

# the Orff Echo

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Spring 1985

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in France
- Caring for the  
Human Voice
- All About Riddles
- Summer Course  
Information

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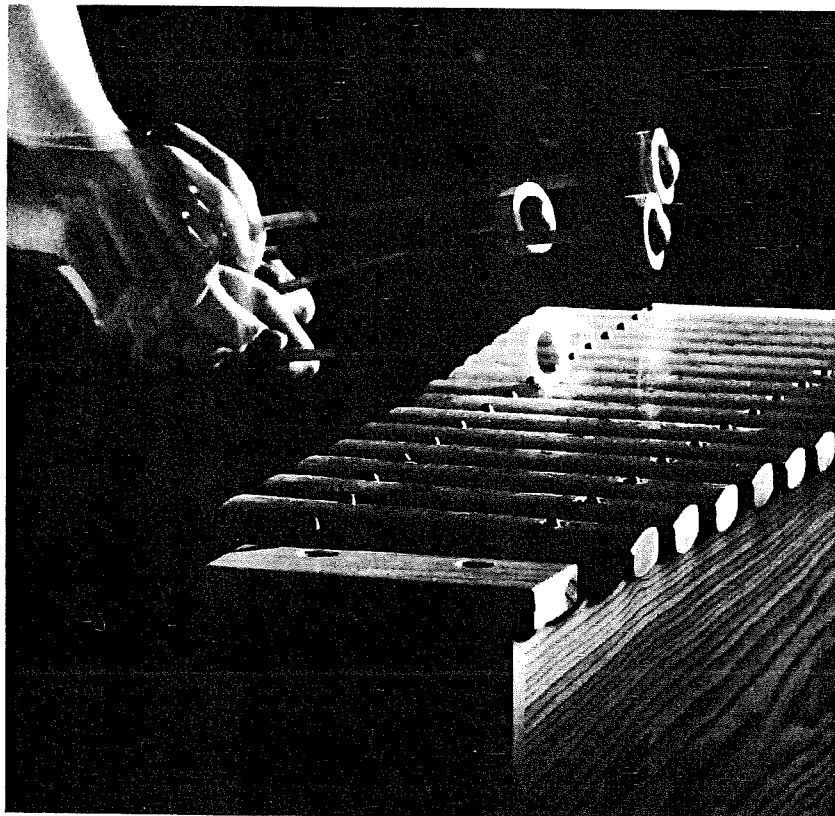
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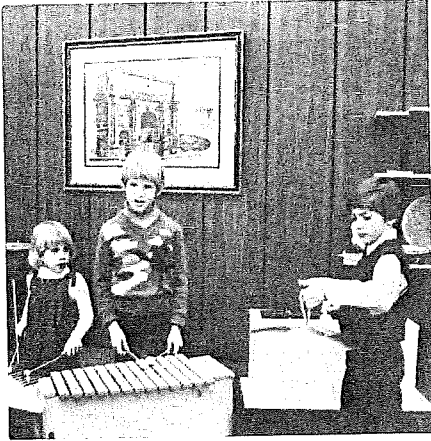
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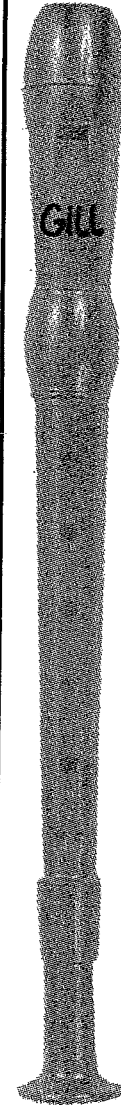


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# UNDERSTANDING THE LIMITS OF THE HUMAN VOICE: SINGING WITHOUT BREAKDOWNS

Interview with **Dr. Darrel Teter**, Associate Professor, University of Colorado Dept. of Otolaryngology, Colorado Medical Center, and practicing vocal therapist. Interviewer: **Esther Gray**, Orff Echo staff.

Dr. Darrel Teter is a soft-spoken but emphatic protector of the human voice. He holds a Ph.D. in Speech Pathology and Audiology. In addition to teaching voice specialists and caring for patients with vocal problems, Dr. Teter has given many groups of music educators a clearer understanding of how the larynx functions. His strong feelings about vocal abuse stem from years of therapeutic practice — he sees as many as 100 children a year suffering from vocal problems. Excessive singing is one of many ways in which harm may be done to the voice. What constitutes excess varies from one individual to another.

In this interview Teter sketches the physiology of the larynx and characterizes common vocal disorders, their causes and their consequences. The good news in Teter's message is the assurance that teachers can make a significant difference in the lives of students by helping them learn to recognize the limits of their voices and then to avoid stresses that could cause permanent vocal damage.

\*\*\*\*\*

**Gray:** What is the nature of your practice?

**Teter:** There are nine of us in Darrel Teter and Associates, Inc., each with a Master's or Ph.D. in speech, language, or voice pathologies; we have been seeing patients with vocal problems for some seventy-five years, collectively. I myself have been interested in the larynx since I was a graduate student in the 1960s.

**Gray:** What are the basics you would like every music teacher to know about the larynx?

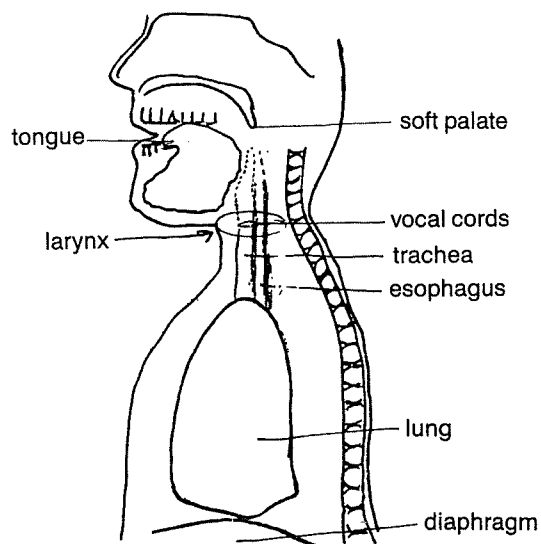
**Teter:** The first thing I think is important is that they understand that the larynx is a cartilaginous framework. The cartilages tend to ossify or turn to bone as you age. Most significant is the fact that the larynx is not a framework that can be readily altered. It can't be lengthened or changed, and its muscles cannot be strengthened — they're not that kind of muscle. You might learn to control your breath better, but you really don't strengthen the larynx as you would strengthen the muscles in your arms or legs.

The vocal cords are very small. In a large adult male they would be about an inch in length. They are thin muscles and ligaments covered with a fine layer of epithelium. When brought together to produce a

sound they are tensed — the amount of tension predicts the pitch, the amount of vocal cord mass in the given individual determines the range, and the amount of elasticity sets the frequency within that range. Thus, a large male larynx would tend to vibrate at a lower frequency because it has more mass. As it is tensed, its mass will be spread across its base and the pitch will go up.

The cords are brought together and taken apart by means of nerves that come out of the base of the skull from the brain. These nerves tell the vocal cords when to open and close. They close the larynx for singing or speaking — closing the cords allows air from the lungs to vibrate them.

When one is blessed with a singing larynx, it's because of two things. One, the larynx itself is perfectly symmetrical — both cords have the same length, same mass, and the cartilages are symmetrical — they're equal on both sides of the midline (unlike, for example, a nose which might be a little crooked or one foot which might be a little longer than the other). When someone has this perfectly symmetrical larynx, and then secondly, the innate gift to cortically understand music, to hear it, to know its ramifications — then you have a singing larynx.



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**Gray:** So you are saying that not everyone would have this particular physical gift?

**Teter:** Exactly. That would be like saying everyone can be an athlete. Everyone is not built to be an athlete, and even some athletes are better able to take punishment than others. One athlete is built, in terms of body size, for long distance running, while another is built for weight lifting. They have totally different structures.

**Gray:** Then in the same way we like to see people maximize their athletic abilities, you might say that average people can maximize their musical participation as long as it's in line with their capabilities.

**Teter:** Absolutely. However, the music teacher will often ask a youngster to sing, to hold a note, to carry a tune, when the youngster doesn't have the ability to do that. You may train some of them to maximize their musical abilities, but some of them will never be outstanding singers, just as some will never be runners, or wrestlers, or basketball players. They just may not be physically able to do that.

**Gray:** So you would caution teachers to be sensitive to individual differences?

**Teter:** Yes. It's not possible for some children to jump as high as others. No one would think of asking them to. Why ask them to carry a tune just as well — it's also a physically-based phenomenon. In children the most common abuse to the larynx is vocal abuse (the most common abuses in adults are tobacco and alcohol). Children are commonly very, very loud. They tend to use their voices excessively at play and in daily life. Then in school there are demands on their voices. The biggest problems I see in my practice are in gifted children. The music teacher likes their talents and uses them heavily — maybe two or three hours a day. The social studies teacher also likes them and has them working in social studies. And the drama teacher has them working. A child's fine abilities can lead to gross overuse of a young larynx, especially during the pre- and immediately post-pubescent stages.

**Gray:** What happens when a young larynx is overused?

**Teter:** I see probably eighty to a hundred teenage children a year who are suffering from vocal problems. Many of them will have permanent vocal problems that are irreversible because someone has placed them in rehearsal with the notion that "if they sing properly, and if I teach them the right technique, they'll be fine." That is not always true. The larynx was not meant to sing — it was not even meant to talk; it was meant to protect our lungs. We have superimposed these gifts on the larynx. When

Continued on Page 4

one uses it five, six, seven hours a week singing, and then uses it for basketball games, cheerleading, work at the drive-in, talking to friends and talking in school, a larynx — especially one that is undergoing changes in size — can break down.

**Gray:** So you're emphasizing that every sound a person makes works the larynx, and we can't just count the hours that a person rehearses?

**Teter:** The problem is that the music teacher may be interested only in music time, and the basketball coach generally thinks his time is just as important, etc., etc., until suddenly I see fatigued larynges in what could be promising children. I see children who now have nodules and will never have — *never have* — the capability they might have had if someone had backed off.

**Gray:** What exactly is a "nodule"? Could you characterize that kind of disorder and comment on what sorts of behaviors might aggravate it or have a healing effect?

**Teter:** Vocal nodules are growths either on one or both cords at the point where the cords vibrate maximally. A nodule comes from singing or talking too loud, too high, too hard, or too much. When suffering from nodules, the voice is characterized by voice breaks, by breathiness or by hoarseness. Nodules are the most common singing disorder; "singer's node," "vocal node," "screamer's node" — they're all the same thing. Nodes develop when the edge of a cord becomes inflamed and the fibers reach out to help the cord structure itself. A little callous or nodule is formed. Sometimes this same thing may happen in a less localized manner. In this case the margins of the cord become puffy and heavy and like a reed instrument in which the reed was damaged so it cannot vibrate with clarity. Your ears hear the sound of the air escaping around the non-smooth edges of the vocal cords.

The nodules, if they become hard, will not go away without surgical removal. If we catch them early enough and they're soft, they often will go away with voice therapy. However, one is never totally free of the disorder again. Since nodes always cause some changes in the tissue, the affected larynx is later prone to recurring nodules.

**Gray:** Do these disorders go untreated in many adolescents?

**Teter:** They commonly are untreated, because someone says, "Sing over them." When you stretch the cords tight enough, you can sing high enough. You can sing "over" nodes.

**Gray:** Does the person experience pain in doing this?

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**Teter:** No, unfortunately — never any pain in the larynx or nodules. If you have pain in the larynx, you either have an infection or a disease process which affects the cartilages. One should never sing with a pain in the larynx. If one sings and creates pain in the larynx, one is doing it wrong. Pain is a prominent, early, and significant sign that "you'd better stop now!"

**Gray:** You said that if students create a more taut condition they can sing over nodules... but what happens if they do?

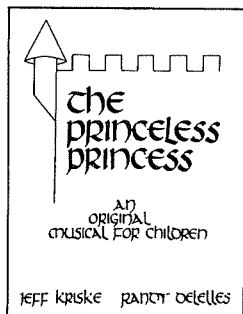
**Teter:** What happens is that the nodes get bigger and bigger until the student can't sing for several days or weeks. Often the nodule patient says, "I have no soft voice — I have only a hard voice. I have no low voice

— I have only upper voice. I have a break, and I have to get over that break." Then they adduct the cords violently, much the way a person with a swollen ankle might shove it into a boot and hike. That ankle will not have a chance to heal, and neither will the vocal cords. Eventually they will break down all the way.

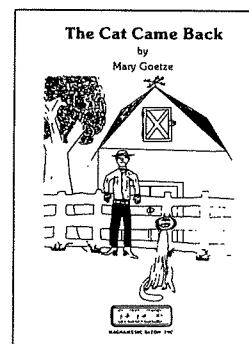
Unfortunately it's common for someone to say, "Well, you're not using your voice right. Get up into your head register. Get over that — now, project!" The singer pushes harder and the voice now comes out only because it simply mashes that section of the larynx together. Of course, the next morning the student is hoarse. If a child is hoarse after an evening performance, the performance was improper.

Continued on Page 5

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Often the hoarseness takes five, six, seven hours to occur. When you rest the larynx, then it swells. Many teachers think then, "Well, it's because you haven't been singing. Now we'll warm you up." What they're really doing is not warming up the voice but abusing it.

