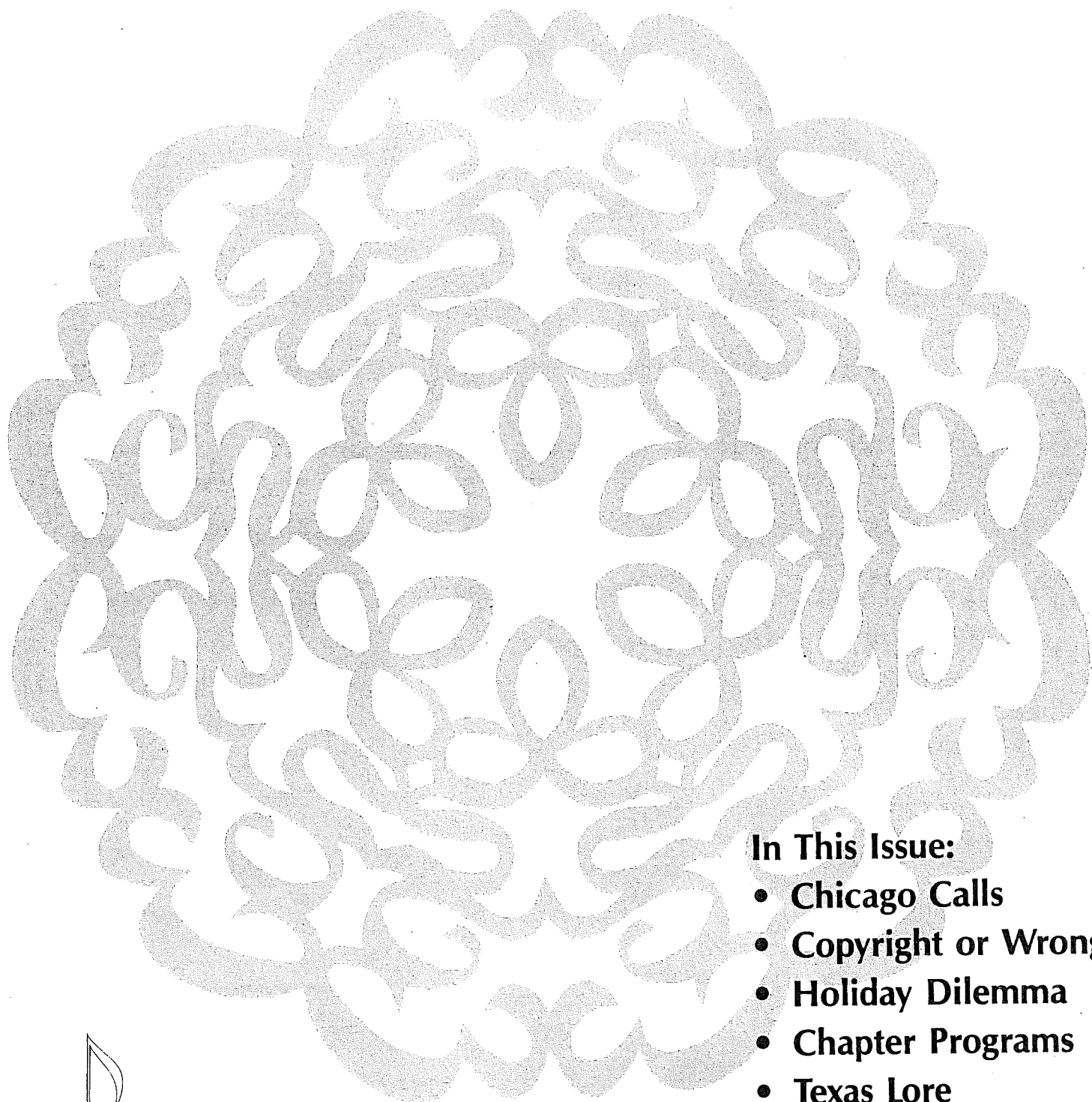


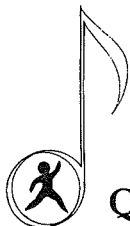
The Orff Echo

Volume XXX
Number One
Fall 1987

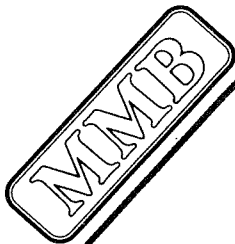


In This Issue:

- **Chicago Calls**
- **Copyright or Wrong?**
- **Holiday Dilemma**
- **Chapter Programs**
- **Texas Lore**



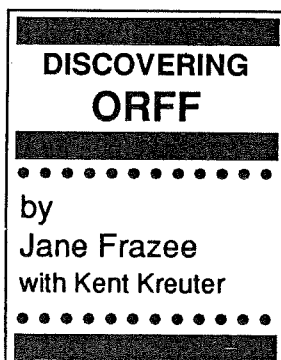
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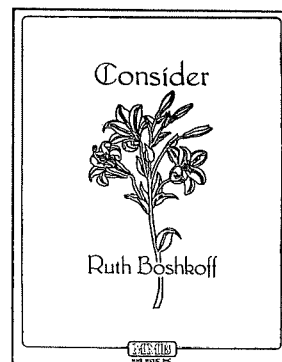
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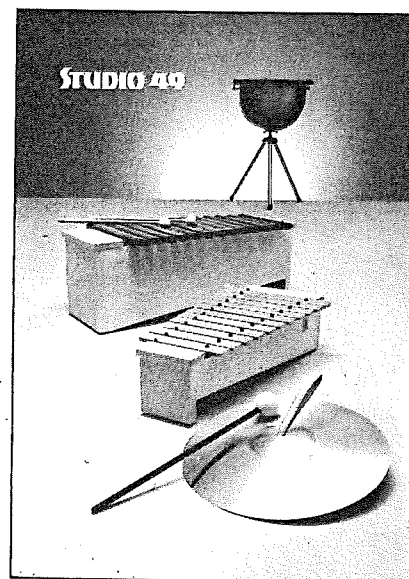
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The Orff Echo is published quarterly by the American Orff Schulwerk Association, a non-profit educational organization for music teachers and others interested in this approach. Executive Headquarters mailing address is: Box 391089, Cleveland, OH 44139-1089. Editorial and Advertising mailing address is: 332 Gerard Avenue, Elkins Park, PA 19117.

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

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Page

Table of Contents

2	The Chicago Connection: A Last Minute Checklist by Carol Huffman
3	Orff Schulwerk and Artists-in-Residence by Marilyn Collins
4	Meet Your New President by Grace Nash
5	President's Message by Del Bohlmeier
6	Keetman Fund: A Dream Come True by Stanley Rowland
7	Mr. Doolittle and the Four-Legged Critters by Millie Burnett
9	For The Classroom: Jacobeth Postl, Editor A Taste of Texas by Millie Burnett
12	Family Music in Australia
13	Forgotten Magic, Part Four by Louise Bradford
14	Copyright—The Right to Copy?
16	Christmas-Hanukah Dilemma: A Panel in Print
25	Video Rental
26	Learning Not to Skip by Gareld Payne
27	News from Salzburg
27	Meditation On Method by Arnold Walter
30	German Orff Schulwerk Assn. Celebrates 25th Anniversary
31	Film Rental Form and Review
32	AOSA Chapter Presidents
33	Chapter Programs for 1987-1988
36	Book Reviews: Donna Poppe, Editor

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Fall	August 1
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The Chicago Connection: a last minute checklist

With the school year under way, the conference comes closer and brighter with anticipation. As we approach this exciting time, here are several items for your consideration as you plan to attend THE CHICAGO CONNECTION: THE ARTISTIC CHILD.

Travel arrangements: Please consider booking through Prescott Travel when making your flight arrangements. With United Airlines, they have made special arrangements that include discount fares and a 1% credit back to AOSA. Regardless of airline, however, Prescott Travel could be a good bet.

Hotel Facilities: The Hyatt Regency O'Hare Hotel offers free shuttle bus service from the airport. Wait just outside the baggage claim doors at the "hotel shuttles" sign. Be sure to board the Hyatt Regency O'Hare Hotel shuttle. Although you can see the hotel, there is no foot traffic allowed at this busy airport.

We have arranged for cash carts at breakfast and lunch at the Hyatt, for your convenience and fast service. However, there are two hotels reachable by enclosed walkways from the Hyatt, the Hotel Sofitel and the Radisson. Both have lovely atmospheres in their less-crowded restaurants. Check them out. On Saturday, two session rooms at the Hotel Sofitel will be in use.

Local Artists Invited: At Dr. John Fines' sessions built around contemporary art objects from the Chicago Art Museum, the artists will be invited to see the dramatic scenarios inspired by their work. These will be developed in Dr. Fines' sessions by children and adults.

Sharing: Many chapters have a post-conference meeting at which members share material from the sessions they attended. Why not get together with other chapter members and distribute the sessions you'll attend so that there is little overlap or repetition? It's a great way to bring the flavor of the conference to those who weren't able to attend.

Entertainment: Thursday's opening concert will be very special. "The Ark of Noah" by Jos Wuytack will be performed by the Saint Paul of the Cross Choir and Consort, director, Pat Hamill. Its members are in the fourth through eighth grade at the Saint Paul of the Cross School in Park Ridge, Illinois.

Thursday evening's *Chapter Sharing* promises to be all that it has been in the past; this



Carol Huffman, Conference Chairperson

year we'll hear and see the Greater Milwaukee Chapter and the Indiana Chapter.

The *Metro Theater Circus* from St. Louis has toured nationally, especially in schools. They "sing a little, dance a little, mime a little" to produce an original and delightful performance. They'll do an adaptation of Lewis Carroll's "The Hunting of the Snark" with the Orff instruments played in elemental style for the musical part.

Friday's the day for children's voices, with the *Chicago Children's Choir* under John Unlenhopp performing following the annual AOSA business meeting. The choir has performed with the Chicago Symphony and the Lyric Opera. That evening, *The Glen Ellyn Children's Chorus* under Doreen Rao, presents a program from many periods of music history and languages. Widely travelled, the chorus recently represented the United States in Finland at an international choral festival.

Do you love the excitement of steel drums? Then be sure to hear the *Northern Illinois University Steel Band* on Friday night. After World War II we began to hear what a fifty-five-gallon oil drum, a sledge hammer, a good ear and a lot of patience could produce in Trinidad. The NIU Steel Band will play Caribbean songs and give historical background.

