 35% of the nine-year-olds and 77.7% of the fourth graders could completely replicate their melodies.

#### Discussion

The most interesting result of the present study is that obtained for the first research question: How much time would students utilize in creating their compositions? The finding that the second, third and fourth graders required, on average, less than two minutes to create their compositions may encourage teachers to incorporate additional compositional activities and lessons in the curriculum.

Also of interest were the differences in results between the Kratus study and the present one. Students in the present investigation demonstrated greater ability to replicate their melodies and placed much greater emphasis on development and repetition while working on their melodies. Possible explanations for these differences include:

1. The students in this study experienced composition and improvisation during their regular music classes; those in the previous study did not have this advantage.

2. The students in the previous study lacked experience with keyboard instruments, so they would have devoted more time to exploration.

3. The students in the present study had the advantage of an assigned text ("Will you buy some food today? Any kind will do.") Their compositions were more "to the task" than those in the published study.\*

#### Reference

Kratus, J. (1989). *A time analysis of the compositional processes used by children ages 7 to 11*. *Journal of Research in Music Education*, 37, 5-20.

\* The complete report is available by request: Steven Hedden, School of Music, The University of Arizona, Tucson, AZ 85721.

### Applications Open for Editorial Board

Applications are now being accepted for future seating on the Editorial Board of *The Orff Echo*. Term of service is four years; placement and possible reappointment are made by the Editorial Board and the Board of Trustees. A detailed job description and application form are available from: Cindi Wobig, AOSA Executive Secretary P.O. Box 391089 Cleveland, OH 44139-8089.

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# RESEARCH INTEREST GROUP FORMED

JANET ROBBINS, CHAIR

The recent development of a Research Interest Group (RIG) within AOSA is evidence of the momentum that has been gaining strength for some time. At the Denver conference last November, the first meeting of a fledgling RIG was held as a culmination of the many research activities scheduled throughout the conference. As the new chair, I feel fortunate to find myself faced with the challenge of helping to launch the RIG—to determine (as the group has charged me) the direction the members want to take. So, navigate I will, through seemingly “new” waters.

Many may ask, “Why was a Research Interest Group formed?” and “What is the purpose of such a group?” Given the many imaginable and yet-to-be determined directions this RIG might choose, I can only speculate about what this group might do and why it was formed. The answers lie somewhere in our assumptions about research and Orff Schulwerk. With regard to the first, we must ask ourselves “What is it, exactly, that constitutes research?” “What kinds of things can we learn from doing research?” “Who will do research?” The answers, it seems to me, can only come from the members themselves.

From where I sit, I see a group that will not be led by “authorities,” but instead by the authority of its members. And who are its members? Of the sixty-one people who have joined the RIG, thirty-six have already indicated their background and research interests in response to the research committee’s survey, first published in the Summer, 1990 *Echo*. Ten teach in universities, twenty-four work directly with children as music specialists or classroom teachers and two are full time doctoral students. Unlike our MENC counterpart (SRIG) whose members are primarily people in higher education, the make-up of AOSA’s research interest group (RIG) is a healthy blend of teachers at all levels.

What are these people interested in with regard to research? Again, the survey responses provide some clues. Of the range of research interests that have been articulated, a few stand out. These include inquiries about (1) the interdisciplinary nature of Orff Schulwerk pedagogy, particularly how Schulwerk experiences influence language development, (2) the creative and imaginative development of children who participate in Schulwerk experiences, (3) the Orff approach’s teaching process, and (4) teacher training.

Finally, how will we pursue our research interests? What methods shall we use, and who will do the research? Collaborative projects have been suggested, where teachers and researchers work together, asking questions, collecting and analyzing data and reporting findings. Teachers-as-researchers—a concept which has been promoted at recent AOSA conferences—is a well-established tradition in education research, which may enable us to gain a more comprehensive and multi-layered perspective of Schulwerk programs and practices. And many people will inevitably venture off on their own, conducting research as part of their masters’ or doctoral work.

What has been missing in the past has been a way to communicate our ideas with one another. One of RIG’s more obvious functions might be to facilitate dialogue among its members. In addition, it has been suggested that the RIG take responsibility for disseminating information about existing research related to Orff Schulwerk. There is much work to do, and it appears to be up to us.

Like Max from Sendak’s *Where the Wild Things Are*, I feel as though I have just begun to travel in and out of weeks and over a year. I find that what appears to be a journey to some unknown destination is, in fact, one that is connected to courses already charted—to real worlds of work and play that are familiar to all of us. We are connected, and most likely guided, by our interest and investment in Schulwerk principles, by our knowledge of what works and what doesn’t in the classrooms we inhabit, and by the sense of community that we reclaim each time we sing and dance and play with our students and with each other. Like the children we teach, we must all have an active role.

Although this RIG is new, it represents the realization of a concept that is actually well established in the minds of many; namely, that teaching and research are inseparable. Everyone who shares this perspective has contributed in some way to the making of this RIG. My own enthusiasm for the RIG is rooted in the past—both in my career-long interest in Orff Schulwerk and in my involvement between 1984-86 as librarian of what was first called the Isabel Carley Research Library. What I recall most clearly about my work at the library was the growing number of research-related requests that were coming in at that time, and the contacts that were established with people doing research. A network of those interested and involved in

research was taking shape, and the potential for the emergence of a community of researching teachers within AOSA looked promising.

Since that time, much has happened. The research committee’s visibility has increased, particularly through its work with the AOSA Research Grants. The institution of a Research Advisory Review Panel to work collaboratively within the research committee was announced. The “Focus on Research” column has become a permanent feature of the *Orff Echo*, a research agenda at AOSA conferences is more evident than ever before, and now a Research Interest Group is born. Have we finally arrived? Is it time now (in Sendak’s words) for the Wild Rumpus to begin?

I want to believe that this is the case—that the RIG is a place where voices are heard, where questions are asked, where endless accounts from Schulwerk classrooms are shared, and where the illusive “magic” of Orff Schulwerk is within our grasp to hold and to understand. For those of you who are already involved, continue to speak out. Questions, ideas, thoughts, should all be directed my way. For those of you who have not yet made contact with the new RIG, please do so soon, so that you can receive future mailings specific to RIG members. I’ll be listening for the wild rumpus and waiting for a rush of mail.

Write or call:  
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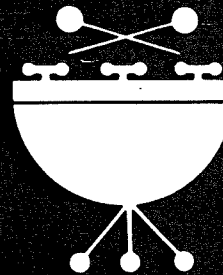
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# MINNA RONNEFELD HONORED

The Denver conference saw the presentation, in absentia, of an honorary AOSA membership to Minna Ronnefeld of Denmark. The following is condensed from the remarks made by Carol Erion at the announcement and presentation.

We honor today someone whose contribution to Orff Schulwerk is enormously significant, yet she is someone many AOSA members do not know very well. Most are unaware of her role in the development of Orff Schulwerk as an international force in music education.

Carl Orff and Gunild Keetman we know well. We know their gift to us was the understanding that musical art is the unity of word, movement and sound. They created a body of musical literature, historically grounded, culturally based, entirely appropriate for children—models for our own creations and the substance of sequential music education.

Minna Ronnefeld gave us the pedagogy, that interactive model for teaching the Schulwerk that most of us have taken for granted for so long. She showed us that the act of teaching is an act of humanity. Her model requires us to know our students well, to care for them deeply, and at the same time to be completely grounded in our musical material.

Minna was in that first group of students who studied with Gunild Keetman at the Mozarteum in Salzburg in the early 50s. Then



she became Keetman's assistant for the children's classes that were taught there. Together with Keetman, she developed the pedagogical procedures that were suitable for a music education that was to be aurally transmitted to children, an education that asked children to move and to improvise.

Now Minna Ronnefeld is a Professor at the Royal Danish School of Educational Studies. She taught for several years in the University of Toronto Orff Course during the 70s. She was guest presenter at our Detroit Conference; she has taught at the Orff Teacher Training Course at George Mason University in Virginia. She has written a number of books, some of them co-authored with

Keetman; unfortunately, none of these books is in the English language. These are the things she has done. What kind of person she is is really more important.

She is a person who loves nature. I can remember very few classes that did not connect in some fundamental way with the elements of nature. She abhors all the artificial things we do that take us away from being in nature—like air conditioning. And she is terribly offended by Muzak. She travels light, carrying only a leather backpack and a tote bag for books. She works very hard—play for her is visiting an art museum.

Above all Minna is sensitive, caring. She is indeed a master teacher. Of all the stars in the Orff galaxy, many sparkle and dazzle the eye with a great show in the sky—but Minna is more like the North Star, not the largest or the brightest, but the most constant, guiding us in the way we should go.



## Course Offered in England

"Hands On Music—Aspects of a Music Curriculum," will be given from July 26 to August 1, 1991 at York, England. An unique program of intensive Orff Schulwerk courses and afternoon workshops will cover fundamental activities, tuned percussion and improvisation with Peter Sidaway, Tossi Aaron, Kate Baxter and Wolfgang Hartmann.

Afternoon sessions offer workshops in Gamelan, West African Culture, Dance in Special Education, Creative Technology and Inventive Choral Training. Bongo-Conga technique will be taught by Rudolph Schingerlin of the Orff Institute. Attendees choose their own rosters, perhaps concentrating on one or two areas.

All classes will be held at the college of Ripon and York St. John near the medieval walled city of York. Accommodation will be in the college dormitories; fees may include full board or non-resident meals only. Lively evening events are included. Places are limited in this varied and explorative course and early registration is encouraged.

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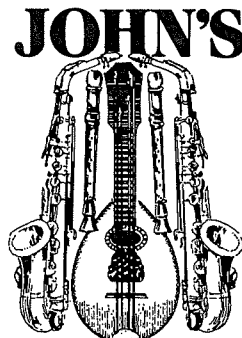
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# A Packet of Pleasantly Pungent Proverbs

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RUTH HAMM

## BACKGROUND

Everyone knows what a proverb is, and most of us can recite quite a lot of them, but it is rather difficult to give a short, concise definition. Perhaps a proverb is a statement of what people think about the human experience and about ideas they feel to be fundamental and universal. Usually proverbs are vivid, sprightly and often pithy. Sometimes they admonish and rebuke, frequently in a teasing manner or with a dry humor. Many times they conceal as much as they expose. Contradictions abound.

