

The Orff Echo

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**25TH
YEAR
AOSA**



Demonstration class, Ball State University



Quarterly Publication of the American Orff-Schulwerk Association
Music and Movement Education



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- To demonstrate the value of Orff Schulwerk and promote its widespread use
- To support the professional development of our members
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American Society.

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AMERICAN ORFF-SCHULWERK ASSOCIATION

Douglas Wilson, National Conference Chair



**THE DRUM
THE VOICE
THE DANCE**

25TH ANNIVERSARY

Judith McMillen, Local Conference Chair

In May, 1968 when the American Orff-Schulwerk Association was founded, Lyndon B. Johnson was President, Hubert Humphrey was Vice President. At that time the country mourned the death of Martin Luther King, Jr. and was following the presidential campaign of Robert Kennedy. The 1968 headlines included the My Lai massacre, Chicago riots, the Prague Spring and Soviet invasion, student uprisings, fighting in southeast Asia, and the start of peace negotiations with the Vietnamese. At Ball State University Arnold Burkart, Norman Goldberg, Elizabeth Nichols, Isabel McNeill Carley, Ruth Pollock Hamm, Jacobeth Postl, Wilma Salzman and Joseph Matthesius were making decisions that would affect the direction of music education in the United States.

**"Come on let's go to Indiana
It's the place to be,
Back home in Indiana
That's the place for me."**

Judith McMillen and the Indiana Chapter of the American Orff-Schulwerk Association are eagerly preparing a big Hoosier welcome. **The Drum, The Voice, The Dance**, AOSA's Twenty-Fifth Anniversary conference will be held in Indianapolis, Indiana, November 10-14 at the Westin Hotel and Indiana Convention Center. **Douglas Wilson**, National Conference Chair, has invited an exciting group of presenters to inspire your teaching, your music and movement skills and to build your musical camaraderie.

Entertainment at the 1993 Conference will cover all areas of the conference theme. The

National Conference Chairperson Douglas Wilson is a Music Specialist in the Clark County School District, Las Vegas, Nevada.



Dance Kaleidoscope

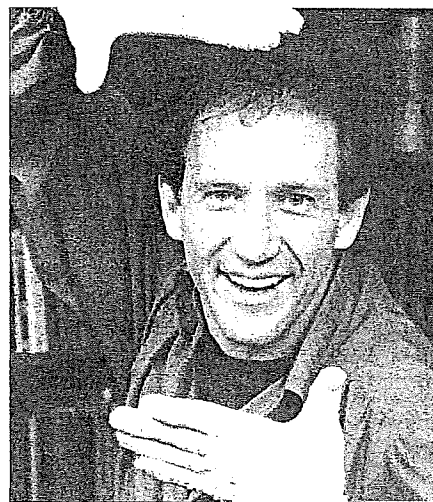
Indianapolis Children's Choir under the direction of **Henry Leck** will perform on Thursday, November 12. The ICC was founded in 1986 by Mr. Leck. It has grown to include over 450 children in six choirs. Members range in age from nine to fourteen and their repertoire includes music from all periods, as well as over 20 new works commissioned by the choir. The Indianapolis Children's Choir will perform the world premiere of the winning choral work of the AOSA Composition Contest.

TELEVISION 1968
The Andy Griffith Show
The Lucy Show
Gomer Pyle, U.S.M.C.
Gunsmoke
Bonanza

Preceding the choir in a separate concert and then joining them in the performance of several works will be **Malcolm Dalglish**, hammer dulcimer performer and composer. Mr. Dalglish is recognized as one of the premier players of the hammer dulcimer and records on the Windham Hill label. He has composed and arranged many songs for the

Mary Goetze Choral series. Thursday night's activities will be danced to a close under the leadership of **Sanna Longden**.

Friday night's entertainment focuses on dance and movement. The evening begins in silence with mime artist **Reed Steele**. Mr. Steele is a Hoosier who has performed frequently on stage, television and film. His performance will be followed by **Dance Kaleidoscope**. This group of eight dancers is a



Reed Steele

1993 National Conference

NOVEMBER 10-14, 1993

WESTIN HOTEL INDIANAPOLIS, INDIANA

nationally acclaimed, contemporary dance ensemble. Its artistic director and choreographer, **David Hochoy**, was soloist and rehearsal director with the Martha Graham Company in the 1980s. The DK's performance will be most exciting and a "don't miss" conference presentation, as the dancers display the Graham technique that emphasizes the back and the weight of the body, combined with the grace of ballet. Friday evening's world of folk dance will be led by **Bob Walser**, while **Martha Riley** will lead a separate session of English Country Dances. You are free to wander from room to room to learn and enjoy both styles of dance.

BOOKS 1968

"Airport," **Arthur Hailey**

"Couples," **John Updike**

"The Salzburg Connection,"

Helen McInnes

"A Small Town in Germany,"

John LeCarre

"Myra Breckenbridge," **Gore Vidal**

Saturday evening's entertainment begins in the late afternoon with a performance by the Ball State University Marimba Ensemble, directed by Dr. Erwin Mueller. After the Marimba Ensemble concert, you will have time to change your clothes and get ready for the evening's celebration. The Indiana Chapter, host of the conference, has planned a beautiful, candlelight banquet to celebrate the silver anniversary of AOSA. The Grand Ballroom of the Westin Hotel will be the site of the banquet. The festivities continue with the "Drums of West Africa," led by **Prince Julius Akanbi Adeniyi**, son of **Eminawa Alayan of Ilesha**. His Highness, of the Yoruba tribe, will lead this ensemble in a performance offering the drama and splendor of a revered ancient culture. He will "dance" conference participants to the Indiana Convention Center Ballroom where the **Singing Hoosiers** of Indiana University School of Music will be waiting to entertain. The exciting show choir, under the direction of **Robert Stoll**, is known nationally as a polished and diversified choral group that has

performed with many leading symphony orchestras. They will perform selections from their repertoire which includes American jazz, show and popular music. Before settling down for the evening or going to your room to



Malcolm Dalglish

pack your suitcase, enjoy folk dancing under the leadership and guidance of **Sanna Longden**.

POP MUSIC 1968

"Hey, Jude," **Beatles**

"I Heard It Through the Grapevine,"

Marvin Gaye

"Love is Blue," **Paul Mariat**

"Love Child,"

Diana Ross and The Supremes

"Honey," **Bobby Goldsboro**

In addition to the evening entertainment, Indiana will be sharing some of the best children's performances. The Opening Session will end with a performance by the **Midwest Institute of Arts Orff Schulwerk Ensembles** under the leadership of AOSA members **Meg de Mougins** and **Sallie Davis**, of Terre Haute, Indiana. The children sing, dance and play traditional music from many

cultures; their own writing, compositions and arrangements are also a part of every concert. Friday's Annual Business Meeting will be followed by the **Tipppecanoe Youth Chorus** from Lafayette, Indiana, directed by **W. Thomas Saxon**. Both groups will help us begin our conference days with a joyous song in our hearts and minds.

Noontime concerts this year will be seen and heard in some quieter places of the hotel and convention center, so be prepared to get a sandwich and look for these wonderful groups: **Anderson Children's Choir**, directed by **Barbara Sletto**; **The Junior High Orff Ensemble and Bell Choir** from Covenant Presbyterian Church of West Lafayette; **Rolling Ringers**, directed by **Joyce Click** from Fox Hill Elementary School in Indianapolis; the **Japanese Dancers of the Min Yo Club of Indianapolis**, directed by **Betty Bunell**; and the **Holland United Methodist Church Children's Choir and Orff Ensemble** from Perrysburg, Ohio, directed by **Norma Clulow**. A special noon concert will be presented Saturday by the **Indiana University School of Music Young Recorder Players Program** under the direction of **Marie Louise Smith**.



Children of the Midwest Institute of Arts Orff Schulwerk Ensemble

The Research Committee of the AOSA National Board of Trustees has planned

EVENTS 1968

Apollo 8 Flight to the Moon
Heart transplant operations
LBJ does not seek re-election
Presidential Election Campaign
USS Pueblo and crew captured by North Korea

exciting sessions for this year's conference. AOSA members **Cecilia Wang** with **David Sogin** will present ways to observe and assess children's musical learning. **Wendy Sims** from the University of Missouri leads a discussion of research related to singing, moving, listening and concept development. **Janet Robbins** has invited **Eve Harwood**, **Donna Fox** and **Esther Gray** to help lead small groups in discussions regarding research in early childhood play and development, and language and musical learning.

In addition to these sessions, a Research Poster Session is scheduled for Friday. This non-ticketed session will display reports of music education research and offer participants a chance to discuss results and applications with the individual researchers.

In recognition of the 25th anniversary of the founding of AOSA, **Pat Hughes** has coordinated a round table discussion on the history of Orff Schulwerk in the United States and the formation of AOSA. She has brought together the founding members with others who influenced the beginning of Orff Schulwerk in this country. This distinguished panel will be addressed by members of several AOSA chapters.

Several people have been added to the list of presenters since the last issue of *The Orff Echo*. **Jean Sinor**, well-known Kodaly educator from Indiana University and a member of the Organization of Kodaly Educators, will

present two sessions on Kodaly techniques. "Getting from Here to There: Planning Musical Learning Kodaly Style" will examine long-range, as well as short-range planning, to ensure optimal use of teaching time. What are the differences and similarities between Kodaly and Orff? To find out, attend "Kodaly and Orff: What's the same; what's different" and take a closer look at the two approaches on both the practical and theoretical levels. Integrative activities will also be included.

Two additional presenters will look at *The Voice*. **Angela Broecker**, will explore techniques for teaching children's choral music. "Teaching Choral Music: Bits to Pieces" will demonstrate beginning simple melodic or rhythmic activities that will lead to a completed piece. Music packets will be provided. **Kay Copley**, director of the **Greeley Children's Choir** of Greeley, Colorado, will work with a group of children to show techniques of visualization, exercise and vocalizing and how to treat the voice with care to avoid damage.

MOVIES 1968

The Graduate
Funny Girl
2001: A Space Odyssey
The Odd Couple
Oliver

Wayne Manthey, drum maker from Minnesota, will show how to build a drum. Frame construction, hide types and qualities, stretching techniques and the processing and caring of the hide will be included. For an additional fee, participants can build their own drum during his second session. The finished product, requiring three hours (two consecutive session times) will be a 13-inch drum built on a pre-constructed cedar frame.

Using deer or elk rawhide, participants will learn cutting, lacing and stretching techniques.

Computers, synthesizers, electronic keyboards and MIDI were unheard of in music classrooms in 1968, but today they can become important tools for learning in the Orff classroom. **Darrell Bailey** of Indiana University School of Music has invited conference participants to come to the Indiana University, Purdue University at Indianapolis (IUPUI) Computer Technology Facility to explore "A New Language: Computers, Keyboards and MIDI." Interested attendees will be shuttled to the IUPUI facility for the three sessions demonstrating the various aspects of this new language and tool.

1. Computer sequencing as a way to develop students' original compositions.
2. Hypermedia to increase students' understanding of musical concepts.
3. The computer used for printing/publishing of music.

Introduction to Schulwerk (IS) has been an integral part of AOSA conferences for over 10 years. IS was developed, and continues, to provide newcomers to the Orff Schulwerk pedagogy with an intensive experience in its basic components. This year **Alexis Zolczer** will be the IS instructor. In the past, IS has been taught by several presenters on Thursday and Friday of the conference. In Indianapolis, IS will consist of five hours of instruction on Thursday only. This will allow IS participants to enjoy sessions of their choice on Friday and Saturday.

THE LOCAL COMMITTEE 1993

Judith McMillen, Chair

The **Indiana Chapter** of AOSA has been hard at work planning, organizing and preparing for this conference. The children's groups performing at the conference were sought, auditioned and selected by **Jane Connor** and **Jan Applegate**, Children's Performance Co-Chairs and their committee members. The fabulous entertainment for the four nights of the conference were previewed and contacted by **Carolyn Brittsan** and members of the Entertainment Committee. The Keetman Boutique requires many months of work in advance of the conference. The Indiana Boutique Committee, headed by **Phyllis Combs** and **Soni Haines**, has been busy painting, sewing, gathering and making items for you to buy at the Keetman Boutique.

The first people you will meet at the conference will be the members of the Registration Committee. **Helen Butler**, **Deborah Hess**, and **Sandra Hertling** are ready to



Will Gould Puppets

greet you at the Conference Registration desk. Your conference name badge, banquet tickets, and the conference registration packets will be prepared by their committee. If you want to know a good place to eat or shop, to find the exhibits or just how to "get there from here," check in with **Martha Dafnos**, **Sue Conway** and the Hospitality Committee. They will have all the answers. On Saturday evening as you enter the candlelighted banquet hall, consider the time and effort spent in preparation by **Jerry** and **Pat Gillooly** and the Banquet Committee.

Every session attended will begin with someone introducing the presenter. The task of matching school administrators, college instructors and other dignitaries with presenters and session times is being handled by the Introduction Committee led by **Rita Martin**. At every AOSA Conference, college credit is made available for conference participants, through a local college or university. This has been arranged by **Penny Dimmick**. She is also organizing students from area colleges to serve as room monitors in each session room. Four exciting tours to points of interest and a concert by the Indianapolis Symphony have been planned for you if you so choose. Tours have been selected and will be hosted by **Debra Miller** and the Excursion Committee.

Keeping track of over 250 barred instruments and their 3000 bars, hundreds of mallets, tambourines and all the other musical paraphernalia necessary for our conferences is the complex task of the Equipment Committee. This job will be managed by **Dawn Barnhouse** and **Kelley Warbinton** and their committee.

Can you program a VCR? Imagine being called on to tame a wireless mike, control a slide projector, make a movie screen stand, find a VCR or get a cassette player to work while 200 session participants and an anxious presenter wait. **Jody Wyss-Treadwell**, as head of the Audio-Visual Committee has accepted this challenge.

Working behind the scenes to get AOSA in the local or national news is the work of the Publicity Committee, **Meg de Mougin** and **Sallie Davis**. Coordinating the local effort, keeping committees on task and serving as the liaison between the Indiana Chapter, the National Conference Chair, and the National Board of Trustees is **Judith McMillen**, Local Conference Chair. Working with all of the local committee chairs are many Indiana Chapter members and their families and friends. Assembling packets, sewing bean bags, making decorations, volunteering instruments, preparing children's groups, calling, writing, faxing, gathering items and working hard is how the Indiana Chapter

members are preparing for the arrival of the 1993 Conference.

Since that first gathering of Orff Schulwerk teachers in May, 1968, national conferences have been an important and exciting part of AOSA. Each conference has its own theme, presenters, children's performances, entertainment and memories. You will always remember your first conference and regret those you had to miss. A national conference is a great chance to learn from the best people

in music education, to energize, revitalize and excite you and your classroom teaching. And a national conference is great fun.

**"Come on let's go to Indiana
It's the place to be,
Back home in Indiana
That's the place for me."**

Celebrate the first 25 years and be a part of the continuing growth and future of the American Orff-Schulwerk Association.



The Singing Hoosiers, Indiana University, Robert Stoll, Director

Indiana Chapter Seeks Ideas For Keetman Boutique Booklet

Do you have an idea that always seems to create a "magical moment" in your classroom? Have you worked out a special approach to teaching a familiar concept? Is there some piece of equipment you've found or invented that really helps in your classroom? Would you be willing to share these ideas with your colleagues?

The Indiana Chapter of AOSA is compiling a booklet of these tried and true concepts for those impossible days when a new idea is the only way to get through to the last class. Tentatively, the title of the booklet is "AHA! Fresh Teaching Ideas for the Orff Schulwerk Classroom," but suggestions for a title are as welcome as new material to print.

Please type your contribution on standard 8½" x 11" paper with 1" margins all around; this is "copy-ready," and will be printed as you send it. Outline the teaching process in a clear, logical sequence.

1. Type your name, title and school name and location in the top LEFT-hand corner.
2. Create a title for your concept, suggestion or idea and type it in the top RIGHT-hand corner.
3. All contributions must be original ideas. Send NO COPYRIGHTED materials

from books or printed music; but you can list the specific sources so that others can find any suggested essentials.

4. Original materials are welcome, including drawings, diagrams or art work that will enhance your contribution.
5. At the bottom of the page (right-hand corner), type "Contributed by . . ." and sign your name with a fine-line black marker. Your signature indicates that you are releasing all material contributed for this one-time publication without further claim to AOSA, IOSA, Keetman Fund and editors.
6. The booklet will be sold at the Keetman Boutique as part of the 1993 AOSA Conference in Indianapolis, Indiana. All profits will go to the Gunild Keetman Assistance Fund, open to any AOSA member upon application.
7. Deadline for materials for consideration is October 10, 1993. Write up your idea and mail it in NOW! Send contributions to:

Meg de Mougin (IOSA Editor)
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1438 South 25th
Terre Haute, Indiana 47803
(812) 232-1665

AOSA Founders . . . and Visionaries

Arnold Burkart

Summer upon summer we students and teachers flock to Orff workshops throughout the United States. How would you like to see workshop expenses like the following?

- tuition for a 10-day, 4 credit hour workshop: \$41.00.
- out-of-state tuition: add \$16.00
- housing: \$22.75 total for the 10 days if two in a room (\$29.75 single)
- extra fee if registered for graduate credit: \$4.00

Never again! But these were the expenses of workshop attendees at the first of the pioneering Orff workshop series held at Ball State Teachers College for 10 days in 1963, July 22 to July 31—yes, they met Saturday and Sunday, too.

From the Orff Institute in Salzburg came Lotte Flach, chosen by Carl Orff himself to teach a strangely wonderful kind of music making. Also on that first teaching staff were Isabel Carley and Candace Ramsey. Carley, teaching recorder, was listed at that time as the only American graduate of the Orff Institute in Salzburg. Ramsey was the original spark in initiating this first in a long line of workshops held at the (then) Ball State Teachers College in Muncie, Indiana, in the heart of the Midwest. She was music supervisor and teacher at the highly-acclaimed Burriss Laboratory School of the College, and on the faculty of this workshop series for the first three years of its existence. Strong administrative support came from the head of the music department, Dr. Robert Harveaves.