On Saturday evening, a special treat: Wave-length, an improvisational theater group involves its audience to find a humorous perspective to the issues and challenges in

education. They plan to use Schulwerk information as a base this time!

Sunday morning, just prior to the closing session, *Plastique Animee from Ithaca College*, directed by John Stevenson will demonstrate the physical interpretation of music through Dalcroze principles wherein the body serves as the musical instrument.

This is still much to be done in preparation for your participation in THE CHICAGO CONNECTION: THE ARTISTIC CHILD, but be assured that all will be ready. The red carpet will be out for your welcome to an exciting, informative music sharing experience. SEE YOU IN CHICAGO! □

Lunchtime Treats Offered

Visitors to the city of Chicago can expect to eat wonderful ethnic foods, from award-winning pizza to spicy spareribs, enough to bulge the waistline of the slimmest starlet.

But participants at the AOSA Conference will be offered delightful treats at noon each day and every one of them is guaranteed to have absolutely NO calories! Your ears and eyes will be stimulated, and well fed.

Thursday's menu features a second helping of singing by the choir from St. Paul of the Cross School, served by chef Pat Hamill. For dessert, a delicious performance by the Price Puppeteers of Evanston, IL, cooked up by Marilyn Price and Shelley Robbins.

On Friday, the concerts du jour will be prepared by Mary Karlen Peterson of Oconomowoc, WI and her 5th and 6th grade cooks serving up an ensemble of recorder and instrumental pieces. Then Linda Perney and the children of the McKenzie School will offer a taste of the musical cuisine of Illinois.

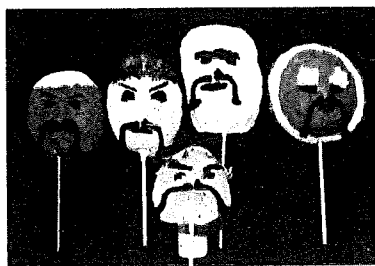
Gourmet treats for Saturday include the delicious playing of Judy Warner and her Lincoln "Orffans" and the well-seasoned singing of the St. Cecilia Youth Chorus, stirred by Anton Armstrong of Grand Rapids, MI.

With such a menu, you may look forward to calorie-free sounds and sights, voices, instruments and puppets, all guaranteed to nourish the heart. Is your place reserved? Then we wish you "bon appetit!"

Daryce Hoff, Illinois

Orff Schulwerk and the Artists-in-Residence

MARILYN COLLINS



One of the most exciting experiences I have had as a music teacher has been to share in an Artist-in-Residence program over a period of three years. The first two were managed within the creative and performing arts staff, but this year the project became a cross-discipline experience that was even more enjoyable and valuable for the music classes.

Last winter's presentation began to take shape when I was browsing through books at the Boston Conference. A book adapted by Gerald McDermott from a Japanese folktale called "The Stonecutter" (Puddin' Books) caught my eye! I thought what a good story this would be to read to the class and then imagined how this could become a cross-discipline unit with artists-in-residence.

On returning to Detroit Country Day School and my teaching schedule, I approached the art teacher and the gym teacher about the possibility of using this simple folktale as the starting point of a residency program and public presentation... they were both enthusiastic. When I read the story to the second graders, they loved it, and understood the message. Both their classroom teacher and the school director indicated their support, which is essential to this type of project.

Now the challenge was to find appropriate artists to offer the children a hands-on classroom experience. It is a challenge because it is difficult to find artists who are experts in their own fields, and also willing and capable of working with young children. The search for such artists-in-residence, that can be both frustrating, but ultimately rewarding, began at the Michigan State Universities, cultural and ethnic groups and organizations. Eventually, we had three special guest teachers to help with our "Japan Project."

The artist-in-residence for the art teacher was a second grade teacher from another part of the city whose district had a sister city in Japan. This visitor had extensive knowledge of Japanese art and drama. With his guidance, and the direction of the art teacher, the students created their own adaptations of the

traditional No drama masks. These would serve as the only costuming for the play that evolved from the story.

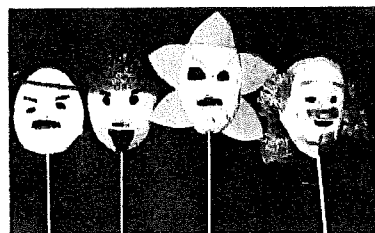
Let me emphasize that we try to keep the focus on the actual classroom experience with the artists, and not on the program that may be its outgrowth. The artists share with the children during their regular music, art and gym periods, although the schedule may be juggled at times for convenience. It is up to these teachers to develop large units on these areas both before and after the residency and programs. For example, in music we learned songs in Japanese, did dances and games, and spoke of that country's geography and poetry as preparation.



In music class we were visited by two musicians-in-residence who brought a koto, drum and other traditional Japanese instruments. The classes had a wonderful hands-on experience with these new sounds. The Koto Ensemble came in full traditional dress—the children were fascinated!

We had decided that our final presentation would consist of the folk tale's narration as the only spoken part. This way the gym teacher could focus on helping the children express themselves and their ideas non-verbally.

After a visit from an excellent mime, who also presented a program for the whole school, the children and the gym teacher began to choreograph the whole play together. There were marching soldiers, flowers withering and reblossoming, a storm with



ribbonsticks as the swollen river sweeping all before it, and court musicians and dancers. Of course, the children's favorite part was their improvised storm sequence and THE GONG!

Japanese melodies were available from many sources, and I was easily able to supply music for our play because of the international character of the Schulwerk. The folk songs sounded beautiful on the Orff instruments and simple arrangements evolved quickly. Some of the songs we used were *Sakura*, *Haru Ga Kita* (from *Favorite Songs of Japanese Children*, Highland Music), *Japanese Rain Song*, *Now The Sun Is Low*, *Oriental* (Grace Nash) and *Scarecrow* from the American Edition. I wrote a song for the finale with the moral of the tale: "Be who you are, and do it all with pride, Find your own dream, it's there by your side" that included body percussion.

Stage scenery was kept simple; mountains, clouds and a hut for the stonecutter. Students dressed alike in sweat pants and white T-shirts so the masks remained the focus of attention. Every one of the 66 children in the second grade had a special part on an instrument or as the sun, raindrops, a spirit, dancers, flowers, river or a soldier.

After three performances and a cable presentation, satisfaction was felt by the children, their teachers and their parents. We could agree that the artist-in-residence program had been a success. Our only problem? What country, and what folktale to choose next year!

P.S. We've just been granted funds to expand to Grade 3 (Africa) and Grade 2, with an American Indian story.

1. *Synopsis of "The Stonecutter":* Tasaku, a lonely stonecutter chipping away at a mountain, is unsatisfied with his lot in life. He keeps asking the spirit of the mountain to change him into more and more powerful things, and his wishes are granted. Finally, he becomes the mountain, only to feel the ax of a lonely stonecutter. Tasaku realizes he should have found his happiness where he began. □

You Can Contribute To Keetman Boutique



Judith Kirby (left) and Elaine Gillies look over Boutique items.

A new aspect is being added to the Keetman Boutique in Chicago. YOU! If you would like to contribute attractive hand-crafted items to the sales tables, please bring them to the conference. Teaching aids, small gifts for children or adults, tree trims and original jewelry are always welcome. See Elaine Gillies at the Boutique when you arrive. And we thank you for your contribution that will help others continue their Schulwerk studies.



Sheran Fiedler, Local Chairperson of the Chicago Conference

Meet Your New President: Del Bohlmeier

It was my good fortune to be asked by the editor of the Echo to introduce AOSA's new president, Del Bohlmeier. What better way than in a Q/A form?

1. Who is Del Bohlmeier? What does he do?
2. What are his credentials and where does he come from?
3. What are some of his accomplishments?
3. What can AOSA expect?

Del Eugene Bohlmeier is Coordinator of Fine Arts and other special subjects in Phoenix Elementary District #1, one of the largest school districts in Arizona. He holds an MME degree and Ed.S. administrative credentials. However, his roots are in Nebraska where he attended a one-room school. He graduated from the University of Nebraska with a degree in music education and a certificate of marriage, in that order. His first teaching position was also in Nebraska, doing vocal and instrumental music from first grade through high school, including the marching band shows at halftime.

Drawn to Arizona in 1964 and to Phoenix Elementary District #2 in 1964, his proficiencies in several areas were soon noticed, first as a teacher, then as a coordinator. He was a good organizer; he had new ideas and often found innovative solutions to knotty problems.

During the 15 years I have known Del, he has taken many leadership roles in local, regional and state organizations, and became a member of the National Board of AOSA. More significant than these, perhaps, is the exemplary music program he has established

and maintained in his own district, despite persistent budget cuts.

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- Each school has a complete Orff instrumentarium and teachers are encouraged to get Orff certification. They receive in-school enrichment workshops and attend monthly meetings to share ideas and discuss problems and needs. With their recently designed curriculum guide containing clear goals and measurement strategies, he, in turn expects quality teaching from them.
- Student enrichment programs? Yes, indeed. First, in a district-wide festival each year in which every school participates; second, in Phoenix Symphony concerts attended by 4th, 5th and 6th graders; third, through in-school performances by visiting artists in music, drama and dance.

I have answered the above questions as an observer, a sometimes participant-colleague, and recently as a researcher when presenting Del an award as Arizona's Music Educator of the Year for 1985-86.

I know Del as a fine singer, musician and teacher, an objective clear thinker and an innovative leader. Again, my congratulations, Del, and my congratulations to AOSA on its new president. □

Grace Nash

Shenanigans Set For Chicago

Making their U.S. debut at Chicago, "Shenanigans" is a trio of Australian music and dance teachers with a keen and active interest in the folk music of the world. Playing about 20 instruments, including the hurdy-gurdy and digeridoo, they have presented programs in schools since 1980.

In 1985, they performed at the International Symposium in Salzburg. This lively group introduced many new folkdances, songs and instruments, and continued with a three month tour of Europe.

In a typical presentation, Shenanigans involves groups in songs, story-telling and folk customs, and explains life in Australia. A special program for teachers is designed to build confidence in teaching world music and dance.

