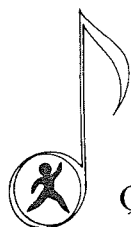
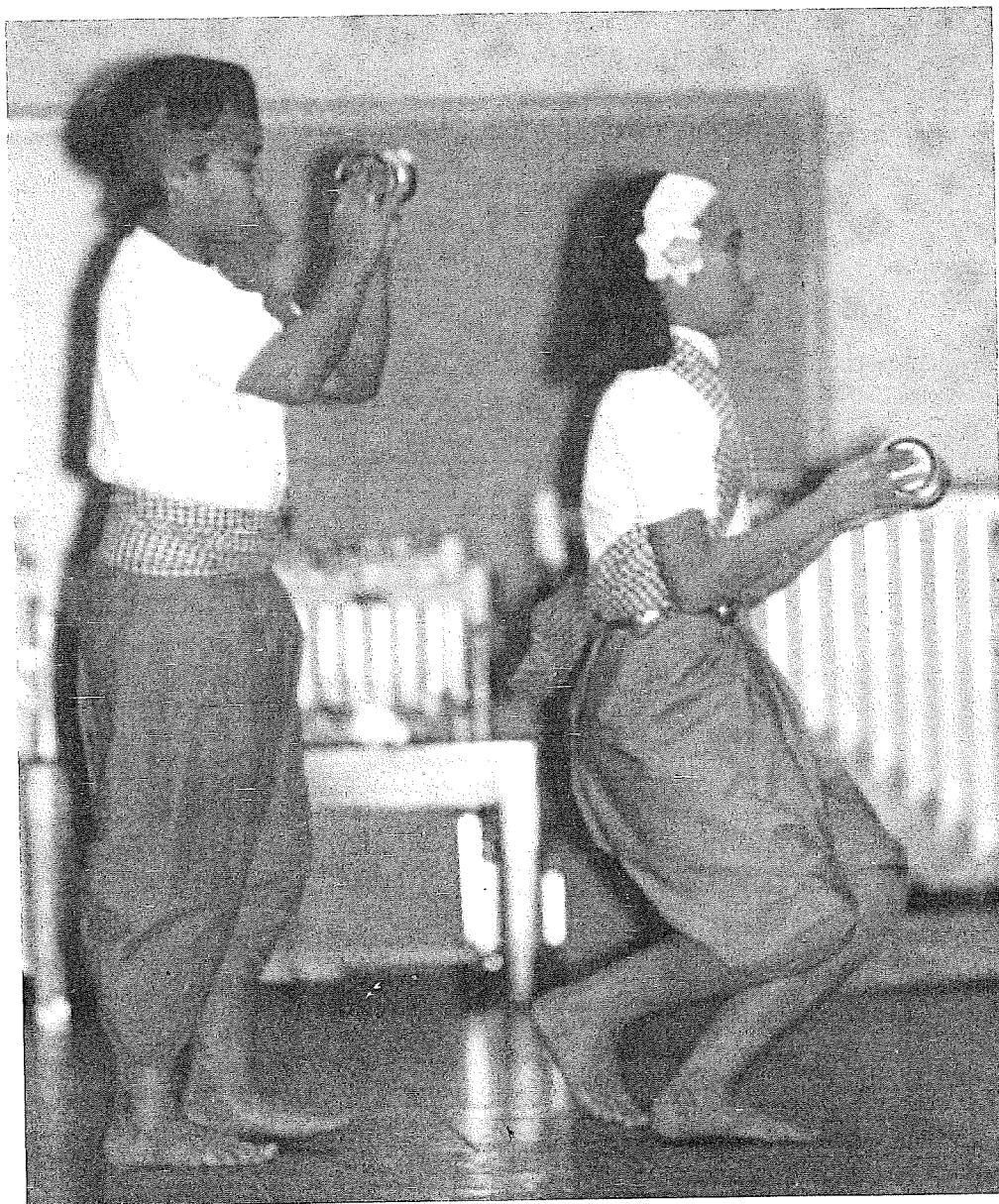


The Orff Echo

Volume XXIV
Number Two
Winter 1992



Quarterly Publication of the American Orff-Schulwerk Association

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ORFF SCHULWERK TRAINING COURSES

SUMMER OF 1992

Konnie Saliba, instructor
Michael Nichols,
recorder instructor

Level III - June 22-July 3

Level I - July 6-17

Jos Wuytack, instructor

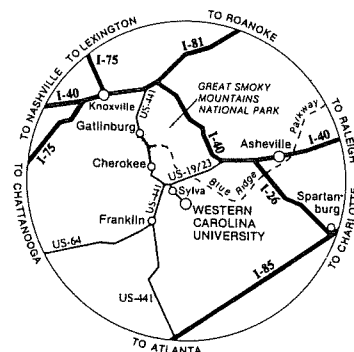
"Potpourri" - August 3-7

SUMMER OF 1993

Konnie Saliba, instructor
Michael Nichols,
recorder instructor

Level II - June 21-July 2

Level I - July 5-16



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Barbara Potter, CT, *Chapter News and Views*

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COVER: Karl Alliger: Cambodian Family Dancers
Unless otherwise credited, all photographs are by Karl Alliger.

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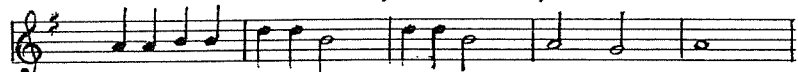


From Hanny Budnick

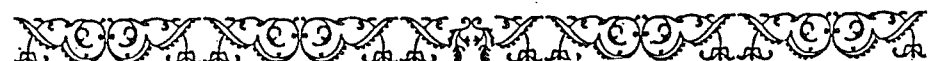
German

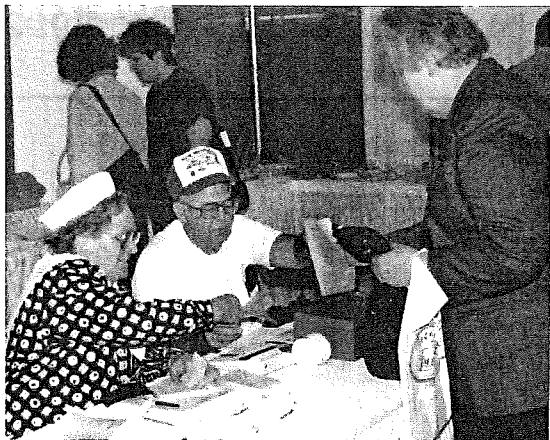


1. Town and farm in silent rest, silent rest, si-lent rest....
Stadt und land in stille ruh', stille ruh', stil-le ruh'....



3.
(All parts have same words; create new ones for winter, snow..
Find sustained movement in contrasting levels for each part.)





Keetman Boutique Desk



Dorothy
Straub
President
Elect, MENC



Cambodian Family Dancers



All-Star Banner Ensemble



Minna Ronnefeld



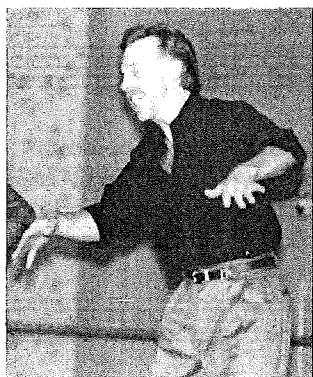
Nancy Ferguson



Claire Levine



Wapato dancers



Keith Terry

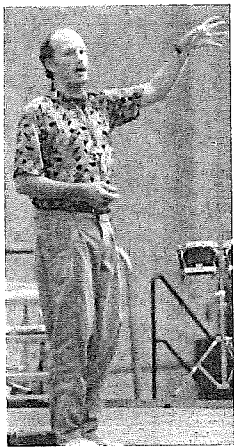


Mary Shamrock



Mariachi

Chris Mayo



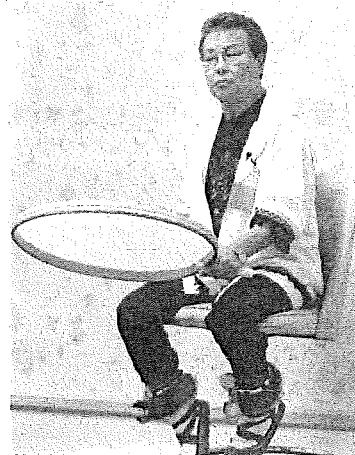
Doug Goodkin



James Makubuya



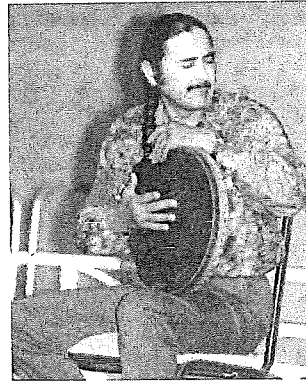
Chinese visitors, Mary Shamrock,
Liselotte Orff



Ben Snowball



The "Peacock"



Glen Velez



Prof. Nketia



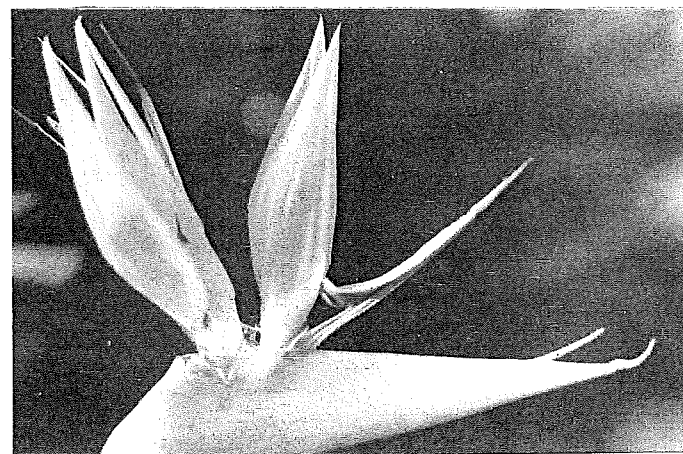
Stonepassing Game



Judith Cole,
Rec. Secy.



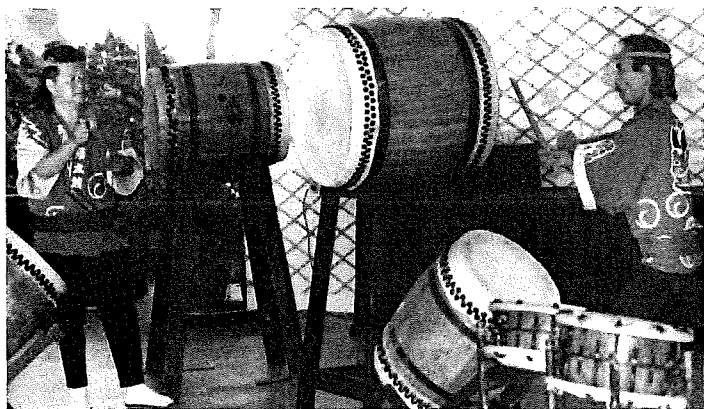
Three Past Presidents:
A. Steen, J. Frazee, J. Bond



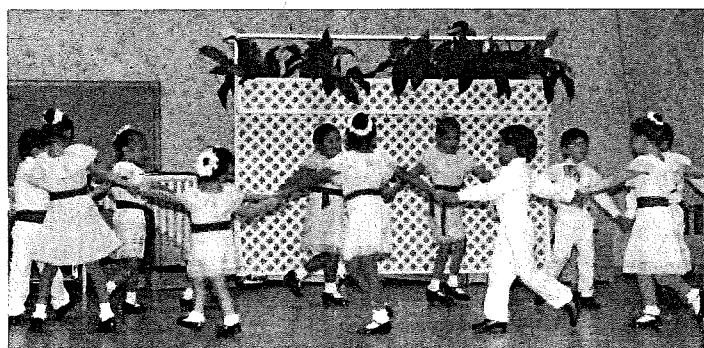
Bird of Paradise



Sandra Lezotte



Taiko Drummers



La Fiesta Danzantes



Banquet Centerpieces

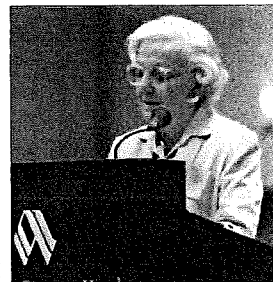
Photo: Richard P. Kaiser



Paul Tracey



T. Yaginuma



Ruth Hamm



D. Bohlmeier



M. Burnett



San Francisco School Ensemble



Wapato Dancers



Drummer, "The Sea and Me"



Karl Alliger

Photo: Tossi Aaron

Tips to Recorder Teachers

ISABEL MCNEILL CARLEY

PART TWO of a two-part series.

FOR ALL STUDENTS

- "A musical score is like a map," said Vaughan Williams. It bears no more relation to the art of music than does a road map to the outside world. Good musical playing depends on the student's ability to *hear* both what he is doing and what is going on around him.
- There is nothing more important than choosing music worth thorough study by the teacher and serious practice by the students. Take the time to order and study current catalogs from major dealers and publishers. Once the music is in your hands, spend whatever time is necessary to analyze it thoroughly. What is the form? What are the problems in fingering, in technique, in interpretation, in ensemble? How will you use it—in performance, as a basis for dramatic play, for movement, as an example of historical style? THEN teach it.
- Work on your own recorder skills, since you will be the model for your students' playing. Your own tone, articulation and style will determine what you hear from your students.

Play new pieces through for them or demonstrate what you want instead of talking. Then they will have a clear 'Gestalt' of the mood and atmosphere of the piece before they start their own practice. Without that, you will need to spend your time correcting mistakes rather than making music—and we're told that making corrections takes ten times as long as learning correctly in the first place.

Psychologists tell us that we learn far better if we are given an idea of the whole piece/poem/article/book/dance before we tackle an assignment. Without such preparation, we risk bogging down, no matter how logical the progression may seem.



- The teacher's skilled use of a hand drum or bar instrument to maintain a steady pulse or an ostinato during echo-play and other warm-up activities supports the short assignments and relaxes the natural tension in the group as their own turns come closer. The continuous rhythm also camouflages the awkward breaks when someone falls short, and keeps the activity moving in spite of occasional goofs.
- Notes are never enough. Music lives only when it comes alive in the minds of the students. This is possible only when the music is tailored to the student's technical and musical development and when it is either memorized or so well known that interpretation becomes possible.
- Punctuation is as important to music as it is to language. Silences of articulation, rests, clear phrase breaks and artfully performed slurs (with the weight on the first note, and the second slightly shortened and light) are all-important to stylistic clarity, particularly in the Baroque style, where each little motive must stand alone, set off by silences of articulation from its neighbors.

- Since music is a time art, repetition and contrast are the basis of musical form, whether in improvisation or in repertoire. A new piece becomes far less daunting when the students have heard it before they play it themselves, or have looked at the score to analyze the basic form. Then they will recognize the repetitions as familiar territory before they plunge in, and may be prepared to spend more time practicing the contrasting sections, which may occur less frequently.

SEQUENCING

I like to begin with the tetrachord of D E G and A with young children, since it's a good singing range for them, both hands are required from the beginning, and limited range playground chants and folksongs with various tonal centers may be introduced from the beginning, along with improvised tunes by both the children and the teacher, (as in MY RECORDER PRIMER, Brasstown Press).

With third and fourth grade children I prefer to start with repertoire in G pentatonic and its related modes, both to get their right hands into play as soon as possible and because by far the majority of our folksongs are in the plagal position, with the final in the middle of the tune, NOT, as in O/S I, in authentic position, with the final at the top or bottom of the range. (Cf. MY RECORDER READER I, Brasstown Press). C and F pentatonic follow, before hexatonic or diatonic scales are introduced.

With upper grade children, young people and adults who are simultaneously learning both recorder and basic Orff techniques, I like to begin with C pentatonic, because of the obvious parallel with OS I. These classes usually move so fast that the problem of misplaced right hands doesn't arise. Using C pentatonic makes repertoire from the Schulwerk and the supplements immediately accessible.

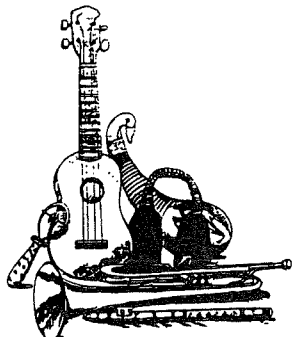
Most beginning recorder instruction books begin with the G pentachord, with its demands for the awkward back-tracking from B

to C' and the quite illogical thumb-only high D immediately thereafter. And on top of these complications, the right hand fingers have nothing to do for weeks or months, and the hand wanders into odd positions which take far too much time to correct later on.

Starting with either G or C pentatonic, on the other hand, matches the technique of the recorder and avoids the use of any cross-fingering until F pentatonic is introduced later on. By then, finger control is secure enough that muscles can easily manage the multiple finger movements involved in producing F, F# or Bb. With the introduction of F, all the notes are already under the fingers and need only be combined in E-F, B-C progressions to complete the scale. With F# and Bb, the diatonic scales based on G and F are accessible, along with the inexhaustible repertoire of their major and minor modes. (See MY RECORDER READER III, Brasstown Press). The remaining chromatic fingerings are introduced one by one, as needed. There's no hurry at all, if we choose to follow the Orff progression, as I have done.

Furthermore, the logic of the Orff sequence itself is enormously clarified and reinforced in the students' minds when we follow a parallel approach in teaching the recorder instead of treating it as an entirely separate discipline, as is usually done. There is then no contradiction between what we are teaching in recorder time and the Orff techniques and repertoire we teach in ensemble time. Each amplifies the other and secures Orff's carefully thought-out sequence, without the usual confusion of scales and modes and changing accompaniment styles that must be presented under so much pressure in our short summer workshops.

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Harmonic progressions in closed or open positions can be worked out spontaneously once the students know the basic traditional functional progressions: I V I; I IV I; I IV V I. Each part is assigned one note of the chord, and moves to the closest note of the next chord on signal as the teacher holds up 1, 4, or 5 fingers, repeating or shifting chords at will. Charts of typical progressions may be used later, derived from repertoire the students are playing, or designed for later development.

Such exercises provide ideal warm-ups for consort playing, particularly in tandem with scale-tune improvisation, when the key of the next piece is used. Intonation will be far more accurate from the beginning when the group's already 'tuned in' to the tonality.

Such chordal exercises should be tailored to match the modal repertoire from the Renaissance and Early Baroque, before functional harmony had developed.

- The use of rhythmically secure ostinato/drone accompaniments encourages free melodic improvisation at a level impossible to reach without its reassuring supporting "carpet of sound" (Orff's term). Such a continuous pattern (or a combination of overlapping patterns in complementary ranges and colors) engages and releases the brain as 'bare' improvisation can never do. It allows our natural musicality to come out of hiding so that we can begin to *play* with the materials of music like a composer.
- The use of hand signs ensures better pitch in the early stages of playing. It permits free, instantaneous group improvisation with everyone in the classroom following the leader (whether the teacher or a volunteer) in question-answer play, one phrase at a time, until it's perfect. It is not a childish technique to be cast aside and forgotten, but a helpful technique for smoothing rough spots and introducing new melodies, whether in improvisation or regular repertoire.
- Hand-sign tunes for echo-play provide a visual image in place of the usual aural image; they depend on aural memory as well as visual decoding. At the same time, they play to the natural learning style of the visual learners in the class, while developing visual decoding skills in the kinesthetic and aural learners. The technique works at any stage.

- Improvisation lessons give the teacher the best opportunity to discover the individual musical level of each student. At the same time they demand and stretch the teacher's ability to tailor particular assignments to the ability of the individual students in the group. Then each student achieves success at his own level.

SUCCINCT ADVICE

- Repeated notes are a great invention.
- Some of the greatest melodies are step-wise. Leaps are usually reserved for emphasis.
- The simpler the melody and the more restricted the range, the more it needs short rhythmic motives to bring it to life.
- No one ever improvised beyond his own ability.
- "Listen to where the melody wants to go," as Orff used to say. Trust your own musical instincts.
- Keep going once you start. It may be better than you think.
- Make use of your mistakes. No one else knows what you intended unless you tell them.