Proverbs are found in every spoken tongue. They appear in early Egyptian writing dating from 2500 B.C. They also occur in ancient Chinese inscriptions and East Indian Vedic writings. The Biblical *Book of Proverbs* is said to be linked to Solomon, but research shows some proverbs originated earlier and others later.

Many such rules of conduct also appear in proverbs of tribal judgment and Middle Eastern sayings. Often they show that the nugget of profundity being figuratively expressed means the same in many languages, but with a transference of condition, because of diverse cultural patterns and the use of wordplay, due to differences in language.

Arabic proverbs are considered holding first place in quantity and quality. Turks are said to have very shrewd sayings, while Spaniards have a proverb for almost everything! Italian proverbs are full of wit and humor, but not so the French. The Japanese wax eloquent about nature and derisively about humans. We can thank Ben Franklin for reworking European proverbs and giving an American "twist" to the sayings in Poor Richard's Almanac.

## TEACHERS

The ideas listed below are not arbitrary, and the notation for each proverb is only an example. The possibilities are many. Choose those suggestions you feel comfortable with, and that will not be beyond the abilities of the class. Each step adds complexity and challenge. You are the guide. These steps will take several lessons to accomplish. They need not make up the entire allotted class time. The presentation should be well paced, as this is important to successful teaching. Check with

classroom teachers and also inquire of the children if they have written their own proverbs and slogans in combination with other curricula, especially language arts. (See *Fence Posts and Other Poems*, p. 26). Use of proverbs helps children interpret figurative speech. Here follow some proverbs you may or may not know. Ideas given for their use in the intermediate grade levels.

## SUGGESTIONS

1. **Narrow minds have broad tongues.** Arabic

2. **Where there is least heart, you'll find the most tongue.** Italian

3. **If your mouth turns into a knife, it will cut off your lips.** African.

4. **Timid dogs bark most.** German

5. **Mewing cats catch no rats.** Japanese

6. **Silence is the answer to folly.** Arabic

7. **The wise have long ears and short tongues.** Russian

8. **Soft words don't scratch the tongue.** French

9. **A cautious tongue insures success.** Arabic

10. **If you want to be revenged, hold your tongue.** Spanish

11. **Sugared words generally turn bitter.** Spanish

12. **A closed mouth catches no flies.** American

13. **Action speaks louder than words.** American

14. **Nothing asked, nothing gained.** American

15. **Many things are lost for the want of asking.** American

## DEVELOPMENT

1. Choose a proverb with the class and decide how it will "flow" when spoken. **As much as possible, try to follow the natural rhythm of the spoken proverb.**

2. Find the basic pulse within the chosen spoken proverb.

3. When class is secure in using the rhythm of the spoken proverb that was decided upon in step 2, use it as a rhythmic ostinato.

4. If desired, class may create sound gestures as an accompaniment to the rhythmic ostinato.

5. Select a melodic Orff instrument and ask a student to create a pentatonic ostinato using the rhythm of the proverb for the creation. In this situation, creating a short melodic pattern is less threatening to the student because the rhythm is already a given entity, and the student concentrates on melody only. This is an example of an important step between creating a rhythmic pattern only and the more complex task of composing both rhythm and melody simultaneously.

6. To build more such ostinati, select other proverbs in the same basic pulse, but which contrast rhythmically within the measure. Use instruments best suited to the rhythm. (i.e., simpler rhythms on bass instruments and metallophones.)

7. Using phrases of a pre-determined length, students may now improvise over these ostinati, first with clapping, then other sound gestures and/or non-pitched instruments. Total improvisation (both rhythmic and melodic) may be pursued with recorder and/or Orff melodic instruments, but with the certainty pupils are ready for it.\*

## OTHER POSSIBILITIES

Combine two proverbs of contrasting meaning and rhythmic design into a two-part exercise. (Examples: #2 and #8)

1. Narrow minds have broad tongues. (Arabic) (Italian)

2.  $\frac{12}{8}$  Where there is least heart, you'll find the most tongue.

3. If your mouth turns into a knife, it will cut off your lips. (African)

4. Timid dogs bark most. (German)

5. Mewing cats catch no rats. (Japanese)

6.  $\frac{4}{4}$  Si-lence is the an-swer to fol-ly. (Arabic)

7.  $\frac{5}{4}$  The wise have long ears and short tongues. (Russian)

8.  $\frac{12}{8}$  Soft words don't scratch the tongue. (French)

9.  $\frac{4}{4}$  A cau-tious tongue in-sures suc-cess. (Arabic)

10. If you want to be revenged, hold your tongue. (Spanish)

11.  $\frac{5}{4}$  Sug-ared words gen-er-al-ly prove bit-ter. (Spanish)

12. A closed mouth catches no flies. (American)

13.  $\frac{3}{4}$  Ac-tion speaks lou-der than words. (American)

14. Nothing asked, nothing gained. (American)

15. Many things are lost for the want of asking. (American)

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Ruth Hamm, former president and a founding member of AOSA is a member of #1, the Cleveland Chapter in Ohio. Lessons similar to the ideas presented here have been hallmarks of her many Levels courses. Fond of proverbs, she has been known to quote them in her public remarks to educational groups and in her official writings. "Proverbial Lessons" appear in her Schott publications, *Crocodile and Other Poems* (Schott SMC 15) and a full page of proverbs, slogans, tongue twisters and quips, many composed by children, in *Fence Posts and Other Poems* (Schott Ed. 8138).



Try combining two proverbs in different meter, such as 3 meter against a proverb in 5 meter, repeating the 3 meter measure five times and the 5 meter three times. (Examples: #11 and #13) Carefully evaluate and change as necessary so the two rhythms contrast well.

Design and assign (cooperatively with students), locomotor movement using rhythms of two contrasting proverbs, and combine into a two-part movement exercise. Join with some of the suggestions under development as meets the abilities and standards of the pupils.

At specific intervals over the instrumental ostinati add 5, 6, solo voices and/or small groups of voices in recitation of the proverbs.

Encourage proper inflection and dramatic flair!

For future classroom use, or for the purpose of sharing with another class, help children notate rhythmic pattern first, then melodic, unless group is sophisticated to the point they can do both rhythmic and melodic notation simultaneously.

\* Begin with improvisation in pentatonic scales. Depending on background and experience, some sixth grade pupils may be ready for diatonic improvisation using the half steps as passing tones. (Improvising over chordal changes in the ostinati takes a considerable degree of sophistication.) Of course, the teacher must be secure and facile in these techniques.

## AOSA ELECTION RESULTS

These are the results of the AOSA election, announced by Cindi Wobig, AOSA Executive Secretary.

**Vice President:** Carol Erion

**Regional Representatives**

**Region I:** Lisa Ann Parker

**Region II:** Penny Mahoney

**Region III:** Sheran Fiedler

**Region IV:** Jack Neill

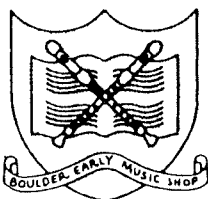
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# Vienna: The IGMF Summer Course

SHERAN FIEDLER

In the summer of 1990, the 15th International Summer Course of IGMF (International Society for Further Education in Music Pedagogy) was held from June 25th to 30th. The setting was a little yellow Baroque castle on the outskirts of Vienna, Austria, close to the famous Vienna Woods.

About 90 teachers—music, classroom and therapy—attended. We came from Denmark, England, Finland, France, Germany, the Netherlands, Norway, Taiwan, Turkey and the U.S. to explore ways to use movement and dance and to explore the use of percussion and Orff instruments in classroom settings.

Directed by Elizabeth Link, managing director of IGMF and her staff, the course was an interesting exploration of old and new ideas. From the opening registration to the fabulous farewell party in a Viennese vineyard, Mrs. Link's warm and capable touch was evident.

The castle, *Bildunghaus Neuwaldegg*, served course needs well. Accommodations on the premises were dormitory-style, clean, cozy and reasonably priced, with meeting rooms large enough for our needs. Ample Austrian food in the cafeteria made it hard to keep the waistline trim—apparently Austrians do not worry about cholesterol!

The two main objectives of this summer course were 1) to provide exposure to music and movement strategies for use in education and therapy, and 2) to explore the various uses of percussion and Orff instruments in school settings.

Structured in one-and-a-quarter-hour blocks in a workshop format, the schedule included:

- Movement classes with Dr. Ulla Ellerman, Kassel University, Germany,
- Orff Schulwerk, "USA Style" with Nancy Ferguson, University of Arizona,
- Early childhood and primary school classes with Carol Bauer, Musicgrundschule, Switzerland.

Two or three sessions were given by Mattias Schmitt, percussionist, composer and college-level percussion and improvisation instructor, Germany, and by Manfred Breitfellner, a music school teacher and lecturer in music education in Vienna.

Dr. Ellerman's expertise in folk dance and creative dance was obvious. Creative movement, however, was her forte. Often movement classes were quite rigorous in the



85-degree heat of the day (with no air conditioning) but they were almost always worth the sweat! Ideas were clearly presented and extremely adaptable to Orff Schulwerk settings. (I believe she would be a wonderful addition to a future conference program!)

Early childhood sessions with Carol Bauer offered many ideas. We sang in German, learned rhymes in French, played games from Africa and practiced hand signs. It was interesting to see and hear the similarities among European songs, games and rhymes that have American counterparts. One of the highlights of Carol's sessions was the demonstration of "instant" animal costumes with the simplest of props—squares of colored fabric tied in unusual ways for use in story and game dramatization.

In Nancy Ferguson's sessions, participants sang, strutted, scatted, became involved in blues and jazz and did Orff Schulwerk "American Style." One Norwegian man was heard to say that he had trouble understanding her Southern accent, "but can she teach!" Nancy taught in the style that we take for granted here—clear, sequential, offering everyone involvement and success. We've come to expect and assume that all clinicians will work like this but we find it isn't always true in other places.