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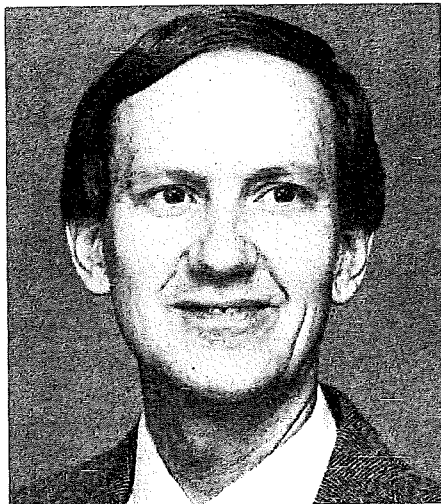
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President's Message

DEL BOHLMeyer



As your new president, I welcome the opportunity to provide leadership for AOSA and all the very uniquely wonderful music educators who make up this organization. I look forward to the challenge of directing the incredible energies of the Board of Trustees toward a most productive two years. And it is the Board of Trustees that makes things happen in AOSA. Let me introduce you.

Coming in as Vice President is Judy Bond of Minnesota, who has been off the Board for only one year. You will remember the fine work Judy did as National Chairperson for the Kansas City Conference. She is a clear-thinking person who, during the coming two years, will certainly be taking advantage of every opportunity that will prepare her to become the next president of AOSA.

We also have a new Recording Secretary this year, Donna Poppe from Washington state. Donna has served on the Editorial Committee and comes well-qualified for this task of accurately recording every word spoken at the three marathon Board of Trustees weekend meetings.

Our Conference Chairperson for the 1987 Chicago Conference is Carol Huffman from Ohio. Carol served on the Board a few years ago as Region III Representative and has worked energetically for two years on the Chicago Conference.

Conference Co-Chairpersons for the 1988 Detroit Conference are Carolyn Tower and Donna Monticello. Donna is also in her fourth year as Region III Representative, and works hard and well on the film committee. Carolyn Tower was AOSA President during 1982 and 1983. Both are from Michigan.

Stanley Rowland of Ohio continues as

Treasurer of AOSA. Stan has been a careful money manager and a wise and steady influence on the Board for many years. We all appreciate his devotion to AOSA.

At the National Headquarters, Cindi Wobig, our very efficient Executive Secretary, is at the hub of all activity in AOSA. When I need correct information in a timely fashion, I can always count on Cindi. In her well-organized, business-like manner, she takes her responsibilities to AOSA very seriously.

Our new editor Tossi Aaron continues to turn out those interesting and useful issues of *The Orff Echo*. Tossi and her husband, Lee, give many hours to continue the tradition of a journal that is the public voice of AOSA. In addition, they have increased advertising to the point where *The Orff Echo* is coming close to paying for itself.

The Music Industry Representative is Bob Cotton from Virginia, now serving his second year on the Board. Bob brings a businessperson's viewpoint to the Board and has been a great help in areas like personnel, confer-

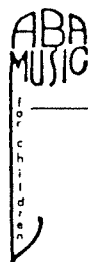
ence planning, and publicity.

Representing you, the Regional Representatives are: Region I, Ann Palmason, Washington state and Doug Wilson, Nevada; Region II, Ruth Ann Chiaraluce, Colorado and Dick Watt, Arizona; Region III, Donna Monticello, Michigan and Judith Kirby, Illinois; Region IV, Carol Erion, Virginia and Karen Medley, Tennessee; and Region V, Marilyn Davidson, New Jersey and Marilyn Levine, Massachusetts. Four of these Regional Representatives are serving on the Board for the first time this year. They are the Board's conduits to the grass roots of the organization and I assure you they are serving you very well.

Barbara Potter has agreed to continue as chief fundraiser for the three-year Keetman Fund Drive. With her enthusiasm for this project she has come up with creative ways for people to contribute to this most worthy cause and enjoy every minute of it.

I know this fine group will serve you well. Every one of them brings talents and skills which will directly affect the future of AOSA. I feel confident this future is in good hands and look forward to working with all of them.

In closing, I ask for your help, your prayers, and your patience. I pledge to you my best efforts at keeping AOSA the vibrant and vital force in American education that it has become. Together we shall succeed. □



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The Keetman Fund: A Dream Comes True

Stanley Rowland

Ideas and dreams take time to evolve into something useful. If Ted Mix were alive today I feel he would be pleased to see the evolution of his dream into the Gunild Keetman Fund.

At the AOSA National Conference in Pittsburgh (Spring 1975), Ted Mix of Magnamusic-Baton voiced his dream that our association would set up some type of special scholarship fund. He described it as a way to "give assistance to American students needing financial aid to continue Schulwerk training in order to become contributing members of the Orff movement."

Through the kindness of Ted's widow Alice, AOSA now has copies of some of the correspondence between Ted, then president Jacobeth Postl and other members and officers. At first Ted himself headed this project for some time into 1976, giving freely of his time, dedication and expertise.

He wrote to Jane Frazee, new president, telling of his hopes that the fund would "produce enough each year to keep on building and helping." As seen in the minutes of the February 1976 Board Meeting, Jane made an important motion at that time:

"GUNILD KEETMAN ASSISTANCE FUND: the Board agreed to try raising money for this fund on a voluntary basis for a one year trial period rather than increase dues. J Frazee moved that the Board make the initial contribution to the Gunild Keetman Assistance Fund and to solicit members' contributions by including a description of the Fund with the dues solicitation forms . . ."

That one year trial period was deemed successful even though the financial progress was pretty slow at first. In another letter, Ted reminded the Board that an article would soon appear in the Echo describing the Fund and expressing the hope that "each and all . . . will contribute, no matter how small or large that contribution may be."

As Treasurer, I received regular phone calls and letters from Ted asking for an update of the Fund as its growth gradually filled the pages of its first savings passbook. Even after Marlon O'Connell became the chair of this committee, his determination to keep this project going was revealed in his desire to keep the membership on its toes, . . . "for if you do not pay attention to it, it so easily dies or goes to sleep."

In a report to the Board he was one of a group that wrote, "The Gunild Keetman Fund is your fund. Its success and health depend on your assistance and support. There are few investments that could pay better dividends

than the results of this effort. We hope that each and all of you will be one of us in supporting it."

By September 1978, Ted and all of AOSA saw the first fruits of their efforts as the first two grants were awarded to Joyce Auchincloss and Carol Erion, both students at the Orff Institute in Salzburg at that time.

We didn't know it then, but Ted's health was failing and we lost this good friend of AOSA all too soon. At the 1979 Conference in Phoenix, a Memorial Tribute to Ted Mix included a fine concert by a recorder ensemble from the Rocky Mountain Chapter playing pieces from the Schulwerk volumes. Norman Goldberg, Ted's long-time business associate and friend of thirty years' standing, read a personal tribute; it was a solemn moment.

In her minutes of that concert/meeting, Carolyn Tower wrote: ". . . Norman praised Ted's role in establishing the Gunild Keetman Fund and said that he hoped all members AOSA members, including the recipients of the Fund, would continue to contribute, thus paying tribute to Ted Mix as well as Gunild Keetman. The implementation of the Keetman Fund is a living testimony to the man whose greatest wish and purpose in life was to help bring joy and beauty into the lives of all through the Schulwerk."□



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Mr. Doolittle and the Four-Legged Critters

MILLIE BURNETT

While visiting a swap meet with a childhood friend, the reminiscing that we did carried us on a journey through events and impressions of our childhood. She commented that many of my early interests and hobbies had been reconciled in my craft and profession of music teaching. When asked to write about appropriate use of folklore and folksong in the classroom, I began to recall the events which shaped the lifelong interest in the subject.

As a child I had the perception that being a Texan was an honor among honors. At school each morning we sang "Oh, Beautiful Texas," right after the "Pledge of Allegiance," and prior to singing "Any Bonds Today." Living in Fort Worth was also synonymous with being Texan. It had the affectionate nickname of "Cowtown," and the aroma from the stockyards on the north side floated pleasantly across the city as a constant reminder.

We hosted the world's largest indoor rodeo, an occasion for the schools to declare an annual holiday for the parade that always opened the event. The folklore description of my town was, "Fort Worth is the Place Where the West Begins." In contrast, Dallas, a city patterned after the "Eastern Devil," was "The City Where the East Petered Out."

Our house was on a street which was the site of the first fort on the northern Texas plains. My first birthday party of note was held at "Trail Drivers Park" the highest point in the immediate area; it had been established as a tribute to the old trail drivers of post-Civil War days. It was not surprising, then to remember that somewhere between my 10th and 12th year, my reading preferences changed from Nancy Drew mysteries to Zane Grey and J. Frank Dobie sagas of the West.

My post-depression growing-up years were profoundly influenced by two very different events. One was World War II, and the other, the great polio epidemics prior to the discovery of a vaccine. Both of these events meant that my parents made every effort to get me out of the big city of Fort Worth, Texas in the summer before either bug or bomb arrived. It never occurred to me to question their decision to send me away to safe summer camps anymore than I would have questioned any other decision they made on my behalf.

It was about this time that my summers at

camp were changed from a nearby establishment to the cooler climate of Colorado, farther away from public pools, movie theaters, and the threat of polio.

The eight weeks spent at the beautiful camp on Brainard Lake near Ward, Colorado allowed me to live out my city fantasies complete with horses, saddles, horseflies, rodeo parades and Mr. Doolittle. (Even his name was appropriate.) For each of the three summers-plus that I spent there, I was assigned my own horse for the duration of camp. All of the critters belonging to our group were cared for by Mr. Doolittle, the camp wrangler.

The picture he presented as he greeted us on our arrival from Denver was right out of the Western sketch book. At one time in his life he might have stood well over six feet tall. But by the time we came to know him, two very bowed and oft-broken legs had left him well short of the six-foot mark. At the beginning of camp his plaid shirt was starched and clean, as were his jeans. Both looked as if he had been poured into them.

By the end of camp, I can only imagine that someone had to help peel them off. He wore a round-top cowboy hat of the old style, and he had a wonderful smile which allowed us to see his missing front teeth. There was always a hint of brown chewing tobacco staining his teeth and it matched his leathery brown and wrinkled face.

Along with the riding counselor, he was in charge of our overnight pack trips to other nearby lakes or to nearby Estes Park for Rodeo Days. It was on these occasions he entertained us with some stories and songs as good as Tex Ritter and J. Frank Dobie. As the son of a "driver" he represented the consummate cowboy to us.