Ninety-one participants attended this important first workshop in the Ball State series. What did Lotte Flach and company have them do? The brochure announcing the workshop outlines the following course of study:

Basic Approach to Rhythm and Melody
Improvisation

Ensemble Playing

Instrumental Studies (Xylophone, Metallophone, Glockenspiel, Recorder, Gamba, Percussion)

Demonstrations with Children, all approached through classes, lectures, films, demonstrations, recordings.



Ball State College Demonstration Class - August 10, 1964

Ramsey's more detailed program of instruction, a compact, two-page brochure found in the early 1963 workshop files gives evidence that movement, speech, and singing also had a prominent place in the program. In fact, this brochure is very similar to, and could have presaged the AOSA's requirements for Level I certification.

On a personal note—during this summer of '63 I was busy going to my first-ever Orff workshop at the University of Toronto in Canada, having had to make the decision between Toronto and Ball State. My professional base at the time was in California. Toronto had the innate prestige of having started their big workshop series earlier, with Orff's visit in 1962. In 1963 they had faculty from Europe, as did Ball State, but also had Doreen Hall, famous for her early work in transcribing the Orff Schulwerk *Music For Children* books. Also, I had been a Canadian citizen for the first 24 years of my life.

Alas, so far I have found no participant list of that first Ball State workshop, but there is such a list of the 1964 Second Annual workshop, and most of those following. The 1964 workshop took place later in the summer, August 3 to 14. Lotte Flach returned, bringing another teacher from the Orff Institute, Dagmar Bauz, movement specialist, again on Orff's recommendation. Both had taught at the ground-breaking Toronto workshops in 1962, and Fraulein Bauz had also been there in 1963—my first teacher in Orff-related movement activities. Isabel Car-

ley returned as guest teacher of recorder. Also on board was Miriam Samuelson of Montreal, destined to be a future mainstay at the Orff Institute. She became our second artist-teacher on recorder. Candace Ramsey was again on the staff, but her coordinating and administrative duties were taken over by Dr. Ken Robinson for this second year. Now both a Beginning Course and an Intermediate Course were offered, the latter for more advanced work in Orff Schulwerk.

Again there was a focus on observing master teachers using Orff techniques with children. The promotional brochure in 1964 said, "The emphasis of the Orff Schulwerk is on creativity. Children learn by making their own music. They begin by freely combining speech, rhythm and movement. They play with words and sounds. They use simple materials to express simple melodies."

From the very beginning the participation was not limited to public school music teachers, but open to general classroom teachers, kindergarten teachers, private music teachers, and interested parents. An important aspect of the early workshop sessions was observing the expert Orff instructors work with elementary age children.

With the highly successful conclusion of a second annual workshop it now appeared that "Ball State College has become the American center of teaching the Carl Orff method in music," as stated in an article in the Muncie Evening Press for Monday, July 27, 1964. A perusal of the workshop partici-

pant list for this summer underlined the widespread interest in these workshops. Of the 81 participants, 55 were from Indiana, one-third came from 14 other states, including New York, Georgia, Washington state and Texas.

A record attendance of 109 participants in the third Annual Summer Workshops of 1965 showed that the statistics of geographic distribution were almost identical to the previous year. Again two-thirds were from Indiana and one-third from 15 other states, this time including Hawaii.

These early years were years of optimistic expansion. In 1965 four weeks were allocated to the Orff Workshops, with a Beginning course the first two weeks, and both a Beginning and Intermediate course during the second two weeks. A new third level was also made available, a "Graduate Seminar in Applications of the Carl Orff Schulwerk to the American Public School," for the full four weeks. The instructors returned in 1965, but the new Administrative Coordinator was Dr. William Wakefield.

Only these first three summers are highlighted herein to outline the historical beginnings of this first major series of Orff Schulwerk workshops in the United States. The workshops continued into the early 1980s, and although discontinued as a summer event, courses specifically labeled Orff Schulwerk—Beginning, and Orff Schulwerk—Intermediate, continue to be offered by the School of Music of Ball State University during the regular academic year.

A continuation of this type of archival information retrieval would soon show the appearance of Joe Matthesius as a summer workshop faculty member in 1966, then my own appearance on the scene at Ball State, in 1967. Other early overseas instructors included Heidrun Herzog (Austria), 1966-68; Richard Johnston (Canada) 1968; Helder Parente-Pessoa (Brazil), 1969-71, 1973; Keith Smith (Australia), 1973; Heidi Weidlich (Austria), 1974; Margot Antoniadou (England), 1977-78, and Trude Hauff (Sweden), 1980. Outstanding American instructors have joined the faculty through the years.

Looking at the faculty and participant lists from the early workshops convinces me even more of the powerful impact the Ball State workshops have had upon the development of the American Orff-Schulwerk Association. Among these are many who became our first charter members of the AOSA and officers in the national and local organizations. Instructors and coordinators involved in this workshop series became a strong force in the founding and furtherance of the AOSA—Isabel Carley, instructor in our first two years, became founding board member and long-

time editor of *The Orff Echo*; Miriam Samuelson became an early national board member; Dr. Wakeland, 1964 Coordinator, became a founding board member; Joe Matthesius, instructor in 1966, became founding Vice President and later the second national President; Elizabeth Nichols became founding Secretary.

In relation to some of these early Ball State pioneers in Orff Schulwerk, I didn't join the university until 1967, but as a still relatively early instructor and workshop coordinator there, building upon the pioneering spirit and enthusiasm evident in those early years, I was fortunate and honored to become AOSA's founding President for its first two years, and National Executive Secretary for four more years.

Martha Wampler

Here are my thoughts as I try to highlight what began to unfold exactly thirty years ago this year.

As one of two traveling instrumental teachers to 14 elementary schools of the Bellflower Unified School District, I benefited from the skilled leadership of Dr. Charlotte Stevenson who provided our elementary through high school music department with an open environment for innovative teaching. We had close lines of communication among elementary and secondary teachers. We even joined the string players from all our schools with the Long Beach State University String Orchestra to present a West Coast premier performance of Ralph Vaughn Williams' *Concerto Grosso for four string orchestras*.

In this period of highly satisfying personal and professional growth, I discovered a course about innovators in European music education taught by Dr. John Keith at Clairmont Graduate School. There it was Carl Orff's Schulwerk! How stimulating these ideas were. Naturally, the tonality and rhythms sounded to my ears exactly fitting for my beginning string players. And that is where all those pentatonic melodies ended up. The rhythms that those young players performed using *spiccato*, *pizzicato*, *marcato* and yes, the wonderful long bow drones produced a rush of creative compositions that were performed by our elementary orchestra at year's end.

The vision became clear. I must get to the source of Orff Schulwerk and learn how to enrich beginning string teaching and bring a creative force to children's participation. I decided to apply for a sabbatical and strike out in search of Orff Schulwerk in Europe.

That vision was supported and enlarged through the unique network of our music department and the school district at large. It

was decided that I would apply for a grant and the school district would also apply for a subsequent grant to back an experimental project upon my return from study in Europe.

And so, in the summer of 1963, I spent a week in New York City visiting foundations and began application for a Fulbright. I was also able to make Foundation contacts for our school district. However, before my return in 1966, the school district had applied for an ESEA Title III grant which had just been created by President Johnson.

My studies at the Orff Institute began in 1963, and I continued private composition lessons with Professor Keller the next year. The Fulbright was awarded to me for 1964-65 when I studied at the *Hochschule for Music* in Munich and taught Orff Schulwerk and a beginning string class in the *Rosenheim Musikschule*.

Carl Orff was our teacher every Monday. Those sessions will forever be in my ears, my mind and my heart. The Institute was a great open door. I struggled with the vastness of the potential for these new ideas and for my desire to organize the ideas into a string teaching process. One day Carl Orff said to me that my vision of applying Orff Schulwerk to a string program should be broadened by first reaching for a broader understanding of the whole Schulwerk experience. I was grateful for this advice. That enabled me to turn my focus toward the elemental musical experience "never music alone but always in participation with words and gesture and movement."

In the spring of 1965, I received an invitation from my school district to return to Bellflower as director of a federal project in Orff Schulwerk. I began to write the design of the project that summer in Paris, sending the material to Bellflower every week. The superintendent, Dr. Wampler, developed the six-city area structure for the project in cooperation with six neighboring school districts. He formulated the financial structure according to the instructional planning I sent. We applied for funds to include a testing program with Educational Testing Bureau. The *First International Symposium On Orff Schulwerk in the United States* was planned as a report and demonstration of the first year and a half of the project.

I returned to Munich/Salzburg from Paris in October. I met with Dr. Orff in Diessen, Germany, to go over all the writing and planning that we had done so far. His input was invaluable, stressing the need to include distinctly American rhythm instruments, poetry, music and movement. He suggested that we find a Philalogue—this became for us a research director—Dr. Robert Haas, Chairman of Arts and Humanities at UCLA Exten-

sion. A most valuable decision was his selection of Frau Gertrud Orff to come as a specialist, grounded in the German Orff Schulwerk development since the Guenterschule days. Later, Orff also allowed Margit Cronmueller to leave her teaching post at the Institute to join the Bellflower project.

One week after my return to Bellflower, January 9, 1966, the wire came to the Superintendent's office that ESEA Title III Project Office had awarded us one of the first 60 grants for **Orff Schulwerk—Creativity and Participation in Music Education!**

Isabel McNeill Carley

The name of Isabel McNeill Carley, who is originally from Canada, has been almost synonymous with Orff Schulwerk in the United States since its introduction here. After receiving her M.A. in Music History from the University of Chicago, a year of doctoral work and her marriage to James Carley, she taught piano, recorder, hand drum and ensemble privately; after the University of Toronto course in 1962, she began to teach summer Orff Schulwerk courses as well. Ball State in Muncie was the historic first in 1963, but there are hundreds of present-day Orff Schulwerk teachers who began and completed their training under Isabel Carley's musical guidance.

After taking that famous first course at Toronto, she earned her Specialist's Diploma with honors at the Orff Institute in 1964, studying composition with Carl Orff at his invitation. Since then, Isabel Carley has been on the faculty at University of Denver (12 years), Orff-in-the-Woods (10 years), University of Cincinnati (6 years), Florida State (as director, 5 years) and many universities across the country. She has presented sessions for MENC, church music conferences; her sessions for AOSA national conferences have been videotaped as examples of basic Orff Schulwerk teaching of high musical quality.

At the first conference at Ball State, Carley's children's class gave a demonstration and the Carley Consort played early music at the banquet. This year, her sessions on hand drum and recorder will be the 18th time she has been on the conference program.

Isabel's outstanding contribution began as a founder and board member of AOSA from 1969 to 1984. During those years, she was editor of *The Orff Echo*, bringing it from a four-page newsletter to a magazine. In the early years a series of supplements of longer, more serious articles appeared between the regular issues of the *Echo*. As Chairman of the Editorial Board, she also edited Orff *Re-*

Echoes I and *ReEchoes II*, compilations of articles of permanent interest published during her 15 years editorship; these are now required in many Levels courses.

The Carley name appears regularly in the contributors' indexes of the *Music for Children, American Edition, Vols. 1, 2, and 3*, on the Supplements *Recorders Plus Orff Ensemble I, II and III*, and as editor of *Carols and Anthems from the Schulwerk I and II*, all published by Schott. Her list of compositions, recorder instruction books, song collections with Orff instruments (MMB Music, Belwin, Musik Innovations, and Brasstown Press), arrangements for hand drum and recorder, folk song and Christmas carol collections (the latter published by Concordia, Augsburg and Chorister's Guild), is long and choice. Most recently, she has been writing suites for recorder and piano including *First Folk Song Suite*, and *Suite in C for AR and piano*, (Brasstown), and *Suite on 4 Notes and Summer Suite SAT* (Loux).

Isabel Carley has traveled extensively and taught in Puerto Rico, Taiwan, France and Canada, but her influence on Orff Schulwerk in the United States is unmistakable and lasting.

Ruth Hamm

Ruth Hamm was born and raised in the hard coal region of eastern Pennsylvania. She received her Bachelor and Master's degrees in music education from Syracuse University. Her years in the classroom total more than 30 and she still finds time to tutor youngsters. Her Orff Schulwerk training began in 1961 with Doreen Hall in Winnetka, Illinois and continued for three summers at the University of Toronto Conservatory of Music. Later she attended a summer session at the Orff Institute in Salzburg.

One of the founders of AOSA, Ruth Hamm held offices in the association for twelve years; at the end of her presidency in 1974, she became Executive Secretary, a post she held until 1980. Presently she is on the Editorial Board of *The Orff Echo*. Her teaching of the Orff approach has extended to seventeen universities across the nation and many schools repeated her course in successive years. She has appeared on numerous educational programs and published articles in various instructional magazines.

Her life has been focused on Orff Schulwerk and AOSA since its formation. She has lived in Greater Cleveland for many years and is happy with the area's cultural resources. Ruth is proud of the local AOSA Chapter, Number One.

She and her husband have traveled extensively, always visiting art museums, a primary

interest. Ruth volunteers weekly in outreach programs and has helped an extended family of Vietnamese refugees in many ways for over ten years. Her activities are many, but she is "always ready for a challenge."

Ruth believes strongly that many Orff Schulwerk techniques especially strengthen the language arts program. Her first publishing efforts in this area were for the Educational Research Council of America. This was followed by a book for classroom teachers, *Metric Language, Rhythmic Reading*. She contributed to all three volumes of *Music for Children, Orff Schulwerk, American Edition*, and is the author of two Supplements to these volumes.

(Ruth Hamm's articles on Poetry in the Music Room, Japanese Haiku and Concrete Poetry, among others, can be found in previous issues of *The Orff Echo* and *ReEchoes 1 and 2*. Ed.)

Jacobeth Postl

Little did I suspect eleven years after starting a program called "Music for Children" at Chicago Musical College that I would encounter Carl Orff's monumental work of the same name. Doreen Hall's introductory Schulwerk course, offered the summer of 1961 at the Music Center of the North Shore, became the new focus of my teaching, revealing insights and possibilities for a more truly creative program.

During the following four summers ('62-'65), I continued my schooling at the University of Toronto and at the Orff Institute in Salzburg. This included classes with the inspiring Mme. Mathéy from Greece, with whom I still correspond. In the 1970's, I had further training with Jos Wuytack, including Levels II and III, as well as Kodaly courses with Erzsebet Szonyi and Katalin Forrai of Hungary.

My new public school job in District 68 Skokie, Illinois, began in the fall of 1961, immediately following Doreen Hall's summer course, and thanks to a far-sighted principal, I was able to initiate the Orff program . . . instruments and all! The '60s saw a flowering of new educational ideas, a focus on creativity, independent thinking and diversity, and my Orff program became an Illinois Demonstration Center in Music for Gifted and Exceptional Children.

In 1965, Lillian Yaross joined me to teach the children's classes, demonstrate the Orff approach to hundreds of visiting teachers from Illinois and elsewhere, and give training workshops throughout the state. In the summer of 1966, we began the teacher-training Orff program at DePaul University, offering

certification at all three levels. This program continues uninterrupted today.

Arnold Burkart's call to organize a mid-west Orff association came in 1968 and added a whole new dimension to an already crowded schedule. From the very first meeting, where Wilma Salzman and I agreed to draft a constitution, I recall a whirlwind of new activities and responsibilities. These culminated in the following year with the first national Conference in Muncie, Indiana—with something over 150 attendees!—and the tension over presenting my first session at a national conference!

The years from 1969 through 1977 were ones of non-stop involvement; in 1971, organizing the Chicago chapter with Lillian Yaross in preparation for holding a conference there in 1972, being named local chairperson, and then presenting sessions with our children. I held each office on the AOSA board except secretary, and had the dubious pleasure of chairing two national conferences in the same year—Denver and Pittsburgh. It was a successful (thanks to local chairpeople Barbara Grenoble and Jean Wilmouth), but short-lived experiment. I remember Denver as our "coming of age" conference, because the leading guest was unable to arrive from South America in time,

and we triumphed with only American presenters!

It was exciting to be on two productive committees during the past years . . . the film committee that produced "American Odyssey" with a group of creative, imaginative film makers, and the curriculum committee that wrote the first guide for Orff Schulwerk teacher training courses. Especially rewarding has been my participation on the editorial board of *The Orff Echo* (our window to the world), and the opportunities it has presented for reaching out to the grass-roots membership, particularly through contributions to the "For the Classroom" column.

With the establishment of new chapters came the need for workshop clinicians. What an exhilarating activity that has been—brief week-end flights, sharing process and content and getting to know so many teachers who have spearheaded our growth across the country. The development of training centers for summer workshops, university credit courses and certification classes has also kept me teaching in many colleges for over two decades, and offered wonderful opportunities to experience our country's diversity and richness.

I am really grateful to have grown with the first seeds of AOSA . . . to have struggled with

many challenges (some won and some lost), to have shared friendships with colleagues over several continents . . . and most special-ly, in 1991, it was an honor to have been the recipient of AOSA's Distinguished Service Award.

Wilma Salzman

My history with Orff Schulwerk goes back to 1962-63 when I was a senior in Doreen Hall's Elementary Music Methods Class at the University in Toronto. She so inspired me that I decided to enroll in the Orff Summer Session there and at the Orff Institute in Salzburg for 1963-64. Isabel Carley was gracious enough to share her English class notes with me until I gained some fluency in German; Danaï Gagne and Martha Wampler were also classmates.

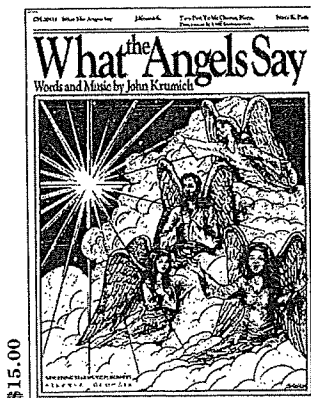
In March of that year, I received a job offer from Herbert Zipper at the Music Center of the North Shore in Chicago. Grace Nash was moving to Arizona and he needed an Orff teacher to carry on her work. After completing my certification in Salzburg, I returned for the 1964 Summer Course in Toronto, then set off for Winnetka, where Grace housed me and shared with me the scope of the programs she had begun.