Making music come alive requires a surprising number of related abilities: fine muscle control; aural awareness, memory and imagination; concentration on technical details without losing sight of the whole; and musical understanding that permits genuine interpretation, no matter how basic the level of performance. This is a long-term undertaking which a skillful teacher can transform into a rewarding adventure for the students entrusted to us.

Isabel Carley graduated with honors from the Orff Institute the first year it was open, and was privileged to work with both Orff and Keetman on a regular basis. One of the founders of AOSA, she was the editor of The Orff Echo for fifteen years. It was she who worked out the relevance of the Orff Approach and its integration into recorder teaching, an innovative idea valid and in use all over the world. Mrs. Carley has presented at conferences, taught children's classes and teacher training courses and workshops here and abroad. She is the author of a goodly collection of helpful teaching books.

“Ours is an oral tradition . . . Mother Nature is our teacher . . . ”

The Yakima Nation¹

RICHARD SPALDING

Professor Kieran Egan, of Simon Fraser University in British Columbia, has probably not heard of Orff Schulwerk, but he may have visited the Yakima Nation Museum in the Yakima Valley of his neighboring Washington State. His award-winning “Primary Understanding: Education in Early Childhood” (1988) presents striking parallels to that nation’s modes of learning for survival—and to the educational legacy of Carl Orff and Gunild Keetman.

The University of Louisville School of Education Awards Committee found important innovations in Egan’s philosophy of teaching the very young and chose him to be the recipient of the 1991 Grawemeyer Award for Education.² What motivations exist here to beckon burgeoning Orff Schulwerk researchers? Could this relatively unheralded body of work serve as a foundation tool to assist in promoting the further exploration, expansion and general understanding of the work we refer to as just “Orff?” Egan’s findings, historically documented and painstakingly authenticated, present us with a challenge and a rare opportunity.

Teachers of Orff Schulwerk, wishing to reinforce their understanding of “Why does Orff work?” will delight in uncovering Egan’s brilliant insights into the true nature of children. Childhood, he says, is a period of a human lifetime, not something to be “shed, gone through as soon as possible and discarded.” He tells us that “childhood and adolescence are not merely imperfect forms of adulthood,” that they have their own perfections and a proper education must attend to their cultivation. Citing Western literary thought through many centuries, Egan deftly pirouettes around some of the more fault-laden conceptions that influence present-day notions of childhood and learning. Caring and considerate, he permits Plato, Rousseau, Piaget and Dewey to retain most of their dignity, while simultaneously dispossessing them of varying degrees of credibility and clout.

Egan piggy-backs much early 20th century research on those world cultures that based centuries of living on oral methods of preserving their existence modes. These are: the oral

tradition of storytelling as the sense-making device for understanding the world; the use of binary opposites—hot/cold, love/hate, frustration/satisfaction; the use of poetry, music, rhyme, rhythm, meter, repetition, redundancy, metaphor, movement and vivid visual images as means of remembering what *MUST* be remembered.

In concluding Chapter 2, Egan invites us: “for now, let us explore children’s thinking and sense-making further. We can leave behind the anthropologists and the classicists and others, with thanks, and focus increasingly on children as we can observe them.”

With inspired thoroughness, Egan examines the role of storytelling as a device for education, dramatizing its power and demonstrating its use in teaching. Everyone, everywhere told stories; “the telling enthralled like music”; the primitive tales were “accurate and emotional”; they were “event-laden messages.” Egan virtually pleads with us to understand. “The crucial role of the story in oral societies was to insure that the main cultural message was retained in living memories and that the rememberers were emotionally committed to those messages.” Again he challenges us: “most research has ignored what is distinctive about stories, i.e. their power to evoke ecstasy, stimulate the imagination, fix affective responses to events and determine the meaning of their contents.”

Egan urges researchers to participate in the exploration of the *bonnes à penser* of non-literate societies (he disdains the term ‘illiterate’) and the tools for thinking, remembering and functioning intellectually used by the also-non-literate child mind. “This kind of exploration might provide some notches for research to get a grip on children’s fantasy, imagination” and their various devices for developing thinking and reasoning skills.

ON POETRY

Egan claims that the most fundamental element of education is poetic, that one begins as a poet, that we must develop the poet in all children that they may become “subtle wielders of rational prose and of the mathematical language which accompanies

its development—in history, science, mathematics, social studies and so on.” He continues, the function of poetry is to enable the discovery “that language can be a fluid and flexible thing . . . an agency of the (individual’s) expression of the original unique consciousness.” Mastery of a language, he says, permits “the child to discover that language can have a distinct life of its own . . . it is an extension of experience . . . it can be the means to a new kind of aesthetic delight . . . it can allow puns, jokes, stories, malapropisms, it can pour magical meaning into voids, and spark meaning out of its combinations.”*

ON CREATIVITY and FANTASY

Children should not be “just passive absorbers of stories,” they should be “makers of stories.” Hearing great stories can evoke ecstasy—while one’s own stories “can generate ecstasy in capturing and expressing one’s true self.” This may seem far removed from the world of basic skill teaching—but, he argues, “these are much more practical in the development of literacy and numeracy than the present common practices of skill development.” To learn to imagine “what is not” . . . is creation. Imagination is crucial in all intellectual activity . . . in fantasy we see the “imaginative elaboration of impossibilities, creative and intellectual play not removed from the ability to *play with* the constructed abstractions of math and science.”

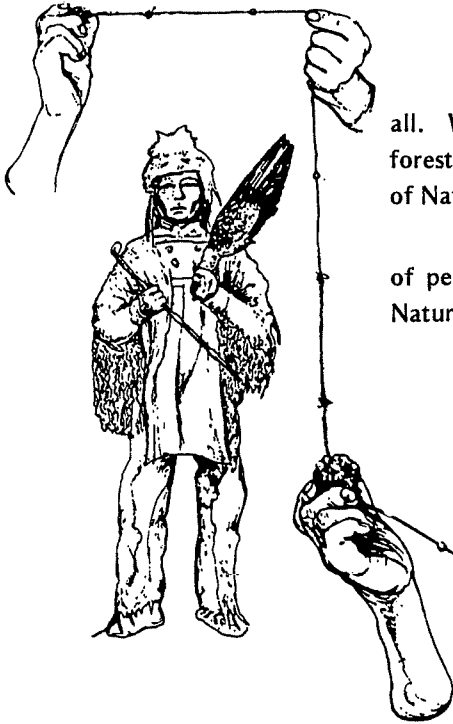
ON AESTHETICS and EMOTION

“Feelings of wonder persist after the sequence of events is forgotten . . . the aesthetic becomes utilitarian when we can more precisely identify the psychological capacities it helps develop.”

ON LITERACY

While obtaining literacy is considered by some as a pure gain, we also know that literacy tends to undermine certain capacities found in oral cultures and evident in young children’s fantasies and imaginative activities. The fantasy of the child is an expression ►

MOTHER NATURE



Our Indian people receive a great deal of teaching from Nature, which surrounds us all. We learn from the tiniest insect and from the largest animal, from the rivers and the forests. We receive teaching from the sky and the changes of the wind. To our people, all of Nature has strong meaning

The elders pass on the wisdom of nature to the young. In legends, in the recounting of personal experiences, and from the events in one's own life, the wisdom embodied in Nature and its creatures is brought home to us.

Time is a relationship between events.

Time is a relationship between events,
Kept fresh in memory by selected objects on knotted hemp.
Connection is as vital as Separation.
The strand is begun by a woman at her marriage.
By the time she is a grandmother,
The unity of life is wrapped
and remembered
in a Time Ball.

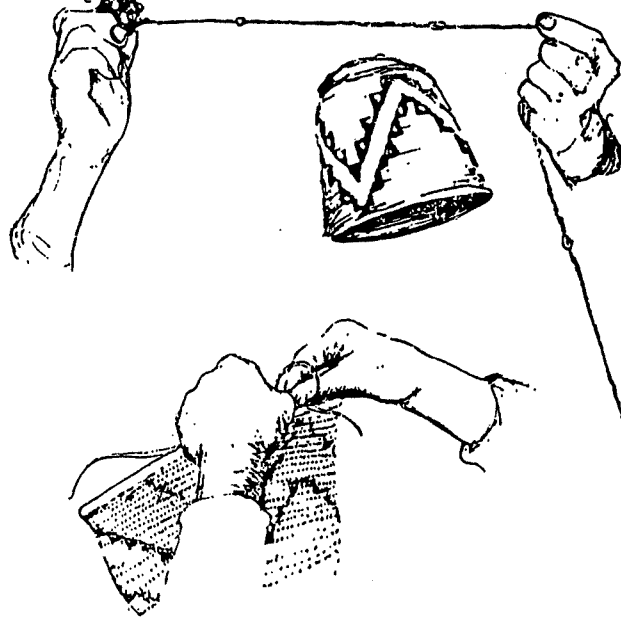
Ours is an Oral Tradition

It can be heard in the way we think and speak.
An Oral Tradition schools the memory, and
Makes the spoken word a poem.
Our legends are the treasure of our Oral Tradition,
Passed on in eloquence,
From one generation to the next.
So lives our faith, our customs, and our history,
Preserved for generations yet unborn.

It expresses the shared experiences of our People.
It makes us cry and laugh.
It honors the closeness of our extended family,
With individual names for those
Among whom we have been placed.

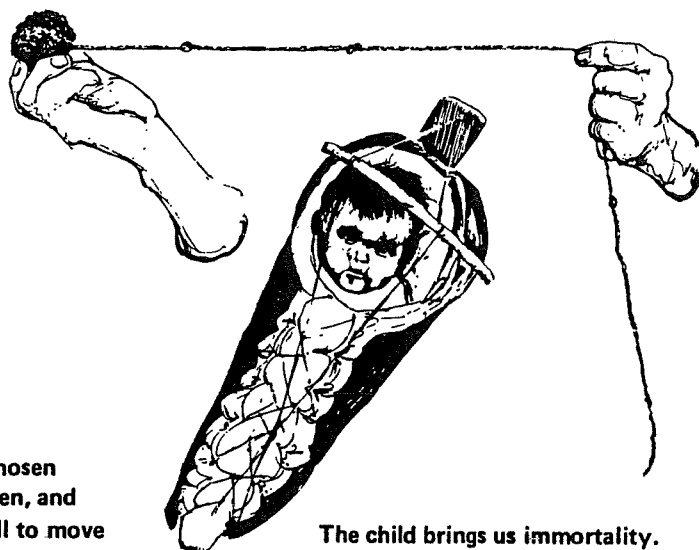
A sense of humor sharpens the other senses;
Eases the burden of the difficult;
And makes us able to enjoy.
Fun has the spirit of the young;
Will rejuvenate the old.
So it has come to be our custom,
Somehow rooted in our past,
To break the line of serious thought,
At least every now and then,
With a cause for laughter,
Which all can understand.

One can learn about a People
from their arts.
Our People speak out of an Oral Tradition,
In which the beauty of the spoken word
Has a poetry of its own.
Our designs are used to decorate
a useful object,
Not displayed for their own sake.
Our music springs from the
beat of the dance,
Our hearts oblige us to do.



IS OUR TEACHER

Progression from childhood to maturity
is the work of the young,
But it requires the guidance and support
of the family and society.
Education of each boy and girl is the
gradual revelation of a culture.
When thoughts and actions become one with
culture,
Maturity is the result, and
Respect is the reward.



The child brings us immortality.
We bring the child a place to belong.



The Wawya†ā was a man chosen
for his love of children, and
Possessed of the wit and skill to move
among the families,
Teaching the children self discipline and
respect for others.
He met the child's ingratiating smile with:
"Do you find me laughable?"
He met the sober pretense with:
"Do you find me tiresome?"
The subtle lesson to be learned:
Respect for self is diminished by
a pose,
And nourished by open honesty.

It is a reward to become an Elder,
And inherit the responsibility for handing
on the culture to the young.

Time Ball Artwork by Richard E. Cook

Mother Nature is our Teacher artwork by Larry George
Story Telling artwork by Leroy Colfax
Brochure compiled by Yakima Nation Media Program
1984

Yakima Nation Museum, P.O. Box 151, Toppenish, Washington 98948

of the basic features of thinking in the absence of literacy. To minimize the losses as we proceed from oral/literate stages, we must have a vivid awareness of those losses. This enables us to teach literacy more effectively and richly. With ingenuity, we might preserve some of the *bonnes à penser* of orality to help prepare for a more sophisticated form of understanding.

ON EDUCATION

Education is concerned with the "communication of meanings." If our aim is to encourage children to confront reality, we might explore why their "fantasy worlds are so meaningful and engaging to them," ... and use what we learn to educate them. Egan tells us repeatedly that the development of the proper rational thinking can be derived from the emotional and imaginative aspects of children's fantasy stories and from the story form itself.

Could we suppose that Carl Orff knew of this research into the ways of oral cultures? Or, as is frequently the case, that he sensed that the time was ripe for innovation—not for the new as the word implies, but for the rediscovery of the values of the old forms; for abandoning some of the presuppositions about education that many educationists had followed up a blind alley.

The last chapters are titled *A curriculum for*

primary education and *A framework for primary teaching*. Here, Egan admits, there is still much to be done in the various specialized areas. While maintaining that the very young should explore the range of possible sensations for hearing, seeing, tasting, touching and moving, as opposed to learning the basic skills of dance, drawing and music, his suggestions for related activities seem naive and out of touch with progressive work that is already fairly commonplace. He tells us that the teacher is now the principal storyteller of our culture and will tell stories not just of fiction but also the great stories of history, science and mathematics. The teacher will study the forms of stories to get clues to how to make classroom material "engaging and meaningful."

Egan subtitled his book *The Mythic Stage* and it is the first of four. Some complex thoughts are frequently expressed in technical language. However, what is learned is at once profound and quite simply, very practical. He says, for example, that the Myth is "a persistent and fundamental product of a human mind working in its poetic mode. Our civilized rational prose is a late outgrowth of our poetic natures."*

A major work, "Primary Understanding" can guide us to the discovery of the underlying, sometimes hidden reasons for much of the success we experience as we teach our

children in the way of Orff and Keetman. I believe that this text can spotlight and illustrate dramatically the positive educational forces that are operative for the teacher of Orff Schulwerk. The resultant added dimension of insight can aid in planning and implementing still more effective, coherent, and meaningful experiences in making music with children.

1. From a brochure prepared for the Yakima Nation Museum (1984) P.O. Box 151, Toppenish, Washington 98948. Illustrated by Larry George, Leroy Colfax and Richard E. Cook. Used by permission.

2. Charles Grawemeyer, Louisville, Kentucky industrialist-turned-philanthropist, began his series of awards in the mid-1980s. Granted yearly to applicants throughout the world, the \$150,000 awards honor extraordinary contributions to the fields of Education, Religion, World Order and Music Composition.

3. *bonnes à penser*, a term Egan borrowed inappropriately and out of context from Levi-Strauss' "La Pensée Sauvage."

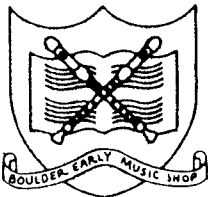
* Readers of *The Orff Echo*, Summer 1991, (p.31) will remember the lines quoted by the late Martha Graham: "they had no poet and so they died ..."

Richard Spalding is Professor of Music Education and Piano at the University of Louisville, School of Music, Louisville, Kentucky. He has studied in France, the Orff Institute and the Dalcroze Institute in Geneva and has served as French language coach for the Kentucky Opera. A regular contributor to *The Orff Echo*, Professor Spalding is a member of the Editorial Board.

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Three Days of Horror, Hope and Music

JUKKA SIUKONEN

MUSISOI ry, the Finnish Orff Association, has had a good relationship with the Estonian Music Society. We are not far apart geographically and we share the same language root, Finno-Ugric (Hungarian is in this group as well).

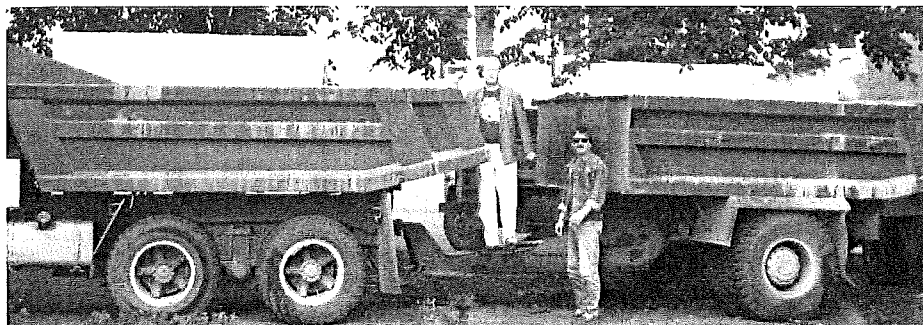
Last summer, we were invited to run a three-day Orff workshop for Estonian music teachers in Vigala. Our workshop took place on August 19 and 20th. Unfortunately, the last day was canceled; those were the same days as the attempted military take-over in the USSR.

To give some background: Estonia is a small Baltic country with 1.6 million inhabitants. Over 60% of its population speaks Estonian as its first language. Historically, it has almost always been part of some other country—Sweden, Russia, Germany, and since 1939, the Soviet Union. Estonia only had its independence between the two World Wars, from 1918 - 1939. Since World War II, the situation has varied a great deal; during the Stalin era, hundreds of thousands of Estonian people were exiled to Siberia.

Despite the political situation, Finland has had warm cultural relations with Estonia for a long time. In the last two years, MUSISOI ry has arranged four Orff courses there. Music education is at a high level, if we think first of instrumental training and singing; choral singing has a long tradition. Also, progress has been made in the field of school music, and some composers have dedicated themselves to compose classroom "music for children." This includes songs, school music books, instrumental pieces and arrangements of folk songs for school orchestras.

During the period of "stagnation", the curriculum for music teaching was given out by the Soviet government, but in the last five years, Estonia has had to build its own educational programs. Music teachers are trained at the Conservatory of Tallinn, the capital of Estonia. According to their authorities, the biggest problem in the revised teaching program has been the shortage of capable teachers of pedagogy and the lack of proper instruments. This is why they have been anxious to get teachers from abroad.

The Estonian Music Society is a kind of umbrella organization for all music activities in that country. It is responsible for arranging enormous choir festivals (e.g. the American-Estonian "Bridges of Song," June, 1991),



Jukka Siukonen

Tallinn, where people had made a barricade of buses, trucks, stones and concrete.

woodwind and brass festivals and annual courses for choir directors and wind orchestra conductors. It is here that new music is introduced and rehearsed.

This year music teachers were invited to this course, held in Vigala in Middle Estonia. There were about 600 participants. We left Finland by ferry on Sunday, August 18th with all of our instruments and were taken by van from Tallinn on the coast to Vigala. This was once an enormous farm estate belonging to the same family for over 700 years but it now belongs to the College of Agriculture.

On Monday we heard the drastic news of the military take-over. The harbor of Tallinn was closed; Soviet troops and tanks were moved from camps into the Baltic countries. Because we were in the countryside, all communication was very poor. We couldn't phone the Finnish Embassy or call home. Moscow TV showed ballet and Russian films, nothing more. The only contact with the outside world was the radio—Estonian Radio, Finnish Radio and Voice of America. According to the radio news, the situation was changing by the minute and nobody knew what was going to happen. Everyone was afraid of a new era of domination and of civil war.

In spite of this threatening atmosphere, we started our work. The Orff workshops had over 120 participants in three different groups for those teaching at pre-school, elementary and secondary level. One teacher was collecting material for a Soviet music training program that will be compiled in the near future. The participants were a little reserved in the beginning, but soon the room was full of enthusiasm and the joy of music.

We learned that in Estonia, movement and dances are taught in folklore classes and not in music classes. The lack of Orff instruments

seemed to be a centerpoint in people's comments, and we tried to assure them that the most important thing is to create and enjoy making music, that instruments are not necessary in the beginning. Body percussion was totally new to them and they were a little afraid of their own skills. One of the greatest and most memorable moments was when Harri Setälä combined an Estonian waltz with a body percussion pattern of 35 beats. The group was split, with one half playing a five-beat pattern seven times and the other playing a seven-beat pattern five times—and all were singing the waltz at the same time!?