In explorations of chromatic Orff instruments, marimbas and traditional percussion, we played arrangements of pop tunes, movie and TV themes and famous instrumental

pieces. Apparently, in Manfred Breitfellner's school, Orff instruments are used as a sort of "xylophone band" instrument. In other words, one had to be able to read treble and bass clef in order to play. Those participants, classroom teachers, for instance, with limited or no sight-reading skills had difficulty in this class. The idea of using Orff instruments in classroom "bands," not as Schulwerk ensemble and improvisation instruments, was quite new to the American contingent.

The course left free time to sightsee and go to concerts. One of the highlights of the week was a reception for IGMF participants, hosted by the Mayor's Office of Vienna at the historic city hall. On the last day there was a wonderful sharing session by participants from each country. The farewell party, hosted by the Links and the Sonor Company, sponsors of the course, sent everyone off in great style. There was eating, singing, drinking, toasting, thanking, and address exchanging—and the setting in the vineyard was right off the postcard!

Special thanks to Ann Dumbauld from West Music and Bob Cotton of Hohner/Sonor for their work in coordinating the United States contingent and for their sponsorship. They were a credit to American business abroad and to music education in general. Everyone left with fond memories, new-found friends, new ideas and a few extra inches on the waistline! Aufweidersehen, Vienna!

# Editorial

Sometimes a scrap of melody or a line from a song remains with us for decades and surfaces just when needed, like the first crocus. The line "... other hearts in other lands are beating with hopes and dreams as true and high as mine ..." sang itself into my head in the cold snows of February; it took some detective work to find its printed source and to get permission to reprint it. Herewith, I share it with you; with respect for its melody (Jean Sibelius) and in the spirit of its thoughtful lyrics.

## Conference Lookout

The American Guild of Organists Region IV Convention in Mobile, Alabama, July 1-4, 1991. For information, call Verona Gazzier, 205-653-7591 or John Gearhart, 205-342-9521.

## Song of Peace

from Friends Hymnal

(Finlandia)



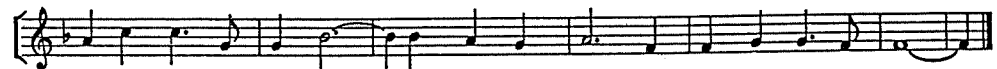
1. This is my song, O God of all the na-tions A song of peace for  
2. My coun-try's skies, are blu-er than the O-cean, And sun-light beams on



lands a-far and mine; This is my home, the coun-try where my heart is  
clo-ver leaf and pine, But o-ther lands have sun-light, too and clo-ver,



here are my hopes my dreams, my ho-ly shrine, But o-ther hearts in  
And skies are ev-ry where as blue as mine, O' hear my song, thou



o-ther lands are beat-ing, With hopes and dreams as true and high as mine.  
God of all the na-tions, A song of peace for their land and for mine.

"Song of Peace" reprinted from pocket song book, "Let Friends Sing," published by World Around Songs, Copyright 1934 by The Lorenz Corporation. Reproduced by permission.

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# President's Message

JUDY BOND

It's hard to think about music education at this moment in time, when the war in the Persian Gulf makes us aware of how little progress human beings have made in their ability to resolve conflicts without resorting to force and violence. But life goes on, with all the small and large concerns which involve time and energy each day. The situation seems to force us to think in more global terms, considering the impact of the conflict on all aspects of life, and we are challenged to seek every possible avenue that might bring people together in a positive way.

With these concerns in mind, I want to share some thoughts about music education and its importance at this time, especially in regard to the spirit of Orff Schulwerk and the Schulwerk potential for impact on human life.

In his book, *Flow: The Psychology of Optimal Experience*, Mihaly Csikszentmihalyi points out the difference between hearing music and listening to it, stating that "it is not the hearing that improves life, it is the listening." He also stresses the fact that, although "flow experiences" occur from listening, "even greater rewards are open to those who learn to make music . . . Learning to make (music) is not only enjoyable, but like the mastery of any complex skill, it also

helps strengthen the self." Csikszentmihalyi considers music, art, and physical education basic to improving the quality of life. His strong statements about the value of flow experiences express, in a unique way, why many of us are committed to music education and Orff Schulwerk. I believe all people can benefit from musical flow experiences, which I interpret as the times when we are so focused that we become one with music. How many people in our society experience musical flow as a regular part of their lives? One of the most positive aspects of music education may be that we enable students to achieve a richer life through acknowledging the importance of the flow experience and working to make it happen.

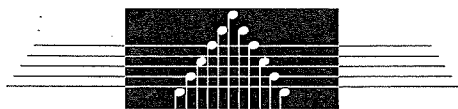
It also seems to me that in Orff Schulwerk, an even higher level flow experience is the goal. When people improvise in a group and the improvisations are shared with one another, we have the best of all possible worlds. When we encourage students to try new ideas, when "mistakes" are considered steps on the way to success, and when individual creative effort within a group contributes to understanding and achievement for all, then we are truly teaching in the spirit of Orff Schulwerk, and group flow experiences will result.

In a recent interview, psychiatrist M. Scott Peck, author of the widely read *The Road Less Traveled*, commented about a non-profit foundation he started with his wife in an effort to teach people how to "communicate, deal with difficult issues, and overcome differences to form communities." Peck stated that his process enables people to respect one another and work together with "phenomenal efficiency." I believe he was talking about what music educators might call creativity and cooperative learning. Do the words bring to mind your own work with your students? Many of us experience this process with our classes every day. We must look for opportunities to show others that this, too, is what music education through Orff Schulwerk is about.

The world conflict being acted out in the Middle East has an alarming potential for impact on all of human life. As in other times of crisis, our concerns may lead to negative thinking or they may instead cause a greater awareness of what we value most highly. More than ever, I believe in the importance and power of music education. I rejoice in the many ways Orff Schulwerk can help bring people together and help them grow. We have vital work to do. Again and again let's "begin the sharing that lasts a lifetime."\*

Inadvertently, the name of Gwen Mickle, local Co-Chair of the Denver Conference was omitted from the kudos printed at the end of the last President's Message. Her dedication and enthusiasm merit our sincere thanks and applause—and apology.

\*(Quote from the cover of the new AOSA membership brochure.)



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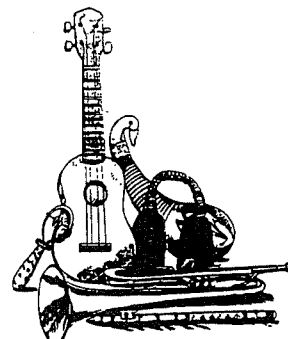
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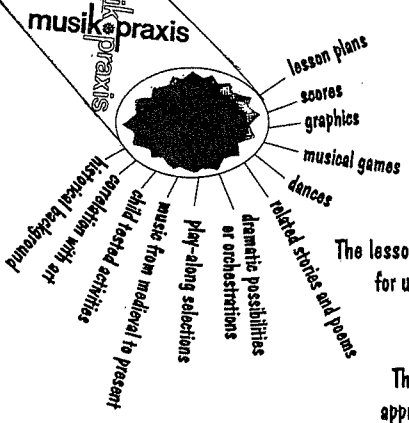


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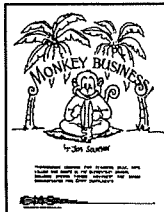
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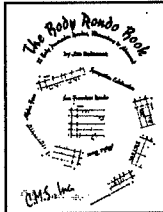
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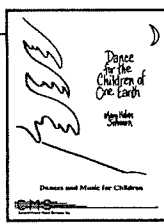
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# Creative Play-Acting With Children

BRIGITTE WARNER

Reprinted from *Re-Echoes I*

In her *Teacher's Manual*, Doreen Hall says, "... Orff has long felt that educationally we are putting the cart before the horse, that music is approached as an intellectual process ..."

The same is true in children's dramatics. In most schools, year after year, teachers of all grades are called upon to present plays to school and parent audiences. To the objective observer, the results are rather dismal.

In children's play-acting, as in music, the exploring, discovering and creative stage must come before performance, and it must be carefully scaled to the child's level of development.

Acknowledgment for the following outline must be given to Mrs. Isabel Burger, a leading authority in the field of creative play-acting.

In music there are two main factors which complement each other and which give meaning to it: rhythm, and sound. In *Music for Children*, we make much use of the primary force of rhythm.

In play-acting we also have two components, the spoken word and the physical action that accompanies it. The first step toward creative play-acting is, just as in music, to separate these two components and to work with the more basic one: the pantomime.

According to Mrs. Burger, the simplest form of pantomime is termed *Activity Pantomime*, in which a child recreates a familiar activity, such as tying shoes, eating spaghetti, etc. The simple activities will grow into others involving a sequence of activities (putting on a coat) or more than one person (throwing a ball to someone).

The process of making up an activity pantomime is quite complex and involves several steps. The first step is to collect from the children suggestions and ideas concerning the pantomime, thereby activating their imaginations. Each aspect must be clarified to the last detail in order to make the children feel secure and able to do their parts. Then all the collected facts are put into the correct sequence so that youngsters are able to "make a picture in their minds" as Mrs. Burger calls it.

The second step is the more difficult one, and success should not be expected immediately. As the children are actually beginning to act out the pantomime, they must learn to concentrate, not leaving out a single step, recreating the exact movements that are necessary to make the pantomime real.

Each pantomime, at first made in groups of children, should be followed by a short period of evaluation in which all participate, both the actors and the onlookers, as well as the teachers.

At the beginning stage, nursery rhymes and songs which are familiar to the children can be acted out. The time to go on to more challenging work must be determined by the readiness of the children: they must be able to make "pictures in their minds" and move according to these with ease. Much of the material for more advanced pantomime will come from folklore and fairy tales.

The progression to "Mood Pantomime" in which feelings are expressed through body actions, can be made during an evaluation period after an activity pantomime has been acted. The teacher might ask why Davy smiled when he prepared and ate the dump-

ling. A general discussion of feelings and moods and how they bear on body posture might follow. After having played little episodes in the same manner as before, the children will learn that they must "think the thoughts of the character they are playing" to be believable.