I taught Orff classes in a K-3 public school

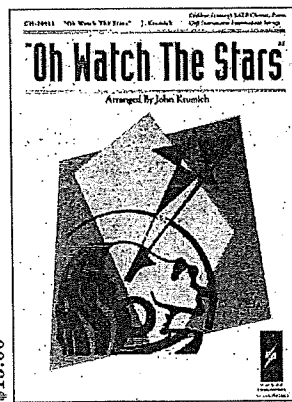
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and at the Music Center after school and on Saturdays. I offered an 8-week Saturday session for teachers in the fall and spring, and my first 2-week course in the summer of 1965. The following two summers were spent teaching courses in Massachusetts, Illinois and South Dakota.

The Bellflower Conference in California with Martha Wampler preceded Arnold's letter in December of 1967, inviting us to gather in Muncie in May of 1968. It was there that the AOSA was born. My husband drove Jake Postl and me to Muncie; at our next meeting in June, we were assigned the task of writing the first constitution. Those meetings were filled with such hope, enthusiasm and excitement!

The first conference in Muncie in the spring of 1969 was thrilling, but scared me half to death because I was presenting a session with a group of deaf children. Although I had a small class of deaf children at the Music Center, it was definitely "learn as you go."

We moved to Middle Tennessee in the fall of 1969 and started a chapter that was chartered at the 1970 Memphis Conference. With no music positions available, I taught first grade, then kindergarten, developing ways to teach the basics through music.

In 1975, we moved to El Paso where I've taught ESL, Music 4-6, kindergarten, and for the past eight years, Pre-K. The Schulwerk has always been the basis for all I have taught

from Pre-K to college level. Now I am working with the Whole Language Approach using—what else?—speech rhythm, movement and music! It's been a most rewarding 30 years with Orff friends old and new from across the country.

Norman Goldberg

One of the founders of the AOSA, Norman Goldberg holds B.S. and M.M. degrees from the University of Illinois. A bass clarinetist, he was a spare player of the St. Louis Symphony, and an arranger, composer and conductor with 39 compositions to his credit. In 1980, he was awarded Honorary Life Membership in the St. Louis Chapter and in the AOSA in 1984. Among others, Norm has served on the Music Industry Council and the MENC National Executive Board. During the crucial formative years of AOSA, 1970-1975, he was on the board as Industry Representative, the first to hold this position.

He is a founder of the Baton Music Company (1948-73) and has been president of MMB Music since 1964. Those who attend AOSA conferences cannot miss this display of instruments and books. Norman has been a champion and supporter of Orff Schulwerk for many years, but his active interests have taken a new slant.

In 1990, he presented a paper at the Orff Institute, Salzburg on "Music and Medicine" and the same year was a presenter at the Sixth World Congress on Music Therapy in Rio de Janeiro. In July, 1993, he updated these "Research Proposals in Therapy, Education and Medicine" at the Seventh World Congress of Music Therapy in Vitoria, Spain. In June, 1993, a paper presented at the Fifth International Congress in the Netherlands in 1989 was published. At present, Norman is on the Board of the Advisory Council Music Brain Information Center.

Norman Goldberg has been known in St. Louis for his community service as president of civic organizations, but to AOSA, he is a founder, a strong advocate of Orff Schulwerk and a loyal colleague.

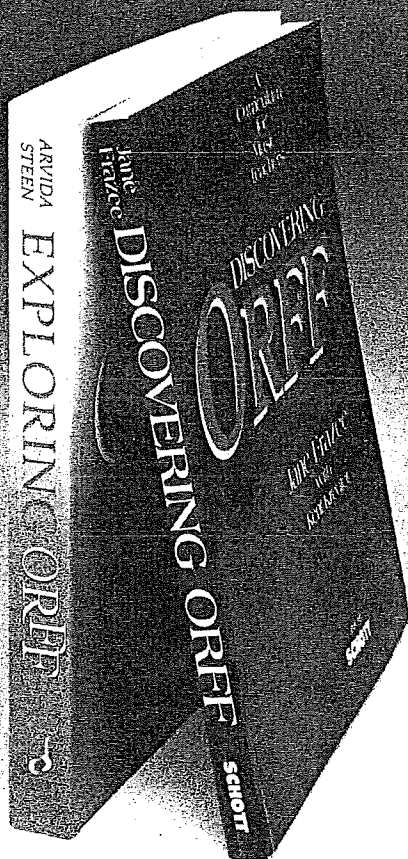
Biographies of other AOSA founders and charter members will be continued in the winter issue of *The Orff Echo*.

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Polyxene Mathéy-Roussopoulou: A Portrait

RUTH POLLOCK HAMM

German excerpts translated by Paul Seibold.

The place was the new Edward Johnson Building at the University of Toronto Royal Conservatory of Music; the time, the summer of 1963. In a large music classroom I waited with others to meet the Orff Schulwerk teacher from Greece, with whom I would continue my training from the previous summer under Gunild Keetman. A few skeptical thoughts kept rising in my mind until the door opened and we were introduced to Polyxene Mathéy, an attractive and vivacious lady in her early sixties. Moving with grace to the center of the room, she greeted us in a congenial tone of voice . . . and amazingly, she was speaking English! (Mrs. Mathéy is Greek; her second language is German and she also speaks French.)

Just a few days into the course I became a devoted disciple of this wonderful teacher. She was fully appreciated also by the director of the summer school, Dr. Richard Johnston, who later wrote to her, "Before you arrived, your reputation had promised much and everything we heard about you was completely fulfilled. You are a master of the Schulwerk, your experience with people makes you an ideal pedagogue and your artistry in the classroom is not something which is acquired, but a great gift." She returned to the University to teach the summer Orff Schulwerk course in 1964. (Of course I was in attendance.)

Mrs. Mathéy began her musical career as a concert pianist. She studied first at the Athens Conservatory, then from 1923 on in Leipzig. Some of the press notices of her talent were: "Strong temperament and virtuoso technique—a superb pianist." Other critics proclaimed, "A pianistic ability which rises far above the average—an unmistakable playing talent with a characteristic gift for new music," and "Three characteristics which do not often come together are combined in this pianist: the surest technique, warm sensitivity and much spirit." Interestingly, at the same time, she was involved in intensive studies of Dalcroze and gymnastics at the Dora Menzler School.

In 1926 she married Georg Alexander Mathéy, a painter from an ethnic German region of Romania, and continued her per-



Polyxene Mathéy - Roussopoulou

formance career in Berlin. But in 1932 she and her husband left Berlin, "for Germany was becoming more unpleasant with the increasing strength of Hitler" and settled in her homeland, Greece. She felt her career choice was not totally satisfying, and she became increasingly interested in music and movement pedagogy, "which seemed an important life task."

"I heard that a school in Munich, named the Guntherschule, together with a young composer named Carl Orff, was working in this direction. I applied to the school and in October 1935 journeyed to Munich. Germany had changed horribly under Hitler, but at the time I had my eye only on my new professional orientation and on my studies.

"On an October morning I went for the first time to the Guntherschule, Kaulbachstrasse 16. The door to a classroom was half open and from it sounded a strange music, not atonal, but also not classical, romantic or impressionistic. I heard piano, percussion, and a male voice singing along with it. I stepped carefully into the room and saw a slender man tumultuously playing the piano, at the same time using various percussion instruments and singing along. He noticed someone had entered, stood up, bowed and said, 'Orff.' I said, 'Mathéy.' He asked if I were the lady from Greece and I asked him what sort of music I had heard. He said, 'A work by me.' I later learned that on that morning, as an intruder, I had heard a part from *Carmina Burana*, upon which he was working."

During the course of her studies here, she met Dorothee Gunther, Maja Lex, Lene Hawelka, Gunild Keetman, E. Twittenhof and Hans Bergese. This meeting with Orff in 1935 (and later with his wife, Lisalotte,) developed into a close friendship, a friendship that lasted until his death.

At the invitation of Orff, Mathéy taught summer courses at the Orff Institute from 1962-1968. In 1965 I was in Salzburg (along with my dear friends Jacobeth Postl and Virginia Hoge Mead) for my third straight summer under her tutelage. My notes from these years are brown with age and some no longer deliver their message to me, but I shall always remember the work with hand drums. Keetman was fond of using the drum between the knees. Mathéy used hand drums for rhythmic echoing combined with movement, often in canon. Also, we moved in unusually playful ways with the drums, creating rhythm and movement "games."

In class the process was Orff Schulwerk, but the material chosen sometimes showed subtle deference to our adult intelligence. (I remember one speech canon in Latin.) We practiced extensive patschen exercises as training for playing the instruments. We committed sound-gesture pieces to memory and created our own. There was always opportunity for improvisation. Mathéy is Greek from head to toe, and we were immediately immersed in Greek irregular rhythms. Youngsters can execute irregular 5, 7, and 9 meter rhythms with ease if taught in early childhood. Adults with little experience found many of these to be a challenge! What we loved was her presentation of Greek dances from the two volumes entitled *Greek Children's Songs and Dances* she has arranged for Orff Schulwerk (published by Schott).

The Mathéy School for Rhythm and Gymnastics was founded in 1938. The war interrupted the bond with Orff, but in 1949 Mathéy had a reunion with Orff and Keetman at the world premiere of Orff's "Antigone" in Salzburg. In 1957 Orff came to Athens with the first two volumes of the Schulwerk and urged Mathéy to follow in these precepts.

I began a correspondence with her in 1964

which has continued to this day and was fortunate to visit the Mathéy School in 1971 and 1984. Let me share with you some of the thoughtful remarks extracted from her letters over the years. She writes to me in English and though she always belittles her ability to use English grammar, these are direct quotes expressed in English.

4/10/65

I suggest the book "Carl Orff Ein Bericht in Hort und Bild," 2nd edition, published by Schott in 1960, especially an article by K. H. Ruppel.

12/18/74

I ordered, after having read a book review on it in your Bulletin, the work of A. H. Maslow, "The Farther Reaches of Human Nature." What wisdom it contains and how many new perspectives it opens for every teacher.

12/14/77

The Orff Schulwerk teacher must in no way stay on the "models" given in the Orff Schulwerk volumes, but let the children create, "do their own thing" and with this system we have wonderful results.

12/12/78

The daughter of a friend of mine is studying at the Orff Institute in Salzburg at my suggestion. The problem is how to encourage young people in this direction, to help the general pedagogy through movement and music build free and creative children.

12/23/79

As Orff Schulwerk becomes more popular we have to be very careful that it doesn't lose its freshness and its quality, which includes the possibility of its further evolution.

1/6/81

It is really interesting how the Orff Schulwerk constantly enlarges itself. It has an inner drive for further permanent development, essentially because it did not start as a stabilized method, but as a pedagogic philosophy. (Italics mine. RH)

3/10/83

Orff Schulwerk is now largely known and demanded in Greece. But the danger is always the same: many people start teaching it without knowing its fundamental principles. (Italics mine. RH)

12/14/88

Sending a picture on occasion of the 50th anniversary of my school. You can imagine what a joy it is for me to see the work I love so much being carried on by two generations of family, my daughter-in-law and my two granddaughters.

And in response to some of the impressions and ideas I've written to her she has been kind enough to say, "You speak from long experience and with an open mind."

Mathéy has been awarded many honors



photo: Margot Monica Brill

Mathéy and Carl Orff

and credits of distinction. As early as 1937, for the tragedy "Hippolytos" by Euripides, the Greek National Theatre invited Mathéy to develop movement within the chorus during the presentation. This was a venturesome undertaking, since at that time Greek tragedies were presented with recitation by a stationary chorus.

In 1969 and 1971, in cooperation with the Mathéy School, the Goethe Institute in Athens sponsored an Orff Schulwerk course, and in 1974 repeated the training with the expanded title, "Contemporary Music Training." That same year a German group developing "Film for Information and Culture" made a short film about Orff Schulwerk in Greece which took place almost exclusively at the Mathéy School. She was part of a commission examining certification standards for schools of rhythm and dance under the Greek minister of culture. She is honorary president of the "Society for Dance and Rhythm" and has served as an active president in the past. The Federal Republic of Germany awarded Mathéy the Merit Cross 1st Class in recognition of honors earned on behalf of that country.

The "Pro Merito" award was given to Mathéy by the Orff Foundation in 1990, and was presented by Frau Lisalotte Orff in a solemn ceremony in Athens. The Greek Orff Schulwerk Society was founded at this time and Mathéy was named its Honorary President.

Over the years her continuous efforts teaching Orff Schulwerk philosophy and process has enlightened teachers in Canada, Holland, France and Austria as well as her homeland. She is very proud of the development of a two-year training course in Greece, in cooperation with the Orff Schulwerk Forum. Apart from the Orff Institute in Salzburg it is the only Orff Schulwerk training institution in Europe.

In November, 1992, on an evening at the Athens Goethe Institute in the circle of many friends, pupils and prominent Greek political

and cultural figures, Polyxene Mathéy celebrated her 90th birthday. Prof. Hermann Regner presented her with a check from the Orff Foundation which forms the basis for a Polyxene Mathéy Scholarship Fund. At this gathering Dr. Regner stated that whoever has seen Polyxene Mathéy instructing will never forget it. He stated further that "she is not one who kindles wild euphoria, but then leaves participants upon reflection at a later day with disillusionment. She is a woman who understands how to awaken enthusiasm as well as to keep balance and proportion in her teaching."

Mathéy has given lectures, appeared on radio and television and published articles in periodicals and the daily press in pursuit of her goals. The latest publication, *RRRRRO*, by Mathéy with Angelika Panagopoulos-Slavik*, is a new supplement to *Music for Children*. Previous publications include *Rhythmiki*, now in its second printing. It was the first, and until now the only study in the new Greek language about the pedagogical structure and purpose of "rhythm," and holds an analysis of Dalcroze, Kodaly and Orff Schulwerk approaches. *Donia Chelidonia* contains musical games for kindergarten. *Rhythmios* is a study of the concept and history of the word "rhythm." There is also a recording of Mathéy's "Greek Songs for Children" with Orff Schulwerk instrumental accompaniment performed by the children's chorus of the "Seven Stringed Lyre," a musical performing group under Demetrius Kanaris.

Though you may not have been an Orff Schulwerk enthusiast in the early '60s, for many of you the influence of this very singular lady has probably filtered down to you from those of us in her North American classes who later became Orff Schulwerk workshop leaders. In writing about those years she was impressed by our "friendliness, humanity, receptivity and openness." "Those two courses belong to the most beautiful memories of my professional life."

Her sensitivity to Orff Schulwerk philosophy is striking, and her devotion to its cause, unwavering. But there is a dignity and nobility to her personality that transcends her magnificent teaching abilities. It is a spiritual goodness within her that shines so brightly for those of us fortunate enough to know her. How privileged I feel—to have studied with her and to be her friend. She is the "brightest star" in my Orff Schulwerk universe. □

*Angelika Slavik, an Orff Institute graduate, was hired by the Mathéy School in 1980. She has greatly contributed to dissemination of Orff Schulwerk in Greece. (She was Frau Orff's representative to the AOSA National Conference in Chicago, 1987.)

Orff Schulwerk: Supplemental, Essential or Enrichment?

JEFF LA MARCA

This began as a response to The Orff Echo article "Orff Schulwerk in the Creative and Performing Arts School" by Timothy Brophy (Summer, 1993). It has evolved into an examination of concerns regarding the role of Orff Schulwerk in our schools, and issues that have arisen with the sudden proliferation of elementary performing arts schools in my area.

With music programs being slashed in many parts of the country, magnet schools and other "special" elementary schools for the performing arts are being examined as an alternative. In California, these schools are springing up with alarming frequency in response to threats placed upon districts by the appearance of vouchers and school choice initiatives on election ballots. To make themselves more attractive to the public, many districts are developing schools to offer opportunities for parents to select a school with curricular emphasis.

Not surprisingly, many of these districts are beginning with the addition of a visual and performing arts magnet school. Not only do these schools attract a lot of publicity, but they also provide an opportunity for students to receive an education in a subject area, the arts, so often ignored by these same districts. Only skeletal programs now remain, with minimal programs in instrumental and/or choral music for grades four and up. General music programs, if they are offered, often require the specialist to travel to five or more schools.

This adds to the myth that the arts are considered a "non-academic" subject. It is not surprising that when the districts begin to accept applications for enrollment at their new magnet school, the response is frequently overwhelming. Nor is it uncommon to receive a thousand (or more) applications for just a few hundred teaching positions.

One of the most disturbing trends as these schools are formed is that the minimal program is either reduced or eliminated entirely from the "other" schools in the district. At present, it is not uncommon, in California, for one music specialist to see thousands of students. It seems unlikely that students in these programs are able to reach

their full potential, given the circumstances. It is hard to imagine that these students will ever have the opportunity to participate in an arts program that has any semblance of curricular integrity.

Only those students who are fortunate enough to have a classroom teacher with formal training or an exceptional interest in the arts will benefit from those experiences. As a classroom teacher, I have seen the reaction—sometimes fear—that is expressed by other teachers when asked to increase or enhance instruction in the arts. I believe, also, that the removal of specialists from our schools diminishes the opportunity for a productive dialogue between the classroom teacher and the music teacher. The lack of such a dialogue, concerning quality pedagogical practices like those offered by the Orff Schulwerk approach, can only promote an unintentional notion of curricular elitism, rather than a beneficial interchange.

Equally disturbing is the tendency for many of these new "Visual and Performing Arts Magnet Schools" to be established hastily in order to "get things off the ground" before school initiatives are voted in. Frequently these schools are staffed, from Instructional Leader on down, by personnel with limited or no background in the arts. Many of these new schools are making valiant efforts to obtain special training for their staffs, others are simply leaving the arts education up to their resident specialists. Some of these magnet schools are utilizing "outside resources" to supplement the work of the arts specialists. This seems to be particularly true in instances where the school wishes to stress performance skills over process.