Monday evening we drove to the nearby town of Pärnu, known for its large and beautiful beach. It was almost empty because people were staying indoors. At a lovely Swedish-Estonian restaurant, there was more personnel than customers and the highways held few cars. Late that evening, many of the participants gathered to sing and make music with friends, just to ease the tension.

Tuesday morning was full of uncertainty, with dramatic news from Moscow. More troops were moving into strategic places. We held our sessions according to schedule, but even with a well planned program, it was hard to get a full response. After lunch, we met to decide whether or not to continue the course. Serious discussions and speeches were heard, with some mothers wanting to go home to their children. Suggestions were made for the future, but the final decision was to continue.

To quote one of the speeches: *What is the reason 600 people have come together here? We are here to make music and to plan our future programs . . . We are responsible not only to ourselves, but to the whole of Estonian musical life and the Estonian people. Music has always been the carrying*

power in the history of our people—we have to continue that tradition!

We left Vigala on Tuesday afternoon. In his farewell words, Mr. Paul Raud, Vice President of the Estonian Music Society, told us that our workshop had been the most popular one in the whole program; many people were turned away. He invited us to come again, but under better circumstances. He pointed out that we had planted a vital seed of Orff philosophy in Estonia and hoped the whole world would see it grow and flourish there in the future.

To get closer to the harbor and airport in Tallinn, we went to our friends there, and through a phone call to Finland learned that the situation was still dangerous, especially in Moscow. We watched TV news all night long but once again, Soviet channels sent only ballet and films.

The news made us realize the danger of the situation from inside. There was the threat of Soviet occupation of the Tallinn TV tower at 4:00 o'clock on Wednesday morning. That was because the Estonian Parliament had made its Declaration of Independence two hours before. After a very long night, we stood with our Estonian friends and watched the sun rise.

Later we went to downtown Tallinn, where people had made a barricade of buses, trucks,

stones and concrete. There were hundreds of people on the streets, carrying Estonian flags and signs with slogans for peace and independence. Everyone, including the Home Guards, was unarmed, just waiting to see what would happen. Only a few military vehicles were seen; the Soviet troops were in their army camps. Estonian Radio announced new military forces approaching Tallinn from the south. The whole atmosphere was serious, but hopeful. People said that things could not get worse—the turning point must be somewhere.

We left Tallinn harbor on the ferry at 11 o'clock. It was a relief to be going home, but we felt concern for our friends who had to stay. The situation changed very rapidly during Wednesday afternoon, and the "take-over" was ended. Since then, the Baltic countries have had their independence recognized by many countries. The flag of Estonia flies once again at the United Nations. Hard work will be needed to rebuild their entire infrastructure and much help and support will be needed, not only financial and material, but also intellectual.

Our MUSISOI Association is proud of having given musical help and encouragement, even beforehand. According to our own experiences and the Estonian response, an Orff Schulwerk-based program could be developed in Estonia.

1. The era of "stagnation" was during the leadership of the last three Soviet presidents, who were very conservative and opposed to any changes or modernization of the USSR. The new era of perestroika (progress) and glasnost (openness) began in 1985 with President Gorbachev.

2. "The focus of the exercise was teaching 'difficult' meters, 5/8 and 7/8. Adding a sung waltz in 6/8 on top of this makes the whole thing a real soup. You counted it right— $7 \times 5 = 35$ and $5 \times 7 = 35$, but $6 \times 6 = 36$. So the participants cannot rely on their earlier experiences or their musical skills—they have to concentrate on what they are doing at the moment. After the pattern with the 35 beats, the groups should come together and then comes beat #36 of the waltz as a total surprise: BANG!" J.S.

Jukka Siukonen is the Operational Executive of MUSISOI ry, the Finnish Orff Association. In April, he was elected Treasurer of the Finnish ISME after assisting the managing committee of the ISME World Conference in Helsinki.

Mr. Siukonen attended the Atlanta Conference with one of Finland's leading Schulwerk teachers, Harri Setälä and has been instrumental in enrolling many new AOSA members from Finland.

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A Look at Concrete Poetry

RUTH HAMM

In her four sessions at the AOSA Conference in Denver, November 1990, Barbara Haselbach not only employed movement, her area of expertise, but also drew us into her fascination with relationships found in allied arts; she used modern sculpture and painting, contemporary music and Concrete poetry.

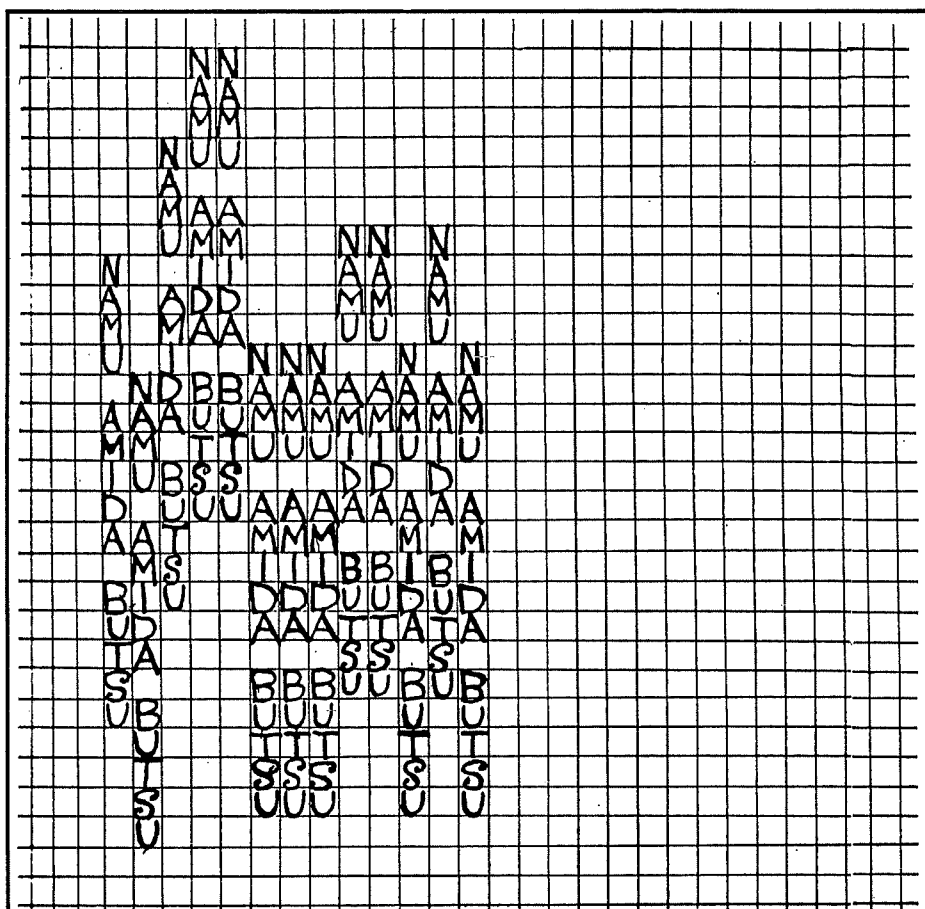
How can we increase our knowledge of the area perhaps least familiar,—Concrete poetry—sometimes referred to as “Concretism,” “Ideograms,” or “Word Imagery”? Eugen Gomringer, a Bolivian-born Swiss, considered to be the father of this form, named it Concrete poetry, because of his perceived relationship with Concrete art. A closer look at this unique poetic form could be helpful in planning interrelated arts lessons with older children.

We might expect the description of a Concrete poem to be one that is directed to the visual (the poem as a picture—such as the mouse's tail in "Alice in Wonderland"). It is defined as poetry in which the poet's intent is conveyed by the graphic patterns of letters, words or symbols, rather than by the conventional arrangement of words. This idea of structuring poetry visually to enhance the topic of the text is not new. It occurred in Italy during the Renaissance, growing out of the Italian misinterpretation of Egyptian hieroglyphics, a development that reached its zenith in the 17th century, then faded away.

William Blake, Edward Lear and e. e. cummings revived the form, each in his own style. However, in the late 1950s, Concrete poets were more concerned with finding a new mode of inspiration than with repeating the past. This new poetry asks us, the readers, to search the construction and find a new form of communication and often, to supply and attach our own additional "inventions" and possibilities. The reader becomes collaborator as well as interpreter.

"Concrete poetry is not one style, but a cluster of possibilities, all falling in the intermedium between semantic poetry, calligraphic and typographic poetry, and sound poetry . . . it is born of the times, it has techniques and insights of now."⁷¹ It is a genre less than 40 years old.

Concrete poetry exploded on the international scene almost at the same time. In



Jackson Mac Low, "2nd Gatha" (1961)

The reader begins at any square (empty squares are silences). He moves to any adjacent square horizontally, vertically or diagonally, and continues this process until the end of the piece. Letters are read as any sound they can stand for in any language. When letters are repeated in a number of adjacent squares their sound may be continued for the duration thought of as equivalent to that number of squares, or they may be reiterated the same number of times as of squares. Letters can be read occasionally as one-letter words denoting the letters (e.g., "D" as "Dee"). Groups of adjacent letters can be read as syllables, words, word-groups and complete sentences. The following six possibilities should be produced by each performer during the piece: silences, phones, syllables, words, word-groups, and sentences (e.g., *Namu Amida Butsu*).

some cases, the experimentalists were unaware of concurrent happenings in other parts of the world. Early Concrete poets were found in Brazil, Sweden, Iceland, East Germany, Austria, Japan, Czechoslovakia and Rumania. Ten years later they were writing in England, Holland, Italy, Mexico, France, Spain and the United States.

"Eye-poetry," depending primarily on visual placement of the text, may be accordant with our response to sculpture and painting.

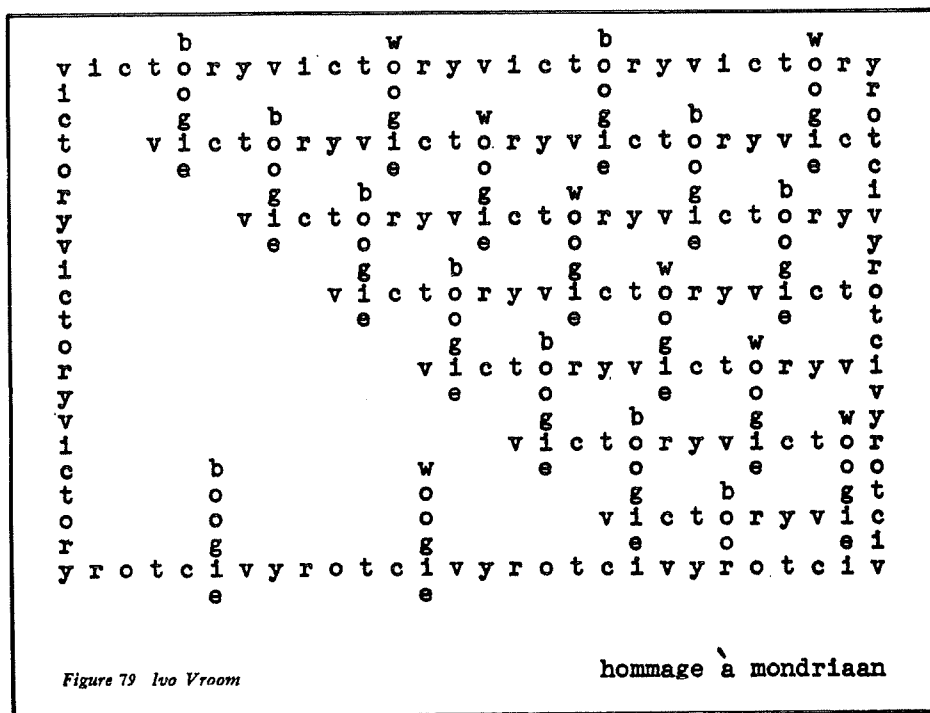
The larger category must include “ear-poetry,”—sound poetry, emphasizing spoken sound, and belonging with our response to music. Also within the concept of Concrete is chance poetry—the reading of the poem is “open”—it may be read in several modes or directions. (See Jackson Mac Low example)

Some editors choose to include "found" poetry and the "plastic" poem in the realm of Concrete. "Found" poetry is fashioned of written material, gathered from other sources.

es, that lends itself to a poetic form; the "plastic" poem substitutes the object for the word. Many individual examples of Concrete forms fall between and across specific categories, as well as among those described. Concrete forms came from ideas using language in a non-linguistic sense, and boundaries have continued to expand.

This poetic art has always included the efforts of people in other disciplines. The poet Jonathan Williams states, "If there is such a thing as a world-wide movement in the art of poetry, Concrete is it."² Among those who have published Concrete poetry are Vaclav Havel, president of Czechoslovakia; Claes Oldenburg, contemporary sculptor; Aram Saroyan, photographer and poet; Robert de Niro (father of the actor), painter; John Cage, avant-garde composer; Merce Cunningham, choreographer; and Thomàs Merton, author and Trappist monk.

Investigation and exposure to Concrete poetry can aid students in attempting their own creations. Examples can be taken from one or two of the recommended books (see bibliography) and presented through the use of an opaque projector. After study, exploration and discussion of several examples, writing Concrete poetry can be introduced into an interrelated arts lesson. As the students begin their creations, they should be reminded that the intention of the construc-



tion is to express the relationship of the arts; the poem should incorporate the commonalities being examined in the art and music examples.

These are suggestions of ideas for starting points and construction material.

1. As well as possible, express sounds with

letters, placing them in a complementary shape, to create a sound poem.

2. Create a poem in "crossword puzzle" form.

3. Construct a "popcrete" poem; use pictures (perhaps taken from ads) instead of words to express ideas, then shape them into a meaningful visual.

4. Use words written in reversal pattern, upside down, or mirror fashion to create a visual and appropriate message.

5. Form an artist's name in the shape of one of his famous sculptures, "a la Brancusi" (see E. Williams or M. E. Stott)

6. Try conjugating a foreign word, arranging a visual which describes the meaning as it relates to the arts project.

7. Use a rebus-type construction with drawings for words.

8. Combine foreign and English words in some meaningful visual arrangement.

9. Place words in a diagram that follows the form of the musical example under discussion.

10. Experiment with the letters in the Table of Alphabets found in the dictionary.

11. Use an acrostic approach, where a poem may be read in two or three directions.

12. Create a rubber stamp poem, similar to the example of Emmett Williams.

13. Try "asymmetrics," poems where words, punctuation, typography and spacing are determined by chance, allowing several members of the class to help in its creation (and maintaining the feeling of serious intent and concentration.)

Where does this discussion lead us? What

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does Concrete poetry say to us? It speaks convincingly to students and teachers. "It says to those who suppose poetry has reached a dead end, look again. Have fun, play games, it will do you good."³

I do not think author Wildman means any of this in a facetious manner, nor does he think of the form as merely entertainment. "To those who have long been taught to lock their experiences into categories, loosen up, look around, poetry is an art that means to help you live, not an object certifying your own high brow."⁴ If we don't care to develop "hardening of the categories," or become educational dinosaurs, we should look for new perspectives.

The evolution of any new art form follows a time of exploration. Let us throw away preconceptions, call up our creative juices—explore and experiment! The more we accept this invitation to expose our thinking in new directions the more creative we become.

SUGGESTIONS

The books marked with asterisks (*) in the bibliography, in my opinion, indicate the best references for this purpose. The double asterisk (**) book gives the most help to the teacher in determining the interpretation of the printed poems. This text is well-conceived and thorough, with personal and background information on the authors, a cross reference to the main text for further comments on each poem, and detailed historical developments given by country. Generally, the poetry is presented in its original language with English translation. There is an English/Spanish glossary and information on other related sources and publications.

With either of these two books in hand, I would suggest a careful review of certain pieces; I consider these examples to be good choices for presentation to and discussion with students in preparation for writing Concrete poetry.

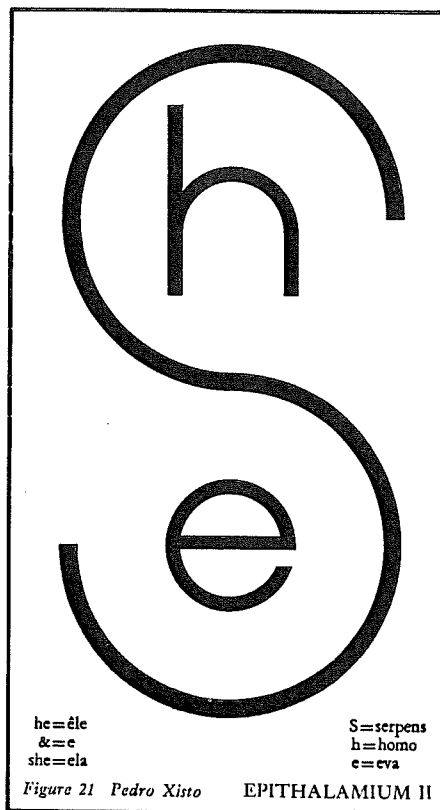
From *Concrete Poetry: A World View*, edited by Mary Ellen Solt: Numbers 4, 9, 20, 48, 49, 53, 54, 66, 79, 85, 89, 90, 91, 113, 115 (one of the best examples of a sound poem), 123, 124, 132, 133.

From *Speaking Pictures*, edited by Milton Klonsky: pages 240, 244, 246, 251, 256, 257, 258, 259, 262, 271 through 279 (Japanese), 281, 282, 283, 285, 289, 294, 295, 296, 305, 314.

Many of the above examples may be found in *Anthology of Concrete Poetry* edited by Emmett Williams. This is also true of *Anthology of Concretism*, but the collection is not as large.

Footnotes

1. Emmett Williams (ed.), *Anthology of Concrete Poetry* (N.Y. Something Else Press Inc., 1967) p. VI



2. *ibid.*, p. VII

3. Eugene Wildman (Ed.), *Anthology of Concretism* (Chicago: The Swallow Press, Inc., 1969) p. X

4. *ibid.*

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Ruth Hamm, one of the founding members of AOSA, was its third president, and for the next eight years held the position of Executive Secretary. Her previous articles for the Orff Echo and several other educational publications reveal her skill with, and interest in, words and poetry, also evidenced by her two collections for Schott and Co. The first, *Fence Posts and Other Poems* contains examples of Concrete poetry. Her Concrete poem *Lollipop* appears in *Music for Children*, Orff-Schulwerk American Edition, Book 3.

Examples from *Concrete Poetry: A World View*, edited by Mary Ellen Solt. © Used by Permission Indiana University Press.



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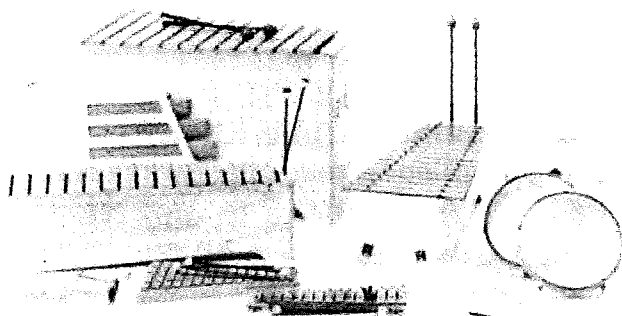
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Report from Norway:

Music Experiences at the Beginning of Life

GULLE STEHOUER

The Norwegian Association for Music in Early Childhood was founded in the fall of 1990 at a meeting of music teachers from all over Norway, who had some experience with groups of young children and their parents. The idea spread from the "Children's Musical Development" project established in Sweden some years earlier as a real grass-roots movement, starting in a suburb of Stockholm and now grown to an association with local groups in many cities.

In Norway, we hope to see a national association spread to local centers—municipal music schools, public health centers where new mothers bring their babies for check-ups until they enter school, and to some private music teachers. Often these are teachers who have had their first baby recently and are in contact with other new mothers.