*"You cannot warm up a larynx. A larynx is being used every time you take a breath ... What you do is warm up the singer in you."*

**Gray:** So "warm-up" is not the answer to hoarseness?

**Teter:** You cannot warm up a larynx. A larynx is being used every time you take a breath, all day and all night. What you do is warm up the singer in you. You warm up the psyche — you get yourself ready to sing. You get yourself relaxed or tensed or psyched up or whatever, but you do not warm up a larynx. Many larynges are injured by warm-up exercises, some of which are absolutely absurd. You should never be stressful when you're exercising a larynx. You should never push massive weights against your stomach. You should never try to warm up a larynx when it doesn't "want" to warm up. If a student has to sing for five or ten or twelve minutes and work hard to "take the hoarseness out," the student should not be singing.

**Gray:** So the teacher should be looking for hoarseness, the inability to sing low notes, and . . .

**Teter:** And a voice break in the upper third of the register.

**Gray:** What happens to the larynx during a common cold?

**Teter:** When a larynx becomes inflamed or is infectious, its mass changes. You should never sing in those circumstances because in order to make the larynx vibrate at its usual pitch you have to elongate it to its maximum point. This is very hard on the related muscles. Also, it means forcing the vocal folds together, which is very hard on the vocal cord margins.

**Gray:** What would you suggest to the teacher who works with children who have colds intermittently — is quiet singing as undesirable as any other singing?

**Teter:** If I were a teacher in a school system where children come in with colds, I would simply say to them, "If you have a cold and feel like it's difficult to sing, don't sing. Today you can be in the tambourine section or help us with the music" or whatever — because it's not at all wise to sing over a cold if the cold in any way affects the larynx. Now some colds are head colds which don't affect the laryngeal mucosa, but that's very rare because the mucosa is contiguous. It's all one, and even though you may not feel like you have a change in your larynx, the best thing to do is to not sing. This is especially true with the performing larynx. Don't sing — bag it — stay away from it. It is not dangerous in terms of being "life-threatening" to sing with a sore throat. But one would never use a clarinet to drive nails, so why use a singing instrument — your larynx — when it is not healthy? It won't kill you, but it certainly can hamper your long-term singing career, and it should be carefully avoided if at all possible.

**Gray:** What is the effect of climate on vocal disorders?

**Teter:** Vocal disorders are extremely common, and more so in a dry climate than in a moist one. This is also true for dry times of the year. The larynx does not have a good mucus supply when the heating system dries out the air. When you breathe that air all night your larynx is very dry in the morning. Singing larynges should be kept moist with a little water. They should not be kept moist with something that causes the mucus to become heavy because it will tend to hang in the vocal cords — this is true of milk, ice cream, chocolate, pop, and such. Most experienced singing teachers know that if you give your choir milk before a performance you're in big trouble. Then the mucus is heavy; students can't have the vocal clarity and often they will have problems. But a sip of water before, during, and after rehearsals and performances is excellent.

*"If I had to give one single caution, it would be to use your ears not only to listen to how children are performing but also how their voices are performing."*

**Gray:** You speak often about the adolescent. Are you also concerned about elementary-age children?

**Teter:** Elementary-age children are just as prone to vocal problems — maybe more so. The difference is that they don't have the same demands placed on them. Generally they are not as involved in heavy productions. It is sad when a youngster adopts the "show must go on" attitude and valiantly puts forth the effort in spite of the fact that he or she is destroying the larynx. It's a very common thing for me to see. Usually the larynx breaks down five or six days before the big performance. So then what do you do?

**Gray:** That's a question I'd like to ask you — what would you do?

**Teter:** Depends on how committed you are to that performance and how much you want to protect the child. Saving the voice can be helpful. If possible, we can keep the child quiet in other areas. Teach your singers not to talk over noise, not to talk while lifting something, not to yell from one room to another. Crowd the microphone if one is being used. If singing along with accompaniment, turn the instruments down. Sometimes we can use medication, if a physician will give it. It is not something that can be done often, but anti-inflammatory

*Continued on Page 6*

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**Teter** — from Page 5

drugs can be used to shrink swollen vocal cords. The most important thing is to not place a child in that position. Once he's there, you've already gone beyond the halfway point and then you have to figure out how to handle the situation.

**Gray:** What encouraging words can you give music teachers who react to your cautions with such concern that they find themselves reluctant to go on teaching children to sing?

**Teter:** I have never dealt with teachers who were overly cautious. I would be encouraged if I felt teachers did react like that. In a city such as Denver I may get three or five teachers who understand — there are many more who literally are ignoring vocal problems. They are doing the very things I am talking about: "Sing over it — we'll warm you up more — we'll have to show you how to project better — if you use proper techniques it'll be all right." Of course it's often not all right. One is never wrong in saying, "I think we had better not sing for awhile, Jamie — let's back off and get someone to look at this." If that larynx is hoarse, something is wrong. It may only take two days for it to go away. But something's wrong.

**Gray:** Then the sooner you back off, the more quickly it will improve?

**Teter:** Absolutely, absolutely! And often when a child complains, "this number is hard for me to sing — the pitch is too high," he or she may be telling you it's simply beyond the limits of the larynx. If I had to give one single caution, it would be to use your ears not only to listen to how children are performing but also to how their voices are performing. When you hear breaks, when you hear hoarseness, when you hear fatigue, then recognize that something is wrong. Many times it cannot be trained out. If the problem is technique, the student should respond very rapidly. If it is physiological, it will not respond to anything except rest, medication, and proper long-term care. Five weeks of improper use may take five to six months to correct. Unfortunately, two days of improper use following that will put you right back where you started from. It's like a bad back; you can be fine for months, but bend over wrong once and you may be down for weeks. It's a very good analogy, I think.

**Gray:** What resources could you recommend for a music teacher who wants to know more about the larynx and vocal problems?

**Teter:** They might look at a fine book by Daniel Boone entitled *The Voice and Voice Therapy*, published by Prentice-Hall.

## Guest Editorial

### MUSIC IS BASIC

**Dr. Robert Wentz**  
**Superintendent of Public Instruction,**  
**Nevada State Department of Public**  
**Instruction**

(Address presented Nov. 8, 1985 at the opening session of the national AOSA Conference, Las Vegas, Nevada)

Currently there is a popular cry for "back to basics" in public schools. Some critics charge that frills, which are defined differently by different people, should be sacrificed so that greater time, money, and effort can be applied to the "basics."

While some have charged that music is one of these frills, music education programs do not lack for champions. Those of us here this morning are keenly aware that a world without music would be a sterile and impoverished place to live. And we must never lose sight of the fact that education is not merely to train; rather, it is to prepare us for the art of living and for lifelong expression.

Music is the only universal language we have. It can also be an intensely personal bond between the performer and the audience. When music is performed, its aim is to contact the substance, the inner core, of another human being. The splendor of such a bond can be soul-stirring.

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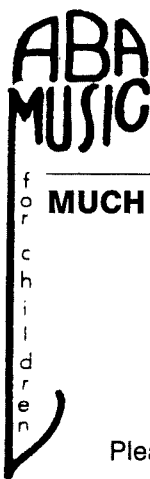
that spirit to fight for a cause; worship God; express national pride; yearn for love; share tearful sorrow; experience tenderness, majesty, excitement, and joyfulness.

Music was the means for storytelling and folklore long before the human race had printed books. It was the expression of the soul of an enslaved people in the negro spiritual. It has preserved the heritage of unique cultures. It transcends politics and national boundaries in forming human bonds of communication. It is a part of the giving by ourselves and the receiving by others.

In the developmental years of children and youth, music addresses other basic facets of education. Music students learn about the cost of sacrifice necessary for accomplishment. They learn the cost of loyalty and responsibility to a group. They learn of the tremendous self-discipline and cooperation required to be a member of any large and successful ensemble. They learn of pride in accomplishment and develop a self-esteem which flows over into home, work, and treatment of others.

Music can aid in body coordination and be therapeutic for better health. It certainly relieves the monotony and drudgery of many daily tasks. It soothes troubled spirits and contributes to mental health. Music helps to preserve uniquely human qualities in a growing technological environment where such human qualities tend to be diminished. Our society must seek to keep a balance between the musical keyboard and the computer keyboard. Music not only prepares the mind and body for a career, it also prepares the personality for life. There is nothing more basic than that.

*Continued on Page 12*



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# COME RIDDLE ME, RIDDLE ME REE!

Tossi Aaron

"Riddle come riddle, come riddle me ree, None are so blind as he who won't see."  
—Annotated Mother Goose

1. What is it that walks upon four legs in the morning, two legs in the afternoon, and three legs in the evening?

2. What can go up the chimney down, but can't go down the chimney up?

Today riddles seem to be the exclusive property of children, but it was not always so. The first one shown above is from Greek literature, one of the earliest known riddles in recorded Western civilization — the riddle of the Sphinx. It was posed to Oedipus, who saved his life by answering it correctly: Man, who crawls on all fours as an infant, grows to walk on two legs and totters with a cane in old age, the evening of his life. The answer to the second, a riddle popular a generation ago in schoolyards and at parties, is "an umbrella."

One of the first printed collections of riddles was sold in 1629 on the streets of London under this title: *The Booke of Meery Riddles, together with proper questions and witty Proverbs to make pleasant pastime, no less useful than beehouefull for any yong man or child to know if he be quick-witted or no.* (Very concise, those Londoners.) Shakespeare alludes to this very collection in *The Merry Wives of Windsor*. From a later "choice" pamphlet of *Diversions by Peter Puzzlewell* (in truth a lady, Sarah Newberry) came many of the pieces that appeared in nursery rhyme books printed about 1800. By 1803, a favorite spoken riddle came to print:

Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall.  
All the king's horses and all the king's men  
Couldn't put Humpty Dumpty together again.

As a riddle (an egg) he is familiar to children in Sweden as Thille-Lille, in Denmark as Lille-Trill, Boule-Boule in France, Annenad-adeli in Switzerland, and by many other names in parts of Germany and Austria. When Alice met him in Wonderland, there was speculation that he represented a real English king, dethroned and unable to be restored, even by his fierce armies.

Riddles may be divided into three broad categories:

1. The true riddle
2. The problem question or puzzle riddle
3. The conundrum or trick question

A true riddle deals with familiar associations and comparisons, where one object or action is described in terms of another, in order to suggest something quite different and cause puzzlement. For example:

Little Nanny Etticoat  
In a white petticoat  
And a red nose,  
She has no feet or hands,  
But the longer she stands  
The shorter she grows.

While it sounds like a description of a girl we know it is not, because this is, after all, a riddle. The answer — a candle — stays with us; "she" can't be anything else. In a playful way we are rehearsing our use of lyric metaphor, make-believe, and secret poetry. Sometimes it is an action that is suggested, as with the umbrella of number two above, or as in this example: "What runs all around the yard but always stands still? (the fence) In this case the vagaries of language lead us into seeing mistaken images, which confuse our ability to answer.

The problem question or puzzle riddle, on the other hand, gives all the facts quite clearly and logically and only asks that we find the solution to a realistic problem — how to weigh the gold in three weighings, or how to transport the fox, the goose and the corn across the river safely. These belong as much to riddles as they do to philosophy, as much to mathematicians as to Talmudic scholars; they are seen as often in computer games as they are in logic puzzles.

The third group, conundrums, is alive and well in our country today, both in spoken and written form. They involve a play on words, a trick, or a pun, both simple and outrageous.

Why did your cat join the Red Cross?  
She wanted to be a first aid kit.

What did the cow ask the silo?  
Is my fodder in there?

Why can't you starve in the desert?  
Because of the sand which is there.

(Any of the above is usually followed by "d'ya get it?" from an eight-year-old.) Because they depend so strongly on the aural pun, the "double entendre" conundrums seem to remain the longest in spoken tradition. It is only a recent phe-

nomenon that they get printed in elementary grade "newspapers" and national children's magazines. They ask that the teller keep a straight face and that the one questioned listen carefully and untangle the oral clues.

In the early 1930s it was the "knock, knock" joke that was being passed swiftly from mouth to ear all over the country. It was illegal to drink, and those who chose to do so had to go to hidden taverns or "speakeasies," knock on the door and identify themselves or give a password (in itself a very ancient custom!). Probably the jokes were a spin-off of that era, perpetuated by Marx Brothers and Three Stooges films and the routines of comedians.

Knock, knock.  
Who's there?  
Cantaloupe.  
Cantaloupe who?  
Cantaloupe tonight, my father's watching.

Knock, knock.  
Who's there?  
Dishes.  
Dishes who?  
Dishes me, is dish you?

Some of these still flourish in contemporary form.

By the next decade "Little Audrey" in all her innocence kept the spoken riddle alive with such gems as

Why did little Audrey put a clock under her bed? Because she wanted to get up on time.

It was in 1962 and 1963, however, that the largest single herd of these riddles arrived with the elephant jokes, some of them cogent and sophisticated comments on contemporary life:

How do you stop an elephant from charging?  
Take away its credit cards.

What made this particular riddle explosion unique was the broad appeal to adults and children alike and the simultaneous publication of endless booklets of new elephant jokes guaranteed to make you the hit of the party. Their very silliness seemed to be an antidote to world conditions, offering a moment of relief.