I believe it was the joy I felt in the presence of this bit of living history that made me want to share this kind of experience in my teaching. Mr. Doolittle was a personal example of the transient and poignant life of a cowboy. He represented for me, although I did not understand it at the time, the value of folklore and folksong communicated in a direct and personal way.

It was much later that I could articulate it. I could try to impart to children the values that people place on the music that is a functional part of their lives. This is the vital music that records and reflects the historical events, values, legends and past times of a culture or

a group.

Perhaps it may be clearer now why I felt it necessary to share with you these early influences before explaining more about the active songs and material to follow.

The foundations laid in my early years for my interest in folklore led me into some graduate study at the University of Texas. I remember being in awe amidst the volumes of information which surrounded me in the J. Frank Dobie Library and Department of Folklore. It also followed me into the classroom and eventually into my embracing of the Orff Schulwerk.

I urge each of you to think about a time, place or event, that is a signature of your growing up. What kind of music or dance experience might have been a part of that period of your personal history? If you can personalize this material in some way for the children you teach, you enter the world of living history taught through oral tradition. You will be doing both yourself and your students a great favor. The true purpose of folklore and folksong, handed down from generation to generation will be clear. To make that which is past, the present . . . to preserve that which is present for the future. It is memory which makes living history. Viva the Schulwerk which makes this process exciting and possible and immediately vital for those we teach. □

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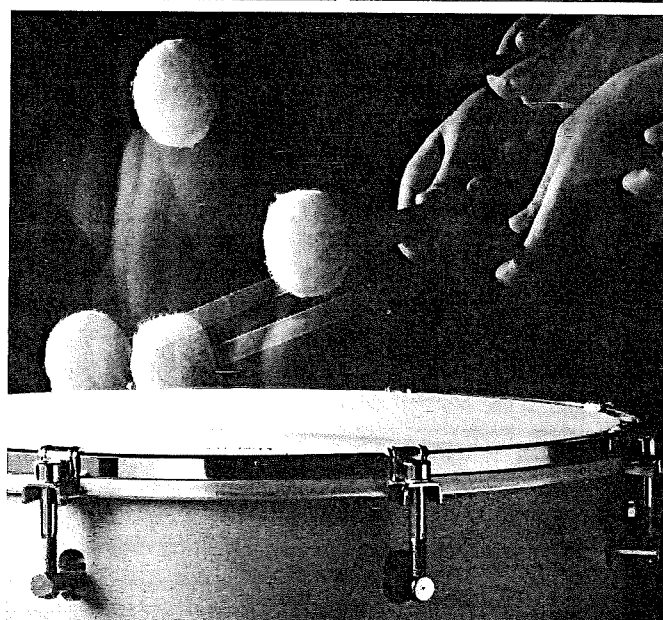
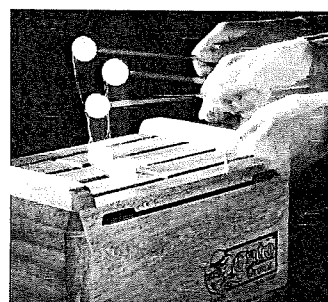
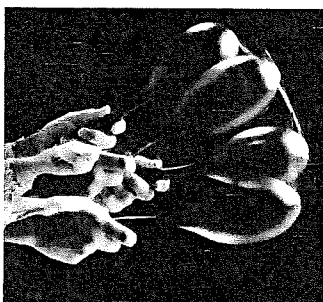
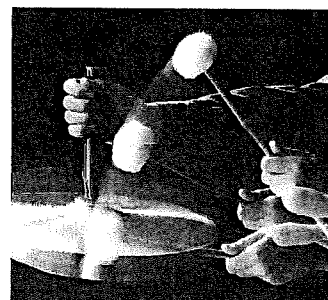
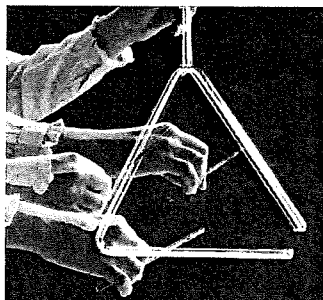
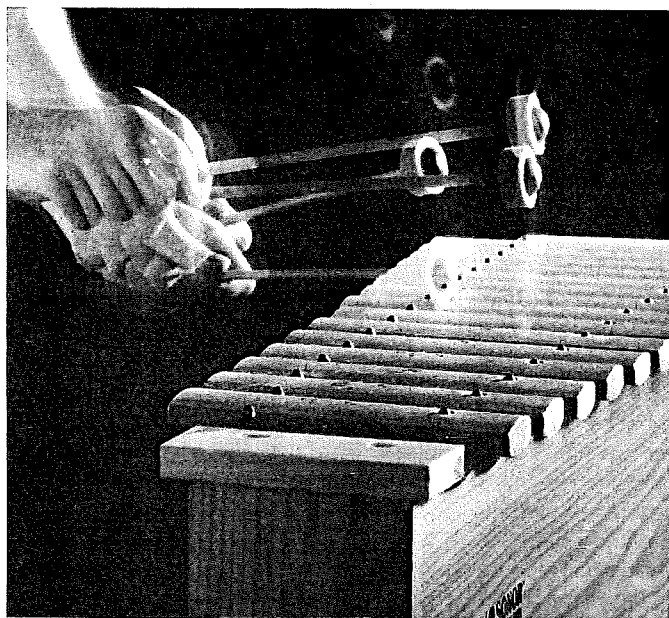
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FOR THE CLASSROOM

Born and raised in Texas, Millie Burnett was Local Conference Chairperson at the Los Angeles Conference and chaired that wonderful Pittsburgh Conference. In 1981 she was elected President of AOSA. At present, she is Professor of Music at California State University Los Angeles. She taught in the classroom in Texas, New York and California for more than two decades. In these pieces for upper grades, she shows her true love, the folklore of Texas.

Texas is indeed unique in its contributions to the singing histories that emerged from that short twenty-plus year span of the cattle drives. Its folklore was produced by a Southern heritage that fused with the emerging Westward movement following the Civil War. Because Texas was where most cattle drives were initiated, the cowboy legends grew along with other folklore surrounding all the events connected to the era.

Fort Worth, nicknamed "Cowtown," was a center for the cattle drives which began in South Texas. After the Civil War the newly-opened Northern markets needed the cattle that roamed freely on the southwest Texas plains. The cattlemen in these areas rounded up thousands of unbranded cattle and drove them to the railroad centers in Kansas. Like a stop on a well-travelled highway, Fort Worth was on most of the trails north that joined the Chisolm Trail at the Red River. The two main trails passing through were the McCoy and the Dodge City Trail. Each of the major trails claims its own song that records the adventures of the men who worked as drivers. (Mr. Doolittle knew his share of verses.)

"Cowtown" then, was the collecting and sorting point . . . the last major outpost before Dodge City and Abilene. As such, it boasted its share of recreational establishments. These provided the cattlemen the chance for a last hurrah before hitting the trails. Trail Drivers Park then provided them a last look at comfort before pushing their herds across the Trinity River.

The song which follows is one which might well be a collective history of men working as drivers. The unique feature about it, however, is that it does not tell what happened on the popular trails north. Instead, it tells of those who chose to leave the trails to go to work for a land baron in South Texas. The money was good and the drives were shorter, but a no-nonsense, all or nothing philosophy was imposed by Stinson on all those who went to work for him.

There are several versions and titles for this song, "Lone Star Trail," "Trail to Mexico," "I'm Going to Leave Old Texas," are among them. Most accounts tell of the lost love of a single wrangler, but school versions have not included these. *continued on page 10*

A Taste of Texas

MILLIE BURNETT

with a lazy and
lonesome feeling

TRAIL TO MEXICO

Introduction and interludes: 8 measures
Improvisation on G Harmonica

1. I made up my mind, to mend my ways. I start-ed
2. It was in the year, of eighty three, that A. J.

West for Texas cow- trails.. I left my home so
Stia- son hi-red me... He said young man If

far be- hind... And the girl that said...she
you like to go... and take my herd.... to Mex-i- co.?

3. It was in the early spring that year,
I took the trail, and drove those steers.
With heart so light, And a cowboy's
song.
To Mexico, we rolled along.

4. When I got there, to Mexico
No word from the girl, who loved me so.
I'm going back, to the rough trail life,
I'll herd those steers, but I'll have no
wife.

More songs found in "Texas, Tales and Tunes," Magnamusic Baton, Publisher.

Gunild Keetman Sends Greetings

On the Sunday in the middle of the Summer Course, Judith Thomas and Danai Gagne had the great pleasure of visiting Gunild Keetman for a few hours at her home, which is a converted mill in Breitbrunn, Chiemsee.

She has been a serious hand-weaver for many years, so it was not surprising to find her sitting on her balcony spinning creamy flax into threads. Later these would be dyed to become yet another beautiful fabric on her loom.

Frau Keetman enjoys making music as much as ever. During the visit she instituted the playing on recorder of some melodies she wrote for the volumes years ago. She seemed pleased when we joined her on the drums, tambourines and other recorders that hang from her walls.

She is interested in hearing what American children are doing, and invites you to send her tapes to listen to. She asked us to bring all of you her warm greetings and best wishes for your teaching success. □

Judith Thomas

Orff Research Center to Open

The "Orff-Zentrum Staatsinstitut für Forschung und Dokumentation" (Orff Center: State Institute for Research and Documentation) will open next year in Munich. It will house a great number and variety of items on loan from the Carl Orff Foundation, including correspondence, programs, photographs, clippings, stage drawings, records, video and audio tapes. Orff's personal library will remain at his home in Diessen, and his autographed manuscripts will be housed in the State Library in Munich.

Completely by coincidence, but very appropriately, the Institute building, offered to the Orff Foundation by the Bavarian government, stands on the site of the former Gutherschule. This was the school started in the 1920's by Carl Orff and Dorothee Gunther where many of the ideas ultimately included in the Schulwerk were developed, albeit at that time with adults. The school was destroyed during World War II. The Institute will be open regularly for the use of interested researchers and available for lectures, concerts, symposia, and consultation.