When the children are able to explain feelings through action, they might be asked to express different moods and emotions through music, first considering the choice of instruments and of *bordun* and *ostinato* for the pantomime being played.

Another important factor in mood pantomimes is sensitivity to touch, sight, sound, taste and smell. Little pantomimes based on sensitivity exercises will help perfect the children's abilities of observation and it will also sharpen their senses. An exercise for touch would be a pantomime of walking barefoot on different surfaces.

Just as in music, where it only takes a second phrase to complete a form, so in simple mood pantomimes it takes only one change of mood to create a little "drama." The nursery rhyme of *Little Miss Muffet* serves as a good example: the little girl's



Yumiko Yoshii

DRAWING FROM ACADEMY OF THE SACRED HEART, BLOOMFIELD HILLS, MICHIGAN.

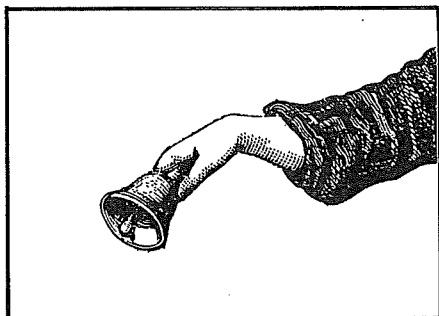


should present the story in a most dramatic way, so that the characters already begin to live in the children's minds, and so that the dramatic action becomes clear. This should be followed by a thorough discussion analyzing the characters, plot discussion, setting, etc. The play should be separated into several small sequences which should be improvised more than once by several different groups. The sequences are sure to improve in quality this way. Music may be created for each of these "acting units." It will take several class sessions to go through the whole play. Casting should not begin until all the preparations have been completed.

One final word about speech: Although in creative play-acting the children play mostly for themselves, there is always another group watching. Good, clear speech should be emphasized. For a Schulwerk child this should not be too hard, since he is used to working with words, their sounds and their rhythms. The greater problem will be the command over the language. To help the child gain a greater vocabulary and to use it correctly, many interesting exercises can be devised, which also will help to stimulate the imagination. In these exercises drama as well as fluency in speech are important.

1. Describing objects, observations, happenings, experiences.
2. Telling jokes.
3. Telling scenes of stories: They should be well known, and each child should have a turn in continuing. A more interesting version for older children: One starts making up a story or tall tale, each child in turn adds something.
4. Telling a whole story, known or imagined. If these tales are told well and show possibilities for dramatization, they could either be made into a play, or—as a nice change—the dramatic effects during the story-telling could be heightened through the use of music and rhythms.

The same prerequisites are necessary in dialogue as in acting: The picture has to be in the mind, and the more the child is able to concentrate on the characters and on the happenings in the story, the more it will come alive. And this is really the whole secret of play-acting: To make a story become real, to bring it to life.



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# Video Previews

DONNA MARCHETTI

## Barbara Grenoble (43 VS)

All music teachers have grappled, at one time or another, with the dilemma of teaching notation. When to begin? How to begin? How can written symbols acquire meaning for children? At what point is it important for them to have notational skills? Why? Insightful answers to these questions, as well as many practical ideas are offered in Barbara Grenoble's 1989 session titled "Visualizing Sound."

Just as an infant will not learn to speak until a need unfulfilled gives impetus—food, juice, mommy—a child will not internalize notational concepts, this new language, until he himself has a reason or a need to do so. The desire to write down sounds, Ms. Grenoble reminds us, arises out of the need to preserve what the child has created; acquiring notational skills is a natural outcome of the improvisational process. The method of notation may not be the traditional one; in fact, developing original systems of notation is vastly important to the conceptual representation of concrete ideas. Later comes the understanding of traditional methods, and beyond that, perhaps, preparation for contemporary notation.

The activities Ms. Grenoble outlines during the session arose, she says, out of her need to fill the gap between the experiential essence of Orff Schulwerk and the all-too-often dogmatic approach to teaching note reading. First, she says, the children must become sensitized to sound. It must become part of their awareness. She takes her students on "sound walks" outdoors where they collect sounds to bring back to the classroom. Once

there, they are asked to think about what they heard and to draw what they think a particular sound might look like. The example used in the session is the wind. In order to represent the wind on paper, the students must have first experienced it. Later, they can take turns conducting the other students as a collective "wind," using their representation as a guide. By committing their idea of wind to paper, and later eliciting sound by its use, the students have made the first step toward understanding the rather abstract notion of notation.

Ms. Grenoble describes a series of activities using traffic lights. One person is the light, alternately holding up a green, yellow or red circle. Another person beats a drum appropriately—at a fast tempo, a slower tempo or not at all. The students become people-cars, watching and listening for their movement

cues. In a further development of this game, circles without colors contain symbols representing pulse; short dashes indicate fast, longer dashes indicate a slower pulse, and a blank circle means rest. Still later, the dashes are replaced by actual notes. By this time, the students have experienced and internalized the concept of pulse; they are ready to respond to the symbols.

Ms. Grenoble also outlines many activities that introduce awareness of pitch variation and its representation. The session offers a wealth of activities for many age and experience levels, but common to all is the vital importance of the students' own ideas as springboards toward understanding and learning notation.

The 90-minute tape would be useful to any elementary school music specialist. Sound and picture quality are both good.

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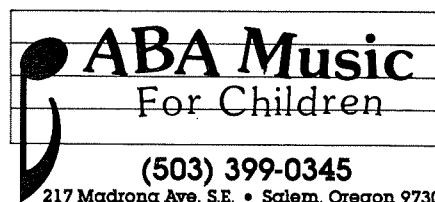
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- 21 PD** **Lillian Yaross**, Boston, 1986  
*Prop Up the Day*
- 21 NB** *Near the Beginning, Demonstration Class 3-5 yrs.*
- 
- 22 OS** **Margot Schneider**  
*Orff Schulwerk in China, 1985-1986*
- 
- 23 SP** **Panel Discussion**, Cleveland, 1983  
*Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)*
- 23 RR** *Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)*
- 
- 24 AF** **Margaret duGard**, Chicago, 1987  
*Afro-American Culture, Grades 2-6*
- 
- 25 SH** **Shenanigans**, Chicago, 1987  
*Multi-cultural Folk Music*
- 
- 26 AA** **Pat Hamill**, Chicago, 1987  
*Arts Alive*
- 
- 27 JF** **Dr. John Fines**, Chicago, 1987  
*Imaginative Approaches to Art*
- 
- 28 EA** **Sue Snyder**, Chicago, 1987  
*Educating Administrators 1 & 2*

- 29 MC** **Grace Nash**, Music With Children  
*Rhythmic and Pulse, Musical Forms, Expressing Note Values, Music in Action*
- 
- 30 FS** **Bob deFrece**, Chicago, 1987  
*From Song to Movement*
- 31 PP** *Portrait of Polynesia*
- 
- 33 LS** **Lois Birkenshaw-Fleming**, Detroit, 1988  
*Everybody, Let's Sing*
- 
- 34 MG** **Dee Joy Coulter**, Detroit, 1988  
*Music's Gift to the Developing Mind*
- 
- 35 JJ** **Nancy Ferguson**, Detroit, 1988  
*Jewels for Juveniles*
- 
- 36 BE** **Rick Layton**, Detroit, 1988  
*Beginnings to End*
- 
- 37 FP** **Ursula Rempel and Carolyn Kunzman**, Detroit, 1988  
*For Our Pastance, We Play and Dance*
- 
- 38 MB** **Mary Shamrock**, Detroit, 1988  
*Multi-cultural Bridges: Report from China*
- 
- 39 OT** **Katharine Smithrim**, Detroit, 1988  
*Once Upon a Time for pre-school*
- 
- 40 AG** **Avon Gillespie**, Kansas City, 1985  
*Possibility Teaching*
- 
- 41 MD** **Danaï Gagne**, Atlanta, 1989  
*Moving with the Drum, Drumming with the Movement*
- 
- 42 JH** **David Holt**, Atlanta, 1989  
*Jaw Harp Playing*
- 
- 43 VS** **Barbara Grenoble**, Atlanta, 1989  
*Visualizing Sound*
- 
- 44 BA** **Dr. Rene Boyer-White**, Atlanta, 1989  
*Folksong Treasure of Black America: Its Impact on Orff Schulwerk*
- 
- 45 GS** **Marion O'Connell**, Atlanta, 1989  
*A Guide on the Side—Working with Musically Gifted Children*
- 
- 46 MP** **Brigitte Warner**, Atlanta, 1989  
*Musica Poetica*
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- 47 TR** **Atlanta Closing Session—Tribute to Gunild Keetman**

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## Guest Educator Nominations Open

Every AOSA national conference for the past five years has hosted six special guests; educators, administrators or college personnel from the conference region.

The program, introduced in 1985 under Virginia Ebinger, President, and Del Bohlmeier, Vice President, is now called the Guest Educator Program. Its purpose is to provide a direct introduction to those educators with little experience or information about Orff Schulwerk. Its value lies in the effect these educators can have in starting curricula or promoting support for Schulwerk programs in their schools or colleges.

In recent years, some have been stimulated to start special workshops and summer courses for their region's music teachers. The program has elicited enthusiastic responses from these guest educators; many admitted understanding Orff Schulwerk better after participating (or even observing) sessions at conferences and meeting teachers whose commitment and involvement was so complete.

A guest educator may be nominated by any member of AOSA, primarily anyone from the host chapter or other chapters within the conference region. In September, the Publicity/Public Relations committee reviews the applications and makes final recommenda-

tions to the AOSA Board of Trustees. Six guests from the region, who remain with us

throughout the conference, are chosen from among the many letters received.

At the conference, each guest educator has an AOSA member as escort and companion, to offer explanations and answer questions. Some guest educators become involved immediately in sessions, others learn by watching and listening.