But riddles once rested less lightly on our minds. In the Middle Ages it was advised that everyone learn and practice all possible riddles and their answers. Fairy folk might accost you on a lonely road, and you would risk being carted off to fairyland should you fumble an answer. Old ballads

Continued on Page 8

tell of narrow escapes by naming the questioner (see Rumpelstiltskin) who is then consumed in flames. By the sixteenth century it was the Devil, perhaps disguised as a peddler, who might challenge you with a riddle or three. A wrong answer could cost you your soul. The safest place to try your riddles and answers was a crossroads, where the Devil would not go. Can this be why market squares were set up at crossroads and the towns grew around them?

So familiar was the practice and pastime of riddling that the very first ballad in Francis James Child's definitive collection (Child Ballad #1), printed in Boston in 1882 to 1898, is "Riddles Wisely Expounded." He gives a version from the fifteenth century in which a gentleman in search of a sweetheart asks these questions:

- What is longer than the way?
- What is deeper than the sea?
- What is louder than the horn?
- What is sharper than the thorn?
- What is greener than the grass?
- What is worse than a woman was?

After her correct answers — love, hell, thunder, hunger, poison, the Devil — they are wed, but the ballad carries in its refrain a magical charm against the Devil. Yet another later ballad has similar riddles and a macaronic refrain— that is, one that mixes in (and mangles) a much older Latin charm:


Petrum, Partrum, Paradici Dominum,  
Perri merry dixit, Domini.

In "Captain Wedderburn's Courtship" (Child #46) the gentleman asks the lady to get him six impossible things, such as a shirt that a needle never went through and a priest unborn. After the lady answers, she makes a few requests of her own for the wedding supper:

- A chicken without a bone,
- A cherry without a stone,
- A gentle bird,
- A bird without a gall . . .

Of course he answers correctly, even to the dove, a gentle bird that flies without a gall. Forthwith, he leads her by the lily (little) white hand directly to his bed of silk and down. Since the long ballads suffer the injuries of poor memory and good morals, it is often the scraps that are left for children to sing three hundred years later:

I gave my love a cherry that had no stone,  
I gave my love a chicken that had no bone,  
I gave my love a ring that had no end,  
I gave my love a baby that's no cryen.  
(see familiar melody)



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In *The Nonsense Book* folklorist Duncan Emrich suggests: "It is a certain-sure bet that Lincoln, Walt Whitman, Carl Sandburg, Robert Frost and comparable other Americans were brought up on riddles, even as you and I. And they were all the better for it." Perhaps we can add ourselves and the children we teach to that list.

\*\*\*\*\*

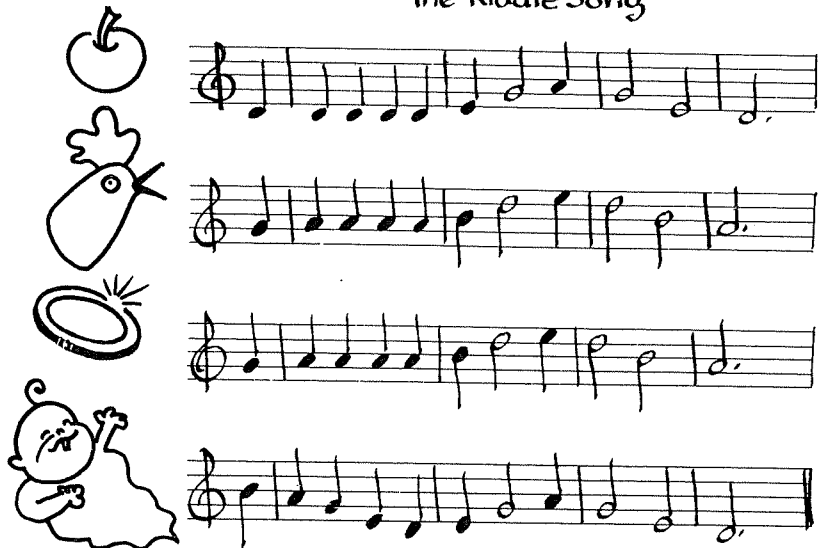
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Leach, Dr. MacEdward. *The Ballad Book*. N.Y.: Harper & Bros., 1955.  
Schwartz, Alvin. *Witcracks*. Philadelphia: J.B. Lippincott, 1973.

**PAPERS FOR MENC 1986: A REMINDER**

Are you by chance one of those go-getters who has a fascinating research project in process? Or maybe you just finished one? Or perhaps you're about to start one? Please consider reporting on your project at the national MENC conference in Anaheim, California, April 9-12, 1986. Proposals sent to the MENC screening committee must be postmarked by August 1, 1985. For complete information, see the extended announcement on page 26 of the Fall 1984 *Echo*. Now let's have some AOSA response!

*The Riddle Song*



The Riddle Song

Cherry, Chicken, Ring, Baby

## NEW ZEALAND: TWO WEEKS WERE NOT ENOUGH!

Grace C. Nash

In January of 1982 I had the good fortune to be invited to Auckland, New Zealand for two weeks, to participate in teaching a National Teachers Refresher Course. It took place at the end of their summer vacation, just before schools opened. The eighty classroom teachers came from various parts of New Zealand to work with ten different instructors in music education concerned with three areas: methods, performance, and new ideas. The participants were divided into three groups according to the age levels of their students: five through seven, eight through ten, and eleven through thirteen years. They had a rotating schedule of one-hour classes with each instructor, and I had an extra session each day with the entire group.

We may think *our* six-hour days in Orff summer classes are intensive, but these hardly compare to their schedule. Classes went from 8:30 AM to 4:40 PM, with daily assignments in recorder, choral music, Musikit (explained below), Orff and Kodaly — *plus* evening sessions from seven to nine in which two operettas — one suitable for primary and one for intermediate level — were prepared. For the primary operetta we used Orff instruments and other percussion to accompany the singing and dancing. (The operetta is an important and expected yearly project in New Zealand schools. Therefore, a good part of the evening sessions were spent in singing through and evaluating operettas. For the most part they were well written and musically acceptable, with their story lines taken either from legends or from significant historical events.)

Music is a required subject in their elementary schools, implemented by the classroom teacher. A teaching trade-off sometimes occurs, however, so that a teacher with strengths in music may teach several classes. In this Refresher Course I found good instrumentalists and good singers, all with a strong interest in upgrading their work with children. Their eagerness and willingness were matched by a keen sense of humor and a personal warmth that made every class a delicious experience for me.

One of the daily classes was a thorough study of their curriculum guide, called *Musikit*, developed for Auckland's seven hundred schools by Music Advisor Catherine Buxton and Senior Advisor John Orams, both skilled and sensitive musi-

cians and teachers. Following a visit to Flagstaff, Arizona in 1980, Catherine had incorporated some of the Orff processes and Kodaly system into the Musikit program and into her workshops with teachers, so they were hungry for more. We had Orff tonebar instruments and plenty of unpitched percussion to work with, as these are being added gradually to the instructional materials in their schools.

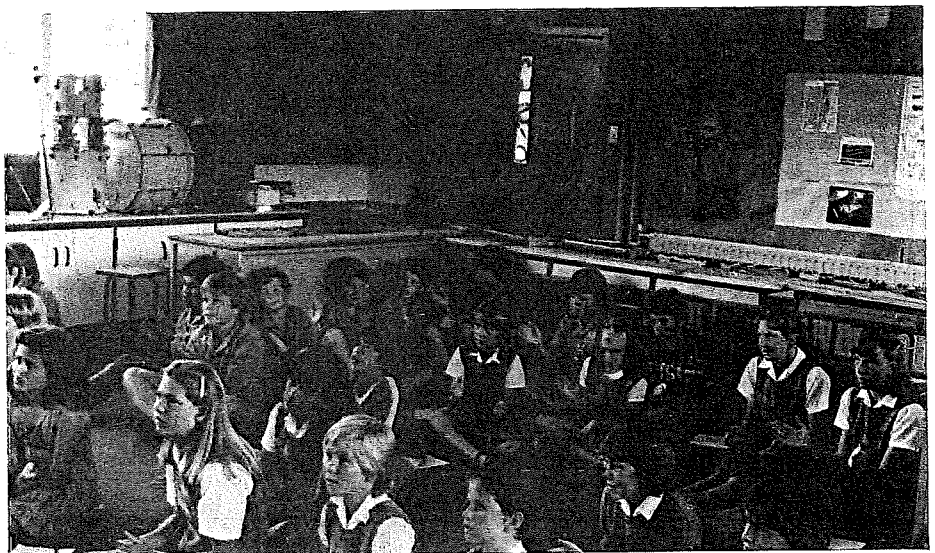
Recorder is taught to children throughout New Zealand as an integral part of music study; consequently, daily preparation and "finals" in recorder were of major importance. Recorder instructor Roger Buckton is a jovial giant in his knowledge and performance on the recorder family of instruments; his instruction books and accompanying cassettes are exceptionally fine.

There are many highlights to remember in my glorious two weeks "down under":

sightseeing in beautiful Auckland; picnics at a mere dozen of the twenty-nine (!) beaches; ice cream cones that were aesthetic experiences in taste; an evening barbecue when we sang Polynesian folk songs with beautiful body language, also play-party songs and games accompanied by a variety of instruments; a celebration performance night of choral music, the two operettas, and talent sharing. I remember the hearty laughter in every class, how I struggled to understand their musically staccatoed speech and how they struggled with my midwestern talk! I love the wisdom expressed in such Maori proverbs as "Little dogs make most noise" and "an idle young man, an unhappy old man." The legends and folk tales I often re-read before going to sleep. I treasure their singular and rare gifts, and I would **like** to become addicted to their morning, afternoon or anytime "cup-a-tea and biscuit" breaks that kept us energized throughout the course.



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Frazer, Avon Gillespie, Grace Nash, Konnie Saliba, and Judith Thomas. In a letter accepting this responsibility at the conference, one member of the group commented: "The idea of 'Future Focus' is one whose time has come, especially for AOSA. . . . The sharing of ideas within a panel is very necessary, and should serve as a stimulating high point of our 'Future Focus'."

One of several children's groups participating in the conference will be the University of Indiana Children's Choir, directed by Mary Goetze. Ms. Goetze will also present a session as part of the vocal emphasis, including the choir for demonstration.

In addition to the above, there will be a full array of multi-choice sessions, children's concerts and demonstrations, and evening events (for those with lots of energy!). The summer *Echo* will include detailed program plans. Note the early date, October 23-27, and make plans now—Come to the Heartland!

\* Wanted: singers for this Conference Choir. The group will have one rehearsal with Alice Parker for a concert Thursday evening, October 24. Parts will be sent in advance. If interested, please write Judy Bond, 16 Fareway Drive, Northfield, Minnesota 55057. Specify soprano, alto, tenor or bass.

## KANSAS CITY CONFERENCE PROGRESS REPORT

**Judy Bond**  
National Conference Chair, 1985

Come to the heartland! The Heart of America Chapter invites AOSA members to *HEARTLAND HORIZONS*, the nineteenth annual national conference. At the time this is being written many aspects of the conference are still in the planning stage; however, the following may serve to whet your appetite for the varied menu to be offered in Kansas City.

There will be a strong emphasis on the most vital of instruments—the voice! Two of our major guest presenters, Alice Parker and Michael Lane, will contribute in quite different ways. Composer and conductor Parker will lead us in sessions devoted to folk songs, spirituals, and vocal improvisation. She will also conduct a concert featuring AOSA members who will form a conference choir.\* Mr. Lane, well known in England and at the Orff Institute, will deal with use of language in sessions that will appeal to classroom teachers as well as music specialists. He, too, will lead the entire group in singing, using a clear teaching process that produces beautiful musical results very quickly. Other guest presenters will help us learn more about vocal health and how to maintain the best vocal quality for ourselves and our students.

A group of well-known teachers who have had an important role in the growth of Orff Schulwerk in the U.S. through their involvement in teacher training courses will present "Future Focus." Following their individual sessions, in which the content will center on curriculum goals and materials for different age levels, these presenters will participate in a panel discussion, sharing ideas about the future of music education. At this time the group includes Jane

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## For The Classroom

# RECORDERS IN THE ORFF APPROACH: MOVING, SINGING, PLAYING, IMPROVISING

**Beth Miller**, music specialist from Atlanta, Georgia, presented a session at the Las Vegas AOSA Conference in which she demonstrated ways to relate recorder playing to the entire scope of activities in the Orff approach. I asked her to share her session with our readers, especially upper elementary and junior high music teachers who want to use the recorder as much as possible. The material was organized into a sequence focusing on the concepts of duple and triple meter; the examples presented were chosen because they had been developed successfully with her students. —*Jacobeth Postl, ed.*

My session began with an introductory fanfare (1) and a piece with canonic ostinato for recorder (2). The group then explored a variety of metric patterns through movement and speech play. The speech piece became the basis for melodic improvisation on recorder, and the improvisations accompanied movement with hand drums. Experience with triple meter through movement and speech was preparation for a piece in 3/4 from the Schulwerk (3). We sang it, played it, danced it, arranged it for recorder, and changed it to duple meter. After adding a moving drone and experimenting with the sound of organum on soprano, alto, and tenor recorders, we compared the Schulwerk piece to a similar one from the Medieval period (4). The outline below contains portions of the conference session, a sequence which would be developed over a period of time with students. It is presented as an example of one way in which a resource (in this case a Schulwerk piece) can be introduced and used to teach musical concepts, then extended, related to historic literature, and used as a basis for improvisation.