These organizers may have several parent-child groups going, usually established according to the children's ages; for example, 3- to 6-month-old babies, 6-9 months, 9-12 months, 1-2 years, and so on. Even groups of pregnant women are meeting to sing and play to their unborn babies. Preschool music classes at community music schools in Norway are very common. The teachers for these classes have had three years of study at one of the country's six music conservatories. The children in these groups are usually 4, 5 or 6 years old and spend their first years here before going on to workshops or instrumental study. This is the reason we have found it so necessary to start so much earlier.

In 1990, the subject of this very early music movement was addressed at the ISME Conference in Finland; many countries worldwide described or referred to a similar movement. For example, in Australia, "Parents for Music" was founded about the same time as the Swedish group, and Finland followed with its program soon after. In Canada it was Barbara Cass-Beggs who, until her death in 1990, was the prime mover despite her age.

In Denmark, I have visited parent/child music groups, including one in the city of Aarhus where a private music school organizes nearly all its activities, including instrumental lessons, in this arrangement. For example, an instrumental group consists of



two "families"—a "family" is one parent, one child (up to 12-13 years old). They start with 3-month-old babies.

And what are they doing? Of course, it depends largely on the person leading the group, but most activities are common to all: nursery rhymes, finger and toe songs, lullabies and later, ring games. These are being revived from a folk culture that might soon disappear in the world of TV and radio, where these have become the electronic babysitters. Even the best children's TV cannot bring the warmth of a live family member who is ready to listen for the reaction, the learning, of the baby or to sing just that song the baby loves to hear, over and over again.

In the classes, simple rhythm instruments can be used, with help from parents who keep the beat of a song on a drum or bells. Of course, there are many movement songs; a parent may be humming and dancing around with the baby on one shoulder or rocking the baby to sleep. Most of the time, the teacher will be sitting and singing with the group, teaching the parents the songs and games to be continued at home. (Sometimes this is more difficult for teachers who are splendid pianists but unaccustomed to singing.)

The main goal of the classes is to give parents and children a shared musical experience; to encourage the parents to continue its

use at home and make it part of family life.

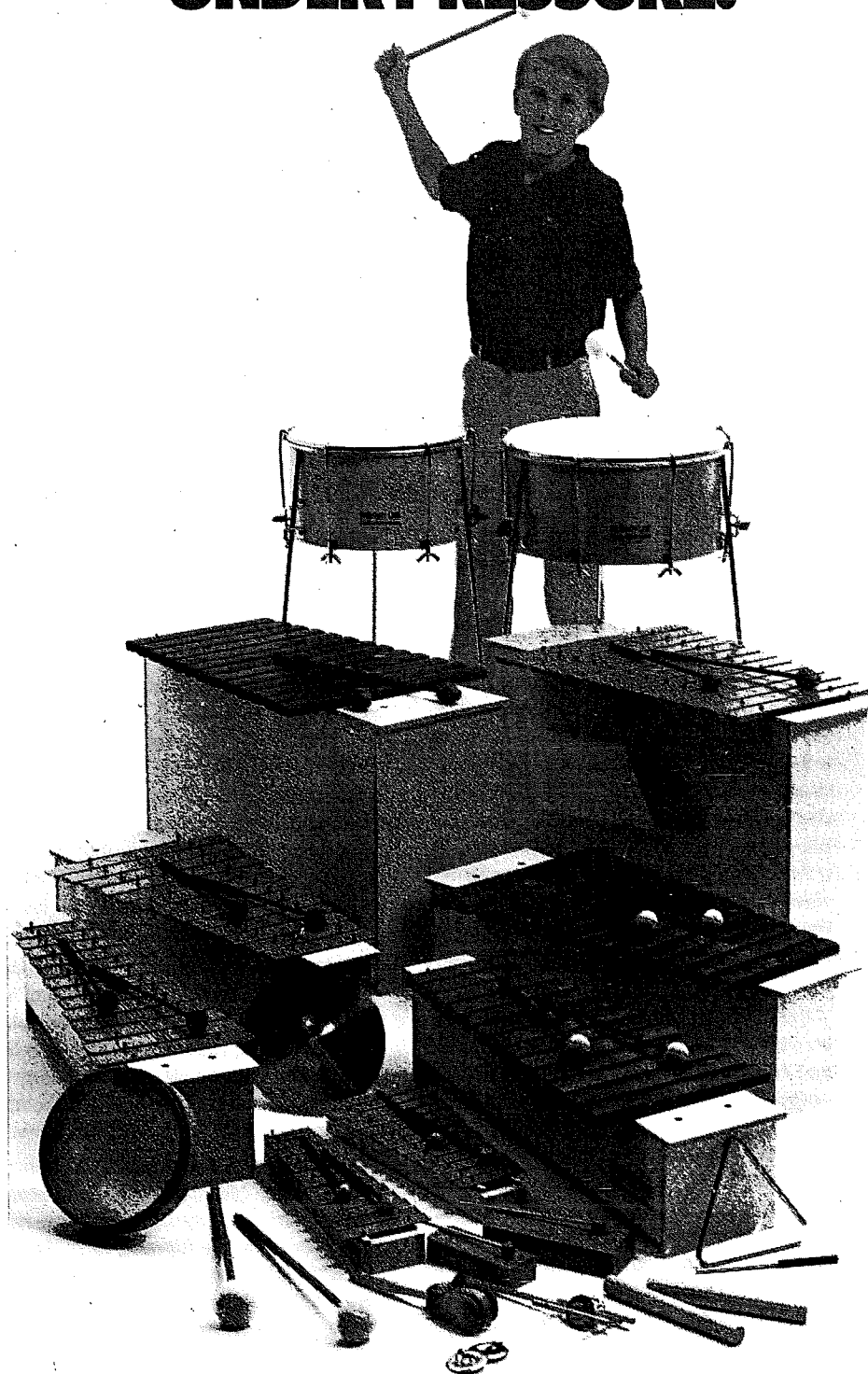
The aims of the Association for Music in Early Childhood are:

- To give children an active and positive relationship with music,
- To encourage the forming of more parent-child music groups,
- To inspire more general music activities for children and their parents,
- To organize workshops/courses for the training of new teachers,
- To inform the general public about the importance of music as a means of communication in the beginning of life and later on.

As a personal comment: until now, I have never taught any music lessons as fascinating as those I've had with small children and their parents. In a few weeks, I shall go to Finland to visit and observe some teachers with their groups. I'm sure this will produce energy and inspiration to bring back for the three teacher's courses to be held in North Norway.

*Gulle Stehouwer was born and educated in Denmark. Her training as classroom teacher carried a music major. She is co-author (with Erling Bisgaard) and illustrator of the Danish national Musikbook series. Since 1976 she has taught at the Northern Norway Conservatory of Music in Tromsø. (Ms. Stehouwer's previous article *Teacher Training in North Norway* appeared in *The Orff Echo*, Fall, 1986, Vol. XIX #1)*

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Erich Katz—Carl Orff: Longtime Friends

Two Voices Ahead of Their Time

CONSTANCE PRIMUS

Note: This is an introduction to Erich Katz, Orff's friend and colleague, who often wrote on and reviewed his works. Two of Katz's pieces follow this article.

Erich Katz (1900-1973) was an esteemed teacher, composer and choral director, but he is best known as the father of the recorder movement in the United States and as the charismatic leader of the American Recorder Society (ARS) during the late 1940s into the 1960s. Recently, while preparing an article about Erich Katz,¹ I was pleased to find evidence in his archival papers of the close professional relationship between him and Carl Orff and the mutual pedagogical interests of these two early leaders of the ARS and Orff Schulwerk.² Twenty-three personal letters (in German) from Orff to Katz,³ as well as other Orff memorabilia⁴ are in the Erich Katz Archive where they are available to interested scholars.

Orff and Katz seem to have met in Freiburg, Germany, where Katz received his Ph.D. in musicology. Later, Katz taught at the Freiburg Music Seminary, which he had co-founded with Eric Doflein for the education and accreditation of private music teachers. A Freiburg friend, Olga Westphal, described Katz's early association with Orff in the Erich Katz Memorial issue of *The American Recorder*:

Orff came to Freiburg several times around 1930 and gave marvelous courses in improvisation . . . It was a wonderful time, so alive, active and youthful . . . These improvisation sessions by Orff are simply unforgettable. Everyone was given an instrument . . . gongs, triangles, cymbals, xylophones. No one needed to have previous experience. Everything was improvised. Orff was highly gifted and and swept us all along. Erich found himself in the right place; he was himself tremendously gifted in improvisation.⁵

An example of Katz's improvisatory teaching techniques, similar to those of Orff, was described in a report in *Childhood Education* about the Becque Summer Arts camp, where Katz was Music Director in 1945: (Excerpt)

There was a recorder group and a choral group . . . Two pianos, ancient and in need of repair, could hardly be used at all, but the creative genius of the musician on the staff [Katz] not only solved this problem but stimulated the girls to similar activities. He improvised an orchestra of old brass umbrella stands, flower pots and cooking utensils, from which he produced amazing rhythms and sound effects.⁶

Also reminiscent of Orff Schulwerk techniques is a group improvisation which was conducted by Katz at an adult recorder workshop. Shirley Marcus, a well-known California recorder teacher, described a composition in rondo form in which the entire group played a phrase given by Katz, alternating with extemporaneous solos. She remembered it as "The most inspired teaching moment that weekend . . ."⁷

Throughout his life, Katz promoted Orff's compositions as well as his teaching methods. As a young musicologist in Germany, Katz compiled and edited a ten-volume series of contemporary choral music, *Das Neue Chorbuch*, which included three works by Orff: "Aufruf," "Von Der Freundlichkeit der Welt" and a setting of the popular Renaissance melody, "Insbruck, ich muss dich lassen."⁸

Katz often included compositions by Orff in concerts and broadcasts which he directed, particularly those performed by *The Musicians Workshop*. This group, dedicated to the exploration and performance of unfamiliar music (both early and new) was formed by Katz soon after his move to the United States during World War II. Members of the Musicians Workshop were chosen from his madrigal class at the New York College of Music and from the newly reactivated American Recorder Society.⁹ For example, on December 10, 1951, The Musicians Workshop presented the American premiere of four choral songs by Orff in a concert at "Circle in the Square" theater in New York City.

Until his death in Santa Barbara in 1973,

Katz continued his friendship with Orff through correspondence and visits to Munich. Among the many letters of remembrance and tribute to Katz in the archive is a memorial message from Carl Orff, dated 25 September 1973: (Excerpt)

. . . There is so much I owe you for: your understanding—both as a human being and an artist; you were among the first to recognize my work for what it was, especially in the field of pedagogy . . . and made it yours somehow as well. I will keep you in my thoughts forever, just as you will live in the memory of all to whom you meant so much because you touched their lives . . . C.O. (Carl Orff)¹¹

1. Constance M. Primus, "Erich Katz: The Pied Piper Comes to America," *American Music Research Center Journal* 1 (1991) in press.

2. Erich Katz Archive, *American Music Research Center*, in the Music Library, College of Music, University of Colorado at Boulder.

3. From 1931 through 1973, some of which are signed "Orfeo." Archive, Box 3C.

4. For example, an ink manuscript of the Orff-Schulwerk *Elementare Musikübung, Kleines Florenbuch I*, by Gunild Keetman, is in the Archive, Box 11, and a manuscript of *Cantus Firmus Satze, No. II: Christ ist erstanden*, for three treble voices by Carl Orff is in Box 10.

5. *The American Recorder* XIV/4 (November 1973), 119.

6. Reprinted, *ibid.*, 123.

7. *Ibid.*, 131.

8. Mainz: Schott & Company, 1931. Vol. 5 (*Erste Leier und Gesänge*) and Vol. 8 (*Leier und Zeit*). Archive, Box 8D.

9. The ARS was founded in 1939 by Suzanne Bloch, but meetings were suspended during World War II. In 1947 the Society was reorganized by Katz with Bloch, who soon dropped out.

10. Clipping of the review of this concert from the *New York Herald Tribune*, Archive, Box 2.

11. Reprinted in the original German, *The American Recorder*, op. cit., 119. Translated here by Inge Hollingsworth.

Constance Primus is President of the American Recorder Society. She was on the faculty of the Denver Orff Schulwerk Certification program and a presenter at AOSA Las Vegas Conference. While Director of Education for ARS (1980-85) she co-authored the ARS Education Program and its revision, 1984 and 1987.

Carl Orff and His "Schulwerk"

ERICH KATZ

Source: *Schweizerische Musikzeitung*, 1933, No. 19

Translation: Inge C. Hollingsworth

Note: The following two articles on the work of Carl Orff were written by Erich Katz and discovered in his archive by Constance Primus, President of the American Recorder Society. The first appeared in a music newspaper in 1933; the second is a review of the Munich Guenther Schule dance troupe, printed in the Freiburg Theater Gazette in 1931. Original language, German.

Except for its limited association with early music, the movement for amateur music of recent years has made more progress with respect to growth in numbers rather than depth. Much was written about the movement, good as well as mediocre in quality; there was hardly a young composer who didn't take a stand in its favor, hardly a teacher who didn't become involved in it, trying to use it in some way in his pedagogical practices. But much of this involvement was incidental and frequently there was a lack of insight into the possibilities available to the "amateur" to make real music, or lack of clear starting points that would eventually lead to such an accomplishment.

However, copies of a study are presently being published which provide—it is safe to say, for the first time—a serious and in-depth analysis of the new amateur music, and beyond that, perhaps even a new basis for the entire concept of music education. Carl Orff, the author of this "Schulwerk" (published by B. Schott's Sohne) is not a "regular" pedagogue; but he is a thinking musician with an extremely strong initiative, one of the few whose creativity is constantly urging them on beyond their personal sphere of expression, always searching, always in pursuit of discussion and inspiration.

As conductor, he himself was probably exposed to the tiring daily problems of an operation where studied gesturing was the rule instead of natural movement and the stiff, practiced—routine, at best—singing and playing of notes, chords and rhythms prevailed over freely moving, deeply felt, inspired music-making. Driven by the need to find the reasons for this state of affairs and a constant desire to bring about an improvement, he couldn't help but penetrate more and more deeply into the territory of elemental musical education.

While his teaching activities at the Guenther Schule in Munich provided an oppor-



tunity for a thorough study of the laws governing the relationship between music and body movement, he worked for years, constructing, testing, rejecting, making yet another start, inspired by his idea, until it eventually assumed the clear form we are seeing now.

What is this *Schulwerk*? It's not a "theory," Orff says, neither is it an abstract treatise, but a collection of examples, revealing previously blocked sources of music, and presenting melodies, sounds and—above all—rhythms with the natural liveliness and variations of their basic forms, that previously could often not even be imagined. The core of the material consists of unison folk music, mostly genuine old dance and instrumental pieces and children's songs, where a holistic relationship between expression and body, and the unity of breath, voice and instrumental sound and movement is still intact.

This "primitive" music, created from movement, is in no way antithetical to our music as art; on the contrary, it is a preparatory step to all music as art; in it, the laws of organically developed music—often no longer apparent to the student who is using material that is intellectually or technically more complicated and stylistically more abstract—are still pure and can be clearly seen and felt. They are understood, not through intellectual dissection or analysis, but through direct involvement in the musical movement, in musical activity.

Improvisation, be it free or ruled by laws, thus becomes a method where rhythmic as well as melodic feeling is developed, the

ability to hear is trained, and the essence of things musical is realized without effort. Through the nature of the material as well as the teaching methods, all technical inhibitions fall by the wayside. Technique as an empty shell without suspense becomes impossible in this kind of improvisation; some essential musical event always occurs in the exercise, no matter how simple. Tautness—not rigidity; ease—not carelessness; in short, the perfect inner and outer freedom of approach is the only goal pursued as the basis of musical expression.

The *Schulwerk* is based on rhythmic-melodic exercises without the use of instruments. Clapping and foot tapping, the most original rhythmic forms of expression, in conjunction with melodically tonal (pentatonic and diatonic) humming and singing exercises, used in examples that inspire unlimited further development, serve for the activation and general musical education of the students. In practical instruction, conducting exercises and hand movements must be used as supplementary elements. The rhythmic and melodic exercise "models," which are the foundation for the entire concept, are contained in the basic Volume A1, which is preceded by an introduction to the entire work by Fritz Reusch.

In the appendix, Carl Orff himself provides some instructions through examples with respect to the performance, application in teaching, arrangement and supplementation of the pieces. In the following volumes*, edited mostly by Orff's assistants Hans Bergese and Gunild Keetman, the principles of the basic volume are applied to instrumental work. In this case as well, the only acceptable instrumentation is with specifically selected and appropriate "primitive" instruments, i.e., instruments that allow a natural rhythmic movement in their performance. Among them are various percussion instruments (hand drums, timbals, also a xylophone or glockenspiel, etc.) or melody instruments, whose easy response and immediate sound make them especially well suited for uninhibited music-making, e.g., recorders, fiddles, or similar instruments. In some of the volumes, the exercises are expanded to complete dance and instrumental pieces, samples of perfect amateur music that has truly developed in terms of musical structure and instrumental accompaniment.

The most important part of the *Schulwerk* includes only the "elementary musical exercise," as Orff calls it, however, other parts with similar layout and contents are intended for the application of the learned material to the instrumentation generally used in modern times. Out of six planned volumes of *Klavierübung* [Piano Exercise] (Hans Bergese), Volumes 2, 3 and 6 are available now; in them, the development of a very clear and colorfully attractive new piano style can be recognized. None of the planned volumes for the *Streicherübung* [String Exercise] has been published so far.

In general, group playing is the focal point of the *Schulwerk*, although solo exercises are naturally integrated throughout. The grouping of the volumes or of the material within them is not intended as an absolute methodical sequence; instead, most of the material can be used simultaneously or independently, allowing the greatest number of cross-applications possible and must be rearranged constantly, depending on the student's abilities and the teacher's pedagogical experience and talent.

Carl Orff himself is a vibrant example of this type of creative pedagogy. Anyone who has observed him rehearsing the great choral cantatas of his *Werkbuch* with an amateur choir or anyone who was exposed to him in his unbelievably intensive and inspiring classes, will understand the true idea-driven power behind his teaching and creating. On the other hand, this is also the only source of danger inherent in his work; it is so deeply rooted in his personality that its importance may at first not be recognized by the student who is exposed to it only in its lifeless, printed form, or that it might be weakened in the hands of the uncaring, exposing it to a variety of misunderstandings. To avoid this danger will be the task of willing music teachers who are taking this matter seriously.

Having conducted workshops in a number of German cities since 1931, mostly in Berlin, Stuttgart and Freiburg, Orff will for the first time hold a week-long work session in Berne, Switzerland, providing Swiss musicians with an opportunity to take a position and critically discuss his *Schulwerk*.

* Presently available in print: B1 and B2, *Übung für Schlagwerk* [Exercise for Percussion Instruments]; D1, *Übung für Stabspiele* [Exercise for Rhythm Sticks]; E1 and E2, *Spielstücke für kleines Schlagwerk* [Pieces for Small Percussion Instruments]; G1, *Spielstücke für Blockflöten* [Instrumental Pieces for Recorders]; H1, *Spielstücke für Blockflöten und kleines Schlagwerk* [Instrumental Pieces for Recorders and Small Percussion Instruments]; I1 and a selection from I2 and I3, *Tanz- und Spielstücke* [Dance and Instrumental Pieces].

Music and Dance

ERICH KATZ

A Review of the Guest Performance of the MUNCHNER KAMMERTANZBUHN (Munich Chamber Dance Theater)

Source: Freiburg Theater Gazette, 1931-32, No. 43

Translation: Inge Hollingsworth

We are familiar with the various forms of dance as art, accompanied by music: dance that is inspired by a piece of world-famous music literature, be it folk music or classical, composed by Mozart or Schubert, or even modern: dance that uses the music for its own purpose, as the foundation for its figures, interpreting it more or less freely. We are also familiar with dance as an art form without music, or perhaps accompanied only by the beat of a gong: dance that is completely self contained, depending only on expression through pure movement.