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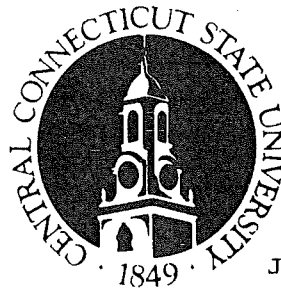
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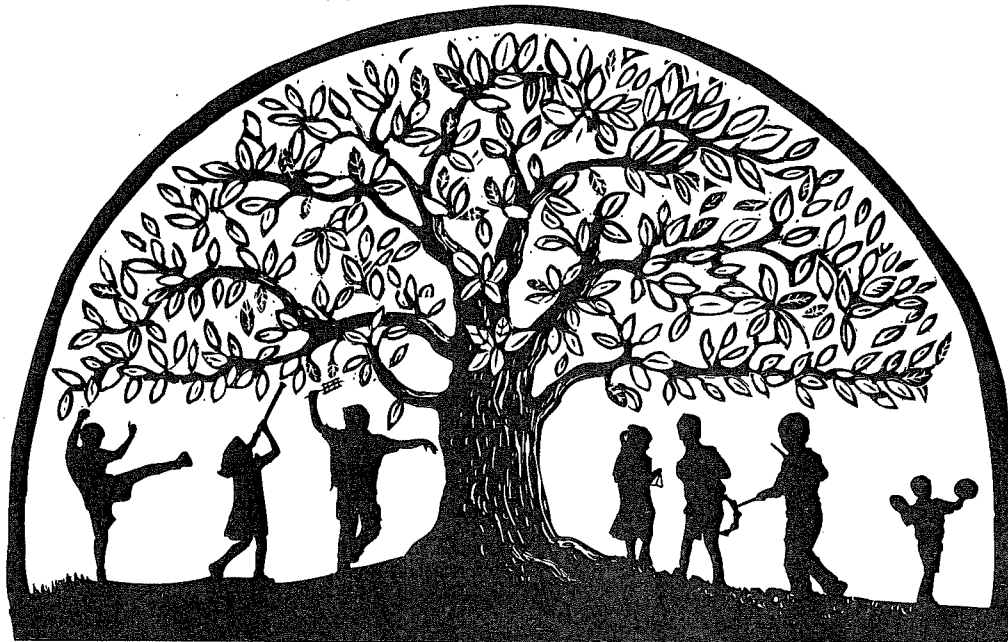
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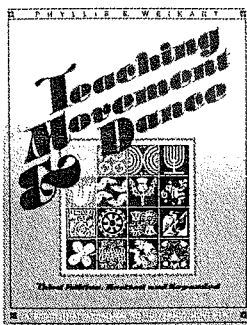


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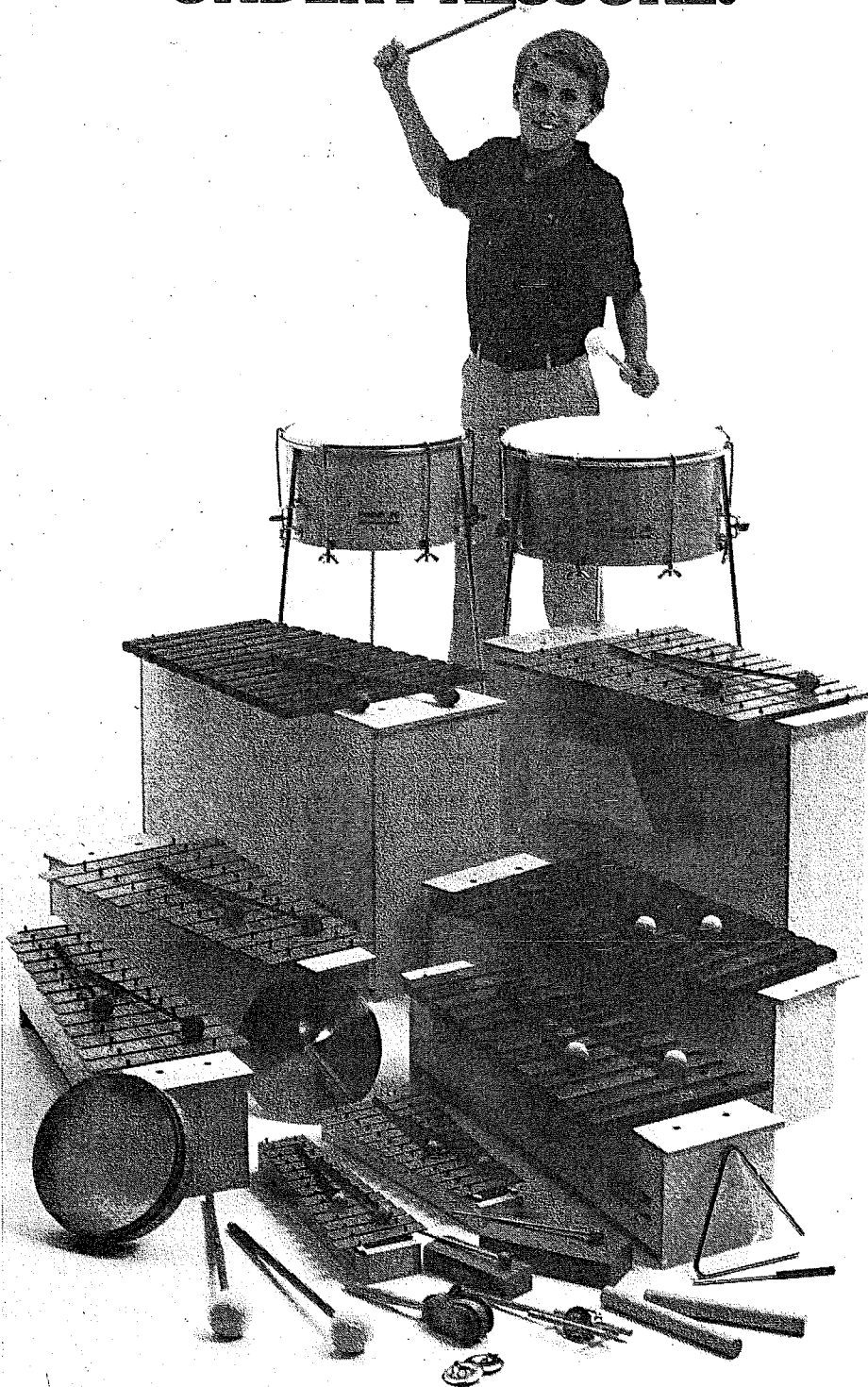
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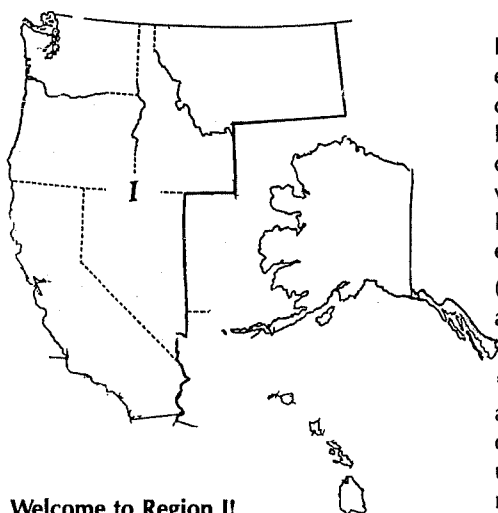
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# NEWS AND VIEWS BARBARA POTTER, EDITOR



## Welcome to Region II

With this issue of News and Views we begin a new feature: highlighting one of the five regions of AOSA in each of the coming issues of the *Echo*. The first region for special attention is Region I, since we will be going there—to San Diego—for the 1991 National Conference. This overview was prepared with the assistance of the Region I's representatives to the Board of Trustees, Marshia Beck and Lisa Ann Parker.

Region I covers much of the far western part of the United States, with 16 chapters scattered over seven states: Alaska (1), California (7), Hawaii (1), Idaho (1), Nevada (2), Oregon (2) and Washington (2). The geography is as varied as the needs and problems of the chapters, and includes one of the earliest chapters (#21 in Los Angeles) and two of the two newest, in Hawaii (#85) and Alaska (#88).

Attendance at meetings and workshops may vary from 15 to 250 people, and those who attend might be mostly music teachers or mostly classroom teachers and students. Many of the chapters are in districts where there are no music programs in the schools, so they fight to preserve what they can by reaching children through the classroom teachers.

Because of the continental or even oceanic distances that possible presenters must travel, all of the chapters struggle with the high cost of airfares, as well as the isolation that these distances can create. But this region is blessed with a determined and creative leadership that is deeply committed to the Schulwerk and AOSA. Sometimes chapters share the cost of presenters, hold consecutive sessions nearby, divide the workshop day according to attendees' interests and training, and constantly seek better ways to reach and educate the newcomers. One of the chapters has been successful in requiring national membership in AOSA as part of chapter membership.

It is a very proud region, since the **San Diego Chapter** will host the 1991 conference, with Mary Shamrock as chair. The other chapters in Region I are helping San Diego in any way they can, but the full brunt of preparation will be borne by the hard-working hands in San Diego. Come see us in November—we welcome you to our region's exciting, challenging and diverse beauty.

(Note: Chapters in Region I are indicated with asterisks.)

The newest chapter in California, the **\*Inland Counties Chapter** has found a home at California State University, San Bernardino. This gives the chapter a very supportive university setting. In one year, the chapter has more than doubled its membership. Congratulations on a fine start for Chapter #91.

Unfortunately, the **\*San Diego Chapter** (#59) has had to request that members not bring their children to workshops. This is always a touchy subject, faced by many chapters. How has your chapter handled this?

As noted in its newsletter, the **\*Idaho Chapter** (#61) has had a revival. In a combined effort with the State Department of Education, the fall in-service days were used to sponsor a workshop. Teachers were excused from their classes for this purpose and the attendance was quite good.

In Oregon, the **\*Portland Chapter** (#29) offers two scholarships each year to assist members in financing summer study; they are awarded through a drawing held for members at one of their workshops.

Because music and elective subjects are

potentially on the "endangered species" list in that state, the chapter has urged its members to speak out against the major budget cuts in store for Oregon. A sample letter, a listing of legislators and a plea for members to become politically involved by writing letters was included in a recent mailing.