Some of the worst scenarios I have seen include hiring part-time "parks and recreation" personnel with limited backgrounds to teach dance and music because qualified individuals are not available or are too costly. This is not to say that all part-time instructors have less to offer. Rather, we must insist that our children are provided with highly qualified teachers with proper training, who will encourage them to reach their full potential.

Usually, the visual and performing arts magnet school is formed under the pretense

that "they are designed to serve those students whose talents and abilities in artistic disciplines would not be developed in the regular public school program." While many children may exhibit a talent for dance, vocal music or the study of an instrument, we must be wary of practices that attempt to isolate these students, especially when we are dealing with young children in the elementary school.

As an extreme example to illustrate this point, let us examine the characteristics of two of the western world's greatest composers—Mozart and Beethoven. Mozart's innate ability to compose faster than his thoughts could be written down is well known. Beethoven, on the other hand, would often make numerous revisions to his work before he was satisfied. Are we to say that one was more of a genius than the other? Should we attempt to isolate students at an early age in order to develop an apparent ability in the arts, at the risk of excluding others who might require some additional time, energy and work in order to achieve equal, or greater outcomes?

I believe it is becoming increasingly important for us to examine the role that Orff Schulwerk can and does contribute to the general education of our children. An interesting set of theories to surface recently are those of Howard Gardner, the educational psychologist from Harvard University. In his book *Frames of Mind: the Theory of Multiple Intelligences*, Gardner defines intelligence as "the ability to solve problems, or to create products, that are valued within one or more cultural settings." He identifies seven distinct "intelligences," although he is quite clear that this is not a finite number—"... there will never be a master list of three, seven or three hundred intelligences which can be endorsed by all investigators." His belief is that all of us exhibit dominance in one or more of these intelligences and that effective educators will provide children with regular, meaningful experiences in all of them. Not only will this allow us to develop each child's strengths, but will also enhance weaker areas. These seven intelligences include:

1. Linguistic: Individuals with a strength in

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this area will find comfort in words, spoken and written. Interestingly, Gardner speculates that "... buried far back in evolution, music and language may have arisen from a common expressive medium."

2. Musical: As with the linguistic, this intelligence has its origins in the auditory. Dominance in this area indicates an ease of understanding all that is musical: sensitivity to pitch, rhythm, timbre, melody, song, and so on. Gardner notes that "... whereas, in the case of language, there is considerable emphasis in the school on further linguistic attempts, music occupies a relatively low niche in our culture, and so musical illiteracy is acceptable."

3. Logical-Mathematical: With a foundation in the world of objects, this intelligence displays itself through order, logic, sequencing and patterns—particularly in the fields of mathematics and science.

4. Spatial: Generally associated with the visual, it would include the fields of architecture and the visual arts. Combined with the next intelligence, choreography would also have a strong connection here.

5. Bodily-Kinesthetic: Movement and motion—a strength in this domain indicates preference for physical expression: athletics, dance and the dramatic arts. Gardner states that "... of all the uses of the body, none has reached greater heights, or has been more variably deployed, than the dance."

6. Interpersonal: Includes the ability to work well with others as a team player. Advanced levels of attainment would indicate a ability to perceive the intentions, as well as influence others. Also included here are those who are successful in the helping professions and charismatic political leaders.

7. Intrapersonal: A keen sense for introspection and connections to personal feelings would be characteristic of this intelligence. As self-motivators, individuals with highly developed intrapersonal skills will frequently achieve a high level of success.

The connections between Orff Schulwerk and other models of education excellence, such as Gardner's, are quite strong. It is conceivable that an Orff lesson (especially a complete "unit") would allow students to participate in activities that utilize all of Gardner's "intelligences." With this in mind, we need to ask ourselves the following questions:

1. Are elementary magnet schools merely providing something to a restricted population that should, in an ideal situation, be offered to all children, regardless of "talent?" Even more importantly, are these specialized schools valid, considering the ages of the children they serve?

2. At what point, if any, should we start making a distinction between those with "ability" and those without? Granted, some individuals may demonstrate exceptional talent at an early age, but how many children, when provided with adequate preparation, the gift of time, and a little extra effort on the part of the teacher, would do equally well?

3. Should not all children be considered gifted and provided with an "enriched environment" if we are to be considered effective educators?

4. In addition to its role as an exemplary approach to music education, what function, if any, should Orff Schulwerk play in the self-contained classroom? What educational results may be obtained in other content areas by the classroom teacher fully trained in the Orff approach?

One other concern I wish to address: the role of Orff Schulwerk in an environment where other opportunities, such as instrumental music and chorus, are available. Should Orff be considered supplemental to these programs, or should it be the other way around? I believe the best answer to this is that they are complimentary. Orff Schulwerk provides opportunities unlike any other approach through its use of the elemental. Unlike a traditional instrumental program that emphasizes the development of technique, mastery of musical notation and performance skills, Orff Schulwerk begins at a much simpler level through its use of incidental learning and then proceeds well beyond with its emphasis on improvisation and creation. Orff Schulwerk provides children with a chance to develop their inherent creativity while other, more traditional programs focus more on the acquisition of music literacy through performance skills.

As a reminder to refocus our goals, I would like to reiterate the statement found in AOSA's "What is Orff Schulwerk?" flyer. "Orff Schulwerk is designed for all children, not just the privileged, talented or selected few. There is a place for every child and each contributes according to ability." We must protect this vision, regardless of our own job description, if we are to truly consider ourselves as teachers of the Schulwerk. □



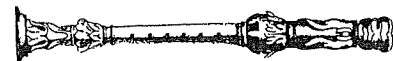
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Introducing Carol Erion

JUDY BOND

“You know what happens when Orff people get together!”

It's a great pleasure to introduce Carol Erion, the new President of AOSA, a woman who has experienced what happens when Orff people get together, and who also has a deep understanding of the infinite possibilities implied by that single statement. For this introduction I've chosen to focus on Carol in a personal way rather than presenting facts from her resume.

Growing up in Evansville, Indiana, Carol's musical talent was recognized early, and both she and her younger sister Mary were often asked to perform for church events. Originally, both studied violin, but Mary decided to play something different from her sister. She remembers how Carol helped her decide on the oboe and sparked interest in this new instrument by finding records of orchestral music that featured beautiful examples of oboe playing. This story seems important because it is typical of Carol's caring and thoughtful approach to solving any kind of problem. (Mary is now Mary Wingate, a member of the St. Louis chapter of AOSA and Karumanta, a group that plays *Siku* music of the Andes.

While a student at Oberlin College, Carol spent her junior year (1963-64) studying music at the Mozarteum in Salzburg. It was a momentous year in the growth of Orff Schulwerk, because the building that still houses the Orff Institute opened that October, 1963. Carol lived in the Schloss Frohnburg, a large estate converted to a dormitory, across from the Orff Institute, with other students from the Mozarteum and the Orff Institute.

There she received her first introduction to “what happens when Orff people get together” as she watched students from the Orff Institute leaping, clapping, stamping, singing. Carl Orff was often present in the dining room. Some of Carol's long-lasting friendships with people now in AOSA developed during this time. Carol was an organ performance major, and that remained her primary goal during the year in Salzburg, but the Schulwerk seed had been firmly planted, ready to spring forth when the conditions were right.

She returned to the United States, graduated from Oberlin, married David Erion and had two children. After careful consideration, Carol and David decided the children would attend a Montessori school. They found a school that seemed right in every way except —there was no music specialist. The Orff Schulwerk seed began to sprout as Carol realized the perfect match between the Montessori philosophy and the Orff approach.

Remembering what she had seen in Salzburg, Carol volunteered her services. The following summer she went to Toronto for training in Orff Schulwerk, and it wasn't long before her position at the school changed from volunteer to full-time music teacher. Her children remember that she was a wonderful teacher, encouraging and affirming all her students as she shared the joy of making music with the Orff approach.

Teaching at the Montessori School of Northern Virginia continued for twelve years. During that time, Carol traveled again to Salzburg, this time with her two children, Elizabeth and Paul, to pursue further study and training. Each day, before leaving for class at the Institute, Carol put the children, then 10 and 8, on the train to Berchtesgaden, West Germany, where they attended an American School. Dave, who encourages Carol to take advantage of every opportunity to do what she finds meaningful, was able to arrange his vacation to join the family for the Christmas season. Carol earned her Special Certificate in Orff Schulwerk at the Orff Institute in 1979.

After returning from Salzburg, Carol resumed teaching at her children's school and then continued her Orff study at the New England Conservatory of Music, where she was awarded a Master's Degree in Music in 1982. With Linda Monssen, she co-authored “Tales to Tell, Tales to Play,” a collection of four folk tales arranged for music and movement (Schott, 1982). She presented workshops and began to teach Orff courses for teachers at several universities, including George Mason University in Fairfax, Virginia,

an area where the Orff approach has had a major impact on the public schools. Carol continues to work with public school students, pre-K through high school in Arlington County, Virginia.

Colleagues, friends and family all speak of Carol with warm admiration. The following words and phrases describing her special qualities were collected from people who have enjoyed living, working, playing and making music with Carol:

“a wonderful mother and grandmother”

“a fine musician and teacher”

“always fun to be with”

“a good friend you can trust”

“thoughtful, caring, diplomatic”

“a perceptive and receptive listener”

“goes right to the heart of a problem”

“a deep thinker with lots of humor”

So what happens when Orff people get together? If it's with Carol, a sharing of some or all of the above qualities. Past President Marilyn Davidson and Vice President Carolee Stewart have great confidence in Carol's ability to lead AOSA into the future. I share this confidence and look forward to the next two years with Carol at the helm. Hats off to our president: Carol Erion!



President's Message

CAROL ERION

Looking Backward—Looking Forward: AOSA in 1993



As we prepare to celebrate our first twenty-five years it is appropriate not only to reminisce, but also to look closely at the accomplishments of our organization. The conventional wisdom, that we study history to learn from the mistakes of preceding generations, may not apply so well in the case of AOSA. We are hard pressed to identify any events as turning points, moments where if things had been decided differently there would have been a significantly different and less happy outcome. From today's vantage point we can be mighty pleased with our history! Yet we can learn much from our own success story.

Anniversaries are places that mark time in our American/European concept of linear time. That is, they mark our perception of the passage of time. There is a book by Edward Hall, *The Dance of Life*, that deals with the element of time and the perception of time held by world cultures. Mr. Hall says our experience of time is governed by many things: not only our culture, but our age, the activities we engage in, the space we occupy, our mood and emotional state, and so on. He has much to say about the perception people have of time when they are engaged in creative acts. All of us have experienced the

feeling of "time standing still" when we are totally engrossed in an artistic or creative endeavor. We often have these kinds of feelings at conferences, or workshops, or teacher training courses. Sometimes we even experience time standing still in our classrooms!

Twenty-five years, though, is a very long time to claim a continuous creative effort. I suppose it is also a rather doubtful claim that the collective creative effort of all our members can result in the collective impression that these twenty-five years have simply flown by. Indeed, when measured against political time one realizes it actually has been a very long time. Seeing film clips on television of events that took place in that volatile year of 1968, the year of our founding, is convincing evidence that life in the United States has changed enormously. Nevertheless, I would like to make the claim that for those of us in Orff Schulwerk this passage of time feels at least somewhat distorted and slowed down if not giving the actual impression of standing still.

Others, at more appropriate times and places, will speak specifically of the many accomplishments of our organization. I would like to speculate on some of the reasons AOSA has flourished. Perhaps much of our success has to do with the strength of the initial *Ah-Ha Erlebnis*, a German phrase that is best explained by a cartoon drawing of a wide-eyed person whose balloon message contains just a light bulb. Wave upon wave of people have said, when encountering Orff Schulwerk for the first time, "Yes, this is what I have been looking for!" As we hear such remarks again and again, we relive our own first encounters and some of that early, heady joy comes back into our own teaching. We are engaged in a continuous cycle of renewal, and we are constantly revitalized by each other.

When we meet—at conferences or workshops—we are playful and serious at the same time. We are open to new ideas and we stimulate new ideas in others. In short, when

we are together we operate at peak capacity instead of the usual 10% scientists tell us is normal. We learn from each other and we teach each other.

The strongest and most compelling, yet the simplest reason for our success is that we have understood the metaphor. Carl Orff spoke of the Schulwerk as a wildflower taking root where conditions are right. As musicians and as teachers we knew this instinctively. And in a kind of typically American fashion we watched a whole meadow take flower—a thick, multi-colored multi-specied gloriously noisy meadow! Instead of trying to dictate what sorts of flowers would be most appropriate, we appreciated and celebrated this happenchance meadow. As our ethics statement says, "the very nature of Orff Schulwerk philosophy embodies a broad spectrum of expressions exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities." Let us always respect and care about each other.

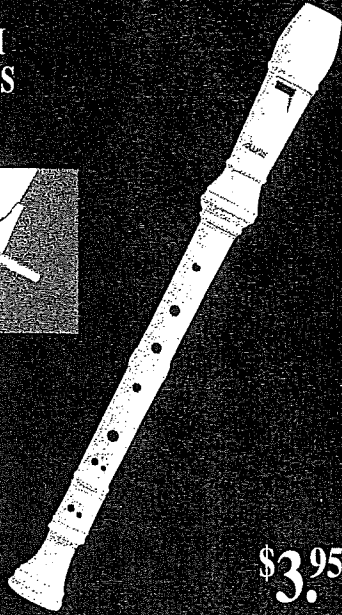
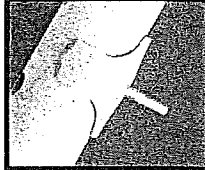
So now, as we stand looking backward at a time and idea that seems to us to have always existed, we are standing at the cusp of a new century that promises new times and new ideas. It is a time of rapid change in education, as well as all the other aspects of our lives. We must look now to the future. We must take with us the respect, the caring, and the joy. We must take with us *all* the flowers and applaud wildly when new ones arrive and take root with us.



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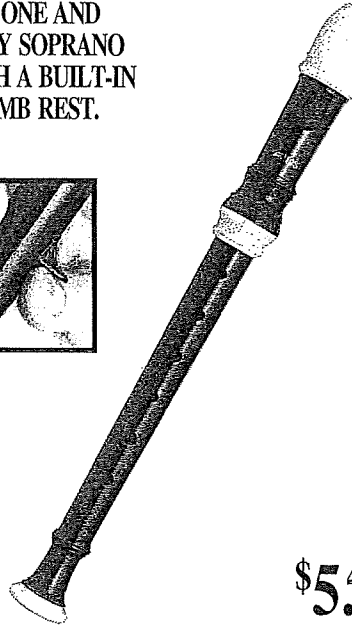
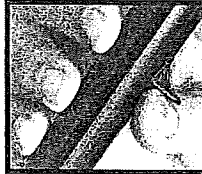
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For the Classroom

Passing Thoughts

Reprinted from *The Bulletin of the Orff Schulwerk Association of New South Wales, Australia, July 1993.*

These useful ideas and tips for the popular passing games have been devised by Robin Grant. Robin has also provided a traditional Solomon Islands Canoe Song (collected by Mary Ford) that she has found useful for such activities.

Passing games and the like are very popular through all the grades at the school where I teach. They have proved very useful for primary classes as a "crowd control" device and an effective way of getting reluctant singers, especially adolescent and pre-adolescent boys, to sing. The canoe song below was in an old radio broadcast book, and although the instructions are included, we used it first as just a stone-passing game, accompanied by non-melodic instruments.

Most teachers are aware of all the "traps" and benefits of passing games, but here are a few personal observations.

- Never assume that once students get past year 2 they know which is their right hand! I mostly do passing games left to right to tie in with reading and handwriting, but appreciate that there are a number of arguments against that. To keep everyone happy, we sometimes do the games the other way.
- Before we distribute the stones, rods or bottle tops, we perform a little ritual. We put our right hand on the shoulder of the person sitting closest to that hand. If that person is of the opposite sex, the hand may not actually touch the shoulder. We now establish that this is the person that we pass to every time (in single passing games).

- Initially, slow passing songs in 2/4 time seem to work best. It is recommended to avoid songs initially that don't begin on the first beat—it's often easier to get a confident start.¹

- Insist that only one hand is used. The whole game can be ruined by one student picking up with the left hand, changing the stone to the right hand and then passing it on.

- The position of the feet is as important to the success of this game as it is to golf. Whether they are child-sized 9s or adult-sized 11s wrapped in basketball boots, they will cause havoc if they are stuck out into the middle of the circle. The build of the owner will decide whether the legs are crossed, in kneeling position or tucked to the side and back.

- I prefer not to make passing games competitive, particularly in the older classes, because if someone is deemed "out" as a result of being "stoneless" at the end of the song, it is usually someone else's fault, and riots do terrible things to your lesson tone.

- Passing games can be quickly "tizzed up" (for a special program) by adding a body percussion accompaniment or an instrumental group.

- It is usually a total waste of time trying to alternate boys and girls around the circle in the primary grades.

These observations were thrown open to discussion and retrial with a very forthright Year 6 class. I am pleased to report that in

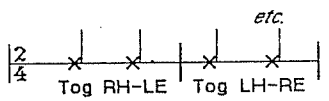
principle, they agreed with most.

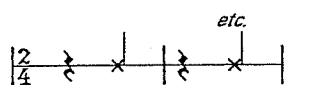
Editor's notes:

1. Try to sit between the two students who are scrapping, or those giggling buddies, or next to the new child. Allow some laughter when someone makes a mistake (including you), but strive for the delight and pride of accuracy, if not this day, then another. Reassure the class that practice will achieve this.

2. Notice the six-measure phrase at the end of this song.

3. Body percussion patterns: Group 1, pat knees with both hands, alternate with touches of opposite elbows. Group 2 claps on second beat every measure.