However, the performance by the *Munchener Kammertanzbühne*, the Guenther Schule dance troupe led by Maja Lex and Gunild Keetman, demonstrated a relationship between music and dance that we have seen similarly expressed by East Indian dancers, who have occasionally given a guest performance here, or by dancers from Java, although it must not be confused with some exoticism. It is the perfect union of movement of sound and body, grown from the same root.

With this group, dance and music are not simply joined together, one existing first and the other being added by "composition"—

either through musical adaptation or a choreographic idea; rather, dance and music develop simultaneously with each other, created in unity from the original improvisation to the final performance. Naturally, this kind of unity presumes a special kind of musical training on the part of the dancers, since they must be musicians as well as dancers. Furthermore, a special kind of music-making is required, which surpasses our historical musical styles and goes back to the ancient elements of sound and rhythm, and an attitude where music and body movement as separate experiences are not even conceivable.

Thus, the music in this case is not really an "accompaniment" to the dance, but a specific, equally important element of it, performed by some of the dancers themselves. Instead of a piano or orchestra, they use mostly percussion instruments that are tuned to each other, and only a glockenspiel, xylophones and recorders to carry the melody.

The person whose ideas provided the basis for the approach outlined in the preceding, and who, in cooperation with Dorothee Gunther, is the creator and musical director of this type of training, is Munich composer and educator Carl Orff. His activity has lately drawn ever-widening circles of interest and created basic principles of music pedagogy. It is not possible to discuss the details of this work in this article; however, there is no doubt in my mind that in the future, dance as an art form—no matter what type—will have to consider the revised relationship to music that was so decisively introduced in this performance, but which up to now has been disregarded with often completely unacceptable results. This accomplishment alone makes the performances of the *Munchener Kammertanzbühne* important pioneers of a new approach.



Marion O'Connell is music coordinator and teacher in Skokie, Illinois. Her training includes four levels of Orff Schulwerk and additional studies in Dalcroze, Kodaly and children's choral singing. She was co-chair of the 1986 Boston Conference and has served AOSA as secretary to the National Board of Trustees and president of the Chicago chapter. Marion has taught three levels of teacher training courses across the country. Her classroom lesson, "Forty-one Presidents," allows for creative input from the class and includes speech, recitative, song and instruments; in addition to its musical purposes, it is a timely and captivating study in American history.

February's celebrations of the birthdays of presidents Washington and Lincoln may make it an appropriate time to focus on the other thirty-nine presidents, all of whom made their own special contributions to the history of our country.

The Orff Schulwerk framework is uniquely adapted for adding a creative dimension to the regular classroom curriculum. Choral speaking, singing with instrumental accompaniment and solo recitative can add drama and emotional impact to historical fact in an active rather than passive learning experience. Sequences of information are learned and remembered more easily through speech and rhythmic games. Together, teacher and students can develop dramatic and musical material that promotes understanding of current and historical events.

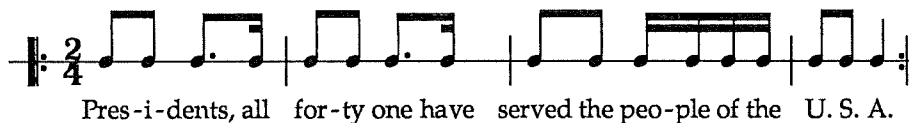
Suggestions for learning sequence:

A. SONG

1. Vocal warm-up using dorian scale and motifs from the song.
2. Echo-sing the song.
3. Review several possible bordun patterns and try out with song. Class chooses favorite. Transfer to BX.
4. Echo-pat the AX pattern; sing while patting, then transfer to AX.
5. Two groups sing AG-SM parts as teacher plays melody on piano. Transfer to AG-SM.
6. Teacher claps tympani rhythm and asks class to suggest words that match it (e.g. "Forty-one men and nary a gal!"). Transfer to tympani and bass bars.

7. To teach the more challenging pattern of the introduction and coda, these words could be given:

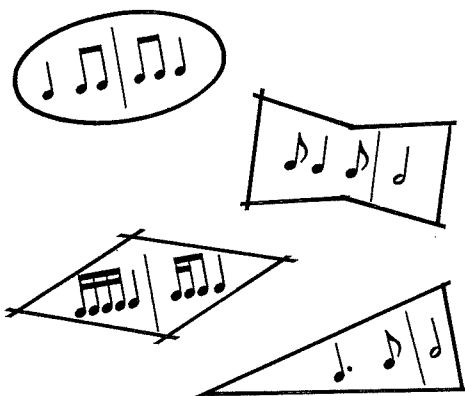
2. As the class says the speech parts, I have found it very helpful to have one student play the guiro on each rest.



Transfer to snare drum.

B. SPEECH

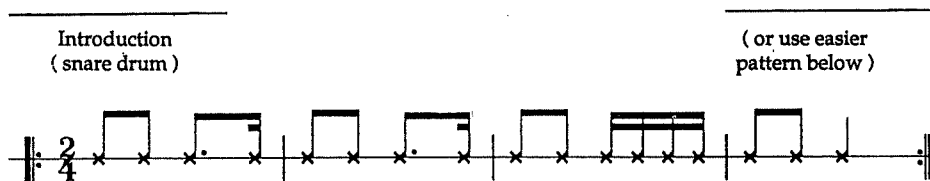
1. Play a rhythm pattern game to reinforce rhythms previously learned and to experience new ones.
 - a. Students are at the instruments.
 - b. Rhythm patterns are written at random on the board.



3. Divide the class into five groups, one for each speech part. Each group creates a hand jive pattern for its assigned list of presidents. (Speech part A, B, C, D or E). This is fun as well as a creative challenge.
4. Snare drum plays throughout the entire piece, except during the contrasting recitatives.
5. Additional suggestions
 - a. For added practice, the class walks the beat and conducts while speaking the words.
 - b. Work for clarity and good articulation.
 - c. Help the class determine the dynamics.
 - d. It is of the greatest importance to vary the inflection of the words or they become monotonous.

C. RECITATIVE

1. Soloists may begin by singing lines one and three on two tones. As confidence builds, they could try to improvise freely.
2. Class sings lines two and four in three-part harmony, moving from D minor to C major in measure three.
3. Accompaniment: for solo lines, play D tremolo on BM and BX; for the tutti line, play the shifting harmonic pattern.



Forty-One Presidents

© O'Connell

- Introduction: snare drum
- Song (with instruments)
- Speech A (with hand jive)
- Song
- Speech B
- Recitative 1
- Speech C
- Song
- Speech D
- Recitative 2
- Speech E
- Song
- Coda

For - ty - one Pre - si - dents, Ev' - ry - one a res - i - dent of one of these

fif - ty U - ni - ted States. Cho - sen by the peo - ple in a

dem - o - cra - tic pro - cess ca - pa - ble lead - ers a land full of greats.

AG
SM

AX

Snare
Drum

BX

Timp.

Changing your address? Know another member who is? Executive Secretary Cindi Wobig requests that you inform AOSA headquarters of address changes and corrections as soon as possible so that your Echo and other correspondence will arrive promptly.

Speech- A

George Wash - ing - ton, John A - dams, Thom - as Jeff - er - son, James Mad - i - son,

James Mon - roe, John Quin - cy Ad - ams, An - drew Jack - son, Mar - tin Van Bu - ren.

Speech- B

Wil - liam Har - ri - son, John Ty - ler, James Polk and Zach - a - ry Tay - lor,

Mil - lard Fill - more, Frank - lin Pierce, James Bu - cha - nan and A - bra - ham Lin - coln.

Song

Recitative 1

Solo: Hon - est Abe was our six - teenth Pre - si - dent.

All: Hon - est Abe was an Ill - i - nois res - i - dent.

Solo: Hon - est Abe, he worked to free the slave

All: Hon - est Abe, was loy - al, true and brave!

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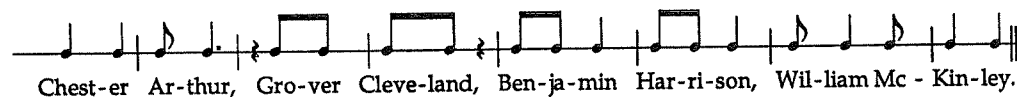
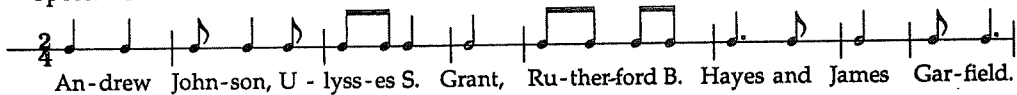
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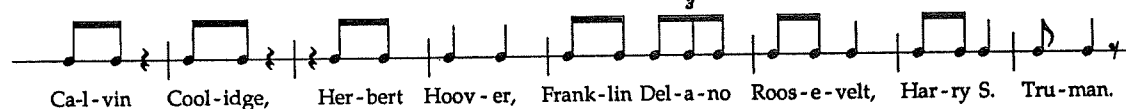
FOUNDED IN 1901

Speech- C

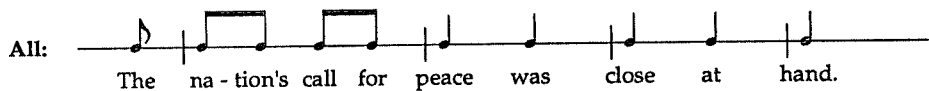
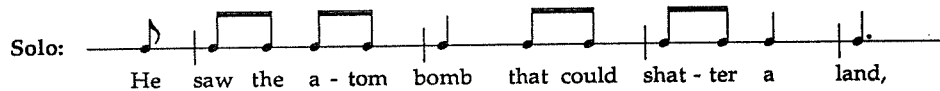
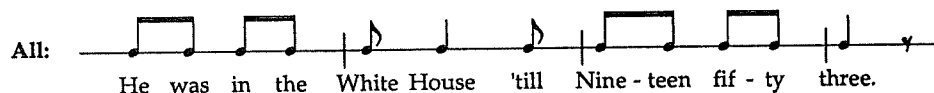
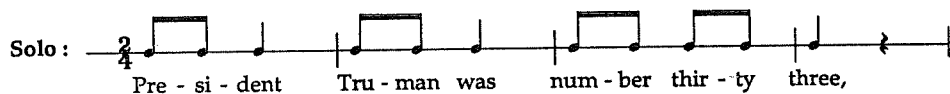


Song

Speech- D



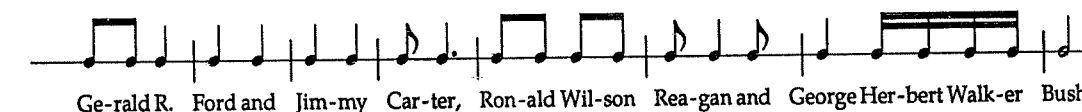
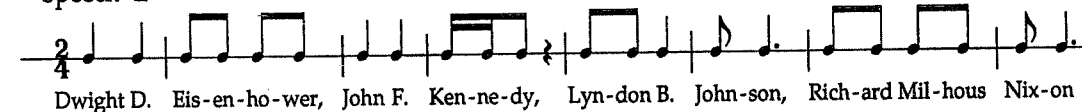
Recitative 2



D tremolo on solo line
Chords on tutti



Speech- E



Song

Coda

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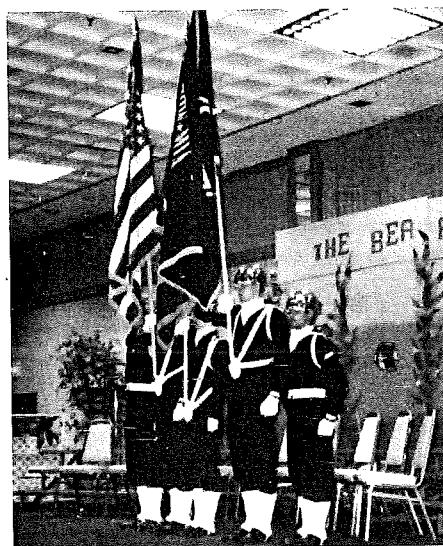


Photo: Tossi Aaron

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WORKSHOP NEEDS (YOURS)
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President's Message

MARILYN DAVIDSON

"OK. I give up. What is this 'Orff stuff' and where can I find out more about it?"

That's what a young teacher from a nearby at-risk, urban area said to me after a workshop I presented recently. Not so unusual, you say? You hear this all the time? Aha! I reply, my point, exactly! Consider the following:

- Orff Schulwerk has been alive and well in this country in some form for over thirty years.
- The American Orff-Schulwerk Association is approaching its twenty-fifth birthday celebration in 1993.
- Nearly one hundred chapters have been formed all over the country. Most of them have survived and thrived in spectacular fashion.
- Our membership grows constantly and is now over 4500. Our national conferences are the last word in professional, yet joyous, participation and are of incredible, almost indescribable value to those fortunate enough to attend.
- Our local chapter workshops and summer courses are of genuinely profound worth.
- More and more undergraduate music education courses are taking care that their participants are acquainted with Orff Schulwerk tools and materials.

Our lives have been changed by all of this. Our teaching has been improved and enriched in ways that would have been impossible otherwise. Yet, I *still* hear: "What is this Orff stuff . . ." and from an intelligent, caring musically competent teacher (I could tell from the level of his participation throughout the session) who has just seen a one-hour workshop correlating whole language and simple, standard Orff Schulwerk techniques; someone who now clearly feels that an explosion of new ideas and approaches has occurred in his life, who sees previously unthought-of ways to reach his tough, urban students.

How *could* he not have known about the Schulwerk? Within two hours of his home are at least seven healthy, well-run AOSA chapters—all anxiously searching for new members and all with wonderful, well-planned schedules of workshops.

How could he not have heard? For many reasons, of course. Certainly these nearby chapters need to contact more potential members, but they simply cannot afford to mail notices to every single teacher within driving distance.



Photo: Richard P. Kaiser

What can they do to reach this young teacher and so many others like him? Several strategies might be tried; I propose one that may not have occurred to you in this form. I encourage you to consider it and to give me feedback on your reactions and—if you try it—the results of your effort.

I call my plan a *Target Area Strategy*. Here's how it might work. Each chapter would target *one* different nearby city or area a year and concentrate on publicizing its workshop series in that one area, just for that one year. This would be done by contacting every music teacher in the target area (in addition, of course, to the regular mailing). This should not break any budgets—although it might mean having a minor fundraiser in some smaller chapters. Over a period of time, I think it could be quite effective in reaching teachers who would not be aware of AOSA and the local chapter otherwise.

I suggest two target mailings, if possible. The one in the spring, a general informational mailing, would include the new AOSA national membership brochure and the most recent local chapter workshop listing. There would be a number and an invitation to contact a chapter officer for more information, noting that a reminder will be sent in the fall.

The reminder would follow in late August or early September and would keep this "fall" mailing from getting lost in the deluge of material usually received at that time. This would give the prospective member an opportunity to schedule the time well ahead of the season's first chapter workshop.

In addition to the mailings, consider a call to the local supervisor with an offer of an introductory session by one of the chapter's more experienced presenters. Many super-

visors are hard-put to come up with meaningful in-service programs, and might be happy to consider this, but if they refuse, nothing is lost. If they accept, there will be an opportunity for a two-hour presentation of Orff Schulwerk, AOSA, and your chapter.

A telephone call and personal invitation to music teachers in the area would do wonders. If some teachers do come to a chapter workshop, follow up with a call telling them how glad you were they attended and answering any questions they may have. Consider issuing free guest passes and/or a reduced season fee to the teachers from this one target area each year; this could be done in the mail or at in-service sessions. If you can somehow induce several teachers to come together, they would be much more comfortable about coming, and more likely to attend, as well.

To define the first target area, mark the residences and/or teaching sites of present members on a local map. Study the map to find areas from which there few or no chapter members and decide on your first target area.

The chances are that it will be quite easily seen. Perhaps it will be a large city not so far away, perhaps a town just across the river in a neighboring state, or a suburban area that has somehow been overlooked. I'm sure that by now you're thinking of still more ideas to make this plan—or a variation of your own—work.

Wherever it is, there are teachers there who need you—Orff Schulwerk—and AOSA. Think of the potential! Think of our obligation to share what we have learned and are learning!

The Target Area Strategy is just one idea. The Membership Campaign Committee has come up with many more and the National Board of Trustees is helping to implement many of them. But it is up to each individual member of AOSA to be a model and a voice for Orff Schulwerk every day.

Our concern for music education and for what it has done and can do—for people of all ages, compels us to continue to spread the word. I challenge you to double your efforts to reach every teacher and future teacher who has never heard of us, and give them the tools that *you* have—tools that can change *their* lives, and the musical lives of *their* students, forever!

"What is this 'Orff stuff'?"

That question should never need to be asked. □

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“CINDI SPEAKING . . . ”

Cindi Wobig, Executive Secretary

One of the least known services available to AOSA members through Executive Headquarters is our ability to supply back issues of *The Orff Echo*. Occasionally, we receive letters from members indicating that, in a moment of generosity and enthusiasm, they had given an issue away, and wondering if they could purchase a replacement. Other members, who have joined for the first time in this past decade, have decided that they want every issue ever published for their library. They have purchased as many back issues as were available—and rightfully so, as *The Orff Echo* provides a wealth of timely, useful and pertinent information for all of us. Maybe some of the “missing” or “unavailable” issues will become rare collector items.

Now that the new and complete *Index to The Orff Echo*, Volumes I-XXIII, November, 1968—Summer, 1991 is available, perhaps you will find articles that you wish to have in

your library. Nineteen of the thirty issues in the first ten volumes are available for purchase as are forty-seven of the fifty-two issues in Volumes XI-XXIII.*

Issues in Volumes I-X may be purchased for \$1.50 each and in Volumes XI-XXIII for \$2.50 each. Both prices include postage if mailed to a U.S. address. Some of the later volumes, for which all four issues are available, may be purchased for \$8.00 per set. These are Volumes XIII, XIV, XV, XVI, XIX, XXI, XXII, and XXIII.

Also available for purchase are *Re-Echoes*, *Re-Echoes II*, *Guidelines for Orff Teachers—Level I*, *Guidelines for Orff-Schulwerk Training Courses, I, II, III* and *Bibliography of Materials in English Concerning Orff-Schulwerk*.

In the meantime, I hope that everyone will want to order the new *Index*. The cost is \$8.00 plus postage of \$1.05 (book rate) or



Photo: Tossi Aaron

\$2.59 (first class, if mailed to a U.S. address). It is divided into five sections, which include Titles, Authors, Subjects, Reviews, and Supplements to *The Orff Echo*. The information is cross-referenced. *The Index* provides a quick, easy reference guide to find that special article you remember seeing years ago, but just can't remember in which issue.

All materials may be purchased by check, Mastercard or Visa. Maybe the next time the phone rings and I answer, “Cindi speaking” it will be you—ready to place an order.

* Each Volume of *The Orff Echo* consists of four issues: Fall (No. 1), Winter (No. 2), Spring (No. 3), and Summer (No. 4). Ed.