**\*Evergreen Chapter** (#42) has decided to waive workshop fees for members who work for the chapter as a board member, college credit registrar, host/hostess, video/photographer. For the first time, a scholarship grant was awarded to assist a member with the expense of attending a national conference.

During the fall session, the chapter spent



time learning how to wrap mallets, and these were donated to the Keetman Boutique in Denver.

In October, 1990, the chapter sponsored a weekend mini-conference attended by more than 100 people. A program of six presenters was offered during the two days; Saturday

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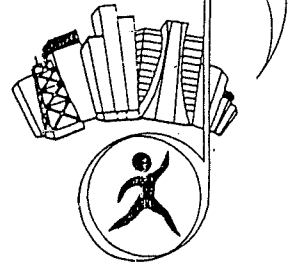
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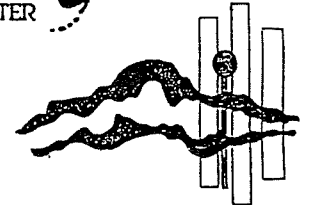
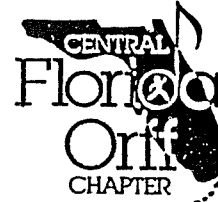
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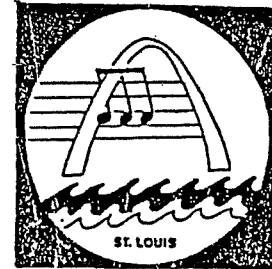
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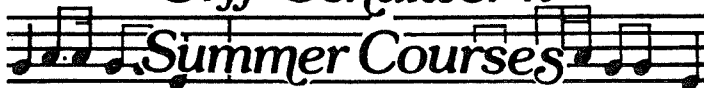
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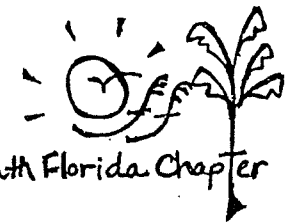
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South Florida Chapter



pittsburgh

More chapter logos next issue; send yours to  
Tossi Aaron, Editor.

night brought a performance by the teen-aged dance group "Visions."

The **Arizona Chapter** (#39) helps to administer the Ralph Nash Memorial Scholarship, formed in honor of the late husband of Grace Nash. It is granted to members who wish to further their education in Orff Schulwerk.

The **North Florida Orff Chapter** (#71) is building national membership by offering members a five dollar discount on local chapter dues when they join national AOSA at the same time.

Georgia's new **Coastal Empire Chapter** (#95) held an interesting workshop last April just before a symphony concert. It was offered in conjunction with the Savannah Symphony's unusual presentation with SCORE, the String, Choral, Orff and Recorder Ensemble (See *Orff Echo*, Summer, 1990).

The **Kansas Orff-Beat**, newsletter of the **Kansas Chapter** (#50) offered members a ride on a sleeper bus to Denver, set up by the Heart of America Chapter. It would be great to hear how this worked out as a possibility for future conferences. This chapter is also one of those that holds weekend retreats for members, with good sessions, college credit AND air conditioning.

Missouri's **Heart of America Chapter** (#60) made up its own handout brochure with a brief history of the chapter, AOSA ethics statement, workshop information and a membership form.

The **Great Plains Chapter of Nebraska** (#94), one of our newest chapters, holds its executive board meeting at a local restaurant, immediately after a workshop session. The presenter is the guest, and everyone is welcomed. Nice way to get business done, too.

Ghost Ranch was once more the place for the **New Mexico Chapter** (#34) to hold its weekend retreat. Last year the focus was on making items for the Keetman Boutique.

**Western New York Chapter** (#46) includes news from Buffalo and Toronto in its newsletter, keeping the whole area in touch this way.

**Berkshire-Hudson Valley Chapter** (#17) would be happy to tell you more about its involvement in the performance of "With Wood and Metal," a *Suite for Orff Schulwerk Ensemble and Orchestra* by Emory Waters. The Union Presbyterian Orff Consort joined the Music Company Orchestra, giving an opportunity for varied age levels and abilities to make music together.

North Carolina's **Piedmont Chapter** (#58) started the year with a membership drive, with a door prize drawing for new members attending their first workshop.

**Prairie Winds Chapter** (#68) calls its

newsletter "Prairie Winds Chimes" and fills the first two pages with photos from recent workshops. Each issue focuses on two members, interviewing them about educational, occupational and spare-time activities. What a good way to get to know each other! Guests are always welcome at workshop sessions—in fact, a free poster is awarded to the member who brings the most guests to a workshop.

In Ohio, the **Greater Cincinnati Chapter** (#7) sponsored a reception during one of the local summer courses to acquaint students with AOSA and the offerings of the chapter. The chapter congratulates Rosie Koepfle, recently named President-Elect of the Ohio Music Education Association. Previously, she served AOSA as Recording Secretary.

The **Oklahoma Chapter** (#75) held a restaurant luncheon after a workshop session and watched a demonstration by a student group from Sunset Elementary School; food for mind, spirit and body!

This parody (with apologies to Mother Goose) appeared in the **Central Texas Chapter's** (#36) newsletter:

*Mary, Mary quite contrary,  
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And putting your scattered concepts in a row.*

*continued on page 37*

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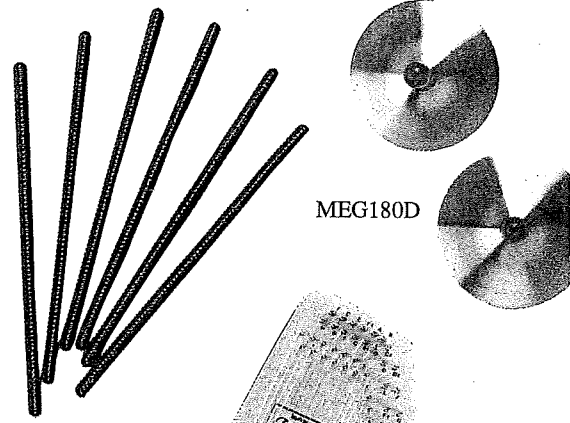
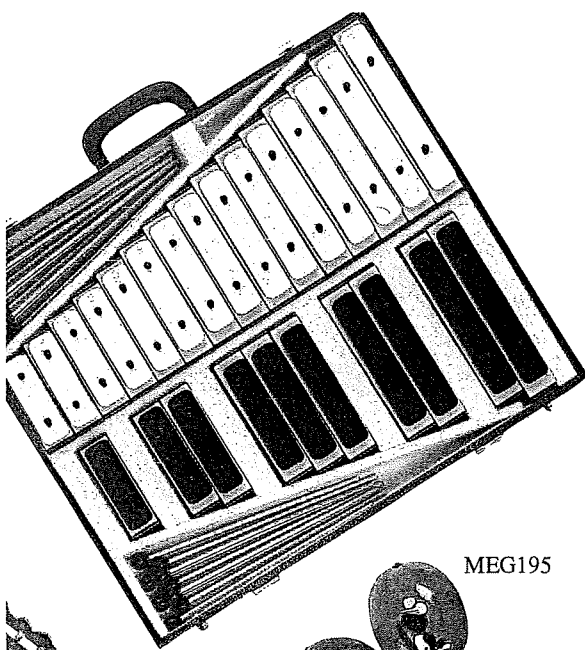
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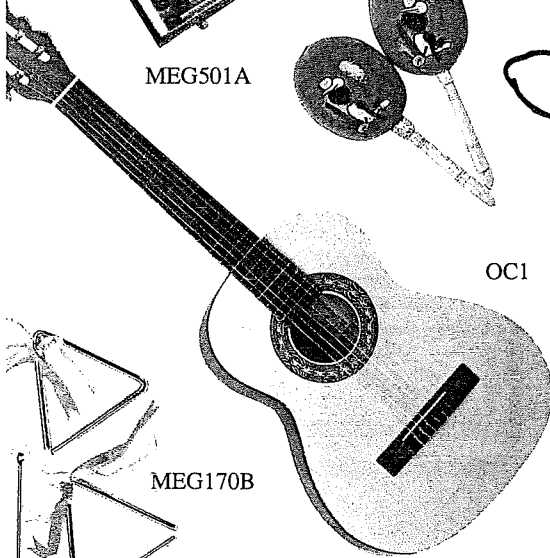
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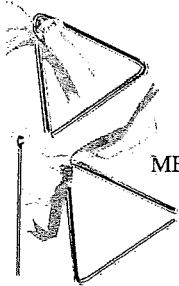
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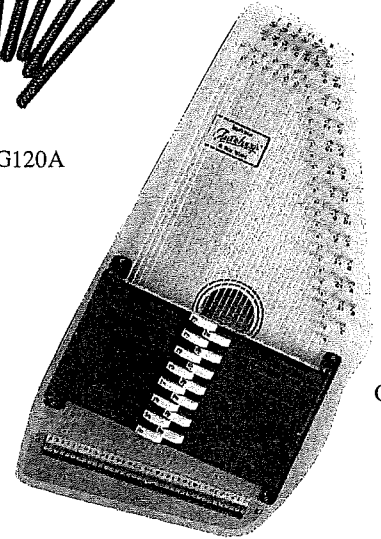
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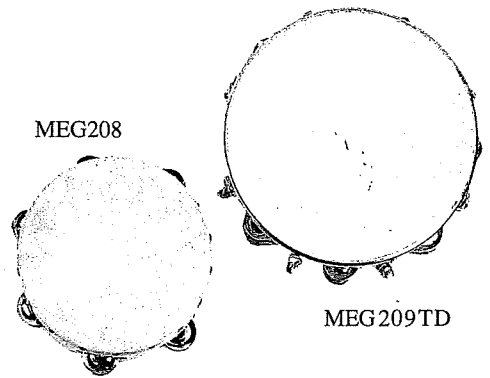
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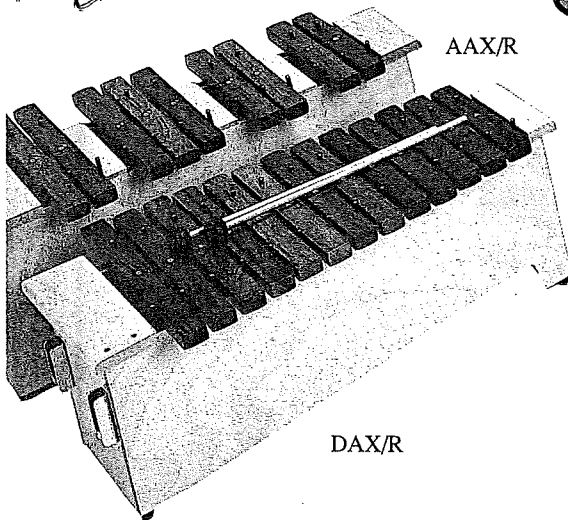