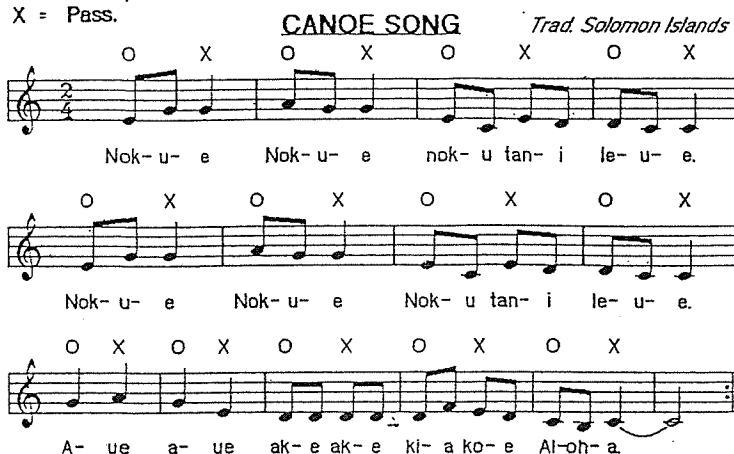
Group 1: 

Group 2: 

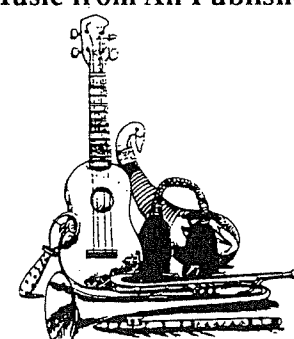
1. Sometimes the upbeat can act as a preparation for passing, allowing the object to land on the downbeat. In this song, the reverse is true. Experiment with both styles and approaches.

O = Pick up
X = Pass.

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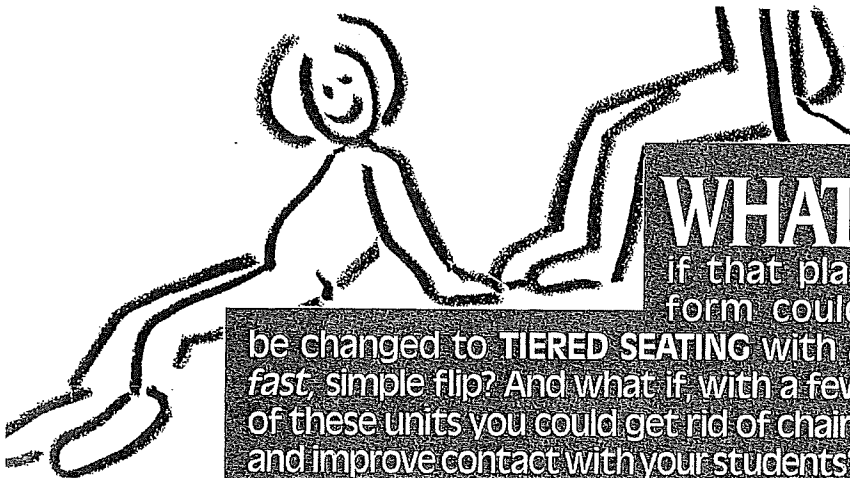
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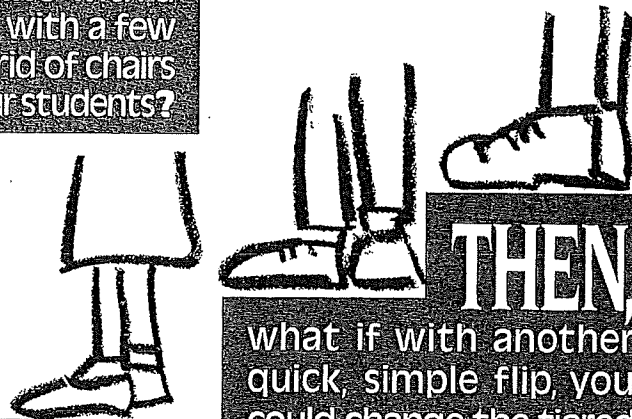
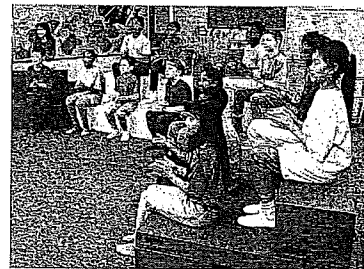
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Video Preview

DONNA MARCHETTI

David Jorlett: Vocal/Choral Techniques of the Developing Voice 62 DJ

In his 1992 Minneapolis conference workshop, "Vocal and Choral Techniques for the Developing Voice," David Jorlett addresses a problem that plagues many an upper elementary, middle school and high school music specialist—what to do for those male students who find themselves with changing voices suddenly beyond their command.

One of the most unfortunate mistakes we make as music educators, says Mr. Jorlett, is to address the problem of boys' changing voices too late—or worse yet—not at all. In elementary school, when the initial stages of change may begin, it's all too easy for the music specialist to ignore the process, thinking the middle school teacher may have more experience in such matters. Sadly, most middle school teachers may tip-toe over the problem, not exactly knowing what to do with the cracking, rasping voices that are more likely to land between recognizable pitches than on them. By the time these boys are in high school, it's likely that they have lost all interest in chasing their headstrong voices across octaves and through the embarrassing territory of unpredictability.

What these boys need, says Mr. Jorlett, is support, understanding, encouragement, and above all, technique for easing the stress of change.

The first step is for educators to recognize the stages of boys' voice development. The beginning of the changing process may occur as early as elementary school. A student whose tone is breathy, who has difficulty reaching high pitches, or who lifts and juts his chin with the strain of getting notes out, may

be at the initial stage of change.

The critical stage occurs next and that is the most painful time, when boys' voices set off on a course of their own, cracking or suddenly dropping an octave, often coming to rest in some uncharted musical territory. There may be a loss of phonation on certain notes—all in all an unpleasant experience at a time when self-consciousness is already at its most marked.

The final stage, says Mr. Jorlett, occurs when the voice begins to "settle." The deceptive octave—the sudden drop to an octave lower—begins to disappear, tone and pitch improves, and a comfortable range is firmly established.

After these introductory remarks, Mr. Jorlett works with a group of singers from the Metropolitan Boychoir of Minneapolis. He asks the boys, who all seem to be within a year or so of each other in age, to arrange themselves according to increasing height. Then he asks them to speak in turn, each counting backward from ten to one. It is obvious that some voices are beginning to change, so Mr. Jorlett arranges them again, this time by their stage of vocal development. This demonstrates effectively that height does not necessarily correlate with vocal development.

Mr. Jorlett then asks the boys to sing in turn, pointing out to us differences among them—different vocal colors and the varying degrees of ease with which they sing. This is the kind of investigation teachers should be doing in the elementary classroom, says Mr. Jorlett, in order to identify boys who may need special

techniques to help them before vocal distress begins. He then outlines and demonstrates a series of exercises designed to alleviate some specific problems often encountered when coaching the changing voice.

Greater breath support is needed during vocal maturation. Mr. Jorlett works with boys on achieving a smooth transition from head voice (used in the upper register) to chest voice (used for lower notes). The point at which this transition occurs, called the *passaggio*, may be different for every boy and may change as development progresses, but for all it is the point at which the voice is most likely to slip out of control.

Mr. Jorlett checks each boy for proper *embouchure* and then asks each to sing a descending scale, carefully lightening his tone as he approaches the *passaggio*. After only a little work, significant improvement is obvious, in what is the most immediately gratifying exercise demonstrated during the session.

This session should be viewed by all who coach singers even close to the age of vocal developmental change. David Jorlett has achieved considerable acclaim for his approach to these problems.

It's easy to see why.

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- 4 RE **Rhythm and Elemental Music**,
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- 5 MM **Freda Ensign**
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- 6 GC **Jane Frazee**, Kansas City, 1985
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- 7 CI **Danai Gagne and
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- 8 IC **Richard Gill**, Portland, 1982
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- 8 MM **Moving Mostly Musically**
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- 9 MF **Doug Goodkin**, Kansas City, 1985
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rience for Upper Elementary Students
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for Preschool, Minneapolis 1992*
- 9 NB **Lynne Jessup**, Kansas City, 1985
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- 20 CC **Orff Schulwerk Process—
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- 20 TO **Traveling Through Orff with Jos**
- 21 PD **Lillian Yaross**, Boston, 1986
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- 21 NB **Near the Beginning,
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- 22 OS **Margot Schneider**
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VIDEO TAPES

- 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
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- 26 AA **Pat Hamill**, Chicago, 1987
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- 27 JF **Dr. John Fines**, Chicago, 1987
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- 28 EA **Sue Snyder**, Chicago, 1987
Educating Administrators 1 & 2
- 29 MC **Grace Nash**, Music With Children
*Rhythm and Pulse, Musical Forms, Ex-
pressing Note Values, Music in Action*
- 30 FS **Bob deFrece**, Chicago, 1987
From Song to Movement
- 30 HB **Handbells: Another Voice for the
Instrumentarium**, Denver, 1990
- 31 PP **Portrait of Polynesia**
- 33 LS **Lois Birkenshaw-Fleming**,
Detroit, 1988
Everybody, Let's Sing
- 34 MG **Dee Joy Coulter**, Detroit, 1988
Music's Gift to the Developing Mind
- 35 JJ **Nancy Ferguson**, Detroit, 1988
Jewels for Juveniles
- 36 BE **Rick Layton**, Detroit, 1988
Beginnings to End
- 37 FP **Ursula Rempel and Carolyn Kunzman**,
Detroit, 1988
For Our Pastance, We Play and Dance
- 38 MB **Mary Shamrock**, Detroit, 1988
*Multi-cultural Bridges:
Report from China*
- 39 OT **Katharine Smithrim**, Detroit, 1988
Once Upon a Time for pre-school
- 40 AG **Avon Gillespie**, Kansas City, 1985
Possibility Teaching
- 41 MD **Danai Gagne**, Atlanta, 1989
*Moving with the Drum, Drumming
with the Movement*
- 42 JH **David Holt**, Atlanta, 1989
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- 43 VS **Barbara Grenoble**, Atlanta, 1989
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*Folksong Treasure of Black America:
Its Impact on Orff Schulwerk*
- 45 GS **Marion O'Connell**, Atlanta, 1989
*A Guide on the Side—Working with
Musically Gifted Children*
- 46 MP **Brigitte Warner**, Atlanta, 1989
Musica Poetica
- 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
Aleatoric Composition
- 50 MC **Barbara Haselbach**, Denver, 1990
Master Class
- 51 JZ **Jack Neill**, Denver, 1990
Jazzin' Up the Joint

- 52 FC **Judith Cook Tucker**, San Diego, 1991
*Forging Community Bonds Through
Multi-part Songs*
- 53 IM **Pam Hetrick**, San Diego, 1991
*Interlocking Melodies: A Balinese
Pentatonic Alternative*
- 54 TY **Teruko Yaginuma**, San Diego, 1991
*Impression and Expression: Schulwerk
Development of Japanese
Song Material*
- 55 CS **Ramon Williams**, San Diego, 1991
*Caribbean Songs and Rhythms for the
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- 56 AL **Ben Snowball**, San Diego, 1991
Songs and Dances of Alaskan Natives
- 57 AR **Elizabeth Villarreal Brennan**,
San Diego, 1991
*Songs, Dances and Games
of the Andes Region*
- 58 OI **Orff Institute Summer Course
Overview**
- 59 GN **Distinguished Service Awards**
Grace Nash 1989 Interview
- 59 BG **Barbara Grenoble 1990 Interview**
- 59 JP/LY **Jacobeth Postl and Lillian Yaross 1991
Interview**
- 60 ED **Cynthia Campbell**, Minneapolis, 1992
Early Dance with Children
- 61 PW **Paul Winter**, Minneapolis, 1992
*Adventures in Making Your
Own Music*
- 62 DJ **David Jorlett**, Minneapolis, 1992
*Vocal/Choral Techniques for
the Developing Voice*
- 63 PS **Peter Sidaway**, Minneapolis, 1992
Mood and Mode in Music-Making
- 64 LL **Libby Larsen**, Minneapolis, 1992
*Beyond John (Cage):
New Parameters in Music*
- 65 JF **John Feierabend**, Minneapolis, 1992
*A Talk With Parents About Music in
Early Childhood*
- 66 ML **Maja Lex vintage dance film**
- MENC **Teaching Music With a Multicultural
Approach**
*Teaching the Music of Asian
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AOSA Announces Composition Winners

As part of the celebration of the 25th Anniversary of the founding of the American Orff-Schulwerk Association, AOSA National Board of Trustees announces the winners of the composition contest that opened last fall. The winning first place work will be performed at the Indianapolis conference.

Active composers, other than AOSA members, were invited to submit music for children's voices and Orff ensemble. The stated goals were to commemorate our 25th anniversary and to enrich the repertoire, while acquainting the larger musical world with the work we do in Orff Schulwerk.

First place winner David Clemensen submitted "The Tyger and the Lamb," with text based on William Blake's *Songs of Experi-*

ence and Songs of Innocence. It will be performed on Thursday, November 11 by Henry Leck's children's choir.

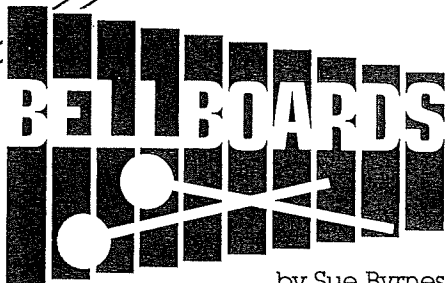
Second place winning composition is by Don Freund; it is titled "Three Blake Songs for Children's Treble Voices and Orff Instrumentarium."

David Clemensen holds degrees in Humanities from Chapman University and in Piano (from California State University at Fullerton). Currently, he is a DMA candidate at the University of Southern California. Mr. Clemensen has taught at Biola University and at Orange Coast College and has been accompanist at Irvine Presbyterian Church since 1985. He lives in Orange, California with his wife, Diane and son Steven.

Don Freund, currently Professor of Composition, School of Music, Indiana University, has over 80 published and performed compositions to his credit, ranging from solo, chamber and orchestral pieces to large theater works and music for dance. A graduate of Duquesne University and the Eastman School of Music, Dr. Freund has won many awards for composition since 1970.

Final judging was completed by Phillip Rhodes, composer-in-residence at Carlton College, Northfield, Minnesota, and Judy Bond, past-president of AOSA. Prizes will be awarded at the premier evening performance.

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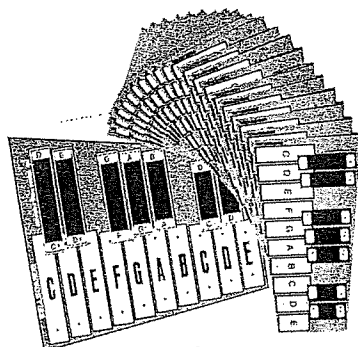


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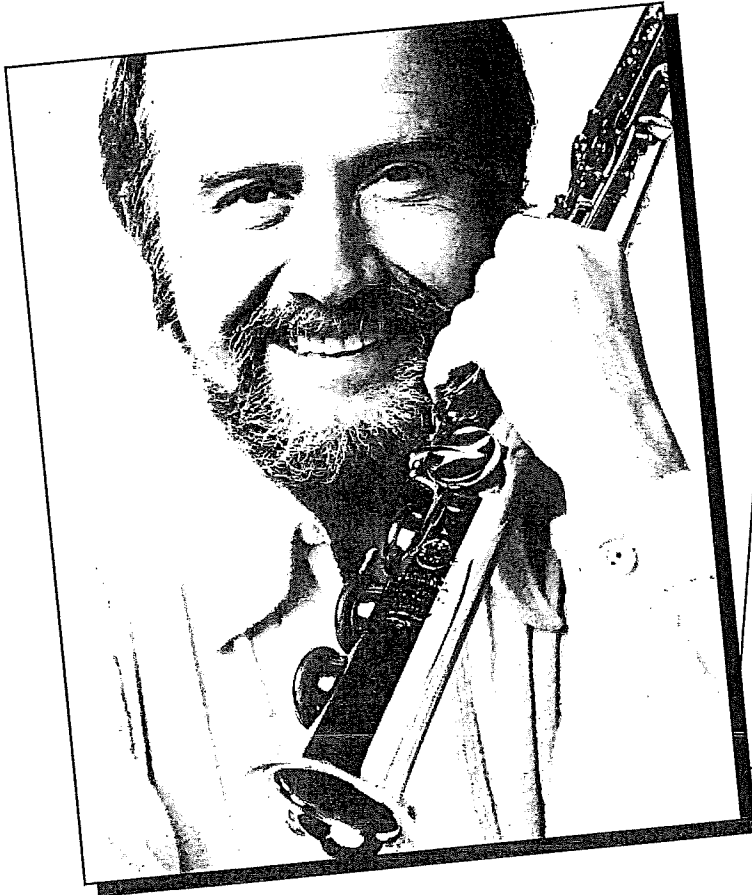
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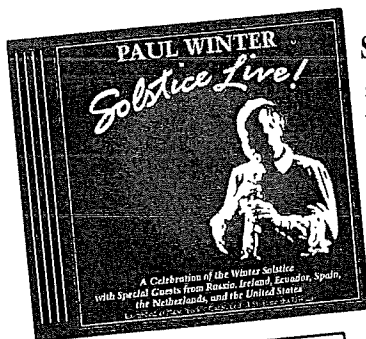
A NOTE FROM PAUL WINTER



Dear Friends:
Thanks for the warm and enthusiastic reception you accorded me at your last national AOSA Convention in Minneapolis last November. It's always a most rewarding experience to perform for those who not only appreciate and care, but for those who also care to make the magic of music a living presence for others.