Texas from page 9

Eventually, the later oil boom in the state set it apart from the other Southern states. They remained, at that time, bound to a farming economy. The combination of cattle stories and oil stories gave Texas its reputation as "Tall Tale Capital" of the world.

The end of a drive for the wrangler meant complete surrender to pleasure, and indulging in all forms of recreation was customary. Square dancing was a raucous imitation of sedate English Country Dance from the New England states. Smaller groups could dance them (6 or 8) and very little live music was needed. A few singers could be helped along by harmonica, guitar or fiddle if it was handy . . . if not, voices were enough.

The survival of singing squares flourished even into my childhood. They were particularly suitable for a part of the country which clung to a symbolic Fundamentalism. The singing square which follows is a good example. I remembered it immediately as I thought about this project. We sang it often as kids, both at school and when I would go with my parents to Friday night square dancing sessions, a very popular activity during the War years.

If you have an accompaniment, fine, but if not, sing the calls. Introductory calls may be added in an improvisational way depending on the formations your children have in their dance vocabulary.

For example:

"All join hands and circle left,
(7 steps, 1 beat to turn)
Now circle right 'til you get home."

"Bow to your partner" (4 counts)
"Salute your corner" (4 counts)

"Salute your corner, stand up tall,
Salute the one across the hall" (square)

At the completion of the square, try a grand right and left, followed by a promenade for the ending.

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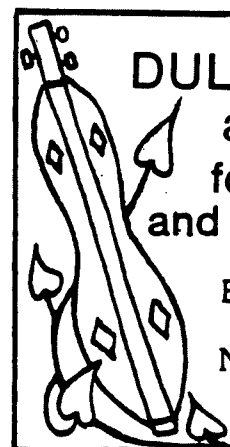
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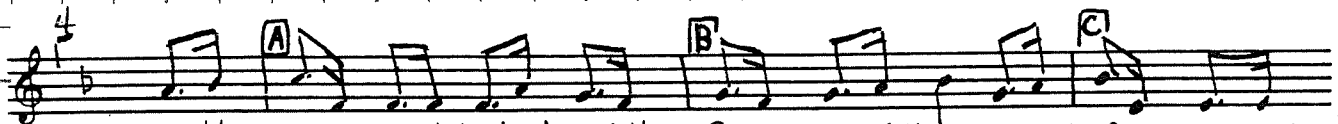
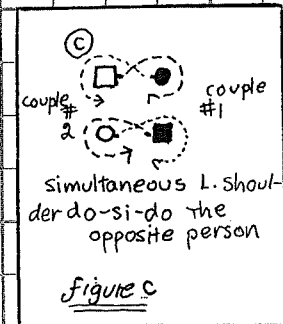
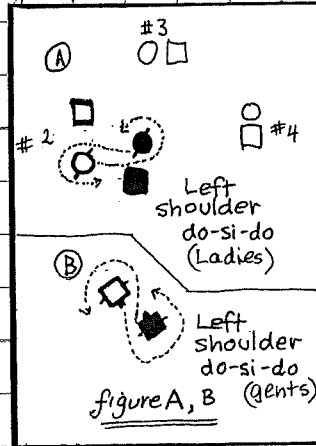
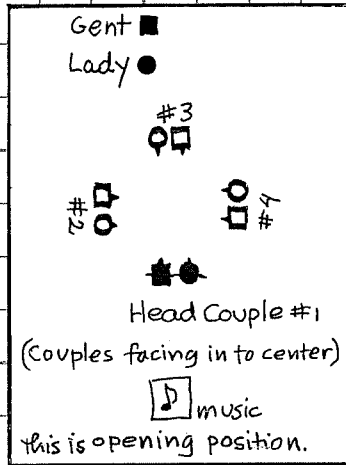
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A Texas Singing Square

"Lady 'Round the Lady"

MILLIE BURNETT



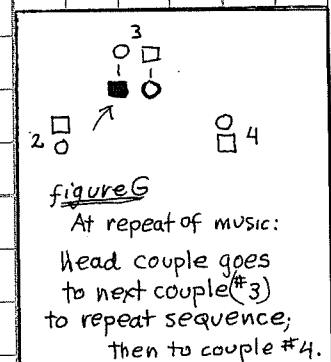
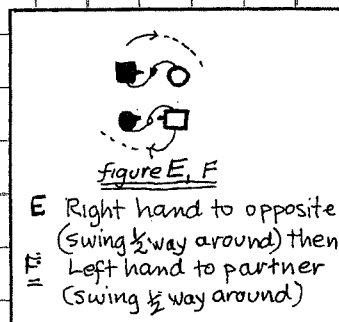
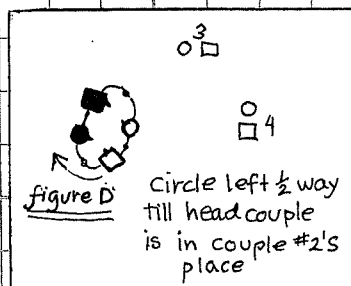
For it's La-dy 'round the la-dy and the Gent a-round the Gent and the Gent a-round the



la-dy and the lady round the Gent. Well, it's four hands round, Half - right and left.



Swing your lady once a-round, and lead on to the next.



Couple #1, after doing the figures with couple #2, then goes on to #3 and #4 in the same manner. (There could be an "all swing" after each visit, or only after #3, as a break.) Each of the other couples does the same figure with all the others, leading out to its own left to begin. Previous square dance experience will help, as will singing with the movement. Interesting and challenging for 6th grade and above.

Family Music Activities In Australia

From Orff-Schulwerk 'Informationen -39'
Bulletin of the Orff Institute, Salzburg

In December, 1984, a small group of music teachers in Melbourne, Australia planned an organization that would involve people of all ages in enjoyable music learning experiences. The first workshop, in February 1985 was led by Christoph Maubach, Heather McLaughlin and the international folk dance band "Shenanigans." About 70 people, children and adults together, enjoyed singing rounds, playing percussion instruments, listening to music and learning dances.

In that first year of operation, membership in "Parents for Music: A Family Music Association" grew from 12 to about 230 families, mainly from Melbourne, but including interested people from other parts of Australia.

The core of involved music teachers has been from the Orff-Schulwerk Association of Victoria, but the aim of the organization has been to involve parents as much as possible in both the day to day running of the organization and decisions regarding activities. Parents can help greatly with the administrative load, but can also keep teachers in touch with community needs. Secretarial work and money matters have thus far been handled for us by parents as well.

During 1985 about 25 different activities were organized; 19 family music and dance workshops, three parent information nights, a violin concert, a singing afternoon and a

family concert. One event was a May holiday workshop over three mornings, attended by about 80 adults and children. It was run in conjunction with the Orff-Schulwerk Association of Victoria's workshop for adults so that participants could have their children nearby, and also attending music activities.

A typical family workshop consists of music games, singing of rounds, playing tonebar and percussion instruments, movement activities and folk dancing. As most of our members to date have very young children, we often have a segment during the workshop when the preschool children are taken to another room for their own activities. This gives them a break from the larger group and an opportunity to try more intimate and appropriate music games. It also allows more complex activities and dances to be done with the older children and adults.

Held on Friday evenings or during the day on Saturday or Sunday, workshops last one and a half to two hours. Refreshments such as fruit and drinks are usually served at the end. Members pay to attend each activity, but the fee is higher for non-members.

Members receive a monthly newsletter announcing the meetings and informing members of related music activities such as children's orchestra concerts and Dalcroze workshops. It offers articles on music education, ideas for music activities, details of other music organizations and maintains contact between members. Ten issues were published during 1985.

We hope that Parents for Music can provide both desirable music activities previously lacking in the community, and inform the public about new ideas and directions in music education. This can be a two-way process beneficial to everyone. As part of this aim to disseminate information into the community, we are establishing contact with other groups such as the Kodaly Music Education Institute of Australia, The Victorian Recorder Guild, and the Dalcroze Society.

During 1986 membership continued to increase, members in other states organized their own activities, our own range became more varied still, and we became better known in the Australian Community. Any individual or group in Australia or overseas interested in this idea of family music is welcome to contact us.

Write to:

Jenny Martin, Secretary, or Heather McLaughlin, President,
Parents for Music, P.O. Box 110,
Wandin North, Victoria, 3139, Australia.

shenanigans



Australia's outstanding group of teachers and performers will be touring the U.S. for 5 weeks after AOSA Conference.

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*U.S. contact:
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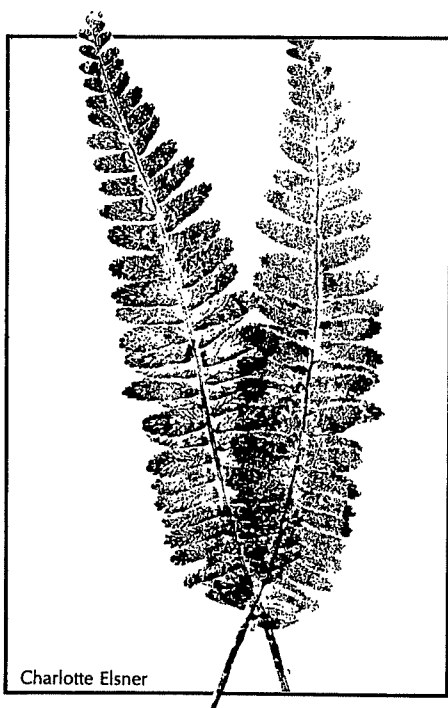
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Recorder Education Program Offered

The American Recorder Society has prepared a new supplement to its Education Program, *Level I- Classroom*. This clearly written leaflet offers valuable background material for the classroom teacher and outlines thoughtful goals. In the study guide, suggestions include "Play echo patterns with your teacher . . ." with a tip to the teacher to begin each new pattern on the last note of the previous pattern.