"Allegretto" from *Music For Children*, V. 2, Murray Ed. Copyright B. Schott's Soehne, 1959. All rights reserved. Used by permission of European American Distributors Corp., sole U.S. agent for B. Schott's Soehne.

4  $\frac{3}{4}$  Allegretto

Soprano  
Glockenspiel

Alto  
Glockenspiel

### I. Exploration of Meter through Movement and Speech

#### Movement:

—Move to drum beat, changing direction on accents (teacher plays accents randomly at first, then in patterns).

—Move to music (teacher improvises on recorder in a variety of meters); listen for strong beats and change direction.

#### Speech:

"The higher they go, the farther they drop."

—Learn proverb by echo, say in many ways, discuss.

—Try in a variety of meters and rhythms

—Add gestures, speak in canon, sing improvised tunes

### II. Improvising in Triple Meter

#### Recorder:

—Play the speech rhythm in triple meter on one note (B,A,G,E)

—Make simple tunes on E and G, then E,G,A; then E,G,A,B

—Share tunes, compare ideas

—Improvise question/answer melodies with a partner (using rhythm of speech)

#### Movement:

—A few recorder players improvise tunes to the speech rhythm while others clap the strong beats, stretching and moving claps in space, following hands with eyes.

—With hand drum and a partner, one person moves the drum while partner reaches out and plays drum on strong beats; switch roles.

### III. Movement to a Schulwerk Piece (3)

#### Hand Drums:

—Listen to melody (teacher plays on soprano recorder, key of G).

—Play the pulse (3 per measure) as teacher plays the tune.

—Play only the strong beats (beat 1)

#### Movement with Drums:

—Play and walk strong beats, moving drum in different directions and to different levels

—Play and walk all beats (3 per measure), making interesting patterns in space.

—Play beat 1, walk on all 3 beats. Then reverse this.

### IV. Playing and Dancing the Piece

#### Form:

—Analyze the form of the melody

—Move strong beat on A section, all 3 beats on b section. Then reverse.

—Students improvise their own dances, moving sometimes on beat 1, sometimes on all 3 beats.

#### Melody:

—Students sing the tune, also the moving bordun.

—Sing the parts with syllables

—Locate the note names in the key of G

—Notate the tune, then play it on the soprano recorder. Add the bordun. (Since the melody is hexatonic, previous experience with this scale in G is required.)

#### Group Improvisation:

—Students work in groups to develop the piece in the following ways:

a) make a group dance; b) play melody and bordun on recorders, add an introduction and ending; c) orchestrate the piece for barred instruments

### V. Extending the Lesson

#### Other Recorders:

—Some students play tune on alto recorder with same fingerings used previously (sounds in key of C).

—Divide group into soprano, alto, and tenor recorders, all playing the same fingering. The sound will be organum in parallel 4ths and 5ths.

#### Meter:

—Change tune to duple meter, play again in organum style

#### Combining Parts Into An Extended Form:

(can be correlated with study of medieval music and times; story and costumes could be added)

—Part 1: a procession in duple meter. Recorder players and singers process, per-

*Continued on Page 12*

Miller — from Page 11

forming piece in organum style.

—Part 2: a dance in triple meter (the outcome of group improvisation)

### VI A Medieval Song

"Orientis Partibus," (4) a twelfth century song found in both duple and triple meter (also known as "Carol of the Beasts")

—Sing and play in triple meter with bordun

—Sing and play in duple meter in organum style

—Listen to recording of the piece as found in early sources (5).

\*\*\*\*\*

1 Isabel Carley, *Recorders with Orff Ensemble I*, Schott, p. 15.

2 Gunild Keetman, *Spielstucke fur Blockfloten 1A*, B. Schott's Soehne, p. 6.

3 M. Murray, ed. *Music for Children*, Vol. II. B. Schott's Soehne, p. 10 #4.

4 Sargent, ed. *Troubadours: Medieval Music to Sing and Play*. Cambridge Univ. Press, 26-29.

5 *History of Music in Sound*, V. II. RCA: Oxford Univ. Press.

## CONVENTION CASSETTES AVAILABLE

The following tapes of Las Vegas Conference sessions are available for you to purchase:

Bob Samples (Music of the Mind); Mary Helen Klare/Nedra Schnoor (Orff in the Band & Orchestra Program; Nancy Ferguson (Vocal Improvisation); Pat Hamill (Give Them Tools... and Let's Go); Brown/Klare/Wilson (Chamber Ensemble Concert); Kathy Baumgartner, Grace Nash, Phyllis Weikart (Research: Approach & Process); Barbara Grenoble/Marie Blaney/Jenny Potter (Establishing the Private Orff School—panel); Isabel Carley (Introduction to Schulwerk, Pt. II & Pt. III); Wilma Salzman (IS Movement, Pt. II & Pt. III); Millie Burnett (IS Ensemble, Pt. II & Pt. III); Patricia Brown (IS Recorder, Pt. I, Pt. II, Pt. III); Marion O'Connell (IS Movement, Pt. I, Pt. II, Pt. III); Ruth Hamm (IS Ensemble, Pt. I, Pt. II, Pt. III); Judy Bond (IS Recorder, Pt. I, Pt. II, Pt. III); Carolyn Tower (IS Ensemble, Pt. I, Pt. II, Pt. III).

Send order directly to NEVADA AUDIO VISUAL SERVICES, INC., 3062 Sheridan St., Las Vegas, Nevada 89102. Cost is \$7.95 for single session tape, \$19.95 for triple session tape. Add 50 cents per tape for shipping (\$1 minimum and \$5 maximum for shipping charges). Double this for overseas or air mail. (Nevada citizens must add 5-3/4% sales tax).

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Wentz — from Page 6

None of this begins the moment a performer steps out on stage. Hour upon hour of sometimes tedious rehearsal combined with discipline and dedication must be spent by the student as well as the instructor in preparing for a performance. It is perhaps in practice sessions that music students grow the most.

Music—a universal language, a unique expression of the soul, a taskmaster which teaches dedication, responsibility, self-discipline, and self-esteem as it develops the mind, the body, and the personality. But first, last, and always, music should be enjoyed! In this respect, I can tell I am among friends. We share a common appreciation. I commend you for your efforts to help others discover the many facets of music. I wish you well as you work to make this conference a productive learning experience.

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**IN MEMORIAM  
 BETTY ANN RAMSETH  
 DECEMBER 17, 1984**

We are deeply saddened to learn of the recent death of Betty Ann Ramseth in an auto accident near her home in Sacramento, California. Her joyous spirit and her many contributions to church music for children as composer, choral director and clinician are well known throughout the country. Many Orff teachers had the good fortune to participate in her session at the November 1984 AOSA Conference in Las Vegas. We are grateful to have had her as part of the Orff "family" in the U.S. May we extend our sympathy to her husband, Rev. Rudy Ramseth, their five children and other family members.

**HANDICAPPED SYMPOSIUM  
 SCHEDULED**

The fourth international symposium of Music Education for the Handicapped will take place August 5-9, 1985, at Goldwater Memorial Hospital, Roosevelt Island, N.Y. For information and registration form, write MEH, Box 454, Summit, N.J. 07901.

**REMINDER:  
 International Orff Symposium**

Dates: June 28-July 2, 1985  
 Location: "Mozarteum," Salzburg, Austria  
 Theme: Orff Schulwerk in the World of Tomorrow.  
 Lectures, Studios, Seminars, Performances

**KEETMAN SCHOLAR  
 REPORT**

**Robin Kelley**

I was first introduced to Orff Schulwerk in college education courses. Ever since then I have been attending workshops; the new materials and lesson ideas have helped my teaching greatly. I have always gone home with things I'm anxious to try, whether or not they fit into my curriculum at the time. That is why I decided I needed to take Level I—as a beginning in learning to understand Orff Schulwerk as a total approach rather than only the fragments brought home from workshops.

We did so much in those two Level I weeks that at first I wasn't sure I could remember half of it well enough to assemble it into a sequenced teaching program. Gradually I am fitting more and more of what I learned into my program; the results please me greatly. The joy the children experience in creating their own music tells me I must continue to learn all I can about Orff Schulwerk.

I would like to thank the National Board of AOSA and everyone who contributes to the scholarship fund for making it possible for me to take Level I last summer.

[In a letter accompanying the above article Robin made the following comments: "I was asked to submit an article by September 1 describing my project and the changes that came about as a result of it, but before I started teaching and using what I had learned I really didn't know what to say. I wasn't sure that I had absorbed enough in those two extremely busy weeks to be able to use it. Now (after teaching several months) I realize it helped me a great deal, and that I must continue next summer with Level II. I intend to be a faithful contributor to the Keetman Fund in hopes of helping other people learn more about Orff Schulwerk.—Ed.]

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# Center feature:

**Richard Spalding**, Prof. of Music Education & Piano, Univ. of Louisville  
(report of a visit made during his 1984 sabbatical, which was spent at the  
Institute JaquesDalcroze in Geneva, Switzerland)

Striking through the French countryside at 150 m.p.h., the sleek orange train Paris-Genève contrasts strikingly with the medieval churches, the ruins of hillside châteaux, the geese and sheep in the fields. Lulled by the music and movement of France's finest high tech vehicle (T.G.V.) I mused on my coming meeting in Paris with French Orff specialists Martine Belle-Croix and Anne-Marie Grosser. During the 1983 AOSA Conference in Cleveland Frau Liselotte Orff had spoken convincingly, both in public and behind the scenes, of her interest in supporting a hardworking group of French teachers in their efforts to organize, to instruct professionals, to influence music education in France. As my sabbatical plans progressed I made arrangements to visit Paris; the anticipated experience was about to become reality.

Emerging from the Metro at the Porte d'Orléans into Montrouge, I encountered thick pedestrian traffic and impatient cars, busses and trucks, all intermingled with the morning haze of Paris. Map in hand, weaving in and out through the crooked streets, passing shabby old and tarnished new buildings, crumbling sidewalks (no Paris chic here), I at last discovered 85 rue Gabriel Péri, an immense warehouse. After crossing the parking lot I gained access to the rear door; in the window was a neatly hand printed sign: Centre Musical Orff. In the vast space inside an Algerian workman was putting down bright blue carpeting on bare concrete. I asked, "Madame Grosser, s'il vous plait?" His head nodded straight ahead. There before me were Anne-Marie and Martine, smiling, ready to talk shop à la Orff. We each sensed instantly the common ground, the empathy that think-alike Orff persons share the world over. Instinctively I knew these strangers to be enterprising, courageous, dynamic, generous, open, and very dedicated. I had many questions ready for my charming hostesses: Who teaches Orff in France? Where? Are there general music classes in public schools? Does the French language present any special problems to the Orff teacher? How does your organization function? Can you unite with Orff teachers from other French-speaking countries?

## OUR FRENCH CONNECTIONS: LA PEDAGOGIE ORFF

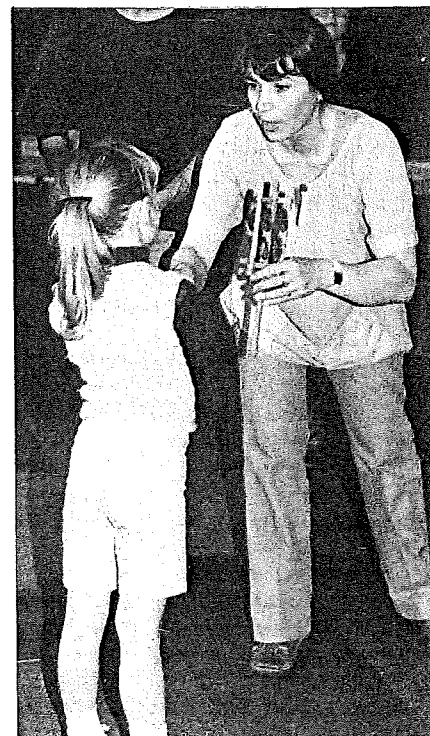


My first inquiry concerned how their Orff Association had gained access to this wonderful center. I learned that they had approached the reknowned French publishing firm Leduc for assistance, expressing the need for a workshop area and for instruments. The association would provide labor. Leduc did indeed "lend" them the space, as well as a very complete set of instruments. At the time of my visit an office and two session rooms had been completed, with room to grow remaining (since then the possibility for expansion unfortunately has been lost).

Organized in July 1979, *l'Association Orff de la région parisienne* is the only organized Orff group in France. A group called *l'Association française d'Éducation Musicale Orff (l'AFEMO)* was organized in 1981 by music editors and instrument manufacturers, with the intent of coordinating the affairs of the different regional groups that would be organized. Due to the absence of regional groups and lack of personnel, l'AFEMO as yet has not functioned.

With the opening of the Centre Musical Orff, the Paris group has expanded its influence throughout France and other French language countries. In the 1983-84 year more than 1800 contacts were made with interested parties. "But alas," observed Anne-Marie, "we have only about one hundred dues-paying members." Dues are 100 francs per year (about 12 dollars). Membership brings the two issues per year of the association's journal (see below) plus numerous announcements concerning workshops for children and adults, pedagogy and music therapy courses, meetings, conferences, and concerts, within France and in other countries. Dues constitute the organization's sole income.

The term "Schulwerk" has never been used in France. At the time the Schulwerk approach was introduced in France (in the mid-sixties) there was still a strong legacy of opposition to German culture as a result of World War II. So the terms "pedagogie Orff" and "pedagogie musicale Orff" came into being. The term "Orff method" is never used; they understand, as we do, that Orff pedagogy is an organic, constantly changing idea which never becomes set in a specific way.