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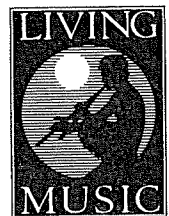


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- Oct. 16 Judy Pine: Instrument Repair
Feb. 5 Jeff Kriske, Randy DeLelles
Apr. 30 Chapter Sharing

ALASKA

Alaska

- Sept. Chapter Sharing
Oct. 8-9 Gloria Fuoco-Lawson: Shadow Screen, Orff and Whole Language
Nov. 19-20 Lisa Kljaich: Creative Dramatics
Apr. 28-30 Steven Calantropio

ARIZONA

Arizona

- Oct. 23 Katherine Bardwell: Drama in the Music Classroom
Feb. 19 Darva Campbell: Ears that Hear, Feet that Dance, Souls that Sing, Hearts that Play
Apr. 23 Carol Erion

CALIFORNIA

American River

- Oct/Nov Janet Greene: Basic Orff
Mar. Vickie Salmon: Movement Experiences
Jan. Chapter Sharing

Inland Counties

- Oct. 2 Mary Shamrock, Hooshi Bagheri: Cultural Heritage, Creative Inspiration
Nov. 20 Chapter Sharing: Make It, Shake It
Feb. 26 Barbara Andress: Early Childhood
Apr. 16 Marie Blaney: Music in an Integrated Curriculum

Los Angeles

- Oct. 9 Doug Goodkin: Poetry Alive: Language Art and Orff Schulwerk
Nov. 6 Chapter Sharing
Jan. 22 Vicki Salmon: Poetry in Motion
Mar. 19 Judith Thomas, Susan Katz: Working the Word; Language, Music and Movement

Monterey Bay

- Sept. 18 Orff Tradition
Nov. 19 Conference Sharing
Jan. 22 Chapter Sharing
Mar. 5 Movement

Mount Lassen

- Oct. 9 Margaret duGard
Feb. 26 Lynn Kleiner
Mar. 19 Chapter Sharing

Northern California

- Oct. 2 Karen Medley: Through Children's Eyes: Focus on Process Teaching
Jan. 29 Lily Cai, Sara Noll, Jody McGeen: Dances of Three Continents
Apr. 23 Janet Greene: Music, Movement, Imagination: Early Childhood

Orange County

- Sept. 18 Nancy Ferguson: From Process to Product
Oct. 16 Vicki and Will Salmon: Thinking, Feeling, Dancing
Mar. 12 Bev Chaffee, Chapter Members: Singing, Dancing, Thinking, Learning
May 14 Randy DeLelles, Jeff Kriske: Speak, Sing, Play

San Diego

- Sept. 25 Denise Phillips
Oct. 16 Chapter Sharing: Holiday Ideas
Jan. 22 Lisa Ann Parker
Apr. 16 Georgianna Sugden
May 21 Chapter Sharing

COLORADO

Rocky Mountain

- Sept. 11 Steven Calantropio: Rhythm and Elemental Music
Oct. 8-10 Chapter Presenters, Retreat
Jan. 8 Jim Solomon: Musicianship Through the Orff Approach
Feb. 12 Peggy McCreary: Reading Session
Mar. 12 Karen Medley
May 14 Chapter 20th Anniversary Gala

Rocky Mountain West

- Sept. 25 Barbara Grenoble: Basic Orff Emphasis on Listening
Oct. 23 Chapter Sharing, Holiday, Special Ideas
Feb. 2 Gloria Fuoco-Lawson

CONNECTICUT

Connecticut

- Sept. 18 Shirley McRae: Native American Materials, International Folksongs
Oct. 23 Jean Wilmouth: Percussion Techniques Plus

- Jan. 22 Chapter Sharing: Integration with Classroom Curriculum
Feb. 26 Marilyn Davidson: Lesson Plans, Connections to Literature
Mar. 26 Konnie Saliba: Process and Note Reading
Apr. 23 Randy DeLelles: Listening Lessons, Connections to Classroom Curriculum

FLORIDA

Central Florida

- Sept. 11 Cindy Bright: Dalcroze Eurythmics
Oct. 9 Jack Neill: Jazz, Improvisation, 20th Century Music
Feb. 5 Steven Calantropio: Elemental Music; Upper Grades
Apr. 4 Chapter Sharing

North Florida

- Sept. 18 Dr. Susan Snyder
Oct. 23 Chapter Sharing
Feb. 5 Steven Calantropio
Mar. 12 John Krumich
Apr. 23 Linda Ahlstedt

South Florida

- Oct. 2 Carol Erion: Intermediate Student and Orff Schulwerk
Nov. 7 Chapter Sharing: Music Activities for the Reluctant Student
Feb. 5 State Orff Workshop, Orlando
Mar. 5 Sandi Tsurotomi: Multicultural
Apr. 9 Jim Solomon: Renewal

Southwest Florida

- Sept. 18 Paul Winter Video, Sharing Holiday Ideas
Oct. 16 Janice Holycross: Make It-Take It, Costuming "Ears"
Jan. 23 Chapter Sharing from Conference, End-of-Year Ideas

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Oct. 15 Carolyn Reynolds, Jane Frontone,
Ollie Stanley: The Next Step plus
Recorders
Nov. 15 Bev Boardman: The Dancing
Child
Feb. 17 Carolyn Reynolds, Jane Frontone,
Ollie Stanley, Bev Boardman:
Putting It All Together

Tallahassee Area

Sept. 25 Laurie Zentz: All that Jazz
Nov. 6 Martha Stanley: Orff and Critical
Thinking
Feb. 26 Jane Wells-Scott: Multicultural
Music; Chapter Sharing

GEORGIA

Atlanta Area

Sept. 11 Brigitte Warner: Sequencing and
Use of the Pentatonic Modes
Oct. 16 Rita Shotwell: Musical Fun for
Everyone—Early Childhood
Conference Sharing
Jan. 15 John Krumich: A Dalcroze
Approach to Ensemble Music
Mar. 18 Carolyn Alexander: Musical
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Coastal Empire

Sept. 25 Konnie Saliba: Introduction to
Orff Schulwerk

Feb. 26 Chapter Sharing: Conference
Highlights; Tested Materials
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Apr. 16

HAWAII

Hawaii

Sept. 11 Brenda Strickland: Using
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Idaho

Oct. 7-9 Jan Hall
January Chapter Sharing
March Darlaine Blackburn

ILLINOIS

Greater Chicago

Sept. 17 Pat Hamill, Marion O'Connell:
Rascals of Children's Literature
Oct. 16 Steven Calantropio: Percussion,
Improvisation for Upper
Elementary
Feb. 12 Jan May: Multicultural, African
Mar. 19 Carol Huffman: Whole Language
Apr. 23 Jack Neill: Le Jazz Orff

INDIANA

Indiana

Sept. 11 Marilyn Copeland Davidson:
Whole Language
Oct. 8 Chapter Sharing
Mar. 12 Cindy Hall: Basic Orff, Whole
Language
Apr. 16 Roger Sams: Storytelling in the
Schulwerk

IOWA

First Iowa

Sept. 18 Chapter Sharing
Dec. 4 Conference Sharing
Feb. 19 Chapter Sharing
Apr. 30 Chapter Sharing

Greater Des Moines

Sept. 25 Phyllis Weikart
January Chapter Sharing
April Chapter Sharing

KANSAS

Kansas

Aug. 6 Marilyn Davidson: Children's
Music Activities
Oct. 2 Jay Broeker
Jan. 22 Rene Boyer-White: Multicultural
Activities
Aug. 5 John Feierabend: Early
Childhood Music

KENTUCKY

Kentucky

Sept. 25 Donna Otto Spence
Oct. 30 Shirley McRae
Jan. 22 Chapter Sharing
Mar. 5 Vivian Murray

LOUISIANA

North Louisiana

Sept. 25 Marilyn Wood: Vocal Music:
Training the Young Voice
Oct. 26 Music Makers Booth/Red River
Revel Festival: D. Davis, B.
Adkins, J. Briney, W. Crowder,
S. Thompson
Nov. 18 Video from National Conference
January Toni Simmons: Storytelling
Mar. 20 Margaret duGard
May End of Year Social

MAINE

Maine

Oct. 16 Jennifer Davidson: Assessment,
Whole Language, Thinking Skills,
Relationship to Music
April Chapter Sharing
May 19-21 MMEA In-Service

MARYLAND

Middle Atlantic (MD-DE-DC-VA)

Sept. 18 Bob deFrece: Whole
Child—Whole Music
Oct. 16 Shirley McRae: Multicultural
Jan. 8 Carolee Stewart: Recorder,
Upper Elementary
Feb. 12 Conference Sharing

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- Mar. 19 Randy DeLelles, Jeff Kriske:
Focus on Form
Apr. 16 John Feierabend: Pre-school,
Early Childhood

MASSACHUSETTS

New England (MA-VT-NH-RI)

- Sept. 18 Arvida Steen: Basic Orff
Oct. 16 Marianne Taylor: Folk Dance
Dec. 4 Rida Davis: Basic Orff
Feb. 12 Chapter Sharing
Mar. 12 Joan Fretz
Apr. 9 Shirley McRae

MICHIGAN

Greater Detroit

- Sept. 18 Catherine Nadon-Gabriel, Kathy
Robinson: Starting Off with Orff
Oct. 16 Wesley Ball, Matt Horn, Bill
Lobsiger, Marc Meyers
Jan. 29 Carol King: Putting It All
Together
Feb. 26 Carolyn Tower: Fun with
Folktales
Mar. 26 Ann Kay: Kodaly and Orff-
A Synthesis
Apr. 23 Marvelene Moore: A Great Day
to Sing and Play

Mid-Michigan

- Sept. 18 Isabel Carley: Speech Play with
Hand Drums and Recorders
Oct. 16 Miriam Moore, Linda Hassenger,
Bill Henson: Mini-Orff Session
Jan. 16 Iris Horner, Nell Veenstra:
Chinese New Year, Asian
Cultures
Feb. 12 Roger Sams: Storytelling Orff
Style

- Mar. 10 Wes Ball: Exploring Music from a
Child's Point of View:
Applications for Orff Schulwerk
Chapter Sharing
Apr. 12

West Michigan

- Oct. 23 Joan Fretz: Melodic, Rhythmic
Sequencing Through the Grades
Apr. 30 Pat Hamill

MINNESOTA

South Central Minnesota

- Sept. 11 Judy Thomas: Multicultural, Turn
the World Around
Oct. 30 Jack Neill: 20th Century Music
and Jazz
Feb. 5 Chapter Sharing
Mar. 5 Ann Kay, Susan Tarnowsky

MISSOURI

St. Louis

- Sept. 18 Konnie Saliba
Oct. 16 Jack Neill: Jazz in the Elementary
Feb. 19 Chapter Sharing
Mar. 19 Brigitte Warner: Music from the
Volumes
Apr. 16 Carolee Stewart: Upper
Elementary and Recorder

Heart of America

- Oct. 9 Alice Olsen: If It's Music, It Must
be Orff
Feb. 5 Marcelyn Smale: Orff—Listening
Lessons Orff Style
Mar. 12 Gloria Fuoco-Lawson: Street
Games, All That Jive

Ozark Mountain

—Program in Planning—

MONTANA

Treasure State

- Sept. 25 Steven Calantropio: Elemental
Musicianship
Jan. 22 Chapter Sharing
Mar. 5 Jacqueline Schrader: Integration
of Schulwerk Elements



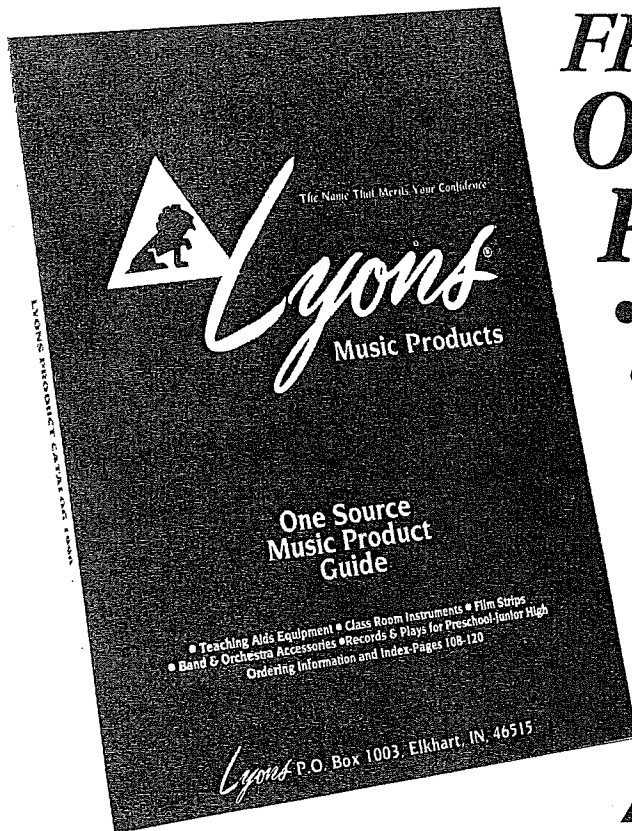
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NEBRASKA

Great Plains

- Oct. 9 Greg Gooden
Jan./Feb. Chapter Sharing, Make and Take
March Voice

NEVADA

Desert Valley

- Sept. 13 Chapter Sharing
Oct. 16 Marie Blaney: Integration—Music to Classroom, Classroom to Music
Feb. 12 Marilyn Woods: Kindergarten Materials, Children's Demonstration
Apr. 9 Varda Seggev: Movement in the Orff Classroom
May 9 Chapter Sharing

Sierra Nevada

—Program in Planning—

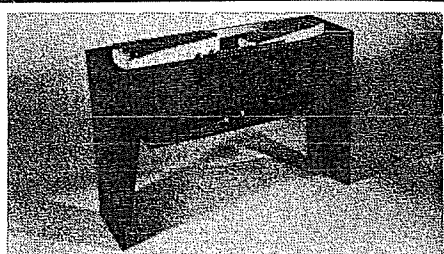
NEW JERSEY

Central New Jersey

- Oct. 2 Elizabeth VanMater: Storytelling with Orff Instruments
Oct. 23 Nancy Cooper: The Children's Choir: Demonstration
Nov. 20 Conference Sharing
Jan. 29 Beth Bolton: Music Learning Theory and Orff
Feb. 26 Chapter Sharing
Apr. 23 Nancy Miller: Movement

Northern New Jersey

- Sept. 11 Anna Marie Spallina: Movement, Improvisation and Drama



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- Oct. 23 Alexis Zolczer: Curriculum Connection
Nov. 20 Convention Sharing
Feb. 5 Chapter Sharing
Mar. 12 Roger Sams: Storytelling Within the Schulwerk
Apr. 16 Rick Layton: The Work of Orff and Keetman
May 14 Paul Kerlee: A Celebration of Spring: Morris Dancing and More

NEW MEXICO

New Mexico

- Sept. 18 Boo Miller, Beth Bermar: How to Listen and Love It
Oct. 16-17 Chapter Sharing
Mar. 5 Alexis Zolczer: Curriculum Connection

NEW YORK

Berkshire-Hudson

- Sept. 11 Fran Smartt Addicott, Susan Van Dyck: Kid Tested II
Oct. 2 Mary Goetze: Children's Vocal Development
Jan. 29 Chapter Sharing
Mar. 9 Beth McLaughlin, Anne Marie Truppi: K-6 Movement Activities Music Festival with Hudson-Mohawk Chapter, Amer. Recorder Soc.
Apr. 9

Long Island

- Sept. 25 John Feierabend: Developing Rhythmic and Tonal Readiness Skills
Oct. 16 Randy DeLelles, Jeff Kriske: K-6 General Orff
Nov. 20 Steven Calantropio: Rhythmic Improvisation
Jan. 22 Chapter Sharing
Feb. 26 Alice Pratt: Whole Language and Music
Mar. 19 Geraldine Stromberg: Movement
Apr. 23 Joan Gregoryck: Developing the Child Voice

Greater Rochester

- Sept. 18 Chapter Sharing
Oct. 16 Konnie Saliba: Experiences in Meter, Movement, and Creative Process
Jan. 15 Judith Cole: Music and Movement
Mar. 19 Danai Gagne: An Ethnic Medley: Dances, Songs, Games of Different Cultures

New York City

- Sept. 11 Jean Young: Early Childhood
Oct. 23 Marsha Baxter, Linda Monssen: Endangered People and Places; Interdisciplinary Exploration
Dec. 5 Chapter Sharing
Feb. 5 Judith Thompson: Black American Dance and Music
Mar. 5 Chapter Sharing

Western New York

- Sept. 18 Cindy Hall: Playing with a Purpose
Oct. 2 Chapter Sharing
Jan. 22 Beth Bermar: Lively Listening for Active Ears
Apr. 16 Jeff Kriske: Focus on Form

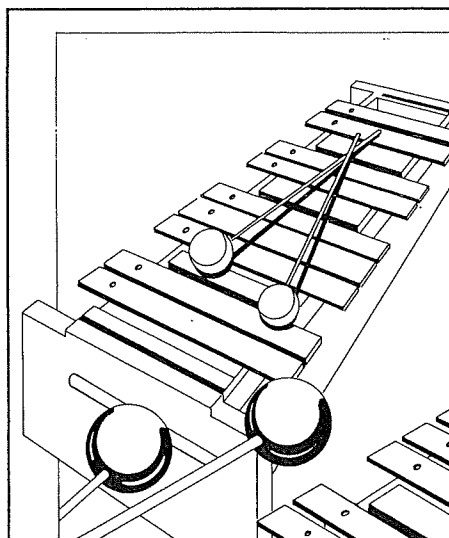
NORTH CAROLINA

Central Carolina

- Sept. 11 Chapter Sharing
Oct. 8-9 Carol King, Chapter Members: How, What, and Why of Orff
Jan. 21-22 Margaret duGard: Multicultural Curriculum
Mar. 18-19 Make and Play a Dulcimer

Piedmont

- Oct. 22-23 Marilyn Wood: Choral Techniques, Orff Approach
Jan. 21-22 Margaret duGard: Multicultural Curriculum
Mar. 19 Hobey Ford: Puppets, Drama



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NORTH DAKOTA

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- Sept. 25 Marcelyn Smale: Musical Experiences for the Young Child
 Oct. 20 Conference Sharing
 Feb. 5 St. Alexius Hospital Education Center: ADD/ADHD Students Chapter Sharing
 Apr. 9