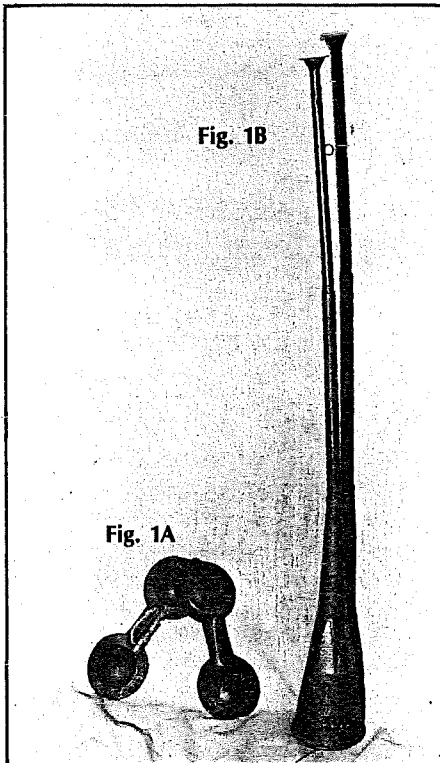
Twenty-one recommended method books include four by Isabel McNeill Carley. Teachers will find some gentle reminders in the "General Information" section; information on membership in the American Recorder Society will be found on the same page.

The supplement is available free of charge to classroom recorder teachers. Write to: **The American Recorder Society, Inc., 596 Broadway -902, New York, NY 10012-3234.**



Forgotten Magic: Part IV (Conclusion)

LOUISE BRADFORD



Three years ago, in a public square of southern Morocco, I watched a group of singing qaraqeb players and drummers dance their way through crowds surrounding jugglers, storytellers, snake charmers and flame swallowers. Later, I was told, they would meander through the old quarter of the town, and offer, for a few dirham, to purify any house infested with genii and evil spirits.

The qaraqeb (Fig.1a) are double castanets, about eight inches long, each end the size of a finger cymbal, made of grey metal. Eventually I found a pair in a market, as well as a straight trumpet (Fig. 1b) almost identical to a silver one laid in Tutankhaman's tomb.

The use of metal instruments to influence spirits, both good and evil, is a very old and

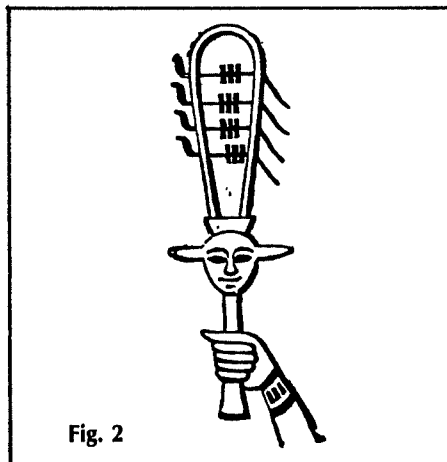
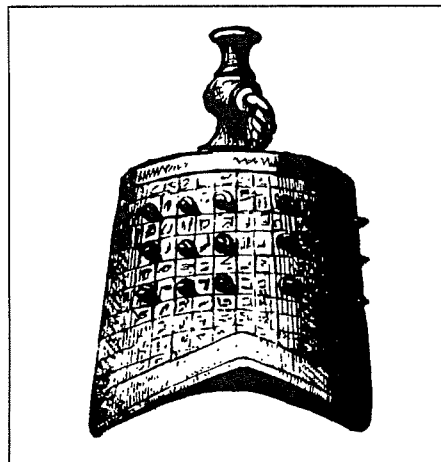


Fig. 2

widely spread custom. In ancient Egypt priestesses rattled metal sistra (Fig.2) to purify the temple as well as to protect and revitalize the dead. The crossbars bearing the jingles were bent to resemble serpents, whose way of emerging from the dark earth and periodic sloughing of skin suggested powers of self-renewal. The trumpet in Tut's tomb, symbol of the voice of the divine Amon, offered the young king another way to summon help on his journey to the Afterlife.

In Bali, the earliest gamelans, most of them metal instruments, were played only for cremation ceremonies. The reverberations exorcised evil spirits; they also helped bear away the departing spirits who might otherwise linger and harm the living.

The Mbuti pygmies of the African forest still hang bells on different parts of their bodies to help them should they encounter supernatural beings. according to a myth, the ancestor who stole the first fire from the god Tore gained the power he needed for his exploit by wearing bells.



Kings of Benin summoned ancestral spirits by ringing the beautifully wrought iron bells which stood on palace altars. These rectangular bells resemble, surprisingly closely, the 5th century magic Irish bell said to have been St. Patrick's. In the hands of this saint's emissary, it did not ring until he stepped on the site predestined for the building of Ireland's first church.

In southeast Asia, people would strike huge metal kettledrums in times of drought. Believing in sympathetic magic, they hoped the sound of the drums would reach the cloud-spirits who would answer with their thunderdrums and release rain. The Chinese "Great Bell" of Beijing was originally reserved for weather magic: it was rung only when the emperor performed rituals to bring rain. This

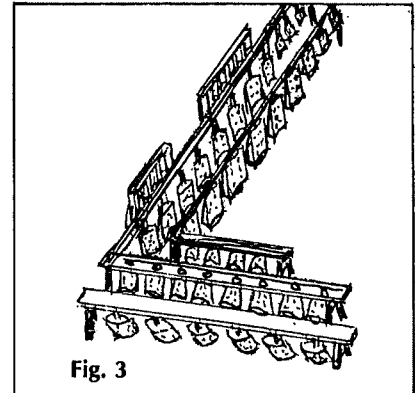
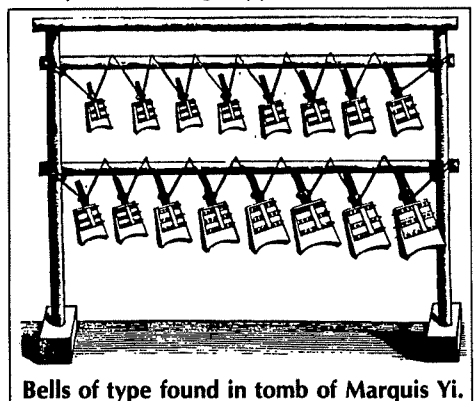


Fig. 3

bell is one of the many metal objects said to owe its perfection to sacrificial blood. A legend tells that the bellcaster's daughter flung herself into the molten stream after her father had failed many times to make the bell ordered by the emperor.

In 1978 Chinese archeologists discovered one of the most astounding of all metal instruments in the tomb of a nobleman, the Marquis Yi, who died about 433 B.C. They unearthed a gigantic "metallophone," a set of 64 bells hung in three tiers from an L-shaped frame that was nine feet high and 25 feet long. (Fig.3) Ranging in height from eight inches to five feet, these bells were tuned chromatically through more than five octaves. It is believed they were played with two logs and six wooden hammers.

During the Marquis' lifetime, the bells would have been sounded sparingly, with only those whose pitch related to the cosmic energies of the season sounding. This would give singers or flutists the fundamental notes of the suitable modes for their melodies and give ritual dancers signals for their movements. After the final ringing for his funeral service, the bells, along with a set of stone and jade chimes, more than 7000 other objects and 25 human sacrifices, were buried with his body. And the essences of all that had given him pleasure on earth soared with his spirit to the Big Dipper.□



Bells of type found in tomb of Marquis Yi.

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This outline is intended to be a guide for the major requirements of the Copyright Law as they apply to users of printed music, to inform them so that they may maintain proper standards of ethics, and to help protect themselves, their schools, colleges and organizations from incurring liability or subjecting themselves to the possibility of being sued.

This outline does **not** presume to be a comprehensive summary of the Copyright Act of 1976. It does **not** attempt to deal with all the issues covered by the legislation, nor does it provide answers to many of the legal questions. The purpose of this outline is to inform all users of printed music of the basic provisions of this new statute.

A complete story of the Copyright Law of 1976, and further information may be obtained by writing: The Copyright Office, Library of Congress, Washington, DC 20559.

MPA wishes to thank the Church Music Publishers Association, National Music Publishers Association, and the Music Industry Council for their valued help and cooperation in preparing this outline.

Copyright—What Does It Mean?

Under the U.S. Copyright Law, copyright owners have the exclusive right to print, publish, copy, and sell their protected works. The copyright owners of books and music you purchase are indicated on those publications.

The printed music you use reaches you as a result of the collaboration of a number of people:

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2. the investment of time and money by the publisher.
3. your local music retailer who supplies your musical needs.

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1. composers/arrangers.
2. publishers.
3. music retailers.

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The Rights of Others

The U.S. Copyright Law is designed to encourage the development of the arts and sciences by protecting the work of the creative individuals in our society—composers, authors, poets, dramatists, choreographers and others.

It is essential to the future of printed music that the Copyright Law be upheld by all. Composers, arrangers, publishers and dealers are losing a significant percentage of their income because of illegal photocopying. This loss of revenue ultimately means that less and less printed music is available for sale; short print runs mean higher prices for what is available, and dealers are no longer able to afford to carry large stocks of sheet music.

Copyright owners have every right to prosecute offenders under the U.S. Copyright Law. To date, there have been a notable number of court decisions against individuals, churches, colleges and other institutions for violations of the Copyright Law—some involving substantial fines.

A more detailed pamphlet, *The United States Copyright Law—A Guide for Music Educators*—is available from Music Publishers Association, 130 West 57th St., New York, NY 10019.

Any additional questions not covered in this outline should be addressed to either the copyright owner or to the Music Publishers Association.

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6. Charging students beyond the actual cost involved in making copies as permitted.

Copyright ultimately means that no one but the copyright owner has the right to copy without permission.

What You CAN Do Without Having Secured Prior Permission.

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance, provided purchased replacement copies shall be substituted in due course.
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3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted, or the lyrics, if any, altered, or lyrics added if none exist.
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The remedies provided by the law to a copyright owner mean that anyone found making illegal copies, or otherwise infringing, could face:

1. Payment of from \$250 to \$10,000 (statutory damages) and if the court finds willfulness, up to \$50,000; and
2. If the willful infringement for commercial advantage and private financial gain is proved, fines of up to \$50,000 and/or two years' imprisonment, or both.

Out-of-Print Music

Sometimes, music may be erroneously reported to be out of print. If you're in doubt and it is vital that you obtain the music, write directly to the publisher. Only the publisher or copyright owner has the right to confirm that a title is out-of-print.

Individuals violating the Copyright Law are subjecting their churches, schools, and colleges to the same liabilities stated above.

The Most Frequently Asked Questions

Why Can't I Copy Anything I Want?

It's against the law, other than in very specific circumstances, to make unauthorized copies of copyrighted materials.

What If I Am Faced With A Very Special Situation?