Anne-Marie Grosser and 5-year-old, 1980.



Martine Belle-Croix with very young children, June 1984

"In France, la pedagogie Orff was first introduced some years ago by Aline Pendleton and Jos Wuytak. Now one finds workshops and courses fairly widespread. Children are taught Orff in conservatories and schools of music and more and more in private studios." (Quoted from the first issue of the *Cahier de Pedagogie Musicale*, the "mouthpiece" of l'Association Orff de la région parisienne). Aware that the printed page can be a binding force, a well of information, and very significantly, a vital source of inspiration, teachers Grosser, Belle-Croix, and Genevieve Martin founded this news medium in early 1983. Dr. Hermann Regner of the Orff Institute in Salzburg responded to this first issue in November 1983: "... here in Salzburg we are quite delighted to have, at last and once again, news about what is happening in France... we admire your initiative, for heretofore, Orff Schulwerk in France was just barely established." These "notebooks" have carried a history of Orff's Schulwerk, with careful accounts of the philosophy and procedures. There are practical model lessons, other thought-provoking articles, and many captivating photos of children and teachers absorbed in the music work that is child's play.

The association itself has several types of meetings. Once a month the board of directors meets to do organizational work, plan workshops and courses for the Centre, compose and edit publications, do needed research, and share lessons and teaching procedures. Once a year all dues-paying members come together to hear a report on the state of the association (including its financial status) and to participate in practical work. Occasional evening or weekend gatherings are open to any members available to attend. These meetings have a special theme for practical work—"The Child and Self-expression," for example. Lastly, meetings are held with leaders of other music pedagogies or

philosophies. For example, during last year two evenings were held with teachers of the Martenot method, with the theme being "The Child Voice." And during this year two weekends are planned for the Orff/Martenot/Dalcroze leaders with these themes: 1) The Child and his Body, and 2) The Very Young Child and Music.

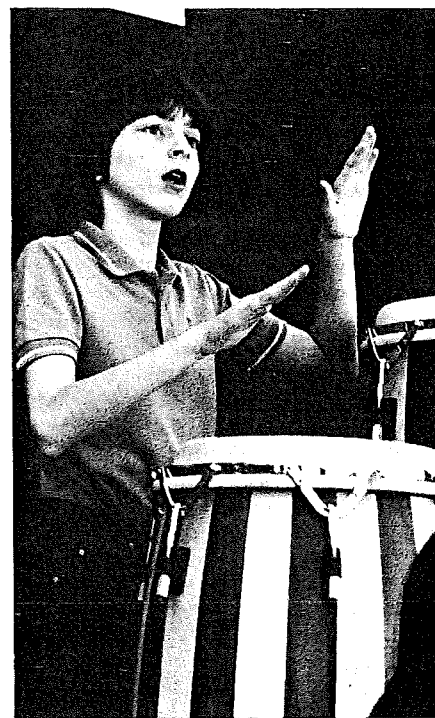
The Centre Musical Orff is used regularly for classes. In the smaller session room Martine Belle-Croix joyfully explores Orff with toddlers and infants. "You have heard of 'bebe piscine' (swimming)," she observed with a laugh. "Well, we have 'bebe musique'" The course is called *Eveil au monde sonore* (awakening to the world of sound), and involves parents in participation. At that time she was working with children of two years and up, with plans to start with one-year-olds the next year.

The instruments are located in the second working area, where older children's classes and teacher training seminars take place. "*Re-education psychomusicale—communication, socialisation, integration*" is taught by Martine to the learning disabled, emotionally disturbed and mentally handicapped (*enfants en difficulté*). Anne-Marie is primarily responsible for the adult training, well organized in stages leading eventually to diplomas for the successful completion of all levels. In addition there are courses for prospective music therapists taught by Martine with the help of Genevieve Martin. Genevieve is planning to offer a course to children of six years and up which will emphasize playing the instrumentarium along with singing and movement.

My visit to the Centre Musical Orff ended with two "special events": first, a delightful lunch in a nearby *bistrot*, and then the privilege of helping myself to any of the published materials available in the Centre office... all published, edited, or

handled by Leduc. So I took the opportunity to stuff my bag to overflowing with fresh, new Orff materials—settings of French folk songs, recorder method books, and music for the instrumentarium by musicians from most of the French culture countries.

Since returning to the U.S. I've continued my correspondence with Anne-Marie Grosser. She has continued her generosity by regularly updating my collection of *Cahiers de Pedagogie Musicale*. In the last issue I received, the second of 1984, the focus is instruments; in earlier issues, voice and movement have been featured. In her editorial Anne-Marie sums up the two years of the publication's existence. They are pleased with the reception of the paper—it has gained considerable popularity among French music teachers. She makes a plea, however, for all who read it to join the association and become active members in the movement. (*Any correspondence to l'Association Orff de la région parisienne should be directed to 2 rue Thiers, 94500 Champigny-sur-Marne, France. I would be delighted to hear from any teachers in the U.S. or elsewhere who are interested in French language materials.* —Richard Spalding)



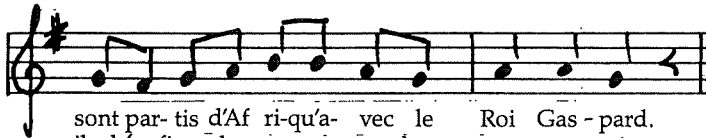
Laurence Fabre, age 11; retarded, motor disabled. In the program 8 years since age 5; sent by her physician to A-M Grosser for work in music. Here she participates in La Fete des Enfants, Paris 1984; she was entrusted with the opening ostinato.

MELCHIOR ET BALTHAZAR (Christmas Carol)

—setting by A.M. Grosser and G. Martin



1. Mel-chi - or et Bal- tha - zar sont par-tis d'Af ri- que, sont par- tis d'Af ri-que,  
 2. Ar- ri- vés à Bet- lé- em, ils dé-fi rent leur mannes, ils dé- fi rent leurs mannes,  
 3. Af- fa més com- me des loups, ils man-gèrent la sou - pe, ils man-gèrent la sou-pe,



sont par- tis d'Af ri-qu'a- vec le Roi Gas - pard.  
 ils dé- firent leurs man-nes et leurs man- ne- quins.  
 ils man-gèrent la soupe, la bonne soupe aux choux.

glockenspiels

finger cymbals

xylophones

bass xylo.  
timpani

**Translation:**

1. Melchior and Balthazar have left Africa with King Gaspard.
2. Arriving in Bethlehem, they emptied their hand baskets and their long wicker baskets.
3. Hungry as wolves, they ate soup—good cabbage soup.

**Pronunciation Guide: (R.S.)**

1. Mehl-kee-awr ay Bal-ta-zar sohn par-tee da-free-kuh, sohn par-tee da-freekuh, sohn par-tee da-free-ka-vehk luh rwa Ga-spar.
2. A-ree-vay-za Beh-tlay-hehm, eel day-feer luhr ma-nuh, eel day-feer luhr manuh, eel day-feer luhr ma-nuh-zay luhr ma-nuh-kin.
3. A-fa-may kuh-muh deh loo, eel mawn-gehr la soo-puh, eel mawn-gehr la soopuh, eel mawn-gehr la soop', la buh-nuh soo-poh shoo.

**Preparation for Accompaniment:**

- bass xylophone and timpani: sing the two notes D and G while alternating knee pats (D left, G right)
- xylophones: sing the octave D's while alternating knee pats
- glockenspiels: sing and play the left hand alone, then add the right hand a third above. Or divide the parts between two children.

**Form: Bring in the parts every eight measures in this order:**

1) bass xylo. and timpani 2) xylophones 3) glockenspiels and finger cymbals 4) the melody. When the song is finished, continue accompaniment with a great crescendo followed by a diminuendo as instruments drop out in reverse order. (Suggestion: create a movement for each line of accompaniment. R.S.)

Pa-que-ret-te en col- le- ret- te, bou-ton d'or en to- que d'or, pri-me - ver-e en gi- let vert,  
 par les jar-dins et les champs, fê- tez, fê- tez le Prin- temps.

**Translation:**

English daisy in your lacy collar, buttercup with your cap of gold, primrose in your green vest—in the gardens and across the fields, let us celebrate, celebrate the season of Spring!

**Pronunciation guide:**

Pah-kuh-reh-tawn kuh-luh-reh-tuh, boo-tohn-dawr awn tuh-kuh dawr, preemuh-veh-rawn djee-leh vehr, par leh djar-dan-zay leh shawn, feh-tay, feh-tay luh Pran-tawn.

(Note: only approximate. Pronounce the "a" in par somewhat as in *cat*; flip the "r" slightly, or omit. The "in" is similar to the first syllable in *anxious*. Get some help for the nasals -an, -en, -in, -ain, -on, etc. The "n" here is not resonant.

**Activities:**

- sing while clapping pulses.
- sing while performing this ostinato:

- couples facing, sing and perform this ostinato:

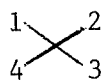
Mvt. A

- same but add this: while patting knees, bend the knees; while clapping partners hands, go to tiptoes.

- same, but reversing movements:

Mvt. B

- two couples with partners facing;  
 1 and 3 do Mvt. A,  
 2 and 4 do Mvt. B



Seven- and eight-year-olds (third year class) at the 1984 children's festival. A playlet with music; here they are acting out the arrival of the gypsies in Paris in 1500. Note their bear. "Pay us!", they say.

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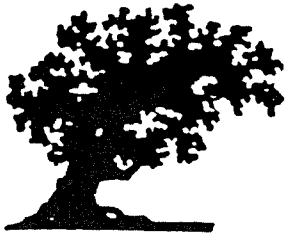
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—Beth Miller, editor

## THREE NEW CHAPTERS RECEIVE CHARTERS

The chartering of new chapters is always a special part of AOSA's annual business meeting at the conference. This year three chapters had met the qualifications and were chartered in Las Vegas. We are pleased to introduce to you three energetic, hard-working groups, all making contributions to music education in their respective areas of the country. Congratulations and best wishes to all members and officers of AOSA's new chapters: Central Florida, Homa-Okla, and Mount Lassen. The president of each of these has a story to tell about how and why the group got together.

### Central Florida Chapter

When the central Florida Orff teachers got tired of driving three or four hours to an Orff workshop they decided to call a meeting in Orlando to see if anyone would come. Much to their surprise, thirty-five people came to this meeting, in November of 1983. The participants were excited, asking about dates of future meetings and what dues would be. Officers were elected; the new president, Carolyn Minear, and the Board met quickly to decide on dues and to promise a newsletter. By the second meeting this eager group was ready to apply to AOSA for provisional status as Florida's third chapter. The Board organized workshops for the remainder of that school year, inviting Ann Small from Stetson University and Beth Miller from Atlanta to present sessions. This fall, just a year after the first meeting, the chapter had a birthday party at which they read through arrangements members had made and celebrated their official chartering from AOSA. In February 1985 the Orlando-based group hosted a combined meeting of the state's three chapters. Jane Frazee presented a workshop for teachers from all over Florida, and Central Florida members took care of housing and space arrangements. Carolyn Minear describes the chapter as an enthusiastic group. Members proudly report that twenty people (2/3 of the group) took summer Orff courses, and that they enjoyed sporting their new chapter shirts at the Florida Music Educators meeting in January. The Central Florida Chapter from sunny Orlando is clearly off to a running start, with many dreams for the future. —Carolyn Minear, Chap. Pres.

### Homa-Okla Chapter

Several years ago, Pam Grotegut moved to Oklahoma. She had just completed Orff certification at the University of Denver and was eager to find others in her new home who were interested in Orff Schulwerk. Alas, she could find no one. At an OMEA meeting she attended an Orff music reading session by Larry Murphy, owner and operator of the company Music for Children. She talked to others at the session; they exchanged addresses and decided to meet again. In April of 1983 about ten people from all over the state met at Pam's school for a sharing session; Pam says, "It was electric!" They shared ideas, interests and goals, as well as the loneliness each had been feeling. Before long they had organized a provisional chapter, with Pam as president. The next fall fifty people came to a workshop with Grace Nash, and in a short time the chapter-to-be had forty members. This year the Orff group has combined efforts with a new Kodaly group to sponsor a series of Saturday workshops for graduate credit at the University of Oklahoma in Norman. Seventy-five people attended the fall workshop by Phyllis Weikart; many returned for the next session by Barbara Grenoble. Six members of the Homa-Okla Chapter traveled to Las Vegas where they received their official charter and learned a great deal from other AOSA members. There are several more Saturday workshops ahead; members are

eager to find ways to establish night courses and week-long training sessions in Orff Schulwerk. The new chapter is moving full speed ahead to offer new opportunities in music education to the children and teachers of the state.

—Pam Grotegut, Chap. Pres.

### Mount Lassen

The Mount Lassen Chapter of AOSA was organized in the summer of 1983 by Jan Rapley, who contacted local music teachers to form the nucleus of our organization. It was felt that an Orff chapter in the Chico area could offer a service to both music specialists and classroom teachers in Northern California by bringing quality clinicians to the area. Members live as far south as Sacramento and as far north as Redding, California.