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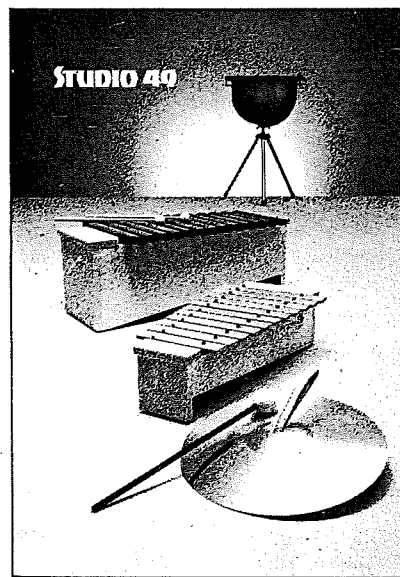
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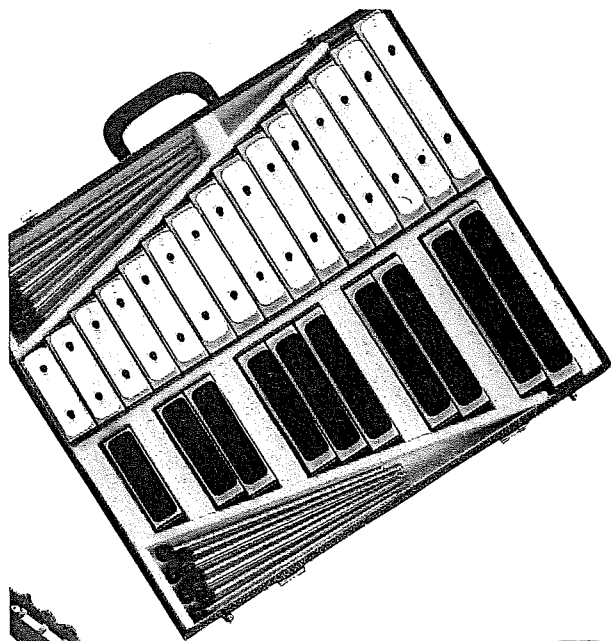
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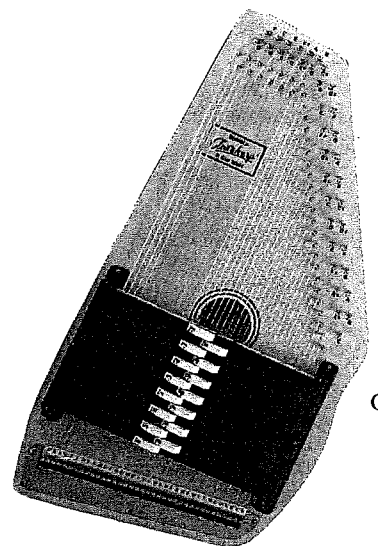
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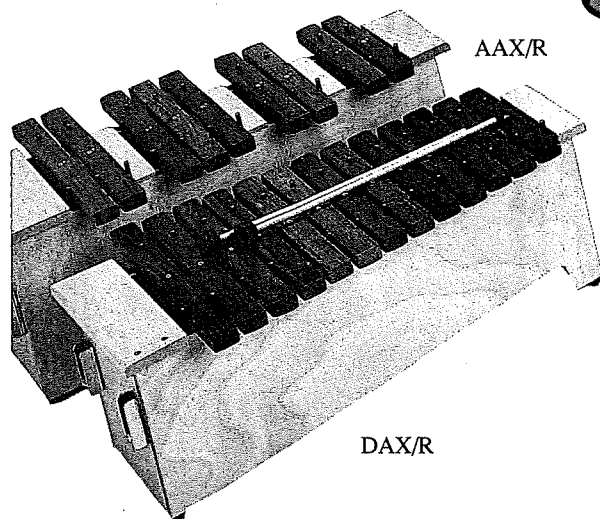
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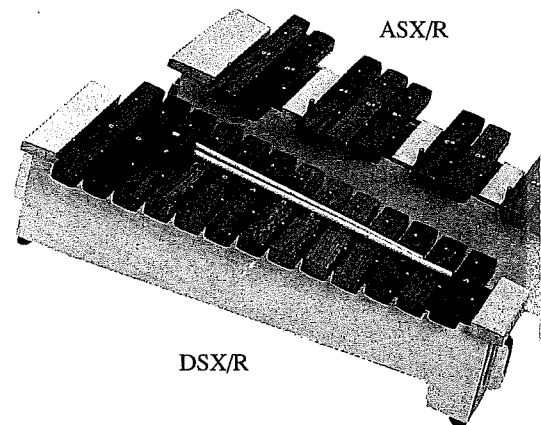


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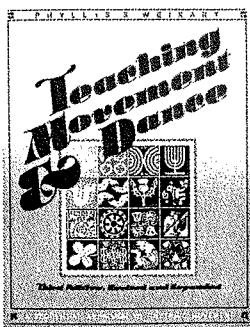
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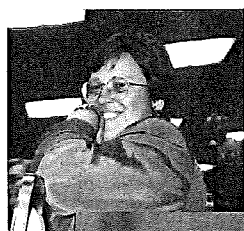


Photo:
Chris Mayo

Carol Erion



Lisa Ann Parker

Judith Cole



Marshia Beck



Penny Mahoney



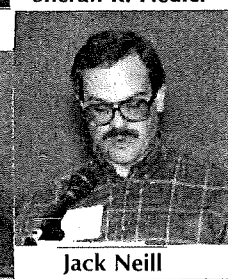
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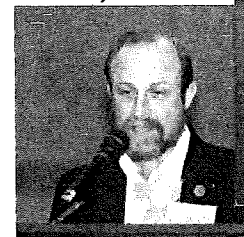
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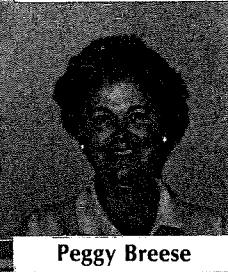
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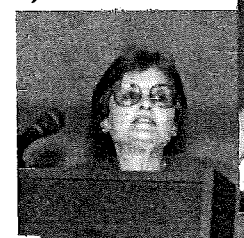
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James E. Solomon



Peggy Breese



Susan E. Ayres Davis



Carolee Stewart

All Aboard!

Introducing the Members of the AOSA Board of Trustees

A not-for-profit organization like AOSA must depend on the dedicated members of its elected Board of Trustees to "oil the wheels" while we enjoy the benefits of its smooth operation. That list of names on the stationery and in the front of the AOSA Directory represents our voice, as in a true democracy.

With President Marilyn Davidson's hand on the gavel, the board is comprised of all Regional Representatives, Vice President, Conference Chair, Executive and Recording Secretaries, Treasurer, Industry Representative and Editor. Members of the Board of Trustees serve on several committees; some may chair one during their term of elected office.

Many decisions made during the three annual board meetings guide the organization and eventually affect the general membership; in return, concerns of individual chapters may come before the board via the Regional Representative.

President Marilyn Davidson was introduced in the Fall *Echo* and her message appears in every issue (see p. 25). These are the members of the National Board of Trustees of AOSA, those who are aboard to keep the association rolling smoothly.

VICE PRESIDENT: Carol E. Erion served two terms as Regional Representative from Region IV before being elected to her present position. After Oberlin College and an M.Ed. from New England Conservatory, Carol completed her Schulwerk training in Toronto and at the Special Course in Salzburg. She taught at a Montessori school and presently divides her week between a special education group and a school for gifted children. In 1989, Carol was named a Humanities Fellow by the Council for Basic Education; about the same time her co-authored *Tales to Tell*, *Tales to Play* was published by Schott.

REGION I: Lisa Ann Parker, a founding member of the Evergreen Chapter in Washington state, joins the board for a second term. She teaches at a Wapato Indian School while working toward a graduate degree at the University of Washington. In addition to her responsibilities as representative (with Marshia Beck) for chapters in the west and northwestern regions, Lisa Ann chairs the Professional Development and Personnel Committees and co-chairs the Nominating Committee.

REGION II: Penny Mahoney was re-elected and continues as the chair of the Public Relations Committee, keeping the AOSA name in the public eye. She also serves on the Personnel and Financial Assistance Committees. Penny is adjunct faculty at Bee County College, Texas; her co-representative is Sue McCormick.

REGION III: Sheran Fiedler, who has been deeply involved in Schulwerk affairs for many years, is a newly-elected member of the board this year, joining the Extensions (Conference) and Research Committees. Sheran holds a Ph.D. from Northwestern University and was local co-chair for the recent Chicago conference. Reseated from this region is Hilree Hamilton.

REGION IV: Jack Neill, of the Middle Atlantic Chapter, was elected to take a seat beside Jim Solomon of Florida. This may well be the first time one region has two men as representatives! Jack has been appointed Parliamentarian, a weighty responsibility. He has served on the ad hoc membership steering committee and his present assignments include Public Relations and Media (Library, Film, Video).

REGION V: Peggy Breese of the Berkshire-Hudson Valley Chapter is also new this term. In addition to her many years in Orff Schulwerk, she has a strong background in curriculum writing and as director of handbell and choral festivals. She serves on the Nominating, Financial Assistance and Membership Committees. Her co-representative is Susan Ayres Davis.

Recording Secretary Judith Cole has the exacting job of recording and transcribing every report, motion and discussion occurring at the three annual National Board of Trustees meetings. Her complete minutes (often running to both sides of 20 pages) are sent to all board members and past presidents; they are a complete record and living history of AOSA functioning. In addition, she is active on several committees.

In the next issue, "All Aboard" will introduce other members of the board, associates and staff of AOSA—the engineers.

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"... it's an educational happening ..."

During my music teaching career, I had used Orff Schulwerk as a supplement, not realizing it is actually a foundation. As a composer, the challenge of writing music for Schulwerk ensembles was a dream, one that could only be realized by training in Levels classes. For me, the barrier was finances. AOSA and the Gunild Keetman Fund provided me with the opportunity to attend Northern Colorado University, where I was able to complete my Level I training last year.

Due to the wonderful direction of my teachers, my music program has now found direction and purpose. The visual part of learning that was lacking is now the mainstay around which everything else revolves. My students can now see music as well as hear it, feel it and play it. Playing the Orff instruments is no longer a haphazard happening, but an occurrence that is well planned and presented so that students are picking it up as easily as if it were instinctive for them to play.

Orff training has provided me with the opportunity to develop my music classroom into an educational happening. My fellow educators and administrators smile with amazement when they see the real learning that is going on and finally understand how valuable music is in the total development of children.

To my teachers—I thank you on behalf of the elementary students at Republic, Missouri. Until now, they never knew music could be so exciting. To the AOSA and the Keetman Fund: I salute you for the opportunity to participate in such a wonderful program and for the experience of a lifetime!

Kim Smith
Republic, Missouri

"... Teachable anywhere there are kids ..."

I would like to express my sincere appreciation to the Keetman Fund for the financial support that enabled me to attend and participate in Level II at Western Carolina University last summer.

For me, Level I generated so much direction and excitement that Level II was a definite goal; however, finances got in the way. It was very apparent that the AOSA Grants committee gave me this aid with a great deal of thought and care for me as an individual. Because of their belief in the Orff

approach to teaching music, they seemed as thrilled with giving me the financial assistance as I was about being given the opportunity to take Level II.

When I returned home from the course, a major life decision caused me to move from Florida to Illinois, but I was not apprehensive at going into a new situation. My training was one of the major components of my confidence; Orff Schulwerk is teachable anywhere there are kids.

With just my notes from Levels I and II in hand, a great foundation for building a music program in my new job was already established. By the way, my new location for teaching the Orff process—securing vocal pitch, teaching steady beat, increasing listening skills, developing concentration, bringing out natural musical ability (and having fun doing it) is in New Hope, Illinois. I hope that each day I will do what I love to do best; bring music out of kids!

Thank you again for your loving and caring attitude about funding my Level II training.

Ann K. Flynn
Fairfield, IL

"... I feel I've just begun ..."

What does a band and choral director know about teaching elementary music? About two years ago I had the opportunity to find out. I had just graduated and landed a job where I was expected to do "everything" and I assumed elementary music would be the easy part. I was going to walk in, pass out the song books and we would sing and play a few games.

Something funny happened, though; I found that when you give 25-30 wriggling elementary students music books and expect them to sing, it isn't a joyous experience for any one. This was my first year of teaching and I was so frustrated that I knew there had to be a better way!

A friend suggested that I take a course at Seattle Pacific called *Introduction to Orff*. I wasn't excited about elementary music and had no real desire to teach it, but something was definitely missing; music was supposed to be fun! Thanks to two very wonderful teachers there, I learned that using Orff techniques can be very exciting. I was encouraged to continue my studies—and that led me to apply for a Shields-Gillespie Scholarship.

I had just moved halfway across the coun-

try, from Washington State to Illinois, and almost felt overwhelmed at going to school for two weeks, but the Orff course turned out to be a very relaxing time for me. The teachers were warm and friendly and very helpful.

Level I has helped me develop my own teaching style and to focus in on how to create materials specifically geared to my students. I feel I've just begun—there is so much more I want to learn. At least for now, though, I'm ready to go into the classroom and try some of my own creations and to confidently use examples collected last summer. I had seen a marked difference in the kids' attitude toward music in Washington—I look forward to the same thing happening in Illinois.

A special thanks to those teachers who helped me on my Orff journey and encouraged me to continue studying. There are so many beautiful people out there who love what they are doing and enjoy sharing their knowledge with others. The more I attend classes and workshops the more I grow to appreciate Orff techniques and the Orff family that is spread throughout the States.

Thank you once again for making my attendance at Memphis State University possible. Someday I hope to return to others what has been so graciously shared with me—the joy and fun of teaching using the Orff approach.

Sallie Meyer
Illinois

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DONNA MARCHETTI

Elizabeth Gilpatrick: Aleatoric Composition (49 AC)

Loosening the Reins; Reining in the (Too) Loose: An Approach to Aleatoric Composition.

In "Aleatoric Composition," taped at the 1990 Denver conference, Elizabeth Gilpatrick outlines a process during which her students create a story with narrative using elements of sound and movement. The springboard for each story/drama is a photograph of a natural scene. She has provided a structure for an aesthetic experience that could otherwise become chaotic.

She begins by showing the participants the photograph and asking for a factual account of what is seen. Nature photos are preferred, she says, because unlike photos of people, they cannot be satirized or made trivial. After identifying all the items on the picture without, up to this point, making any suppositions about the scene, she asks the group to think about what may have happened during the two minutes prior to, and then during the two minutes after the scene. In this way, after a discussion of the possibilities, a four minute story can be created. The participants must

now write the story into a narrative which remains unchanged for the rest of the activity.

When the story is complete, the core of the creative process begins. How can the story be acted out? What is the "feeling," the atmosphere of the story? What elements of sound and movements can be used to portray that effectively? How can silence and stillness become part of the drama as well? The story/drama is then acted out while the the narrative is spoken. Ideally, in the classroom, the drama is videotaped, then viewed and discussed afterward. Are the character's expressions appropriate? Are their eyes focused in the right place? Are the non-characters appropriately expressionless? (Trees do not smile.)

During the workshop, two photos are explored in this manner. The first, a picture of a wolf crossing a snow-covered ridge at the edge of a pine forest evokes a story of desperation and starvation, of eventual tragedy and death—all quite effectively portrayed in a four-minute span. The second, a photo of a tree frog perched on a leaf, becomes the basis for a story of far less gravity, a moment of comedy in the natural realm.

The final challenge offered the participants is to notate what they have created. Non-

traditional notation, or sound maps can give only an approximation of the intention; how close an approximation comes to the intended is a measure of how closely the sounds are examined and how much careful thinking goes into the process of notating.

The elements common to all notation must be addressed: duration, pitch, timbre, dynamics and tempo. What was the first sound? Does it continue during the second sound? How can silence be indicated? Do the sounds change? All of this can be notated in varying degrees of sophistication, depending upon the age group involved. For the students, the process of notation is the final step in internalizing what they have created.

The entire process, says Ms. Gilpatrick, can be carried out successfully with those students at the end of second grade and older. The photographs, she suggests, can be more abstract for the older grades. Appropriate subjects might be electron microscope photographs, volcanoes or black holes in space. The performance of the drama may be more effective and more comfortable for the older grades if done behind a shadow screen.

This forty-five minute tape is clear in both picture and sound. It would be of interest to all music specialists who teach second grade and up, even into middle school.

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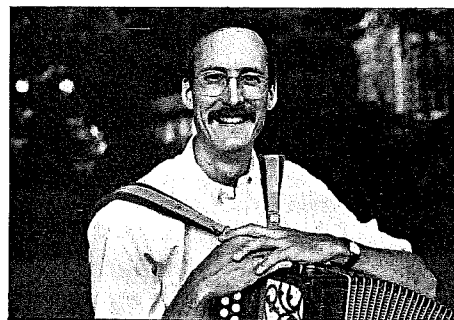
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- 7 CI** **Danai Gagne and
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15 IS 1 15 IS 2 15 IS 3

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- 17 YL** **Marcelyn Smale**, Boston, 1986
Young Learner, Active Learner
- 18 LA** **Jim Solomon**, Kansas City, 1985
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- 18 SB** *South of the Border, Detroit, 1988*
- 19 CS** **Shirley Sushereba**
Challenger Shuttle Tribute
- 20 OS** **Jos Wuytack**, U. of Washington, 1979
The Orff Schulwerk Process
- 20 FP** *Final Performance, U. of Washington*
- 20 CC** *Orff Schulwerk Process—
Chicago, 1987*
- 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
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- 28 EA** **Sue Snyder**, Chicago, 1987
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- 29 MC** **Grace Nash**, Music With Children
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- 30 FS** **Bob deFrece**, Chicago, 1987
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- 30 HB** *Handbells: Another Voice for the
Instrumentarium, Denver, 1990*
- 31 PP** *Portrait of Polynesia*

- 33 LS** **Lois Birkenshaw-Fleming**,
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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:
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- 39 OT** **Katharine Smithrim**, Detroit, 1988
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- 40 AG** **Avon Gillespie**, Kansas City, 1985
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- 41 MD** **Danai Gagne**, Atlanta, 1989
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- 42 JH** **David Holt**, Atlanta, 1989
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- 43 VS** **Barbara Grenoble**, Atlanta, 1989
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- 45 GS** **Marion O'Connell**, Atlanta, 1989
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- 46 MP** **Brigitte Warner**, Atlanta, 1989
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- 47 TR** **Atlanta Closing Session—
Tribute to Gunild Keetman**
- 48 MW** **Isabel Carley**, Denver, 1990
Speech Play: The Magic of Words
- 48 SS** *Speech Play: From Speech to Song*
- 48 SP** *Speech Play: Storytelling Plus*
- 49 AC** **Elizabeth Gilpatrick**, Denver, 1990
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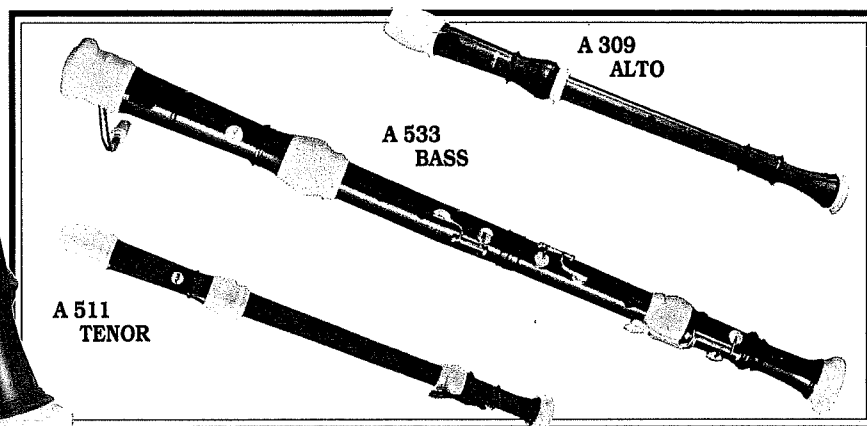
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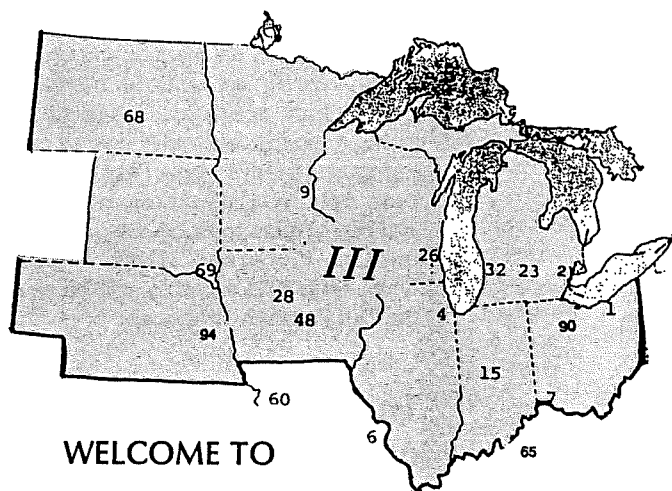
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WELCOME TO REGION III

NOTE: There is now a sixth region, designed to achieve better apportionment of members. This report was prepared while that division was under discussion.