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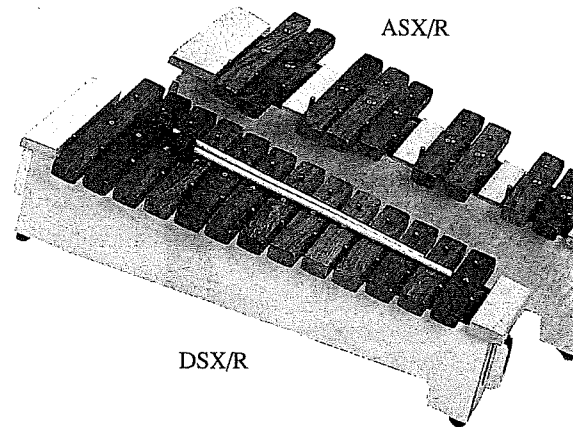


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An Orff Schulwerk version of Three Billy Goats Gruff, as developed by students of Carol Friedli, Boise, Idaho.

(No credit given, so blame the editors, Lindalee Rogers or Merie Skinner.)

This chapter offers a scholarship too—its first recipient was Ruth Jungman. And at the chapter's first meeting in the fall, a door prize of a rebated membership is offered to paid-up members. This is also the meeting where an inexpensive sack lunch is sold and the video of *American Odyssey* is shown to start the new season.

In Texas, the **Dallas Metroplex Chapter (#55)** makes an appeal for national membership in its newsletter, "Orff Essentials." The

chapter has grown rapidly from a start of 19 members to more than 100 today.

An interesting reciprocal agreement is set up between the **Greater Milwaukee Chapter (#26)** and the **Greater Chicago Chapter (#4)**. The members may attend each other's workshops at local workshop fees without penalty. It seems several chapters have worked out exchanges like this when they are within reasonable driving distances of each other. It's a great way to get acquainted!

Look for the Highlight on Region II in the next issue, and send in any news you'd like to share.

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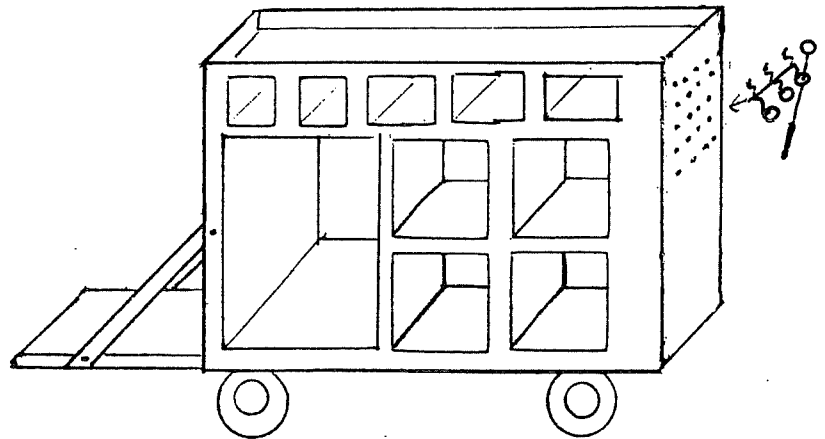
A fortunate Schulwerk teacher is one who has a music room large enough for movement, with pitched and non-pitched instruments always available, neatly arrayed on permanent tables. Alternately, accessible, lockable, lighted, temperature-controlled closets with adjustable shelves; proper storage for mallets and small percussion, boxes to hold drums and ample space to roll in the bass xylophones and metallophones.

At the other extreme are those music teachers who live "hobo style," from the trunks of their cars, rotating schools, days, weeks, grades (and heads), driving many miles between schools and hauling instruments in and out of classrooms on improvised carts. Somewhere between them is the following situation: the music classes squeezed into the full roster of activities held in the basement auditorium/indoor gym/multi-purpose/rainy day room of a small private school. During the 12 years I taught there, a versatile storage arrangement evolved.

All components described here were kept in a pair of deep, low, head-bumping (for an adult) closets under a small balcony at the back of the room. (It may have been the stage at one time, and probably an under-stage space would suit as well.) After many sketches, woodworking parents and grandparents volunteered and built the system to exact measurements with beautifully finished wood.

Pairs of sawhorses in graduated heights, with alternate sets for not-so-tall players served as supports for plank tables. The boards laid across the two pairs of tallest supports were 12" wide and held two each of soprano and alto glockenspiels, and soprano xylophones. On the next lowest supports, three alto xylophones and an alto metallophone rested on a double width plank. A pair of 12" high sawhorses were under the widest board for the bass xylophone (we had no bass metallophone). These heights were measured so that the instruments could be played standing up.

All boards had the outlines of the instruments and their names drawn with permanent marker for proper spacing and placement. This helped the rotating teams of students from the first class of the day who came early to set up. Usually this was a fourth or fifth grade; the last class (often sixth grade)



put everything away.

The instrumentarium was stored on a large-wheeled wooden cart that the woodworkers had converted from a book, lunch or toy cart. Plywood partitions were carefully measured, finished and marked to hold instruments nose-to-nose, with pairs able to be loaded from both sides. The bass had its own compartment. We mounted pegboards with adapted hardware on the ends to hang mallets, and an extension shelf on the forward end held a padded, removable and lidded box for nested drums and tambourines. Baskets in the top tray (also labeled) were just right for bamboo sticks and other multiples of small percussion.

One thoughtful mother made a corduroy slipcover for the cart that protected everything from dust. It was astounding how eagerly and well the children (many of whom lived with housekeepers) took care of this system, setting it up and storing it each day. They wrangled over whose turn it was, who had been absent or had had two turns. We ended up with a chart just to keep track.

The portability of the unit meant it could be rolled to a demonstration or program site (with a little help from the janitor for the boards) and could be set up in the familiar classroom configuration for the players. A single row, open half-circle of tables and instruments was arranged so that the end players could see each other; the progression went from the bass xylophone on their left, to the glockenspiels on their right, matching piano voicing. (Orff Schulwerk teachers DO learn to think in reverse, don't we?) Small percussion instruments were grouped in families on the forward edges—toward me—on the tables.

In this situation, there were enough instruments for half of the students in most classes. The other half, Team B, sat on the floor, or later on low chairs, in front of the tables facing me. They could pat-sch to echo-play or to learn the ostinato patterns, and could sing and hear the sounds behind them. This was preparation for changing places with Team A, who had set up. Because this exchange was done frequently, every child had the opportunity to participate in every class. Of course, I had the distinct advantage: I never had to turn my back on anyone.

Without exception, there was always one student per instrument; two on each would distort the voicing of the parts, overlapping upper alto xylophone range on to the soprano, for example. To me, the crowding and dissension caused by putting two children on one instrument are distracting; it rests with the teacher to find ways to involve every child in musicmaking.

Although my own training did not emphasize it, I believe that it is important for the instruments to be played standing, with the bars at "belly-button" height. This allows a free swing for the arms holding mallets, a good sight-line to the bars and/or the conductor and invites rhythmic movement of the whole body. An erect posture brings good heads-up singing, much harder to achieve when sitting on the floor hunched over an instrument. Standing to play also makes it easier to alternate teams or to come out on the floor to move.

Some metal instrument "cradles" have appeared in recent years; they are rather wobbly when raised to the height needed by a lanky fifth grader to play while standing up. These attachable legs may work if the chil-

dren are young—but what about glockenspiels? In one school, I saw lunch tables used to hold Orff instruments, but they were too heavy for the children or the teacher to move into position and it was left to the janitor to set up each day.

Two sturdy chairs facing each other and touching are often just right for the alto instruments; stacked boxes, taped closed, or fruit crates, or benches can be improvised for a movable system. Most important: to make the instrumentarium so accessible and comfortable that every child will come to know the joy and satisfaction of playing in ensemble.

Hardware store drawer pulls screwed into the vertical ends near the tops of the larger instruments prevented the top ends from coming unglued, as they often do when they are used as lifters. Watch two children working together to carry a bass instru-

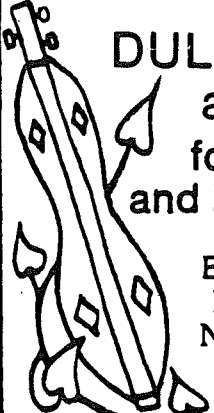
ment—it is a lesson in harmony.

A practice caretaking session at the beginning of every school year was not time wasted. It encouraged respect and understanding for these as carefully made, delicate musical instruments, not banging toys. This, by the way, is only one of the reasons that ensemble work was started in fourth grade in my classes. Earlier than that, I've used one or two xylophones at a time in echo games, or as a bordun under a song, or for making sound pictures in a story—but not as an ensemble.

Putting the instruments away lovingly at the end of the year, cleaning, wiping down and wrapping the bars, tying up mallets, loosening drum heads properly and nesting them with paper between them made a fine farewell gesture. The sixth graders, who probably would not play them again, could choose to do any one of the tasks on the list. They looked forward to this, though it was often a

sad/happy time for all.