The first year saw two workshops, with Grace Nash and Fran Goldberg as clinicians. The 1984-85 year began with an "eruption" by Richard Gill in September, followed by Liz Gilpatrick in November with "Come to Your Senses." Kathleen Poole's session in March is eagerly awaited.

It was very exciting to be one of the new chapters chartered in Las Vegas. The Mount Lassen Chapter is proud to represent AOSA in this area of California.

—Judy Johnson, Chap. Pres.

More on Page 22



Homa-Okla Workshop. L. to R.: Marilyn Wood, Lillian Yaross, Peggy Horton, Pam Grotegut

**IDAHO ORFF CHAPTER  
HAS SUCCESSFUL SAMPLE FAIR**

The Idaho Chapter board members met last summer to outline plans for the upcoming year. We were eager and excited, anticipating the year that was soon to be a reality. Spring elections has brought us new faces filled with enthusiasm. Our new publicity chairman stressed the need for an all-out campaign to increase our membership; one of her ideas was a Sample Fair. Three of our members had experienced such an event at a workshop in Provo, Utah; it provided ideas, materials, games, songs, plays, catalogs, and even food for the participants to take home.

Our meagre budget would not allow us to do all we wished, but we selected a theme and set a date. We wrote to individuals, universities, and companies to ask permission to duplicate materials. My husband Dale graciously agreed to do the copying, which amounted to more than a thousand sheets! In order to prepare adequately, we insisted on pre-registration. Ten days before the fair we had more registrations than materials, so we hurriedly went into production again.

The fair was held in a school; we were able to use many areas, making it easier to handle a large group (we planned for 50, and 55 attended). Using three teaching stations, we divided the group for easier and more personal contact. A local music store set up a display and gave a discount on purchases made that evening. Through a lot of phone and leg work we assembled over thirty items for the participants. A super market donated large plastic bags to hold the items. Banks and credit unions gave pencils and note pads. Two treats from the recipe booklets were included as refreshments. On our tables we had pencils, note pads, music folders, information sheets, songs (including a seasonal category), warm fuzzies, bean bags, autoharp sheets, recorder booklets, stick puppets, sound cans, and more. Anything not self-explanatory was taught as part of the workshop—i.e., computer games, a bean bag game, a Scottish birdie song with actions, musical bingo. We awarded prizes to the winners of the various games. Door prizes, donated by individuals and music companies, were awarded as well.

As participants loaded their bags with samples there were ooohs and aahhs and expressions of "unbelievable," "neat," and "super." It was rewarding to hear the positive comments. Though we did little more than break even financially, we increased our membership. We believe the positive PR for Idaho Orff more than balanced our books. —Marion Reed, Chap. Pres.

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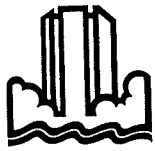
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DEPARTMENT OF MUSIC

1985

July 15-26



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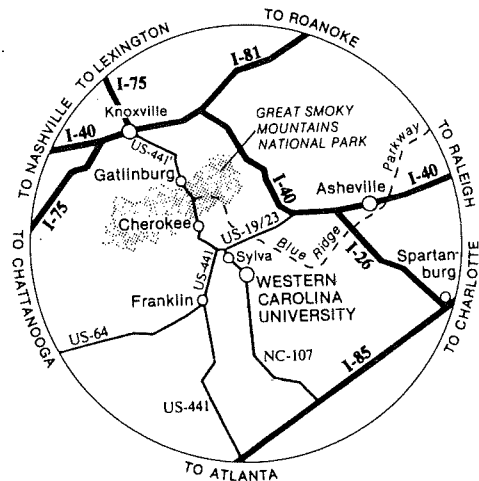
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# CURRICULUM DEVELOPMENT IN FAIRFAX COUNTY, VIRGINIA

**Judy Henneberger**

Music is alive and well in Fairfax County, Virginia with 105 elementary music specialists assigned to its 116 elementary schools. Students receive music instruction with a specialist for thirty minutes twice a week. To strengthen the program, elementary music teachers have been writing their own curriculum for kindergarten through sixth grade. Many of these teachers use the Schulwerk approach and are members of the Middle Atlantic Orff Chapter as well as of AOSA. Between a half and two-thirds of them have trained at the Orff certification program at George Mason University.

The first seed for curriculum development was planted in 1971 when a group of county music teachers met to share ideas and provide mutual support, since no curriculum specialist was available for elementary general music. Soon after, the Fairfax General Music Educators Association was born; this group began sponsoring nationally-known clinicians for workshops during the school year, among them many well-known Orff specialists.

During the early stages teachers developed and shared many lesson plans. Then under the guidance of Lynn Arizzi, the first FGMEA president and at that time Elementary Curriculum Specialist for Fairfax County, teachers met for several days to begin rewriting and sequencing the county music objectives. When this was completed, the task of providing one or more detailed lesson plans for each objective began — this led to the writing of texts for each grade level. Many of the lessons included Schulwerk materials and process. The first books were published with the titles *Kinder-Music House* and *Little Music House*, Books 1, 2, and 3.

The committee of teachers writing levels four, five, and six of the series, the *Giant Music House*, has worked for three weeks each summer as part of the school district's staff and curriculum development program. As per schedule, level six is will be completed in Spring 1985. (Note: plans are now in progress for level seven, which will be used in the Middle School). During the school year teachers pilot test the lessons in their music classes. A January in-service session is held to present sample lessons to all elementary music teachers in the county. These teachers may then make suggestions for modifying or adding to the

lesson material. In the spring, after all editing is completed, the lessons are recorded. Members of the writing committee select approximately fifteen students, from both elementary and high school, to perform the music lessons at the recording session. At the first fall in-service of the school year, the committee of authors for a given book introduces further lessons to the county music teachers; also at this time they receive their new curriculum guide.

It has been exciting to be part of such a comprehensive program of curriculum development based on the ideas and contributions of so many music teachers. Ms. Arizzi, who recently became County Coordinator of Music (K-12) has guided them through this ambitious project with wisdom, energy and encouragement. She has done the final writing of each book as well as contributing many original songs and

lessons. It is exciting to see our materials being used in the music education of so many students; they have been adopted by several other school districts in the U.S. as well as being requested by several foreign countries. Since they are used throughout our county, they provide continuity for our students who, due to the large geographical area encompassed, are often transferred from one school to another. When a student can come into music class in a new school and recognize lesson material, songs, and terminology, it contributes to his/her sense of security and acceptance in the new environment.

Figures 1, 2, and 3 are excerpts from a lesson packet in the *Giant Music House*, Level 4. They demonstrate another principle followed in developing the curriculum guides — the integration of music with other subject areas.

Fig. 1: **FAMILY OF THE SUN — OVERVIEW**

- |               |   |
|---------------|---|
| Lesson One:   | Sing "Family of the Sun" with vocal ostinati and as a round. Begin instrumental parts.  |
| Lesson Two:   | Sing song with instrumental parts and play tune on recorders.   |
| Lesson Three: | Participate in preparation exercises for speech and movement.   |
| Lesson Four:  | Divide students into groups for creative interpretations of entire poem.  |
| Lesson Five:  | Perform the entire poem (invite the classroom teacher).   |
| Lesson Six:   | Listen to excerpts from <i>The Planets</i> by Gustav Holst and respond with language to the feelings of the music.            |
| Lesson Seven: | Listen to "Saturn" or "Neptune" and respond with art work. [Each lesson is subsequently worked out in detail for the teacher] |

Fig. 2: **PROGRAM OF STUDIES — OBJECTIVES**

2. Sing two and three-part rounds or canons and two-song quodlibets.
4. Perform at least two different vocal ostinati with a melody.
6. Demonstrate recognition of ABA and rondo forms with movement or art work.
10. Listen to program music and dramatic music and discuss how ideas, feelings, or events are communicated by these compositions.
17. Perform more difficult rhythmic activities combining direction, tempo, levels, weights, and/or locomotor skills in response to verbal or sound cues.
22. Perform compositions in instrumental ensembles using melody and non-pitched percussion instruments, playing three to four different parts together and including at least two pitched ostinati.
24. Play at least E, G, A, B, C (high), D (high) on the recorder.
31. Create a dance, mime, or combination of movements to a song, poem, story, musical composition, or student-created musical accompaniment.

Figure 3: **SONG: "Family of the Sun"**

The family of the sun, the family of the sun.

There are nine pla-nets in the family of the sun,

—by permission of Marilyn Tabb

Continued on Page 26

In lesson five, the song is used as a refrain before, between, and after the verses of this poem:

Mercury is hot, and Mercury is small;  
Mercury has no atmosphere, it's just a rocky ball.  
Venus has thick clouds that hide what is below.  
The air is foul, the ground is hot, it rotates very  
"slow."  
We love the Earth, our home—it's oceans and its trees.  
We eat its food, we breathe its air, so no pollution,  
please.  
Mars is very red—it's also very dry and cold.  
Some day you might visit Mars if you are really bold.  
Great Jupiter is big—we've studied it a lot.  
We found that it has sixteen moons and a big red spot.  
Saturn has great rings—we wondered what they were;  
Now we know they're icy rocks which we see as a  
blur.  
Uranus and Neptune we don't know much about.  
Maybe you will study them and then we'll all find out.  
Pluto's last in line; it's quite far from the sun.  
It's small and cold and icy, too—to land there won't be  
fun.

(From Exploring the Planets Gallery, National Air and Space  
Museum, Smithsonian Institution.)

—Lesson excerpts reprinted by permission of Universal Press Syndicated.

1985

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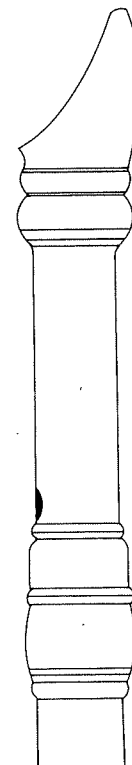
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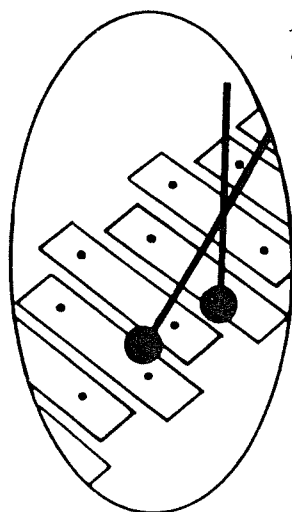
Shelley Nordlund, Susie Green

Greta Rizzuti, David Asplund

For further information contact: Dr. Carol  
Rogel Scott □ School of Fine and Performing  
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Marilyn Davidson

### REVIEW OF LEVEL I

July 22-26  
Larsen, Schrader

### LEVEL II

August 5-16  
Sue Snyder

### LEVEL III

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Sue Snyder

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#### FACULTY:

**Marilyn Davidson**—Music Teacher, Bergenfield, N.J., AOSA National Board; arranged Orff instrumental material for 1981 *Silver Burdett Music* series; Master Teachers Certificate in Orff, Memphis State University, numerous workshops including National AOSA Convention, MENC, PMEA, NJMEA, Ithaca College, Hartt School of Music, and Towsen State University

**Sue Snyder**—Director, Ridgewood Orff Summer Workshops; Music Teacher, Greenwich, CT; adjunct faculty, Teachers College, Columbia University, PhD candidate, University of Conn.; Co-founder NNJOSA; Master Teachers Certificate in Orff, Memphis State University; numerous workshops including Wm Paterson College, C.W. Post, Fairleigh Dickinson, University of Conn., MENC, National AOSA Convention

#### GUEST FACULTY:

**Avon Gillespie**—North Texas State University, guest faculty at Orff Institute, Salzburg, Austria; Orff Certification, University of Toronto; internationally renowned clinician.

With **Elaine Larsen** and **Jacque Schrader**—Movement **Kelly Tyma**—Recorder

**Contact: SUE SNYDER, 5 LANCASTER DR., W. NORWALK, CT 06850**

## ORFF SCHULWERK IN A SUMMER DAY CAMP: A SUCCESS STORY

Lori Goldschmidt and Elizabeth Van Mater

Strains of Avon Gillespie's "Gruss Gott, Hello" are heard as dots of yellow dart across campus. Children in bright yellow T-shirts sing happily on their way to their next creative activity. Brookdale Community College is the home of a unique multi-arts camp where creativity is nurtured in an atmosphere of joy, support, and discipline.

Brookdale, situated in Monmouth County, New Jersey, is a beautifully designed modern campus on a former horse farm. The camp functions in the professionally equipped spaces of the music and art buildings. Since the camp runs simultaneously with the college's summer session, the campers not only enjoy these facilities but are in a milieu that is most assuredly different from elementary school life. For most of them it is the first exposure to a college campus. Scholarship money from local businesses helps to bring in the financially needy and those students with physical and learning disabilities.

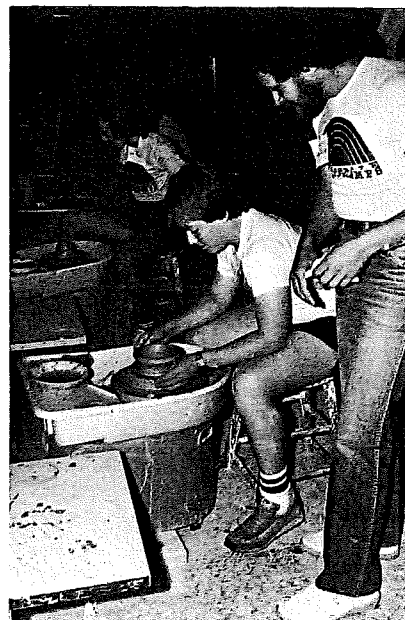
The story began five years ago when Dean Norma Klein and Director Mary Carter envisioned a camp where the whole child would be free to explore and develop all facets of his/her creative self. That first summer it operated as a music camp with related arts offered in the afternoon. Orff Schulwerk, its process and philosophy, was the basis of successful music making for everyone. Each year has been a step in careful growth, with dance, visual arts, and theater camps added in stages. We have built into the structure a relatedness of all art forms, an atmosphere of low risk, acceptance and warmth, and a close per-

sonal involvement with all the campers. There is a careful balancing of process and product.