Region III, with 15 chapters, encompasses both the Great Lakes Region and the Northern Plains areas of the United States, including Wisconsin, Illinois, Indiana, Michigan (3 chapters), North Dakota, South Dakota, Minnesota, Ohio (3 chapters), Nebraska and Iowa (2 chapters).

Some of the original chapters of AOSA are in Region III: Greater Cleveland (#1), Greater Detroit (#2), Greater Chicago (#4), Greater Cincinnati (#7) and South Central Minnesota (#9). Chapter sizes vary from small chapters of 10-22 members to very large metropolitan chapters of 100-168 members.

The Greater Milwaukee and Greater Chicago chapters are located within 1½ hours of each other and offer reciprocal workshop fees. They even plan their respective programs on different days so members can take advantage of each other's offerings.

The Greater Chicago Chapter is especially proud that the two newest recipients of the AOSA Distinguished Service Award, Jacobeth Postl and Lillian Yaross come from Region III. In fact, they both come from Evanston, Illinois. Both women were among the founders and past presidents of AOSA. Their 25-year continuing course at DePaul University has been instrumental in shaping the direction of the Orff Schulwerk in the United States. Congratulations Jake and Lil!

In 1992, Region III will host the national conference for the second time in AOSA history. The South Central Minnesota Orff Chapter has been working very hard to get everything in place for this exciting event and all the chapters in Region III are looking for ways to assist SCMOC in its plans for "Northland Voyage: Exploring Sources and New Directions" in the fall. It looks like another fine conference. Here we come, Minneapolis!

Region III Chapters

The **Great Plains Chapter** of Nebraska organized a "Recorder Jam Session" in September. The session generated good talk and exchange of information; similar sessions are planned for the future. In October, the Omaha Symphony gave a presentation of Orff's "Carmina Burana" with a before-performance talk initiated and presented by the Great Plains members. Children's demonstration groups from the Metro-Omaha schools participated in a demonstration presenting Carl Orff's philosophy of children's music education.

The **Northwest Ohio Chapter** held a kind of workshop that is proving very popular to its membership. The chapter purchased a roll of laminating film for about \$50 because the workshop session was held at a school where a laminator and copier were available. Members brought their own scissors, glue, markers and paper supplies and one part of the session was spent making visual aids. Patterns for these were provided; these included 'silent' xylophone with velcro removable bars, Curwen hand signs, solfege circles, note name flash cards, hand staff, note value cards, 2- and 3-line staff sheets, rhythm cards and recorder fingering charts. Some chapter members constructed simple dulcimer kits during the workshop.

The **Mid-Michigan Chapter** board served a buffet breakfast to its members at a workshop session in September. They held a short business meeting while everyone enjoyed the coffee and before the actual workshop session began at 8:45 a.m. The chapter held another unusual session last spring at its last workshop of the year, meeting on a mid-week evening for dinner and a workshop session. It was a rousing success and will be tried again this year.

The chapter has two members in the news: **Bonnie Brenner**, whose Master's thesis was accepted for a poster session at the Conference in San Diego, and **Iris Horner**, who accepted a teaching position at the American School in Taipei, Taiwan as an exchange teacher for this year.

The **South Central Minnesota Orff Chapter** held its annual summer picnic for students and faculty of summer music education classes at Hamline University and for SCMOC members—nearly 100 people. Host and hostess Phil and Arvida Steen set the scene by providing equipment and facilities, including backyard volleyball and a beautiful home that accommodated everyone. Students' contributions helped Past President Judy Bond arrange for the food.

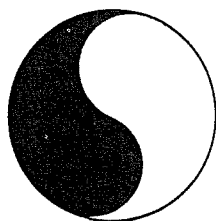
Region I

In the spring of 1991, **Velma Allen** posed for her picture with the new **Idaho Chapter** banner. Velma was given a special plaque in appreciation of her dedication to the chapter, of which she is a charter member.



The **Inland Empire Chapter** celebrated its tenth anniversary with a gala banquet at a local inn. Entertainment included a performance by a group from the Spokane Recorder Society, a skit presented by founding members **Susan Etten**, **Eunice Hepper**, **Greta Rizzuti**, and **Jean Tavener** called "Reflection Rondo," a tongue-in-cheek rendition of the trials and tribulations of chapter establishment. Did you know that an "instrumentarium" is where tired or sick music teachers go? Everyone joined in singing and dancing with **Randy DeLelles** in "Turn the World Around." Greta Rizzuti was presented with a lifetime membership in the chapter and the evening concluded with contra dancing to live music. ▶

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Orff Zentrum Starts Archive

In preparation for marking the one hundredth year of Carl Orff's birth (1995), the Orff Zentrum in Munich is collecting programs, clippings and other notices of performances of Orff's works. Please send such items from local universities, concert halls and newspapers to AOSA Executive Headquarters, P. O. Box 391089, Cleveland, Ohio, 44139-8089 and they will be sent to the Orff Zentrum in Munich.

Tree Planted in Memory of Gunild Keetman

President Marilyn Davidson announced that a walnut tree has been planted on the grounds of the Orff Institute in Salzburg in memory of Gunild Keetman. It is a gift of the American Orff-Schulwerk Association and this will be noted in some way.

Three recent books were last year's gift to the Institute library:

Orff-Schulwerk: Applications for the Classroom by Brigitte Warner, Prentice-Hall, Inc.

Discovering Orff: A Curriculum for Music Teachers by Jane Frazee with Kent Kreuter, Schott Music Corporation.

Accent on Orff: An Introductory Approach by Konnie Saliba, Prentice Hall, Inc.

Orff Echo Index Available

Listing of articles from the previous 23 volumes is available in the new *Index to the Orff Echo*, prepared by Virginia Ebinger and Carolee Stewart. It covers 82 issues from Volume I, Number 1 in 1968, when it was a four-page bulletin, to Summer, 1991. The Index contains five separate sections: titles, authors, subjects, reviews and supplements. Many articles are cross-indexed (listed in more than one subject category).

Well-bound and crisply-printed, the 115-page Index represents many hours of work on the part of its compilers and editors, both members of the Editorial Board. We commend and congratulate Gin and Carolee for their long-needed and well-done publication and offer our sincere thanks.

Updated indices will be printed every two years, beginning in 1993. The *Index to the Orff Echo* is available by mail from AOSA Executive Headquarters; the cost is \$8.00 plus \$1.05 postage sent book rate. Mailed to a U.S. address, first class is \$2.59.

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Region II

The **Wyoming Chapter** met once a week for two months over the summer to discuss grade level methods and evaluation procedures. They focused on one grade each week, sharing ideas of how to teach the concepts needed for each level. It was a great time for learning, exploring and organizing.

The new **Utah Chapter** sponsored a workshop designed to help teachers develop skills in using barred instruments. One of the local school districts began the year with new instruments, so the time was spent helping members understand how to use them. Topics covered included: Playing and Creating, Dramatizations, Settings for Songs, and Punctuating Movement. Members who assisted were: **Glen Fifield**, President; **Mary Witt**, Vice-President; **Vanja Watkins**, Treasurer; and **Michael Hamblin**, Public Relations. This session was seen as a wonderful time for hands-on experience, with over 50 barred instruments available.

Central Texas Orff Chapter sponsored breakfast for AOSA and local members at the Texas Music Educators Association convention held in San Antonio last February. One of the three Texas chapters hosts this event each year. The East Central ISD Children's Choir provided entertainment.

Region IV

Three members of the **Central Florida Orff Chapter** received outstanding honors this term. **Kris McIntyre** was appointed (for three years) to an 18-member committee to make recommendations for the "least restrictive environment" for students with disabilities in Florida. He was the only music teacher to be appointed to this committee. **Artie Ameida** and **Debbie Clifton** have received the Disney Innovative Practices Award. And Artie, in addition, has been asked to be a jazz clinician for Yamaha. Congratulations to all of you!

Jim Solomon, of the **North Florida Chapter**, was recently named *Teacher of the Year for St. Johns County, Florida*. Jim was first given this honor at his own school, and then competed with others for the title of County Teacher of the Year. He was one of the founders of the North Florida Orff Chapter and currently serves as Region IV representative on the AOSA Board of Trustees. NFOC and St. Johns are very proud of Jim.

The **Atlanta Area Chapter** has established a scholarship for local members, named Beth Miller, chairperson of the Atlanta Conference, honoring her as the first member in their area. **Dr. Brent McClung** will soon have a Columbia recording released featuring his original "Orff style" compositions and works by others. **Rebecca Boak** has recently returned from study at the Orff Institute in

Salzburg. She will share her thoughts and experiences with the chapter in January.

Middle Atlantic Chapter is celebrating its 20th anniversary this year! From **Chris Mayo**, chapter historian, come words of thanks to those who have remained the steadfast heart of the chapter. These include **Carol Kemp-ske**, who retires after twelve years as treasurer, and **Jack Neill**, newsletter editor for nine years, now a Regional Representative on the AOSA National Board of Trustees. Chris writes, "One name has remained constant . . . as a clinician and as a member, one of our founders, **Brigitte Warner**. Our other founders are **Peggy Peach** (d), **Sarah Goldstein**, **Miriam Carp**, and **Louise Bradford**. As we celebrate twenty years, it is to all of these people and many other dedicated members that we say a toast . . . they have all been instrumental in enriching our musical lives by giving time and energy from their lives."

And a toast to the Middle Atlantic Chapter—here's to 20 more!

Region V

The **Greater Rochester Chapter** is pleased to announce that the Eastman School of Music in Rochester will offer its first Certification courses in the summer of 1992.

Chapter members **Beth Berman** and **Boo Miller** have published "See Kids Listen," a collection of listening lessons. The chapter is reaching out to pre-school, day care and nursing home personnel by offering guest passes to chapter workshops this year. The chapter gives a door prize of a free AOSA membership at its Orff Mini-course. The chapter is also trying to increase community awareness with a new logo printed on T-shirts and sweatshirts.

Pittsburgh Golden Triangle

Congratulations to **Susan Wheatley**, who completed her doctorate at University of Michigan; **Laura Barrett** who completed her Master of Music Education degree and other members pursuing Masters or Doctoral degrees, or completing Certification courses in Orff Schulwerk and Kodaly.

Chapter members **Jean Wilmouth**, **Shawn Funk**, **Dr. Susan Wheatley**, **Beth Orris**, **Natalie Ozeas**, **Marilyn Egan** and **Cak Marshall** are all active workshop presenters locally, at the state level and around the country.

The **New York City Chapter** has noticed that people continue to chuckle when their banner is presented in the banner parade at national conferences.

The chapter is planning a session in conjunction with the **Kodaly of New York** organization and the **New York City Dalcroze** chapter, to be held on a Sunday afternoon. Tossi Aaron is the presenter.



Photo: Tossi Aaron

John Bednar, Pres., PAOSA

The **Philadelphia Area Chapter** held an unusual workshop where chapter members had an opportunity to hear and work with steel drums, and make their own rain sticks. **Rose Grelis** led the group in a step-by-step process, creating these interesting rhythm instruments.

Special thanks to the **San Diego Chapter** for its wonderful conference. It was a unique inspiration!

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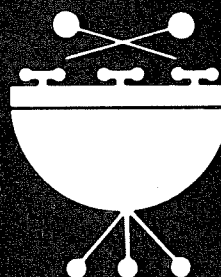
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Orff in Canada

LOIS BIRKENSHAW-FLEMING

This year, 1992, is a very special year for the Orff movement in North America. It was thirty years ago this summer that the First International Orff-Schulwerk Conference was held at the University of Toronto in the Edward Johnson building, wonderful new home of the Faculty of Music. One hundred and seventy people attended the conference and the subsequent course, including music educators, classroom teachers, supervisors and school administrators.

All had come to learn about this marvelous new way of giving children movement and music experiences that would develop their knowledge and love of music in a way particularly suited to their general development and understanding. Included were students who had heard rumors of the Orff approach, had been fortunate enough to take a course from Doreen Hall or had seen and heard demonstrations of work by her students.

Doreen Hall had been sent to Salzburg to study Orff Schulwerk by Dr. Arnold Walter, then director of the Faculty of Music at University of Toronto. On her return, she began to teach classes at the Royal Conservatory of Music and to give courses for teachers at various school boards in and around the city. Scarborough was the first, where Keith Bissell, Director of Music, supported and encouraged the Orff approach. Himself a talented composer, he wrote many original pieces and made arrangements for voices and Orff instruments. Soon other Boards of Education became interested and the Orff approach spread far and wide, all over the country.

Carl Orff attended this first conference and those of us who were there will never forget the thrill and privilege of hearing him lecture. Other staff members of the Orff Institute who attended were Gunild Keetman, Barbara Haselbach, Lotte Flache and William Keller. Certainly a star-studded cast.

Many teachers from the United States had previously taken courses given by Doreen Hall in Winnetka, Ill., and Hartford, Conn., or had seen her demonstrations with children at MENC in Buffalo or Rochester, N.Y. The list of those teachers who came to the first conference and course reads like a Who's Who of AOSA: Isabel Carley, Joe Matthesius, Barbara Grenoble, Ruth Hamm, Jacobeth Postl, Lillian Yaross and Grace Nash, to name

but a few. Among those who studied in the next years were Arnold Burkart, Wilma Salzman, Jane Frazee, Tossi Aaron, Konnie Saliba.

Courses in Orff techniques quickly developed in the U.S. The form and content of these were based (and some still are) on the original curriculum designed by Doreen Hall for the first Orff classes in Toronto. From Newfoundland to British Columbia, more and more teachers came to take the Orff summer courses. In later years, instructors included Daniel Hellden, Polyxene Mathey, Minna Ronnefeld, Mimi Samuelson, Traude Schrattenecker, Heidi Weidlich and Jos Wuytack. Some of the outstanding Canadian teachers were Lois Birkenshaw, Jean Bocian, Marjorie Lee, Charlotte de Neve, Sandra Osborn and Joan Sutherland.

In the spring of 1974 the Orff Schulwerk Society of Canada (now called Music for Children-Carl Orff Canada-Musique pour enfants) was formed, with 37 people at the first meeting in Toronto. From 82 charter members, the organization has now grown to more than 1200, with chapters in ten of the Canadian provinces.

The first chapter, Ontario (Toronto), was quickly followed by British Columbia (Vancouver), Manitoba (Winnipeg), Alberta (Edmonton), Waterloo-Wellington (Ontario) The Maritimes (Prince Edward Island, New Brunswick, Nova Scotia), Quebec (Montreal), Saskatchewan (Regina), and Lethbridge (Alberta).

In Yellowknife (Yukon) there is a great deal of interest and we hope that soon a chapter will be formed there. There is also a resurgence of interest in Newfoundland; truly, the influence of the Orff approach can be said to stretch from sea to sea.

Our journal *Ostinato*, published three times a year, began its life in 1975 as a newsletter by Doreen Hall. Mary Robinson Ramsay, now president of the national organization, was editor for 12 years. Presently, the editor is Helen Neufeld of Winnipeg.

Certification courses are given in Winnipeg, Edmonton, Montreal, Waterloo and Toronto; Introductory courses are taught during the year at many universities and colleges. Teachers colleges throughout Canada have long included Orff techniques in their curricula and many school boards

regularly invite guest clinicians to give their teachers Orff training and workshops. Since our first national conference in 1976 with Dr. Hermann Regner and Barbara Haselbach as headliners, there have been conferences every two years, from Montreal to Vancouver. Special guest lecturers have come from Austria, Australia, Denmark, Belgium, England and the United States. Many of our Canadian presenters are familiar to Americans, as they have given many workshops for Orff chapters and conferences in the United States.

The 12th National Conference will be taking place in Vancouver, British Columbia, April 2-5th, 1992 with the theme "From Sea to Shining Sea: A Potpourri." It features an international group of clinicians including Barbara Haselbach, Robert Abramson and Steve Calantropio. In 1994, it's back to Toronto for the 13th National Conference. We would be delighted to welcome all of you to either or both of these events where you could share in an Orff experience, this time with your Canadian counterparts.

The Orff philosophy has had a profound effect on all elementary music education throughout Canada over the last thirty years. Elements of the Orff approach have been incorporated into most music curricula; for many schools, Orff forms the basis of their entire course of study in music.

We look back over the past with pride and look forward to many more years of growth. Educators, business people and the general population are seeking to resolve the dilemma of poor and soul-destroying education in our schools. What better way to teach the whole child and foster the creative curiosity and imagination that is so sorely needed to solve the problems of the world, than through a curriculum based on the principles of Orff Schulwerk!

Lois Birkenshaw-Fleming is well known to Orff teachers in the United States and in her native Canada for her workshops, courses and helpful books. A graduate of the Royal Conservatory of Music, her Orff training was in Salzburg and Toronto.

At present, she is a lecturer at York University in Toronto, Course Director of the Orff programs for the Royal Conservatory of Music and former head of the Orff program for the Toronto Board of Education.

Guest Educators at San Diego



Shown above, (standing l. to r.), Jim Solomon; guest James Hutton, Area Director, Spokane, WA; AOSA Treasurer Stan Rowland; Susan Ayres Davies; Ruth Ann Chiaraluce; Penny Mahoney; guest Frank DeMiero, Music Supervisor, Lynwood, WA; Sue McCormick. (Seated l. to r.), guests Dr. Monte Littell, Assistant Superintendent, Las Vegas, NV; Kay Douglas, Principal, Pinewoods East Elementary School, Monticello, MN; Dr. Don Dustin, Supervisor of Music, Los Angeles; Barbara Jamile, Elementary School Supervisor, Honolulu, HA. Not shown: Jack Neill and guest Dr. Carolyn Lindemann, Professor at CSU-San Francisco.

At the last six conferences, a small group of educators, administrators and university faculty members have been the guests of AOSA. Selected by the Public Relations Committee from among applicants nominated by members from the conference region, they represent those who could make a difference to

Orff Schulwerk. This year, one person was from the next conference region, Minneapolis. Each guest educator is "hosted" by a Board of Trustees member, who guides the visitor through conference sessions and is available to answer questions.

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Jacobeth Postl, Lillian Yaross Honored With Distinguished Service Award

In its first variation on a theme, and true to Schulwerk patterns, the AOSA Distinguished Service Award was doubled for this year. Jacobeth Postl and Lillian Yaross, both of the Chicago area, accepted the honor together at the opening session of the National Conference in San Diego. They were presented with certificates and gifts by President Marilyn Davidson.

Honorees Jacobeth Postl and Lillian Yaross were AOSA presidents and are devoted teachers, workshop presenters and advocates for Orff Schulwerk nationwide. Today there are hundreds of active teachers who can trace their Schulwerk training ancestry back to the Postl/Yaross summer course at DePaul University (which celebrated its 25th anniversary last year).

Lillian Yaross served as President as AOSA and compiled the first Index to *The Orff Echo*. She continues to present workshops in early childhood music and movement, her chosen area of focus. With Jacobeth Postl, she was a member of that initial American course given by Carl Orff and Gunild Keetman in 1962.

"Jake," a founding member of AOSA, chaired two conferences (Denver and Pittsburgh) when that was the function of the vice president. At present, she serves on the

editorial board of *The Orff Echo* as editor of the "For the Classroom" column, and on several ad hoc committees of the National



Jacobeth Postl



Lillian Yaross

Board of Trustees. She and Lil have been close friends and colleagues for forty years.

At the close of her acceptance speech, Jake quoted these lines by French poet Guillaume Apollinaire (d. 1918):

"Come to the edge. . ."
"No, we will fall. . ."
"Come to the edge. . ."
"NO, we will fall. . ."
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He pushed. . .
and they flew!