If you want to include copyrighted lyrics in a song sheet—arrange a copyrighted song for four baritones and a kazoo—or make any special use of copyrighted music which the publisher cannot supply in regular published form, the magic word is . . . ASK. You may or may not receive permission, but when you use someone else's property, you must have the property owner's permission.

What If There's Not Time To Ask?

That makes no difference. Think of copyrighted music as a piece of property, and you'll be on the right track. Plan ahead.

What About Photocopies That Are Now In Our Church/School/Library?

Destroy any unauthorized photocopies immediately. Replace them with legal editions.

Can I Make Copies Of Copyrighted Music First And Then Ask Permission?

No. Permission must be secured prior to any duplication.

What If I Can't Find The Owner Of A Copyrighted Song. Can I Go Ahead And Copy It Without Permission?

No. You must have the permission of the copyright owner. Check the copyright notice on the work, and/or check with the publisher of the collection in which the work appears. Once you have this information, write to the copyright owner.

As A Soloist, Is It Permissible For Me To Make A Photocopy Of A Copyrighted Work For My Accompanist?

No. Permission for duplication, for any purpose whatsoever, must be secured from the copyright owner.

Is It Permissible To Print Words Only On A One-Time Basis, Such As In A Concert Program?

No. Permission must be secured prior to any duplication. Using 'just the words' makes no difference.

But What About Items That Are Out Of Print?

Most publishers are agreeable, under special circumstances, to allow reproducing out-of-print items, but again, permission must be secured from the copyright owners prior to any duplication.

Can I Make A Transparency Of A Copyrighted Song For Use By Overhead Projector?

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Can I Make A Record Or Tape Using A Prerecorded Instrumental Accompaniment Track?

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Can I Make A Band Arrangement Of A Copyrighted Piano Solo? Can I Make A Flute Arrangement Of A Copyrighted Work For Clarinet?

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What About The Photocopiers Who Don't

"Get Caught?"

They force the price of legal editions higher. They enrich the manufacturers of copying machines at the expense of composers, authors, publishers and music retailer. They risk embarrassment from professional colleagues who understand the law; and they risk fines and jail sentences if taken to court. Frankly, we cannot imagine what kind of school, church or professional musician would derive satisfaction from being a thief.

Remember, any use of a copyrighted work for any purpose—for church, for school, for a non-profit organization—to be sold, to be rented—"just for our church"—words only—"we're not selling copies"—emergency use—failure to locate the owner—or any other reason or justification—requires permission BEFORE any duplication or copies can be made.

If you know of a school, a church, etc., where illegal photocopying goes on, take a stand. Send all information to Music Publishers Association who will refer it to legal counsel for further evaluation and investigation.

Editor's note: This a very abbreviated but succinct view of the laws. See the Kodaly Envoy for a more detailed article. For all of us, the best advice about copying may be condensed to one word: **DONT.**□

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The Christmas-Hanukkah Dilemma:

A PANEL IN PRINT

In *The Orff Echo of Fall, 1986* (Volume XIX, No. One), a thoughtful article by Esther Gray posited a dilemma that many of us face as music teachers; that program in December. Is the singing of Christmas carols an infringement of the Supreme Court ruling against religion in the school, or is music just music?

Should private Christian schools discuss Hanukkah and sing "My Little Dreydl?" Or public schools ignore Christmas?

Are there ways to keep a joyous, festive atmosphere that includes everyone and offends no one? The *Echo*, in an open invitation to readers, asked for your thoughts and suggestions. These are some of the replies, a nationwide "panel in print" with contributions from Janet Underhill, Cak Marshall, Linda Goss, Bonnie Wilder and others. The opinions expressed are those of the writers and not those of the *Orff Echo* or the American Orff Schulwerk Association.

JANET UNDERHILL, CHICAGO: Esther Gray stated in her article, "Music may be the single most eloquent medium through which children can learn to respect and treasure cultural diversity." I agree, and believe that avoiding the seasonal music in its proper cultural and religious setting is historically inaccurate and poor teaching as well. At the same time, we are all aware that there is a fine line between the presentation of tradition and the teaching of theology. We chose, this past year, to try to walk that particular tightrope.

This community is roughly half Christian and half Jewish. In past years we have offered Christmas tableaux and Hanukkah presentations where the Christian children participated in the former, and the Jewish children, the latter. But it seems that such arrangements perpetuate divisions rather than heal them.

In the past, I have offered holiday programs of a more general style, focusing more on the Northern European celebration of Midwin-

ter, but these approaches, wonderful and rich though they were, left everybody still hungry for a "holiday" experience. There was some community pressure to produce a more traditional holiday presentation, and there was the predictable tug-of-war over the religious nature of the holiday.

We decided to celebrate our diversity by engaging the faculty and the audience in singing songs from both holidays in roughly equal presentation. The Parent's Council provided appropriate symbols from each tradition; a Hanukkah candleholder and a Christmas tree.

Three of our six grades presented Hanukkah music, and three performed Christmas music. In choosing Christmas selections, I attempted to avoid references that are heavily theological, such as Virgin Mary, Son of God, Christ our Saviour. These are red flags to some people. Instead, I looked for songs that focused on the celebratory nature of the holi-

Revel, My Friends

By N. Silber and T. Soll ©1984

1. The days are short and the nights are long, It's cold and winter's be- gun-- --

2. --By a warm fire is where we be-long, and we'll all sing together as one.

(Cho.) Rev-el, my friends by the warmth of the fire; Rev-el to- geth-er as one.

We'll dance out the chill, and sing out the cold, and to- geth- er we'll

bring out the sun, the sun, to- geth-er we'll bring out the sun-- -- --

2. Autumn has passed, and spring's far away,
The winter season is here;
Come sit by the hearth and sing for the day
When the sun brings us comfort and cheer.

3. There's a chill in the air, snow's on the ground
We've still many dark days ahead;
Come sit by the fire—gather around
And sing for the sun instead.



day, and the newborn baby as a symbol of hope and promise for us all.

The faculty, with obvious enjoyment, contributed one selection to the program. They sang and played "Silver Bells" with the children echoing on the chorus.

As an aside, I cannot emphasize enough the value of having the faculty join in the singing. At the opening assembly in September, our faculty sang "Getting to Know You" for the children. The children were awestruck, and later on in the music room, I could say, "Everybody at Latin sings." The experience set a wonderful tone for the music lessons to follow.

And now the faculty has fallen in love with singing. The attendance by lower school faculty in our all-school student / faculty chorale has more than doubled this year. They have discovered that once you experience the joy of singing, you just can't stop.

For the first time this year, we had some of our parents play an accompaniment on Orff instruments. This project grew out of an open house back in September. On that evening, parents visited each of the "specials" room where each presented a mini-lesson. In the music room, they learned a simple pentatonic melody and then took turns improvising in a rondo form. The parents had such a good time, that when I put out a call for volunteers to learn an accompaniment for the program, they *did* come and play!

Good music making occurs when the music makers are "tuned in" to each other; rhythmically, melodically, but also emotionally and socially. Good music making is symbolic of that cooperative behavior which is fundamental to the reasonable functioning of any community, be it a classroom, family, congregation, village or tribe. And a "good sound" is the validation of the bonds that exist in a community. So while the audience

loves to hear the children sing well, they like it even better when the faculty joins the students in the singing, and best when faculty, students and parents sing together.

To summarize, we solved the problem this year, not by avoiding the traditional music, but by embracing it, and more importantly, offering opportunities for all members of our school community to participate. I do believe that the road to understanding and appreciation of our diversities lies in the direction of sharing. To ignore the music and ideas of different cultures and religions is to avoid the human issue of learning to live with our diversity. That is our real educational challenge.

CAK MARSHALL, PITTSBURGH: Growing up in a small town in Pennsylvania, I suppose my situation was similar to that of many other people, but even today, 30 years later, I still think of Nancy, and cringe at the memory of the injustice of it all.

We must have been in second or third grade; old enough not to believe in Santa Claus and wise enough not to reveal that fact to our parents. One December, in the schoolyard, we chatted and dreamed of what we hoped to receive for Christmas, but Nancy was strangely quiet. She finally told us there was no Christmas at her house, because she was Jewish. We stared in stunned silence, then quickly broke away, leaving her standing alone. It was our loss, of course; a perfect opportunity to learn of another's culture and tradition were gone.

Years later, the problem was not solved when, as a music teacher, I was careful to include Hanukkah in every December program I ever produced. There were complaints by some well-meaning parents and the decision was made to avoid all mention of Christmas as well, either secular or religious. Nancy had been hurt as a child by our

ignorance, and as an adult, I was not going to see another child hurt in the same way.

A new musical, "The Dove That Could Not Fly", complete with Orff instrument orchestration, evolved quickly. It is truly lovely, and does not mention any holiday at all. The administration was satisfied, but not all of the parents were as content. A dissenting letter sent to the local newspaper was particularly painful. So the dilemma was solved for 1986, but what shall we do for 1987 . . . and 1988?

My suggestion is to alert the music publishers to the problem in hopes that they will search for and publish *quality* material appropriate for December that will cause no discomfort to anyone.

LINDA GOSS, PHILADELPHIA: "Kwanzaa" is an African-American celebration, Dec. 26-Jan. 1, when Black families and friends come together, give thanks and celebrate their African heritage.

The word "Kwanzaa" is Swahili, the official language of Kenya that is used throughout East-Central Africa. It means "first fruits" and celebrates the harvest of the first crop, a festival traditional in Africa and elsewhere.

At this time of the year, people in Africa come together to share and rejoice. Everyone brings a gift he or she has made or grown to the *Karamu*, the feast that takes place during the celebration. People sing, dance, tell stories and eat the meals that are served at the *Karamu*. In the United States, we have a *Karamu* during our Kwanzaa, too.