OHIO

Greater Cincinnati

- Sept. 18 Robert Amchin: Using Pitched, Unpitched Percussion Instruments
 Oct. 23 Margaret duGard: Orff Schulwerk: Creative Spectrum
 Feb. 12 Chapter Sharing
 Mar. 19 Katherine Bardwell: Drama

Greater Cleveland

- Sept. 18 B. J. Lahman, Linda Hill, Alan Purdum: Back to Basics
 Oct. 8-9 Konnie Saliba: Orff Schulwerk Process: The Secret of Success
 Jan. 22 Whole Language
 Feb. 12 Judith Thompson
 Mar. 19 Behind the Scenes at Natural History Museum
 Apr. 16 Multicultural Workshop

Northwest Ohio

- Oct. 2 Barbara Grenoble: Symbolizing Sound: Movement, Speech, Notation
 Oct. 23 Chuck Beck, Norma Clulow, Jane Milbrodt: Church Choir Music, Recorders
 Jan. 22 Bob DeYarman, Lois Schleuter: Special Education and Orff Process
 Apr. 16 Honors Orff Festival

OKLAHOMA

Oklahoma

- Aug. 21 Margie Williams, Linda Forrest: Back to School Workshop
 Aug. 28 Margie Williams, Linda Forrest: Back to School Workshop
 Oct. 21 Betty Mitchell: Fall OMEA Luncheon and Demonstration
 Oct. 30 Cindy Hall: Fall Orff Workshop
 Feb. 19 Betty Mitchell, Margie Williams: Tulsa Combined Concert
 Feb. 26 Marti Bessinger: Winter Orff Workshop
 Apr. 16 Suzi Lenhart: Orff Festival

OREGON

Lane

- Sept. 11 Denise Phillips: Improvisation: Small Steps to Big Ideas
 Mar. 12 Marvelene Moore: Multicultural Music, Whole Language Focus
 April Chapter Sharing: Make/Take Manipulatives, Line Dancing

Portland

- Oct. 9 Sue Snyder
 Nov. 6 POSA 20th Anniversary Chapter Celebration
 Feb. 5 Creative Movement
 Apr. 9 Karen Medley

PENNSYLVANIA

Philadelphia Area

- Oct. 2 Carolee Stewart: Ideas for Upper Elementary and Middle School Grades
 Nov. 20 Brigitte Warner: Basic and Beyond
 Feb. 26 Dixie Piver: Winter, Begone!
 Apr. 23 Nancy Miller, with Central New

Jersey Chapter
 Chapter Sharing, Picnic

Pittsburgh

- Sept. 25 Karen Medley: A Medley of Music—Orff Style
 Nov. 20 Conference Sharing
 Mar. 5 Wesley Ball: Listening—Orff Style
 Apr. 16 Rob Amchin: Planting Seeds for Active Music Learning

SOUTH CAROLINA

South Carolina

- Oct. 2 Alexis Zolczer: Whole Language, Curriculum Integration
 Mar. 19 Shirley McRae: Church Music, Vocal Skills, African American Music

SOUTH DAKOTA

Black Hills

- Sept. 11 Alexis Zolczer: Explore, Create, Participate
 Oct. 9 Chapter Board Members: Puppets in the Music Classroom
 Feb. 5 Peggy McCreary: Care of Instruments and Orff Materials
 Apr. 9 Loretta Ronak, Dr. Terry Gunderson: Computers in Music Education; Conference Sharing

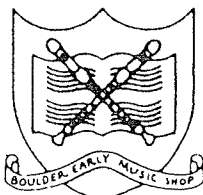
Sioux Valley

- Sept. 25 Hilree Hamilton: Incorporating Special Education Students
 Oct. 23 Dr. Charles Canan, Connie Van Engen, Lorenda Glade: Vocal Pedagogy: Ideas that Work
 Feb. 5 Dr. Kimberly Utke Schouten, Dr. Kim Shirey: Integrating Music with Language Arts
 Mar. 12 Lanie Lehmborg, Jane Bobzin: Coalition Among Arts Teachers;

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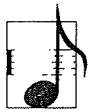
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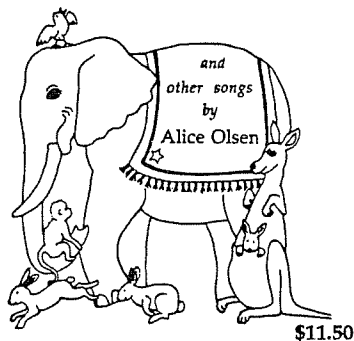
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Orff Schulwerk Ideas; Chapter Sharing

TENNESSEE

Memphis

- Sept. 18 Marsha Beck: Movement and Special Education
Oct. 16 Josie Helming: Dramatics
Jan. 22 Chapter Sharing
Mar. 19 Bob Walsler: Folklore and Dance

Middle Tennessee

- Sept. 24 Jean Sinor: The Young Singer
Nov. 5 Chapter Sharing

TEXAS

Central Texas

- Sept. 25 Rick Layton
Jan. 22 Steven Calantropio
Mar. 5 Nancy Ferguson

Dallas Metroplex

- Oct. 2 Jacqueline Schrader: Hop, Skip and Jump: Structuring Movement
Feb. 26 Marilyn Wood: Beautiful Singing and Music for Early Childhood
Apr. 30 Chris Judah: Integrating Music and Movement!

Texas Gulf Coast

—Program in Planning—

UTAH

Utah

- Sept. 18 Gail Kopetz: Discovering Orff Schulwerk
Oct. 1 Chapter Officers: Orff Over Easy
Feb. 4-5 Michael Hamblin, Pat Barnett: Integrating Music in the Core Curriculum
Mar. 20 Conference Sharing

VIRGINIA

Virginia Highlands

- Oct. 16 Marilyn Wood: A Moving Experience with Choral Orff

- Jan. 29 Chapter members: Your Best Creations for Classroom/Choir
Mar. 19 Jack Neill: Sequential Approach to Improvisation
July 5 Brent Holl: Basic Orff Schulwerk

WASHINGTON

Evergreen

- Sept. 18 Chapter Sharing
Oct. 15-16 Danaï Gagne: Dance, Drama, Music and You; Integrated Arts
Jan. 21-22 Robert deFrece: Whole Child, Whole Music
Mar. 11-12 Lynn Schneider, Oscar Muñoz: Hand Drum, Recorder, Part Singing

Inland Empire

- Sept. 18 Mary Helen Solomon: Basic Orff at the Primary Level
Oct. 23 Chapter Sharing: Music and the Integrated Curricula
Jan. 29 Chapter Sharing: Potpourri
Mar. 12 Susan Snyder: Cooperative Learning, Language Arts

WISCONSIN

Greater Milwaukee

- Sept. 11 Jill Trinka: American Playparties, Folksongs
Oct. 9 Jim Solomon: Rhythmic Sequencing, Percussion
Feb. 19 Marion O'Connell, Pat Hamill: Rascals in Children's Literature
Mar. 26 Sheran Fiedler: Basic Orff

WYOMING

Wyoming

- Aug. 25 Mary Ann Fritz: Primary Bag of Tricks
Sept. 11 Dr. Rene Boyer-White: Topics in Orff Schulwerk
Jan 29 Chapter Sharing
TBA Dave and Mary Ann Guille: Line Dancing

Blocks Movement

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 Laura Baron, DC
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 Tamara Bell, TX
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 Elaine E. Bernatis, TX
 Gregg Bodell, AZ
 Fonda Brooks, AL
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 Marilyn Brown, NV
 Aileen Brunner, SD
 Dennis D. Burchett, MI
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 Mae Burton, TX
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 Cindy Chastang, NC
 Betsy E. Chipman, MA
 Lisa Gruenhagen Chippero, NY
 Marilyn G. Copeland, OK
 Betty Covington, CA
 Jeanne Craig, VA
 Eugenie D'Agostino, FL
 Sarah M. Davis, TN
 Stan Davis, NY
 Michele M. DeSipio, FL
 Ruth Ann Debrot, MA
 Mindy Dent, CA
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 Randy Dunn, TX
 Robin Dunn, TX
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 Betsy B. Edwards, NC
 Janet Eisenbarth, VA
 Barbara Ellis, Indonesia
 David F. Erion, VA
 Chris Ferguson, OK
 Mary E. Forge, MA
 Sandra French, TN
 Patti Fusselman, NE
 Jeffrey Gage, MA
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 Michele D. Geerdes, MI
 Lisa Giacona, TX
 Patsy B. Gilmore, MS
 Connie Glidewell, SC
 Liz Goodman, NV
 Doris Goodwin, IN
 Brian J. Halverson, TX
 Autumn Hancock, CA
 Susan J. Hanks, NC
 Carol Haworth, MI
 Teresa Henderson, ME
 Angela Hensley, KS
 Bette Hered, NY
 Carol C. Hill, AL
 Charmane Hodges Garrett, MS
 Mary T. Hodges, MS

Mary J. Hurley-Brecto, WA
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 Patty Jones, FL
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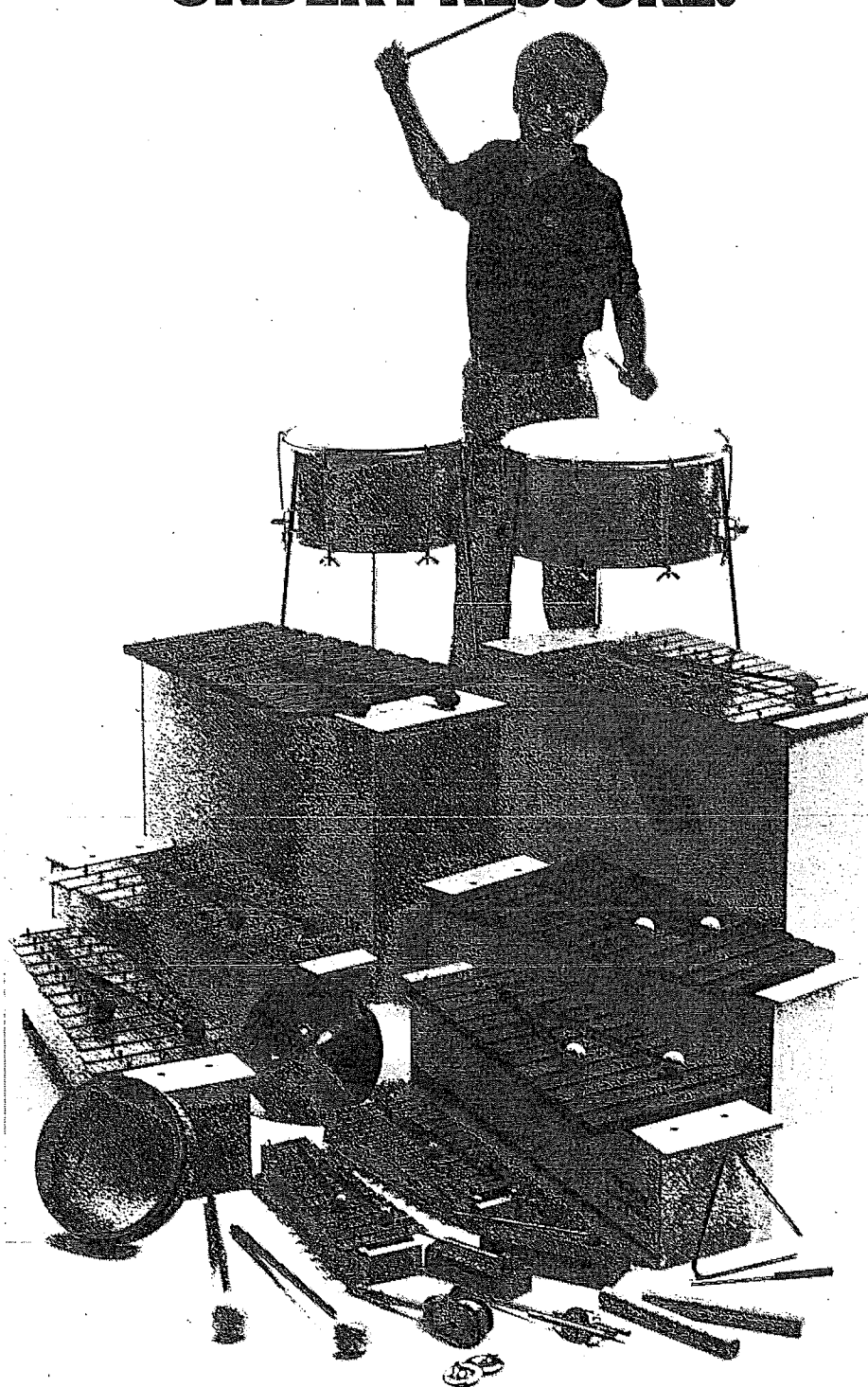
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NEWS AND VIEWS

The Music Teachers National Association announces the publication, "1993 MTNA Directory of Nationally Certified Teachers of Music" which is available free when requested from MTNA, 617 Vine Street, Suite 1432, Cincinnati, OH 45202-2434. The directory lists (by state, city and instrument) the names and addresses of more than 3500 music teachers who have earned MTNA national certification. The next National Convention of the MTNA will be held March 25-30, 1995 in Albuquerque, New Mexico. The organization welcomes proposals for papers, panels, performances, lecture-recitals, demonstrations, research and creative projects.

ARIZONA

The Arizona Chapter is pleased to announce that Continuing Education Units will be granted for participants in its workshops through the Arizona State University College of Extended Education.

CALIFORNIA

The San Diego Chapter publishes lists of job openings in its newsletter, "The Orff Ostinato," and often gives teaching suggestions and song ideas.

COLORADO

The Rocky Mountain Chapter is celebrating its 20th anniversary this year, calling it "Twenty wonderful years of making music with Orff Schulwerk." The actual celebration is scheduled for May 14, 1994 when chapter members will come together to share memories, make music and then celebrate with a buffet dinner, followed by folk dancing and play parties.

CONNECTICUT

During the International Kodaly Conference held in Hartford this summer, members of the Connecticut Chapter assisted with everything from meeting people at the airport to helping with registration.

IOWA

Here's some incidental information related to the "Orff" name. During a visit with a veterinarian, a member mentioned and described the teaching process we call Orff Schulwerk. The vet, surprised, had information related to "Orf" which is a sheep's disease. "Even though the two have a different spelling, they are pronounced the same." (The disease is characterized by mouth sores on the sheep.) Information shared by Helen Mitchell of Decorah, Iowa. (And in Austria, the national radio station is ORF. Ed.)

KENTUCKY

The Kentucky Chapter held a special session in March. Members of a school-based Decision-Making Council were invited to participate with the music teachers, giving the

council members a chance to experience the learning processes of the Schulwerk.

MINNESOTA

The South Central Minnesota Chapter newsletter included short articles from three guest administrators who attended the '92 conference in the last issue. From Susan Vaughn, Arts Education Specialist for the Minnesota Department of Education: "No other organization to my knowledge markets their effectiveness so uniquely and for such lasting results."

Chapter member Michelle Ehlers has recently completed a project called, "Music of Ghana: Incorporating the Music of West Africa into the Elementary Music Classroom."

MISSOURI

The Heart of America Chapter includes District Representatives on its board of directors. Each represents a school district or region within the area of the chapter.

MONTANA

The Treasure State President, Jo Ella Hug, received a 1992 scholarship from the American Recorder Society. The scholarship is presented to an ARS member who demonstrates leadership ability and the potential for sharing musical accomplishments with others. Congratulations to the President of a brand new provisional chapter!

NEW MEXICO

Two members of the New Mexico Chapter have new publications available, Gin Ebiniger and Boo Miller.

NEW YORK

The Greater Rochester Chapter held an "Orff Festival, Musical Sharing That Lasts a Lifetime," at a local music school, with a number of school districts participating in the event. The Hochstein School offers Orff Schulwerk classes for students from 18 months old to senior citizens. Classes for the very young require the participation of a parent. At age five, Orff classes begin for groups of not more than 15 students.

NORTH CAROLINA

The Central Carolina Chapter has figured out a friendly system of identification for its workshop participants. Varied colored dots are placed on name tags to identify newcomers, visitors, chapter members, students and board members. "This system has proved very helpful, especially at our first fall workshop . . ."

The Piedmont Chapter has established a scholarship in memory of one of its valued members, Eva Adcock. The scholarship is available to anyone from North Carolina or a member of the Piedmont Chapter and is to be used for tuition fees to pursue levels training.

OHIO

The Greater Cleveland Chapter's Program chairperson, Alan Purdum, "piped" the board members to their cars following an all-day work session. He enjoys playing the bagpipes as well as Orff instruments. The chapter awarded nine scholarships to full-time students this past season; recipients are given full chapter membership privileges and pay no workshop fees. Member Ella Lee, has been named director of the Cleveland Orchestra Children's Chorus. Helmi Vent, a movement teacher from the Orff Institute in Salzburg visited in the area during the month of June.

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OREGON

The Portland Chapter newsletter included, along with an impassioned letter from the President regarding local budget cuts, a quote (not credited): "Music majors have the highest rate of admittance to medical school, higher than any other subject area including physics, chemistry, and biochemistry."

PENNSYLVANIA

The Philadelphia Area Chapter, along with other chapters in Region V, is busy preparing for the 1994 conference. A recent newsletter included, along with a report on a regional planning session, a list of poetry books for use during the coming school year from Martha Crowell. Other "Helpful Hints," another column in the newsletter, include checking yard sales for children's poetry collections. Find duplicates? Bring them to a meeting to exchange or share.