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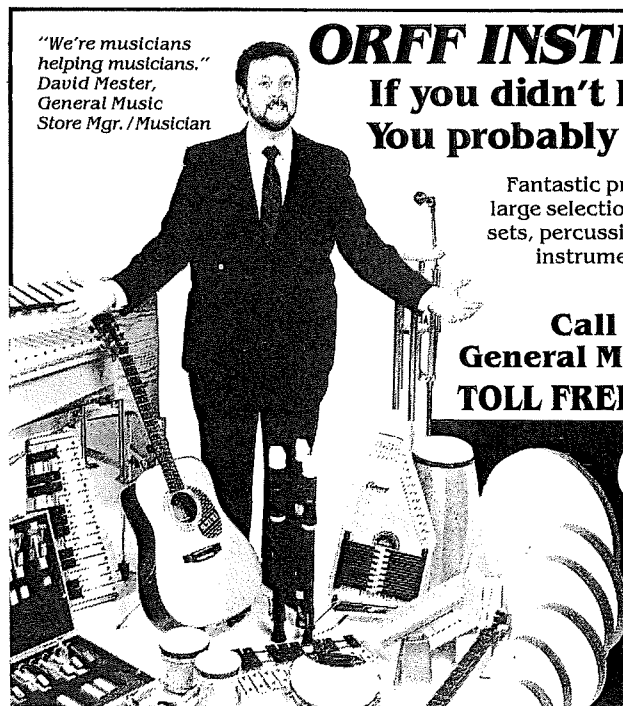
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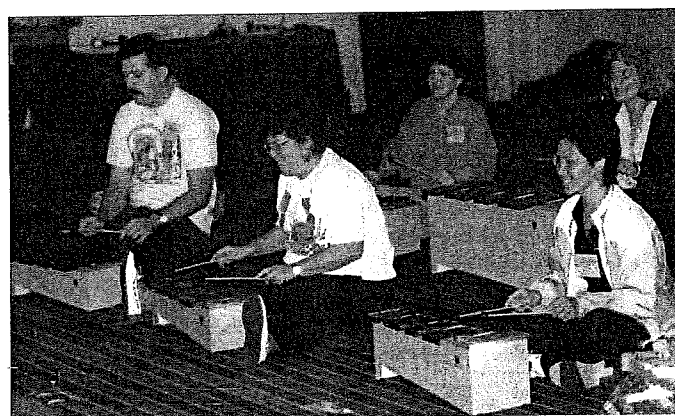
"The best part of the conference. . ."



Hawaii Chapter receives charter.



Alaska Chapter members in "Ice Cream Dance."



Photos: Karl Alliger

"...Just being there!"

IMPRESSIONS OF SAN DIEGO



(Teruko Yaginuma): What she did was outstanding, but even greater was *how* she presented it—so different than anyone else I've seen here. I guess I'm spoiled to that quality of teaching. *Barbara Sparti, Rome*

(Zuleika)... Unique! it's been a very long time since I've been in a session like that.

(Sanna Longden): She has a real understand and feeling approach to folkdancing... an excellent session. *Neal Tipton, Alice, Texas*

Overheard: We people from the east coast fade in the evening, but in the morning, we're dynamite!... Leave space for intuition... The length and shadow of one dedicated person... The program looked quite 'outré' for an Orff conference... but WOW!... Give me an ivy leaf, green as the pine... Spontaneity releases thoughts and emotions free from masks.

The diversity at this conference is so good! I am astonished... it's really working! *Clair Castner, North Carolina*



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(Teruko Yaginuma):... Lovely, deeply moving... with subtle means she reeled you in and you were involved. Orff seems to transcend all barriers of disciplines, nationalities, cultural groups—to get at the essence of all that music has ever meant to me. *Ira Toles (Performer, singer; colleague brought him, no Orff training.)*

Overheard: (Doug Goodkin's) kids were so good... they knew what they were doing and did it beautifully and looked like they were having a ball. *2nd voice:* Well, that's what it's all about after all, isn't it?

(Marilyn Wood) Wonderful to have an Orff-trained clinician who is trained vocally and stresses beautiful tone with children. And she does it all... body percussion, instruments, movement... the whole process was perfect. *Betty Adkins, Louisiana*

(Marilyn Wood) I appreciated Wood's teaching children *how to sing*, not just how to perform. *Margaret Kylander, California*

(Keith Terry) is so gifted! I learned more from this than any other session so far. The beginning body work was very practical for the classroom. Later, it was far too challenging for my students, but it was good for me. *Arleen Johnson, California (Level I, first conference)*

This conference was a really mind-expanding experience... exciting to see the different approaches from other parts of the world. And **Teruko Yaginuma** had such a musical way of presentation—her whole body was involved every minute. *Lois Birkenshaw-Fleming, Toronto*

The best part of the conference, for me, was that it made these abstract cultures become real people. *Danette Littleton, Tennessee*

Every conference has its own flavor—this one was definitely SPICY! Most exciting was to have the opportunity to play hand drums with people from several different cultures in one day! *Donna Poppe, Washington*

Impressions of the conference:

- The heartfelt and absolute dignity of all the children, whether Indian, Mexican or Cambodian, who danced for us...
- The wealth of talented people who presented the workshops...
- The amazing efficiency of the organizers and seeming lack of politics amongst the committees...
- Seeing that children all over the world forget to use their left hands when concentrating on an ostinato pattern...
- The enormous variety of materials on display in the exhibit area...
- Ben Snowball and his drum...
- The singing of the farewell song; just gorgeous!
- Meeting the people who were just names to me, such as Jane Frazee, Ruth Belonsky, Jacobeth Postl—and renewing old acquaintances...
- **JUST BEING THERE!** *Miriam Schiff, President of South Africa Orff Society*

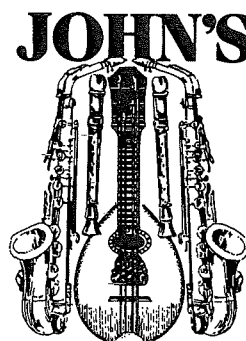
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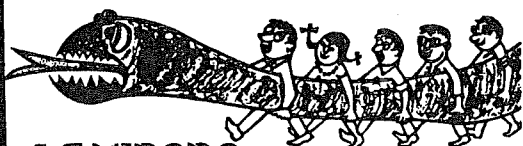
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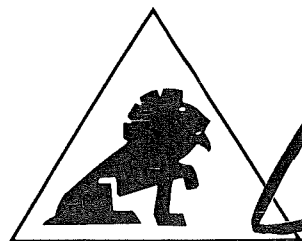


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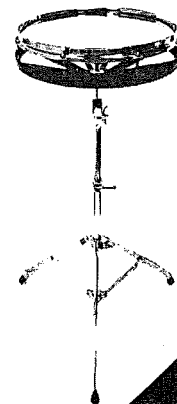
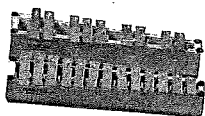
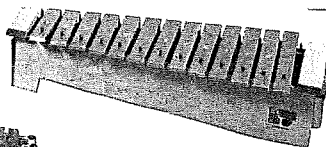
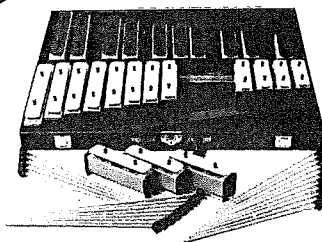
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BOOK REVIEWS

The opinions stated are those of the reviewer and not of the editors or the American Orff Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and materials for review.

LOS PASTORES: Collected and Arranged for Recorder Trio (with optional percussion and guitar) by Virginia Nylander Ebinger. American Recorder Society Members' Library, No. 5.

In a welcome gesture of musical interchange, The American Recorder Society has published four traditional Christmas songs collected and arranged by AOSA Past President Gin Ebinger. The songs are from a play, *El coloquio de los pastores*, dating "in unbroken tradition, from Renaissance Spain" that has been preserved in the folklore of small mountain villages in northern New Mexico and southern Colorado, as well as in other ?ken.

All four melodies are appealing to sing in the original Spanish, although only the first verse of each is printed. (Write to Gin for the rest of words.) The settings are musical, nicely arranged and not difficult to play, even "Esta noche" with its little change of meter and evocative voicing. "Hermanos pastores" and

"De la real Jerusalén" are in G, "Esta noche" in C and "Duérmete Niño lindo" in F. There are guitar chords and percussion suggestions for each piece.

The arrangements offer exploration possibilities for various combinations of sopranos, alto and/or tenor; the latter two may be read at pitch or up octave. With a large group, try "De la real Jerusalén" SSA first and SAT on the repeat. Rarely does any part go much above an octave; altos just beginning to read up should be able to handle the music quite well. Printed in fold-out form, the music is crisp and clear with very little bleed-through. I'd choose slightly heavier paper, though.

In her "Performance Suggestions," Gin Ebinger seems to speak directly to Orff Schulwerk teachers, who will recognize and build on her ideas for further discoveries and innovations in the settings. Handled with respectful care, their broad variety can be used to help students evolve very personal interpretations of this rich traditional material.

One wonders whether recorder teachers accustomed to going "by the book" will be as brave. These pieces could be the opening of a door to some wonderful music-making for teachers and students—with a friendly salute and handshake from Orff Schulwerk teachers. Members of the American Recorder Society received this refreshing collection as a supplement to the last issue of its magazine. Non-members, please write them to find out how to get it; give any recorder/Orff group or Schulwerk class a fine musical treat without waiting for next Christmas.

SONGS FOR ONE WORLD and CAN I KEEP HIM? by Alice Olsen, Alice Olsen Publishing Co., Vancouver, WA 98682

Alice Olsen's many years of travels through thirty-five countries over several continents and seven years of teaching in Saudi Arabia have produced a delightful collection called *Songs for One World*, arranged for Orff instruments. the melodies are widely varied,

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- *Denise Phillips*, music instructor in Braverton, Oregon. She is Orff-certified and has taught at Orff workshops throughout the country.

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all lovely, ranging from a three-tone tune through five-tone, gapped major, minor and modal tonalities. Orchestrations with the melodic instruments are minimal, with only two exceptions of more elaborate instrumentation. Basically, only bordun and pedal patterns are used, and a couple have nontuned percussion accompaniments reflecting an array of timbres and rhythms. I regret there are no sources confirming authenticity or background commentary about the songs (other than translations) in most instances. It is becoming increasingly important to adhere to the spirit if not the actual letter of ethnic authenticity. This tasteful collection should have much appeal to elementary grades children (third grade and up), heighten their awareness of new melodic and percussion sounds, and broaden their musical horizons.

Can I Keep Him? is a collection of original tunes and texts about monsters, snakes, alligators, gypsies, jungle drums and such, intended to appeal to children. The arrangements are simple and clear, mostly for tuned percussion and recorder and a wide variety of nontuned percussion instruments. Orchestrations are rhythmically interesting and are built around bordun forms, pedal tones, and/or simple short ostinato patterns in major or minor tonalities. Most interesting to me is the extension of the initial materials into three-part or rondo forms through the use of speech, movement and rhythms for nontuned percussion, and many suggestions for improvisation in all the above areas. Unfortunately, the melodies and texts are not on a par with the arrangements and creative suggestions.

Jacobeth Postl
Illinois

Every Vote Counts

In January, a ballot is mailed to all members of AOSA, listing candidates for positions on the AOSA National Board of Trustees. For 1992, there is a newly formed Region VI, created to apportion representation more equally in the central states. Three nominees for Regional Representatives will be placed on the ballot from this area; the candidate receiving the highest number of votes will be elected to a two-year term and the second highest, a one-year term. Nominees on the 1992 ballot are:

REGION I:

Theresa Jones, Sally Miller

REGION II:

Chris Judah, Jeff LaMarca

REGION III:

Randy Edinger, Sue McCormick

REGION IV:

John Krumich, Jim Solomon

REGION V:

Linda Ahlstadt, Barbara Peacock

REGION VI:

Jimmie Dee Kelley, Claire Levine,
Peggy True

RECORDING SECRETARY:

Judith Cole, Janet Robbins

As in any democracy, the vote of every one of the nearly 5000 members of AOSA is important in elections and is, in fact, an obligation of that membership. This ballot, prepared with care by the Nominating Committee and approved by the National Board

of Trustees, deserves attentive reading and thoughtful choices. If the 1992 ballot is still on your desk (or refrigerator door), please take a moment to fill it out and mail it back today.

It does count in the life of AOSA.



Photo: Tossi Aaron

In the next issue:

"Body Music"—Keith Terry
"Teaching from Models: Speech"—Gin Ebinger
"Singing and Signing"—Veronika Schultz
Keynote Address—Professor Nketia
Interesting Interviews

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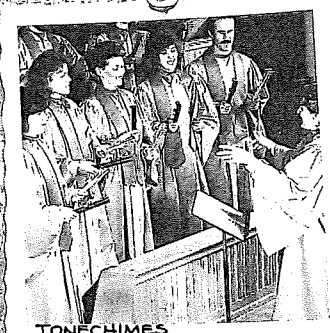
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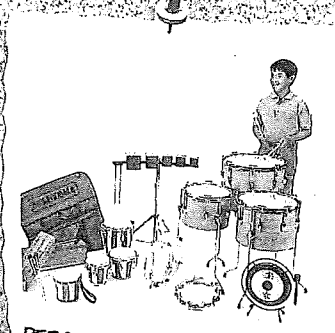
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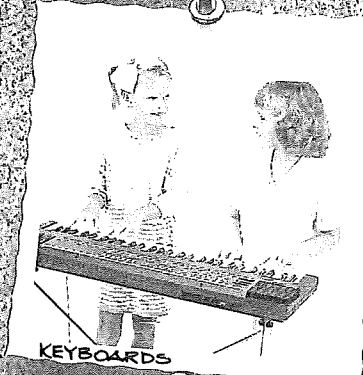
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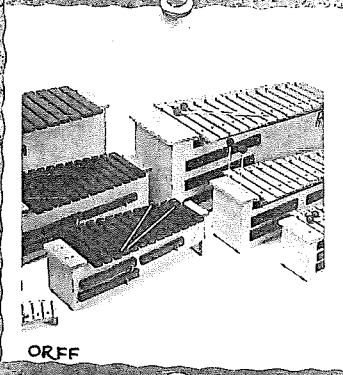
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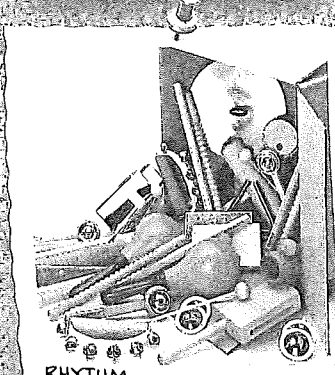
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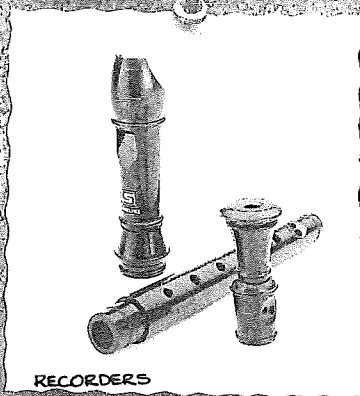
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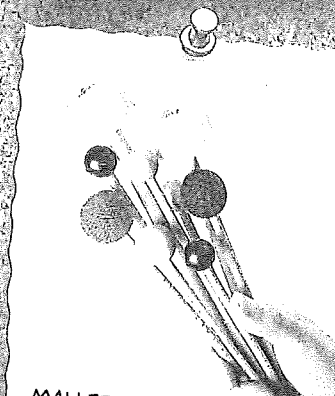
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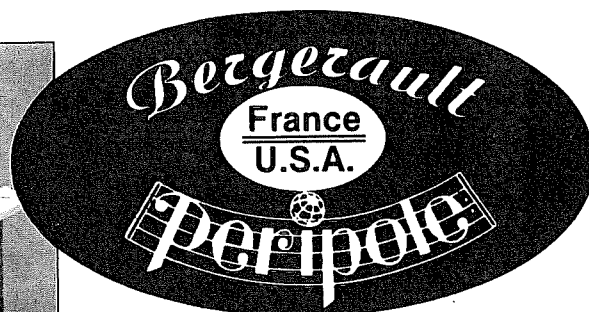
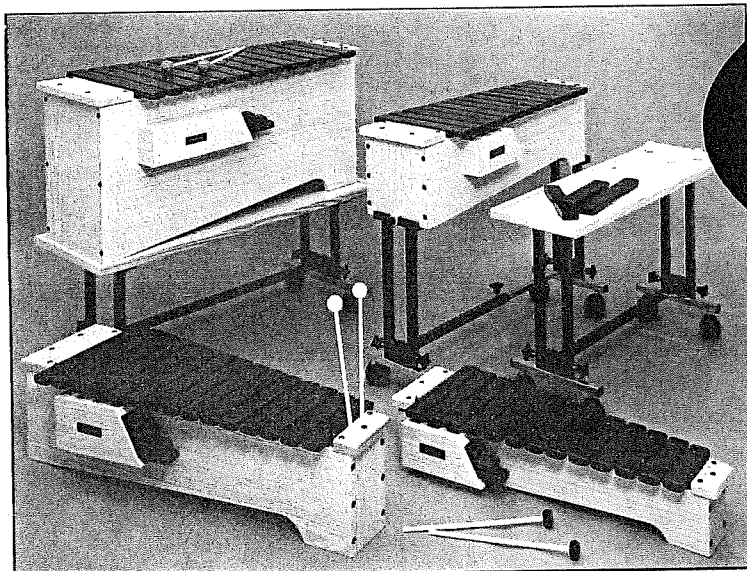
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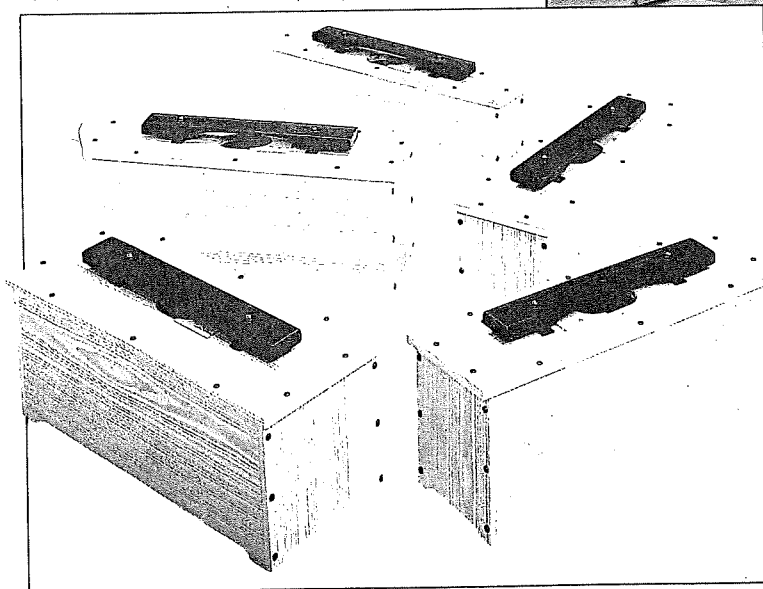
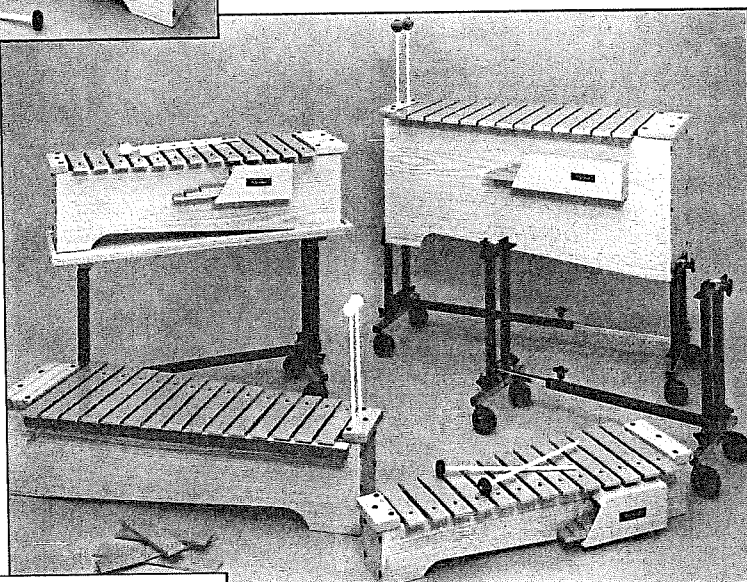
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