Campers, aged 7-14, register for one of the four "majors" for either one or two two-week periods. The children, further grouped by age, remain within this major all morning. Within the music area there is a further division into piano, band, or Orff/voice/recorder. A very low staff/student ratio is maintained. Complementing the excellent professional faculty are a large number of high school and college age young people known as interns. They are not paid, but may work for college credit.

Following the morning program a half-hour "special" is scheduled. This has included such events as a tour of the college broadcasting studio, a guided walk in the college woods, a story telling period, and lively folk dance sessions.

A highlight of the camp program is the series of visiting artists; seven or eight are scheduled for each two-week session. A graphic designer showed, step by step, how the camp brochure was created. The author of a book on ancient Greece explained the long, slow development of his work, from inspiration to publishing. Another guest led the children, ever so sensitively, in guided fantasy, showing the deep connections between one's inner dream life, the relaxed state, and creative output. Campers were fascinated by a demonstration on a Moog synthesizer. A sixth grade class of expert jugglers performed. A demonstrator of bread baking



exclaimed, "Of course, you must knead with love!" The list of guests has included a concert pianist who is also a brilliant jazz improviser, a folk dance performing ensemble, and a mime performance.

The last segment of the day, that which truly emphasizes the camp philosophy, is incredible to observe; it is an hour in which each camper attends another art area. Here are young dancers doing pottery, a saxophonist learning calligraphy, painters in a small guitar ensemble, a mixed group from various areas putting together a play which, later in the week, would be taped in the college's professional TV studio. Another group is hard at work on a creative writing project. Small ensembles of recorders, strings, and woodwinds can be heard rehearsing.

A particular source of pride for the camp is the leadership training program. Each teacher guides the interns both technically and personally so as to maximize his or her ability to carry out projects with the campers and to develop leadership skills. Some interns are used on a one-to-one basis with handicapped students. All interns attend separate training sessions and rap groups. But all is not work! The interns, too, are artists, and many a lunch or free period is spent putting together skits, songs, dances, or even a rock band. Time is provided for them to "show their wares." A few may be used in the Orff ensembles to play the more difficult parts, and they may also conduct the band in the final performance.

The product of intensive efforts during each two weeks is the gala and moving "Parents' Day," held on the last Friday. The art building becomes a gallery for display of weavings, masks, pots, collages and other projects. Creative writing is displayed in the theater lobby. Final rehearsals con-

*Continued on Page 28*



Camp—From Page 27

tinue throughout the morning. At noon the gates are opened; the visitors join the campers and interns for a picnic lunch on the grounds. At one o'clock all go into the music building to hear brief performances by the guitar class and the piano class; styles of music presented range from classical to jazz improvisation. Finally everyone enters the big theater for the culminating performances. All Orff instruments are on stage, as are one hundred or more campers, thirty or so interns, and the entire staff. "Gruss Gott" has become our traditional opening number. Three more Orff numbers follow; they have been carefully chosen to present an exciting but balanced view of the Schulwerk. A typical program might include an instrumental piece (such as Music for Children, Vol. II—Murray ed., p. 94), "Sur le pont d'Avignon (Murray, vol. III) and "Hambone" (arranged by Nancy Ferguson in *Hearing America*).

Next on the program the dance campers perform both ballet and jazz styles. Besides dancing to well-known music on recording, they also choreograph pieces to original faculty and intern compositions. After this the theater camp presents an original short play. Lastly the band performs. For the final selection all campers again go on stage, as a stirring and well-known piece such as "This Land Is Your Land," by Woody Guthrie, is sung, played, and even hand signed. The audience is awed by the discipline, organization, and professionalism of the entire production. "Amazing for just two weeks" is heard over and over again.

A camp farewell song (Van Mater's words to the round "Kookaburra") sums up the experience:

Just two weeks ago we said, "Hello, Hi,"  
Now to all our friends, old and new,  
"goodbye;"

Art, music, acting, dance, we can do it all  
at Brookdale Arts Camp.

\*\*\*\*\*

Lori Goldschmidt teaches Orff at the New School of Monmouth County and the Monmouth Conservatory of Music. She also teaches recorder and international folk dancing. She is program chair for the Navesink Recorder Society. Elizabeth Van Mater is president of the Central New Jersey Chapter; she is on the faculty of the Monmouth Conservatory of Music and the Montessori-Alpha School of Highland Park, N.J. She is director of music at Old Brick Reformed Church.



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August 5-16, 1985

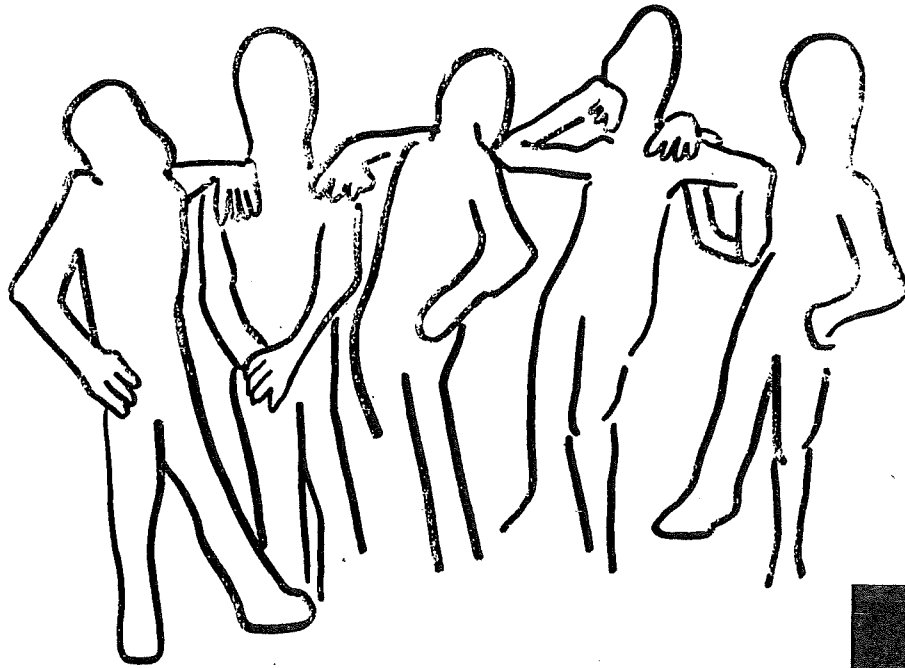
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## Statues in the Park

(see *Music for Children, American Ed. Vol II, p. 148*)

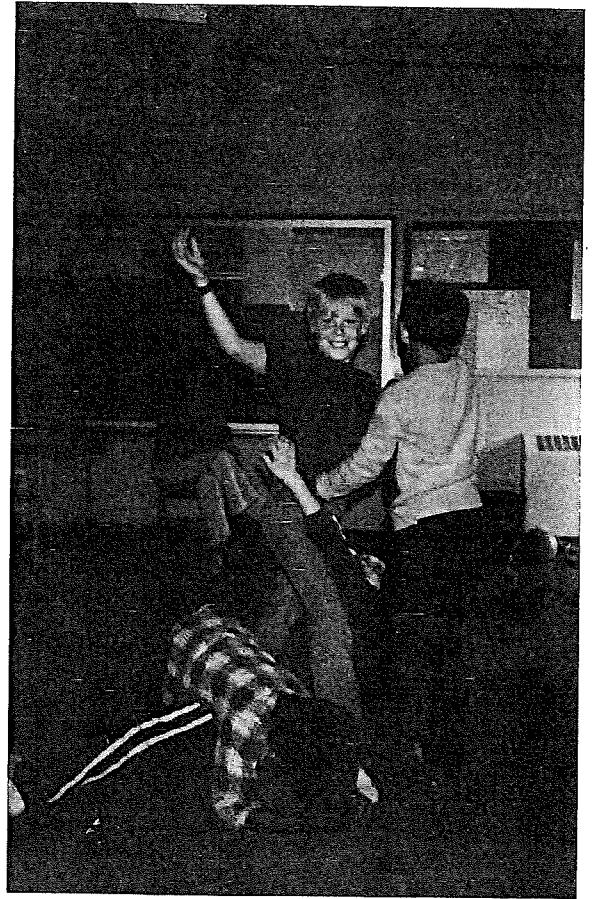
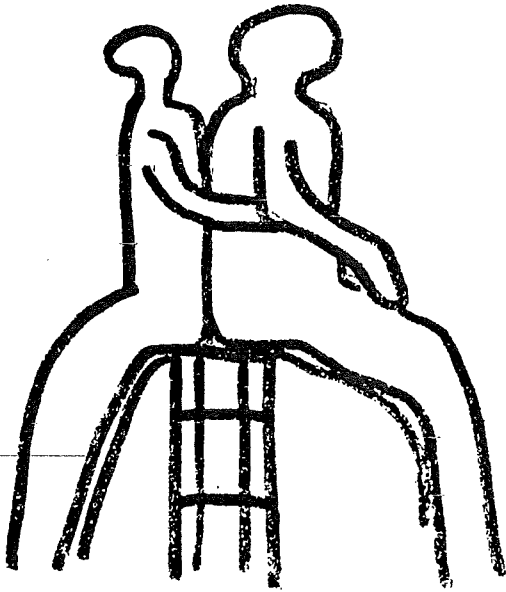
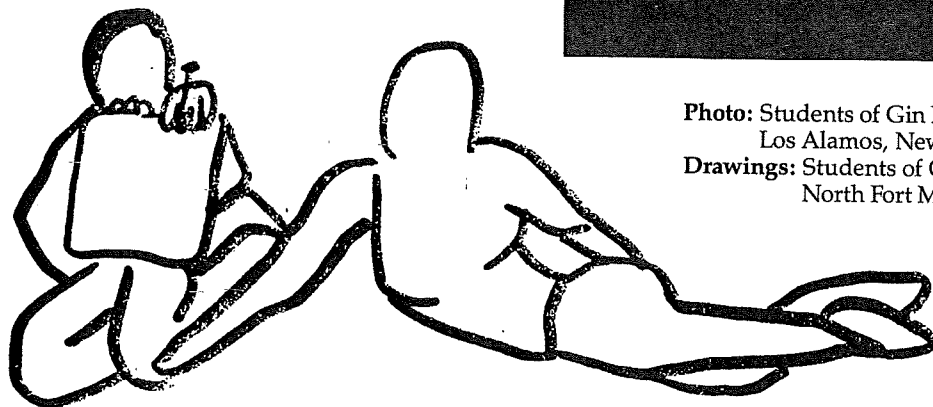


Photo: Students of Gin Ebinger,  
Los Alamos, New Mexico  
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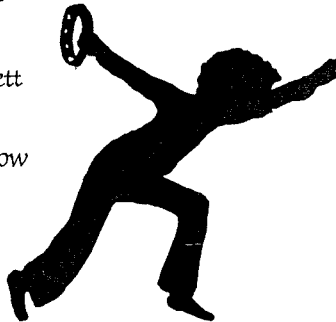
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## LETTERS TO THE EDITOR

Dear Editor,

I awaited my Winter Echo with great anticipation. You see, I knew it would include a report on the Las Vegas Conference and I was more than a bit anxious. I had worked on various committees for almost two years — planning, preparing, cutting, pasting, glueing, sewing, all for what I knew was more than a worthwhile cause. When the time finally arrived, I hauled instruments, unloaded boxes, set up displays, and worked long hours (I even managed to attend a few sessions!). But still I was anxious to read about it afterwards. Sure, I was there, but I wanted to read others impressions as well. The article that appeared in the Winter issue had many positive things to say about our eighteenth conference, and although I am probably a bit biased, I heartily agree that a good time was had by all.

But I am a bit confused about some of the initial comments regarding our city. You see, Las Vegas is my home. I have lived here for thirty years (yes, there are natives in Las Vegas). I am very proud of our city and everything it has to offer.

We never considered a conference hosted in Nevada as a "gamble," and are surprised that some thought "the immediate response — both physical and cultural — is negative." I was hurt to read that jokes were made to cope with the environment, and the implication that Las Vegas is incongruous to elemental music.

Maybe I have misinterpreted the true intention of the report. Those of us in town that gave so much of our lives to do the best job possible try to find the good in every situation and look forward to visiting different parts of our country when attending conferences. I have always prided myself in being openminded and willing to seek out and enjoy new experiences. Hopefully the views expressed in the article do not represent the majority and were well intended.

I love Nevada and I love Las Vegas. I had hoped that all of our work and dedication would make you feel the same.