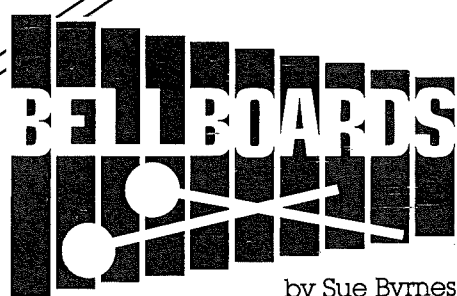
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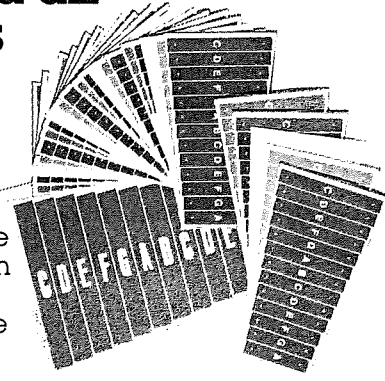
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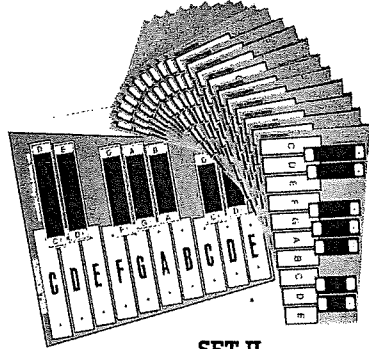
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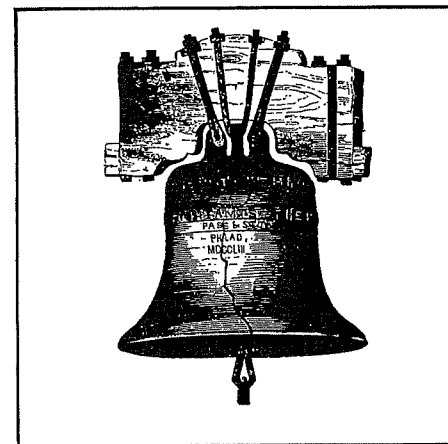
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# MEMBERSHIP CAMPAIGN MOVES AHEAD

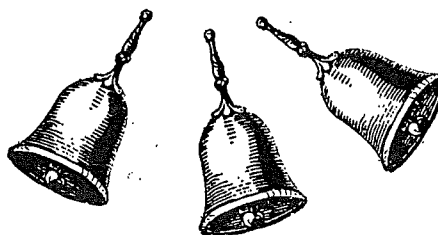


members Del Böhlmeier and Jim Solomon with B. J. Lahman, chair.

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conference.

Committee chair B. J. Lahman compared the campaign to climbing Pike's Peak; a banner depicting that mountain was displayed by members of the committee at the AOSA business meeting on Nov. 9. Although we did not achieve the goal of 5000 members by January 1, 1991, we were very close. By the time you read this, it is possible that we will have reached the summit.



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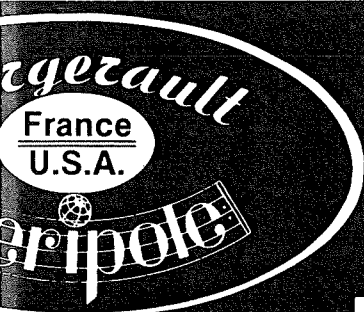
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**DEVELOPMENT: THE  
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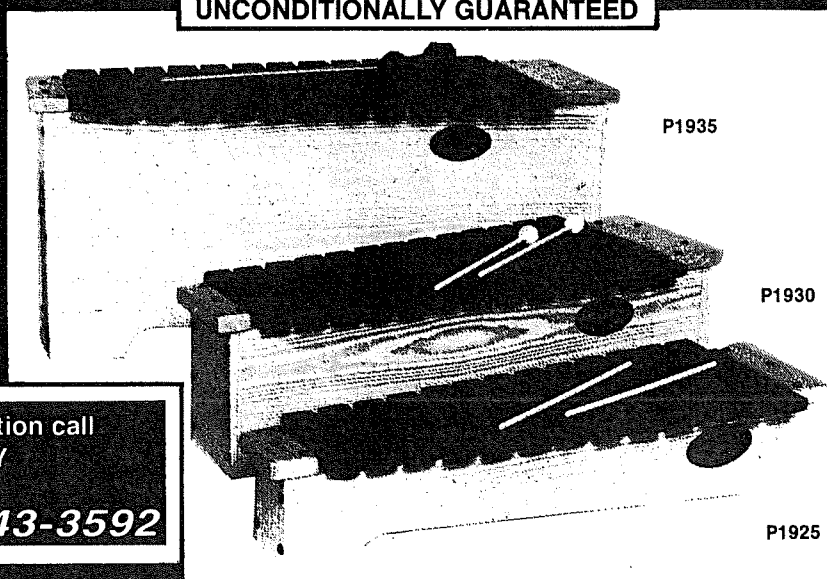
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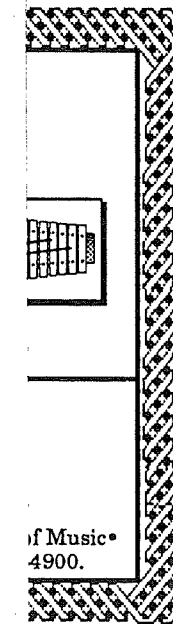
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**MUSIC FOR SIGHT-  
TRAINING, Volumes I  
lhan and Phillip Tacka.  
1990. Volume I, \$15;**

er large sets of exercises  
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easy to very hard. The  
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aterials are folk tunes that

would likely be so well known to older  
students that reaching the goal of sight reading  
skill improvement would be diminished. And  
if the tunes are not known, the level of  
difficulty, especially in Volume II, progresses  
so quickly that most classes would be hard  
pressed to keep up.

The pieces are presented in the style of  
most Kodaly-oriented books: rhythm syl-  
lables: syllable initials below the rhythmic  
notation before staff notation; melodic exer-  
cises of progressive difficulty ranging, in the  
first volume, from sol-mi tunes through the  
"extended pentatonic" (la-la).

In Volume II there are no straight rhythmic  
exercises, and the melodic examples in-  
crease in complexity rapidly, moving from  
"More Complex Pentatonic Melodies"  
through "Musical Examples Using Altered  
Tones," to inner modulations and a rather  
nice selection of canons and examples of  
early music, and later art music. There are  
also sections suitable for functional harmony  
accompaniment.

Adding to the interesting selection of songs  
are chapters devoted to re pentatonic, then  
Dorian mode; sol pentatonic, then Mixo-  
lydian mode; and la pentatonic leading into  
Aeolian mode.

Although I doubt that these books would be  
very useful in the standard Orff Schulwerk

classroom, there are points which could  
make them a useful resource to the teacher.

*Gin Ebinger*

**ACCENT ON ORFF, AN INTRODUCTORY  
APPROACH, Konnie K. Saliba. Prentice  
Hall, 1991, \$29.00**

Very recently published, Konnie Saliba's  
spiral-bound book consists of materials and  
pedagogical suggestions based upon the Orff  
Schulwerk Approach and sequenced ac-  
cording to primary, middle and upper levels  
of instruction. Each level is further divided  
into categories of "rhythm," "melody,"  
"movement" and "Orff instruments." Alto-  
gether there are eighty-eight songs and thirty-  
eight poems interspersed with a fair amount  
of text explaining and describing how to  
teach them.

Although the subtitle is *An Introductory  
Approach*, it would appear that this book is  
aimed at music teachers who are familiar  
with Orff Schulwerk. Saliba has stated that  
she is well aware that a teacher who needs  
fool-proof, turn-the-page-for-tomorrow meth-  
odology would be disappointed in the Schul-  
werk. Yet the publisher promotes this book as  
an "instant" lesson plan book for educators  
using "the popular Orff Schulwerk tech-  
nique."

The book is more difficult to use than it  
should be, as explanatory material is often



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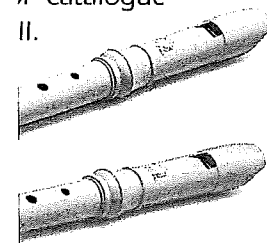
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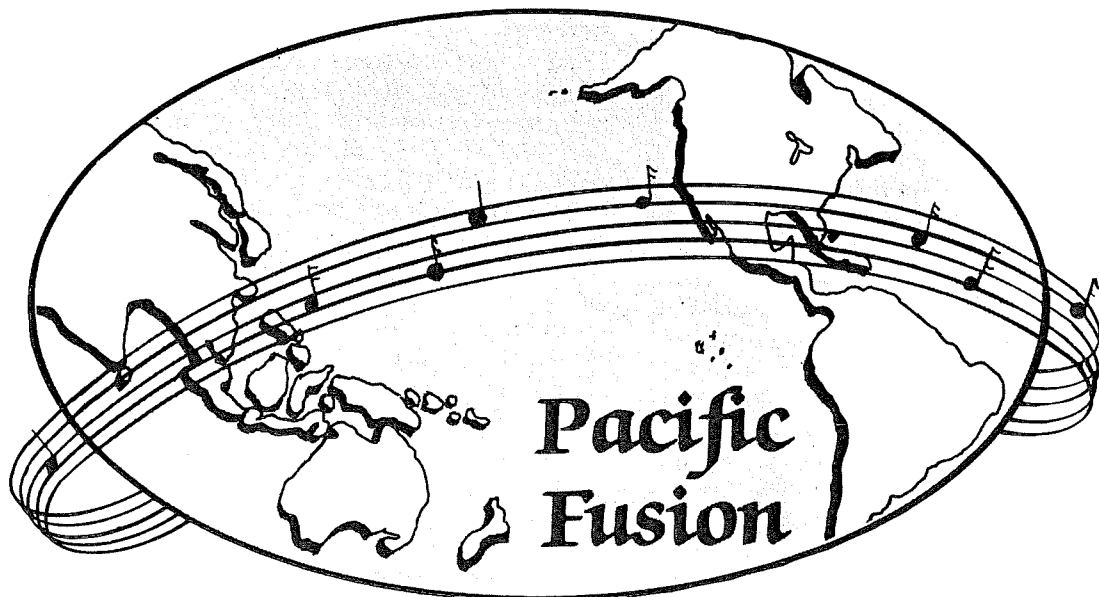
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