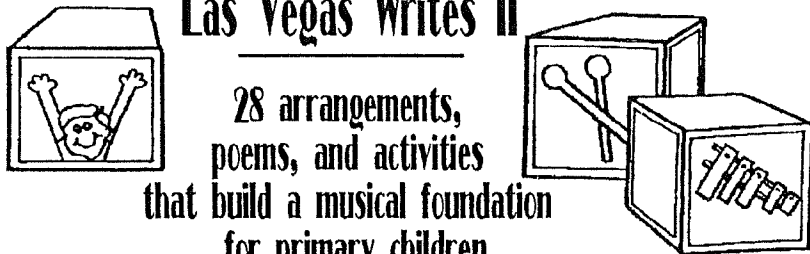
WASHINGTON

The Inland Empire Chapter has been busy raising money for a \$300 scholarship, to assist a first time attendee to go to the national conference. The recipient must be a member of the local chapter, AOSA and presently teaching music.

Las Vegas Writes II

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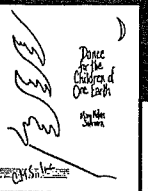
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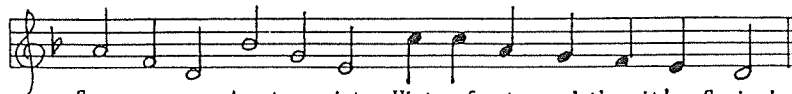
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Travels of a French Canon



Sum-mer sun, Au-tumn mists, Winter frosts and then it's Spring!

This is the canon printed in the Spring issue of *The Orff Echo*, learned from, and with English words by Peter Sidaway of Great Britain. Not long after it appeared, the true source and original words were kindly sent to AOSA by Anne-Marie Grosser, president of the *Association Nationale Orff* in France.

Richard Spalding, her acquaintance who is on the Editorial Board, translated her letter giving information about this canon and the poem, both well known in France.* Via overseas telephone, he notated Anne-Marie Grosser's version for three female voices, with a part for male voices by Etienne Daniel.

Her instructions are to "Sing it very slowly" Other round singers will share our appreciation and thanks to those who relayed, explained, translated and notated.

*See "Our French Connection," by Richard Spalding, *The Orff Echo*, Spring 1985, Volume XVIII, No. 3.

Tossi Aaron

Melody: Christian Legros

Words: Paul Verlaine (from "Ariettes Oubliées" of the "Romances sans Paroles")

Très lent

O bruit doux de la pluie, Par terr' et sur les toits!
Pour un coeur qui s'en - nuie, O le chant de la pluie.

O bruit doux de la pluie, Par terr' et sur les toits!
Pour un coeur qui s'en - nuie, O le chant de la pluie.

O bruit doux de la pluie, Par terr' et sur les toits!
Pour un coeur qui s'en - nuie, O le chant de la pluie.

Il pleu - re dans mon coeur - Comme il pleut sur la ville.
Quelle est cet - te lan - gueur - Qui pé - nè - tre mon coeur?

O soft sounds of the raindrops
On the earth and on the rooftops!
For a heart that is weary,
O the song of the rain.

There is weeping in my heart
Just as it rains on the city.
What is this pining
That pierces my heart?

Index of Canons in *The Orff Echo*

Star Light, Star Bright	Winter, 1990
Little Jack Horner	Spring, 1990
Sweet the Evening Air	Summer, 1990
Great Tom is Cast	Fall, 1990
Trash Round	Winter, 1991
Round and Round	Spring, 1991
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Drum Named Oklahoma Percussive Instrument

In legislation effective September 1, the drum has been designated as the percussive musical instrument of the state of Oklahoma.

Oklahoma State Bill Number 42, detailing this official act, was authored by State Senator Roy "Butch" Hooper of Lawton, Oklahoma, shortly after he attended the grand opening of the Percussive Arts Society (PAS) International Headquarters and Museum last August. He took up the cause after discussing drums and the effects of rhythms with officers of the PAS, only to find out it would be a more

involved project than anyone would have expected.

Oklahoma already had an official instrument—the fiddle—so the legislation was rewritten to name the drum as the official Native American instrument of the state. Some of the local tribes felt strongly that the instrument identified with their culture should be the flute. Finally, in the realization that there are many types of musical instruments, the legislation was revised to name the drum as the percussive musical instrument of the State of Oklahoma.

"We're very pleased that the Percussive Arts Society and Museum is part of our state," said Senator Hooper of the legislation. He admits that its relocation to Oklahoma had an influence on the action.

The Percussive Arts Society invites visitors to its museum in Lawton, Oklahoma. An exceptional collection of drums and percussion instruments from around the world is housed in a 2,000 sq. ft. museum space as part of the Society's new headquarters.

The mission of the Percussive Arts Society, a not-for-profit service organization, is educational: to promote the use of drums and percussion through a viable network of performers, teachers, students and sustaining members. PAS accomplishes this goal through publications, a network of chapters, a worldwide computer network, an annual international convention, and its year-old headquarters and museum.

For more information about the Percussive Arts Society or any of its activities, contact PAS, P.O. Box 25, Lawton, Oklahoma 73502, or telephone 405-353-1455.

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It is now possible to communicate with the American Orff-Schulwerk Association via electronic bulletin board. AOSA is participating in the Pepper National Music Network, which is available through the use of any personal computer and a modem by dialing an 800 number. To receive free communications software and access code, call the Pepper Company: 800-345-6296.



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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.

EXPLORING ORFF: A TEACHER'S GUIDE, by Arvida Steen, Schott Music Publishing Company, Ltd., London.

Building a curriculum for teachers of the Orff approach is a monumental task, in that it involves a logic which must incorporate a spirit of flexibility with regard to almost everything. I am glad there is such a resource book as this one. *Exploring Orff* offers guidelines for curricular and lesson possibilities using the Orff approach. These guidelines revolve around concerns for the learner, the need for suitable material and flexible lesson structures open to student contributions as stated in the introduction by the author.

This book is organized in two parts. The first covers curriculum and lesson planning, as well as the interactive dynamics that reflect the uniqueness of our teaching circumstances. Goal setting and the scope of refinements are discussed on a general level and specific examples are given for clarification. Possibilities for reordering priorities are explored. Three curricular goal outlines (concepts in varying stages of readiness) are shared at the end of this section. This, in turn, is linked to the many aspects of lesson-planning objectives, learning styles, materials and format structure. Finally, samples of generic, as well as thoroughly specific lesson plans of three different levels are presented.

Part two is broken into six sections representing kindergarten through fifth grades. This section is the flexible curriculum goal outline expanded in detail. The breakdown of each grade level includes a brief discussion of what to expect from each prospective age group, a discussion about goals, and a list of objectives. From this point, the objectives are addressed singularly in a discursive format, and elaborated richly with examples obviously culled from practical experience. A variety of presentations, progressions and potential problems are given to ponder and/or try. Additional resources are given at the end of each objective section.

Numerous models of materials, evidenced throughout the book, range from fully orchestrated song materials to sections of varied combinations of speech, pitched and un-pitched instruments. Sources include folk as well as compositions of the author and representative examples from her students. Visual aids are added, sometimes for each step by step progression, to explain a se-

quence for teaching a particular objective. Movement objectives are given for the lower grades; at all levels it is incorporated to some degree. Suggestions for working with instrument parts are part of the sequence. Many activities that include original ideas for games, along with some familiar ones, are incorporated into the learning format. The book ends with a short section on artistry in the classroom.

This book is a convincing reflection of a formidable teaching career, yet all of this is offered in an affable attitude of "This is how it works for me." There is a logical flow of progressions that provide structure, but it is one that can be continuously reassessed to fit changing circumstances. I am certain that this guide will be used as a "well-marked and well-thumbed resource," exactly as the author hopes.

Lindslee Rogers
Texas

CHRISTMAS TREASURES New Settings of Old Christmas Music for Recorder and Choral Ensembles Carolyn Peskin, 1993. \$15 Available only through author, 3559 Strathaven Rd., Cleveland, OH 44120.

The search usually begins in September. Looking for new and interesting Christmas music is an annual—and sometimes disappointing—event. This year, however, recorder players and vocalists will find a new gem in the recently published *Christmas Treasures*.

Description is a challenge since this volume doesn't fit easily into any one category. Most of the nine pieces are arrangements of anonymous folk carols from around the world, but two settings of Bach's "Von Himmel Hoch" are also included. The collection is primarily for recorders, but six of the carols include texts in all parts, making them suitable for vocal ensemble or even a combination of vocal and instrumental parts.

Most are scored for SATB, but "El Cant dels Ocells," a Catalan melody, also appears in a version for tenor and bass recorders with a bit of improvisatory soprano bird call at the beginning and end. "Angelus ad Virginiam," an anonymous 13th century carol, is scored for soprano, tenor and hand drum; the alto recorder player alternates between recorder and glockenspiel.

Other selections include the familiar Afri-

can-American spiritual, "Rise Up, Shepherd and Follow," the cheerful Polish carol "In a Manger So Lowly," and the lilting Scottish song "Rorate."

The harmonies are rich and the textures varied. The unusual carols in these fine arrangements are a welcome departure from the usual holiday fare. Selections are intended for intermediate-level players, with all parts of equal difficulty and interest; alto players must read up an octave. A number of creative suggestions for performance are included in both the preface and the score. Translations of the foreign texts are provided, as are with historical notes and a bibliography.

The notes and score are in an easy-to-use spiral binding, while individual parts are provided on loose sheets in a separate folder. Parts are printed to avoid awkward page turns and all print is large and easy to read.

Ms. Peskin, a well-known recorder player in the Cleveland area, has researched and worked on these arrangements over a number of years. This, her first published work, is an accomplishment worth noting. Her careful and scholarly approach has yielded a volume of both musical integrity and great beauty.

Donna Marchetti
Ohio

NIÑEZ Spanish Songs, Games and Stories of Childhood. Virginia Nylander Ebinger. Sun- stone Press, P.O. Box 2321, Santa Fe, NM 87504-2321. \$8.95

**El bien no es conocido hasta que es
perdido . . .
The good is not appreciated until it is lost.**

With this Southwestern proverb, Gin Ebinger introduces and sets the tone for her new collection of traditional games, songs, chants and stories in Spanish.

Inspired by the desire to pass on this lore before it is lost, she offers an 80-page, hand-sized volume of delightful, authentic Spanish-language pieces for children to sing, play and dramatize. Melodies are provided for songs and games. Possible instrumental accompaniments or Orff instrument settings are left to the discretion of the teacher. A treasure for teachers of Hispanic children and a valuable resource for any American classroom, the material will be most accessible for

those who have a speaking acquaintance with Spanish.

The pieces are in Spanish but the informative text is in English, as are the careful notes, reference sources and bibliography. Free translations are for comprehension only, not for saying or singing in English. I applaud this choice—Spanish is a mellifluous, musical language with few effective equivalents in English speech rhythms.

This may be an exception, and acceptable, spoken in both languages. Try this clapping chant, called "Aplaudimos" (p. 26) with any grade:

Por arriba, por abajo, por el lado, por el otro. Reach up, reach down, to the side, to the other.

What a basis for rhythmic and movement games, in both languages!

Gin Ebinger has been collecting Spanish folk materials for many years, out of love for the culture and a wish to transmit it to the children and teachers in her classes. She has evolved into an active and fully dedicated folklorist. Collecting in the Spanish-speaking areas of New Mexico and southern Colorado yielded some material that had been passed down for generations, and her research trip to Spain revealed many roots. Ignored interview files from WPA projects in the 1930s, students, friends and family who recalled their childhood games—and Gin's scholarship—brought this useful book, *Niñez, "Childhood,"* to life.

The singing games are especially delightful. There are circles with one in the center, imitative tasks for others to do, leap-frog

hops, arches to go under, tag and catch—ageless children's delights duplicated in so many cultures. The Spanish words are not difficult to sing. Playing these games now can extend active and tacit proof to our children of our very basic cultural unity.

Yes, a few of the familiar pieces are here—Don Gato (with his background and five melodic variations), and Ambo Hato, introducing us to its dramatic cousin from Spain. Some games, really stories-with-songs, play like mini-operas; the prose stories in the last section invite dramatic development. Told in English, they give some flavor of the originals, but it would have been good to see them printed in Spanish, too. Perhaps a teacher or student in the class would like to do a translation?

Many previous generations, determined to assimilate, abandoned their folkways and language; in effect, this buried a body of spoken and sung traditional lore. Gin reminds us that it will be through a revival of indigenous folklore, via the children, that we can help ensure the continuation of this rich culture. Even with the present emphasis on cultural pride, it may well be the partial responsibility of music teachers of Hispanic children to help them value their heritage.

True, it's a weighty assignment, but Gin Ebinger understands this, and with *Niñez*, she has given us a "hand up" to begin the task, authentically, musically—and gladly.

El destino de las culturas se lee en sus juegos. The destiny of the cultures is read in their games.

Tossi Aaron
Pennsylvania

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In the next issue:

- Photographs and overview of the 25th Anniversary Conference
- Early Music and Orff Schulwerk
- Biographies of other AOSA visionaries, founders and charter members

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West Music will send you this comprehensive guide to the exciting world of authentic multicultural arts



resources free, on request. Its pages are filled with a complete listing of unique materials that will enhance your music education, integrated arts, or social studies programs. Included is a column by Judith on selecting and using the best multicultural goodies available. Frequent updates of the best new titles will be issued when they are just "hot off the press". Some of these titles are listed starting on page 59 of the West Music catalog.

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Judith Cook Tucker

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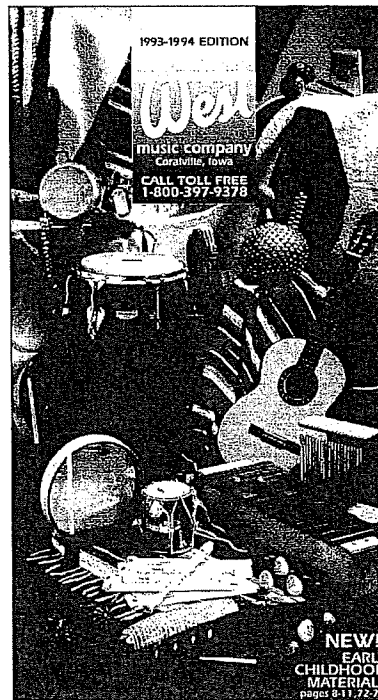
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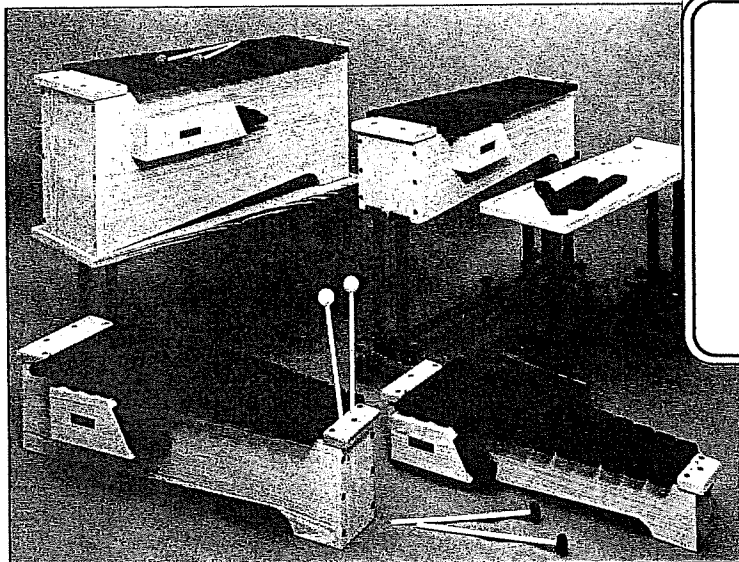
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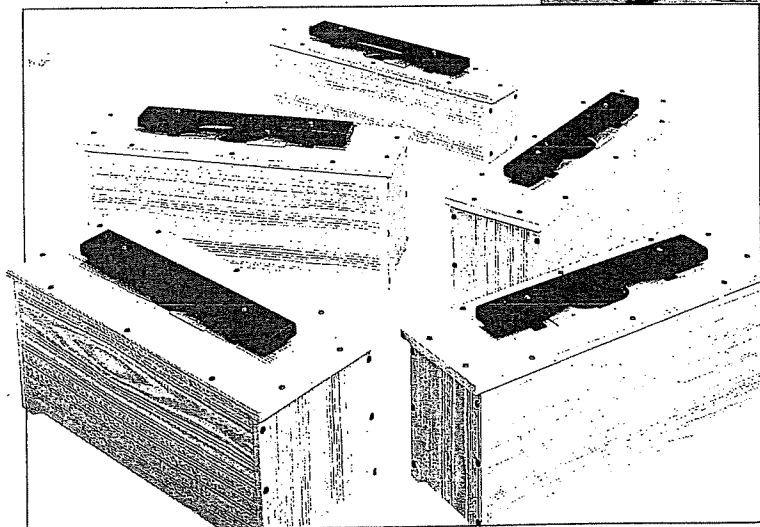
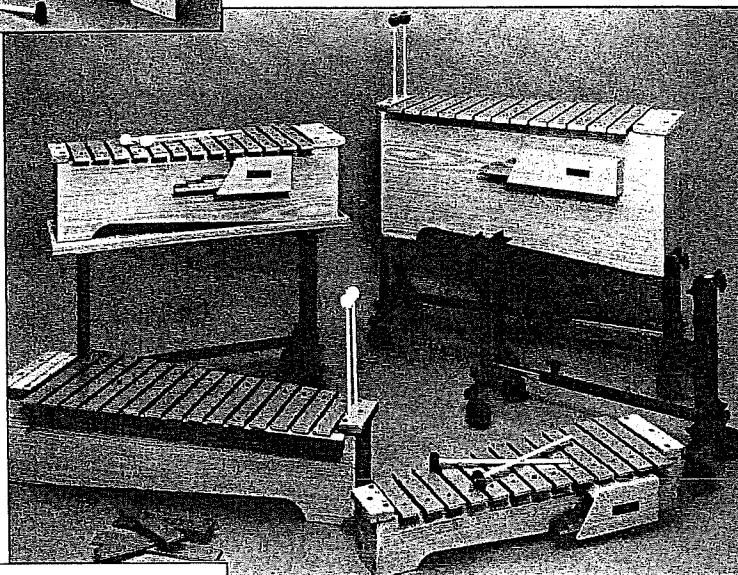
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