Sincerely,  
**Debra J. Hofferd**  
Member, Desert Valley Chapter

Dear Ms. Hofferd:

Be assured that in my article on the conference in the winter Echo no slight was intended, either on the Desert Valley Chapter or the people of Las Vegas. However, our conference *did* take place on the Las Vegas strip. Many of us had never before seen neon architecture. Many of us had never before been in a gambling casino, so that

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the several-times-daily trip through the casino to the conference sessions was indeed an assault on our senses. The overwhelming majority of conference participants appreciated the fine conference and the considerable effort that went into making it a success. But we also were aware that the physical setting was very different from other conferences.

That Las Vegas and Orff Schulwerk make a curious combination was certainly implied in the report. That is true if one sees dice games instead of jump rope games. It is true if one is dazzled by neon lights and blinking game machines but neglects to go outdoors and be warmed by the natural sunlight. But of course Orff Schulwerk is more — it is people and ideas, and the Las Vegas/Orff combination fulfilled all promise in this regard. Highlights I can mention were the two children's performances, the presentations by local musical groups, and the warm welcome extended us by Chapter members.

I can sympathize with the feeling you express — that your home has in some way been insulted. As a resident of Washington, D.C. I am accustomed to visitors assuming that everyone living here is a lazy bureaucrat squandering tax dollars. The scale and architecture of the monuments and federal buildings here make an immediate visual impact on visitors, causing many to refer to their government as the impersonal "them." But my own senses are no longer bombarded on a trip downtown. I am used to the scenery — I don't really see it anymore. And bureaucrats with artistic temperaments and humanitarian tendencies number among my closest friends. To be sure, those of us who live here try to show visitors "the real Washington," but for the most part we just try to be tolerant of those who haven't yet learned to love our city.

Yours sincerely,  
**Carol Erion**

## REVIEWS

**MOVE, SING, LISTEN, PLAY—  
 PREPARING THE YOUNG CHILD FOR  
 MUSIC.** Donna Wood (Toronto: Gordon  
 V. Thompson, 1982).

**TODAY'S CREATIVE CHILDREN—  
 SING, PLAY, AND MOVE.** Millie Burnett  
 and Patti Wiggins (Dubuque, Iowa:  
 Kendall Hunt, 1984).

What a pleasure to review two more texts whose central focus is Schulwerk process and areas of activity and, coincidentally, which bear very similar titles! Both books are written by teachers of training courses for music in the classroom and effectively serve to reinforce the hands-on classroom

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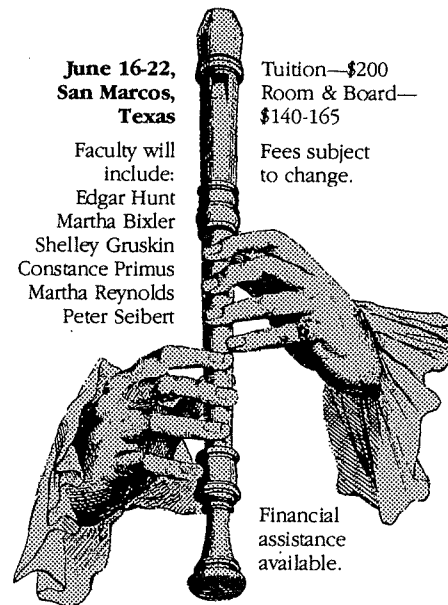
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experience of their students. Both have valuable offerings for the experienced teacher as well. Donna Wood's book is limited to children between three and five/six years. The Burnett-Wiggins book extends its age range well into the elementary grades. In broad outline both books deal with the child's developmental and corresponding musical characteristics (early years), have a large collection of musical materials and process suggestions, and lastly, one or more sections devoted to musical information and skill development along with teaching suggestions for the newly initiated teacher. *Today's Creative Children* includes a chapter on sequenced material for beginning soprano recorder.

Donna Wood is both a certified nursery school teacher and a music specialist. Currently she is teaching both pre-school children and teachers-in-training at the Royal Conservatory of Music in Toronto, Ontario. Her combined experience is reflected happily throughout the text by a warmth of understanding in regard to child behavior and feelings as well as a knowledge of the step-by-step sequence need to help them experience and understand music. Part I details the five stages from infant-toddler to six-year-old. Part II, the main section of the book, offers many materials for movement, singing, listening, and playing instruments. These include ideas for developing introductory singing and reading skills, games, chants, songs from the world of the nursery rhyme through playgrounds of childhood folk songs, and a carefully detailed introduction to using percussion instruments. It is full of the wisdom of experience and possibilities for creative extensions of the materials. The last section of the book discusses the role of the teacher in the pre-school, need-

ed musical information and skills, and most importantly, presents a series of clear, brief, well-organized lesson plan models. Each section includes a reading list and projects for student teachers. There are many attractive photos and drawings, and wonderfully clear diagrams for the movement/game activities.

Much of the content of *Today's Creative Children* applies to elementary school children from kindergarten up, with ample opportunity for simple presentation and selective adaptation for younger children. Chapter I argues for activity as essential to musical perception in child development, emphasizing the need to know *why* we as teachers do *what* we do, as well as the greater importance of *how* we teach *content*. It stresses activity as a significant and positive force in the child's affective and cognitive growth. The list of identified goals in early childhood programs along with parallel musical goals is valuable information for music teachers of the young. The second chapter, "Rhythm Comes Alive," is a very useful collection of reaction training games, so important in serving both developmental and musical purposes. There is a wide variety of echo games (beginning with those for the very young), unison response games, and reaction training games for movement and reading readiness. The chapter also includes games for establishing beat with language materials and with props such as bean bags, balls, and stones. Finally, there is a group of movement "puzzle" activities. It is an extensive list of great value to new teachers and a welcome addition to the storehouse of experienced ones.

The four chapters devoted to holidays, American heritage, singing games, and

*Continued on Page 32*

multi-cultural experiences have familiar and traditional as well as fresh new materials for pre-school and elementary grades. Many have simple, realistic instrumental settings, along with suggestions for creative musical and dramatic activities. Some have guitar or autoharp accompaniments. The multi-cultural materials might be especially enriching in classrooms with many children newly integrated into our society. Chapter seven, containing source materials for development, offers four charming folk tales: American Indian, African, South American, and Japanese.

Throughout the book there are sample lesson plans and model learning sequences built on specific musical concepts such as pentatonic scale, simple form, pulse and rhythm, etc. The book has many photos of children in action and charming original designs. Unfortunately the spacing from one activity to another is not well defined visually. *Today's Creative Children* deserves careful perusal by music educators, whether as an Orff-focused text for classroom teachers in diverse situations or as a well-defined collection of additional materials for specific musical goals. Like Donna Wood's text for the very young, this book is a valuable documentation of new directions followed for some time by teachers making music with children.

—Jacobeth Postl

**FENCE POSTS AND OTHER POEMS.  
Ruth Pollock Hamm (Schott, 1982).**

This wonderful collection of poems, many of them created by students, is an excellent resource for creative activities. The book is written for upper elementary and junior high grades, with many poems suitable for those often difficult seventh

and eighth graders. The book includes a wide variety of poetic styles — nursery rhymes, limericks, haiku, cinquain, tanka, and senryu (the last four with rather strict rules of composition). The poetry is valuable not only from a musical standpoint but for stretching the students' awareness of poetry itself. My fifth grade, using the form "found" poetry, developed a composition with movement and percussion to "May your holidays . . ."; subsequently they spent a day creating original poems to develop further.

The book is divided into five sections, grouping the poems for particular use — for melodic development, for sound setting, etc. It is clearly stated, however, that the poems can and should be enjoyed in a variety of different ways, allowing the suggestions to spark new ideas. My sixth graders were particularly fond of the section on jazz; it includes pieces by noted poets (Carl Sandburg's "Jazz Fantasia," for one) and a short playlet. As "jazzmen," students can create within the jazz idiom. "What Is Jazz" by Mary L. O'Neill was quite successful because of its strong underlying beat and rhythmic text. The delightful title poem, "Fence Posts," is included in the section containing texts for musical scores; this eight word poem is the basis for originality in vocal and melodic development.

As Ms. Hamm leaves her plans very open-ended, the possibilities are unlimited. The texts can be used for melodic development, sound settings, movement, and composition, truly accommodating student independence and originality. The material challenges both students and teachers to expand their creative potential.

—Lisa Ann Parker

*Bush School, Seattle, Wash.*

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This category is being instituted to provide opportunity for congratulatory messages, used items for sale or swap, items or services wanted—anything of an individual nature. The cost for each item is \$3, which will be donated to the Keetman Fund. Send your items, prepaid, to the Editor. Editor reserves the right to condense or modify items if necessary.

**Looking for Someone** I promised to reimburse for a cab ride Sunday morning from the Hacienda to the AB/EB breakfast at the Sahara. I lost your name — please get in touch!  
—Gin Einger

**Wanted: One Gorilla**, to pay a visit to certain principal. Apply in person.  
—Pat Brown

**Donna and Carol:** Sorry, didn't mean to leave those items in your room. Wasn't that a great conference? Let's get together again in Kansas City!  
—D.W.

**Secluded house** in Northern California to sublet or swap during holidays, summer, and early fall. 15 mi. from ocean beaches, 90 min. from wine country & San Francisco, hilltop view of redwoods and meadows. Wood stove, garden, Baroque record collection. I am looking for a similar retreat in desert, mountains, or East Coast.  
—Janet Greene, Box 33, Occidental, Ca. 95465.

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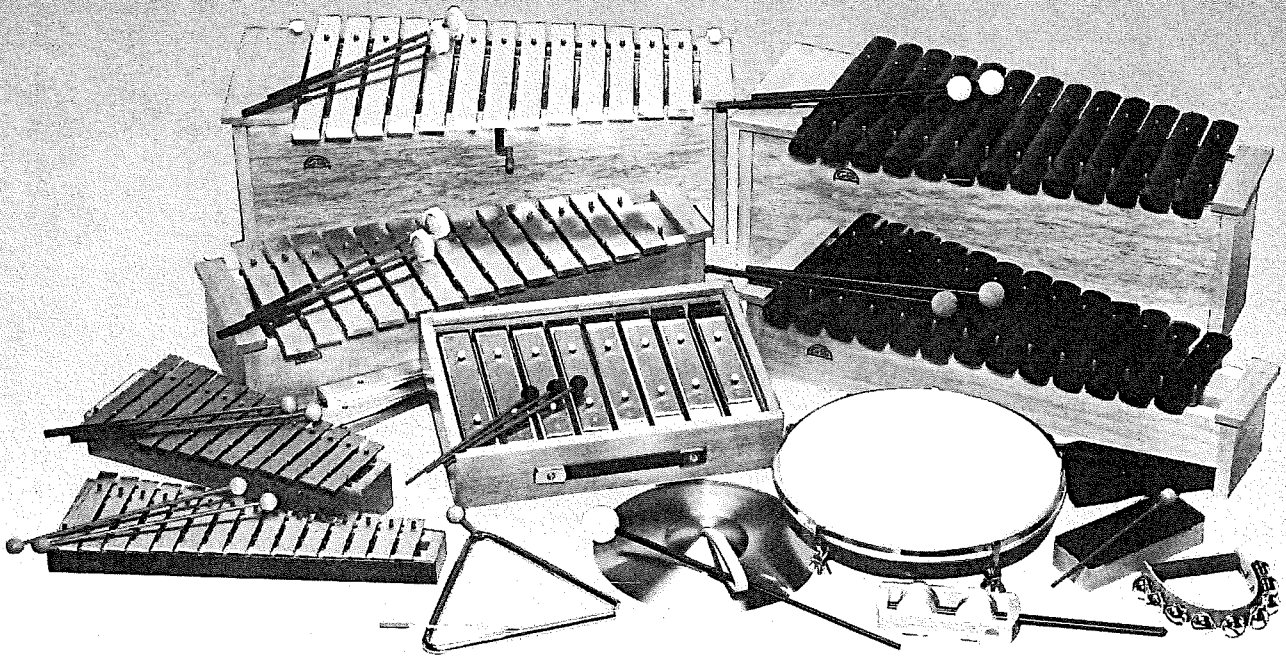
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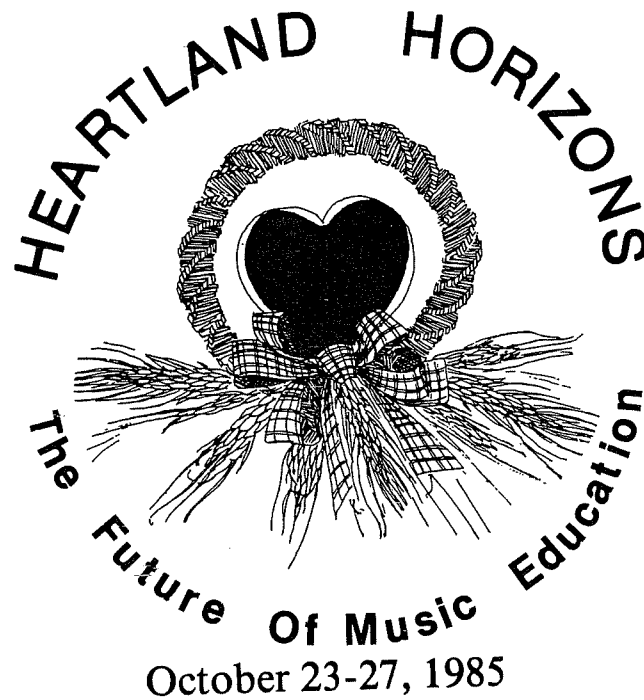


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