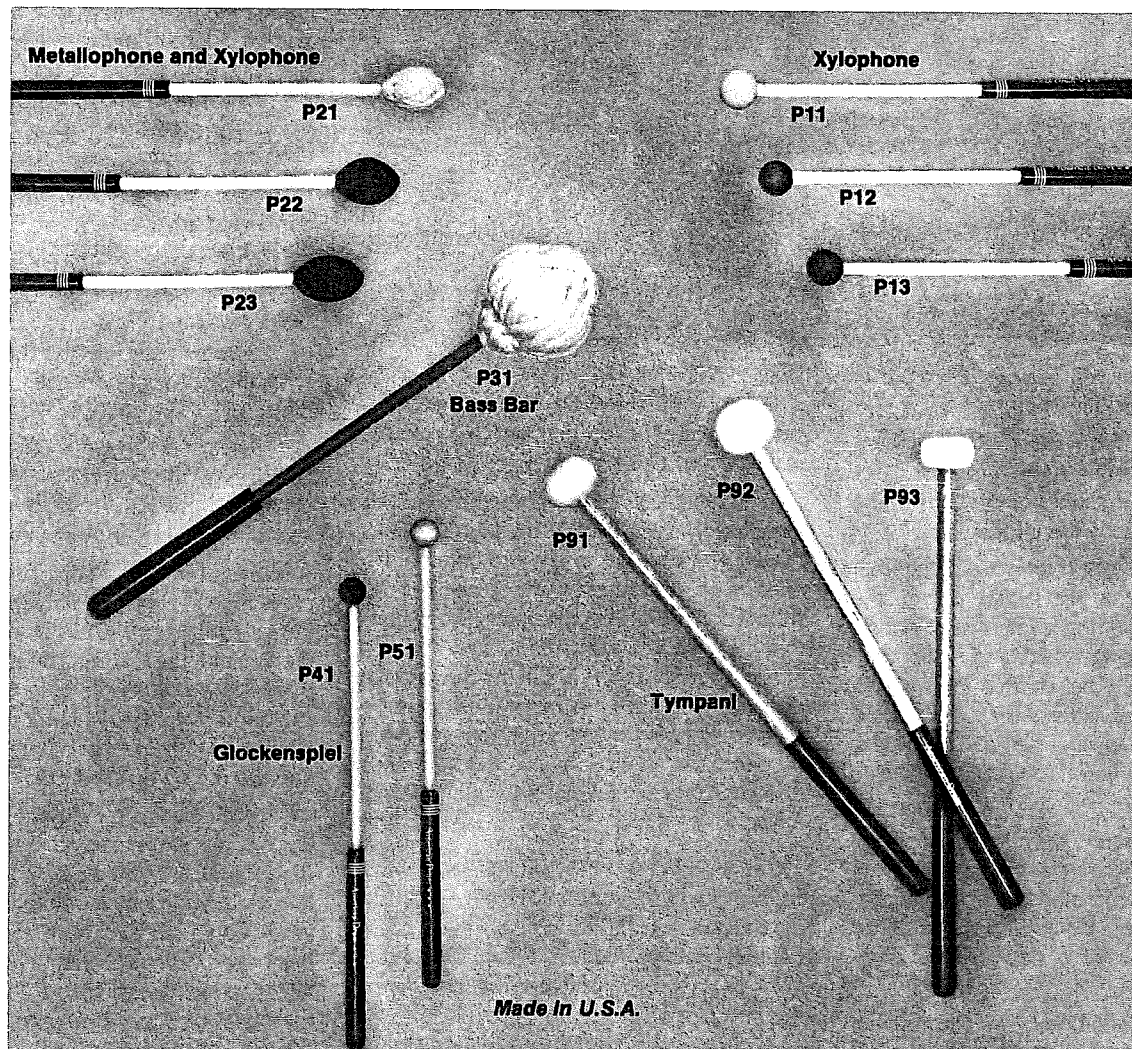
This celebration is neither a religious holiday nor an alternative to Christmas. Some Black families celebrate both Christmas and Kwanzaa while others celebrate only Kwanzaa. People do not have to buy gifts to celebrate Kwanzaa: they can share their talent and kindness. The spirit of Kwanzaa is love, harmony and joy, a coming together.

Kwanzaa was conceived about twenty years ago by Dr. Maulana Karenga, a scholar



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and philosopher in California who wanted Black people to become aware of their past, their present and their future. In studying several African societies, he discovered that all were built upon and guided by seven basic principles called the *Nguzo Saba* (en-GOO-zoh SAH-bah).

Like many other cultures, they also shared a festival of first fruits on the last day of the harvesting period. They celebrated their successes, large or small, and came together to give thanks for a rich crop.

Karenga, who completed his research in the mid-60's, felt that Americans of African descent could adopt this festive coming together of Black people, and since then its observance is spreading in Black communities.

The Nguzo Saba are the seven principles of Kwanzaa, as written in Swahili. There is one principle for each day of the festival.

1. UMOJA: Unity, coming together and showing love of family, friends and community.
2. KUJICHAGULIA: Self-determination, controlling our own lives.
3. UJIMA: Work and responsibility, building up our communities.
4. UJAMAA: Economics, having and maintaining our own businesses.
5. NIA: Purpose, having pride in ourselves and our ancestors.
6. KUUMBA: Creativity, keeping our homes clean and our surroundings beautiful.
7. IMANI: Faith, believing in the right to exist as a people.

The celebration of Kwanzaa also involves a simple ceremony with special symbols whose color scheme is red, black and green. "Red symbolizes the blood of our ancestors, black the beauty of our color, and green the growth of our land." Candles in these colors are placed in a wooden candleholder, with one more being added each night. It stands on a straw mat representing the foundation of humanity, with an ear of corn for each child in the family and tropical fruit to symbolize the harvest. A wooden unity cup to be filled with wine or fruit juice and the gifts for family and friends complete the special, low celebration table.

Each day during Kwanzaa, a candle is lighted and a principle discussed. Each person drinks from the cup and says "HARAMBEE," which means "pulling together."

During Kwanzaa, people greet each other with "Habari Gani?" meaning "What is the news?" The answer should be the principle of that day. The gifts exchanged are usually hand made. Children could string seeds and

beans (by softening them in water for a few hours) and adults sew or build small presents. The shared community feast on the last day means music, dancing, shared food and people dressed in colorful African-style clothing.

Kwanzaa is a time to acknowledge one's heritage and origin, give praise and honor to one's ancestors and to reaffirm the sense of community: a new and valuable celebration.

Bibliography:

Maulana Ron Karenga, "Kwanzaa: Origin, Concepts, Practice," Kawaia Publications, P.O. Box 4629, Inglewood, CA, 90309

Safisha L. Madhubuti, "The Story of Kwanzaa," Third World Press, Chicago, IL.

Edward Sims, "Kwanzaa Handbook for the Black Family," Black Family Rituals, P.O. Box 4956, Philadelphia, Pa.

DEBORAH GOODELL, RIDGEWOOD, N.J. For several years I have arranged programs around a theme, rather than use published musicals, because they allow me the flexibility to choose songs and activities appropriate for each class and still have the impact of a play.

I have found that if the overall theme itself is non-sectarian, and universal in its message, then the inclusion of songs representing different religions is taken in that same spirit. I do, however, choose songs very carefully. While I don't want to impose the expression of any religious belief, I do want to offer children a chance to appreciate the diversity of their cultural heritage. I believe that there is no reason to feel uncomfortable singing songs which tell about a holiday, its celebration or history, as long as one is not asked to sing specific religious beliefs as if they were personal expression. With that guide, "Joy to the World," is not acceptable for me, whereas "The Drummer Boy," being a story, is.

Holiday themes are like bows on packages. They not only keep your program tied together, but also bring a special magic of their own. Each class, each child, must feel that theirs is a very special part of the larger musical play. When this happens (and it does each year), there is a wonderful feeling of pride all through the school: it's worth all the effort.

Some themes that have worked well for me:

Holiday in the Toy Store—an adaptation of the musical "Christmas in the Toy Store."

Seasons Greetings—songs and art work suggesting different kinds of greeting cards being selected by children.

Space-Builders—a musical play featuring holiday celebrations around the world, including Africa and the Far East.

December is a Time for . . . Love—a program featuring many types of dance activities, but easily adapted to whatever you want to tie in.

These programs were given over a period of 11 years, with several revivals, at the Reynolds School in Upper Saddle River, N.J. They all included several classes of mixed grade levels, ranging from first through third. They could, however, include kindergarten and fourth grades.

Most of the programs provide opportunities for coordinated art work, but costumes are kept simple and scenery is minimal. We sit in a large semi-circle, on benches, in our multi-purpose room, creating a circle with our audience, an arrangement that permits children to be both performers and audience. It is less frightening than a stage and much easier to manage considering the large number of classes (generally six) participating.

A Holiday in the Toy Store

This program is an adaptation of Dorothy Duane's musical, "Christmas in the Toy Store."¹ It is, as written, a most charming musical. I made changes in order to allow for several classes to participate, and to change it from a "Christmas" story to a more general holiday story.

The story is based on the idea of sharing and caring. In this case, the "left-over" toys get the idea from a music box who tells them that the holidays are really about giving. They decide to give to each other, by sharing what they are.

Wind-Up Toys, a poem for speaking, instruments and movement (arr. by D. Goodell), adapted from "Wheels Keep Turning," Graham Bebee.²

1. Wind-up toys are fun to watch
And make such funny sounds . . .
2. With some oil on, they go quieter,
That's what we found . . .

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3. Up and down, some parts go,
Others, to and fro . . .
4. Cogs are churning—brrrm, brrrm
Wheels keep turning—brrrm, brrrm.
5. Round and round and round and round
And round and round and round.

Children playing rhythm band instruments wore large cut-out cardboard keys, attached to their backs. Before the poem is spoken, they are "wound up" by one of the other toys. The front portions of their costumes were individually designed, to be creative-looking toys.

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Each couplet of the poem was spoken out loud, and then repeated silently, as instruments assigned to each part played: (1) large cymbals, played by two children, each hitting the other's cymbal; (2) sandblocks; (3) woodblocks, with exaggerated up and down actions and triangles with sideways motions; (4) castanets on handles, cabasa, maracas; (5) jingle-bells, with children turning in place.

At the conclusion of the poem, all the instruments play together with piano accompaniment. They get louder, and then softer as they wind down and stop.

Seasons Greetings

This opens with several children entering a card shop. They discuss which cards they are looking for. As each one is found, a song is sung and cards, made for that song, are displayed. (Coordinate with the art teacher.) The cards themselves are varied to allow for individual creativity.

Space-Builders

Space-people are looking for a planet on which to build a home. They come upon planet Earth. It looks empty, but as they get closer, they "beam in" to different locations. Travelling during our winter months, they are shown different customs and holiday celebrations around the world.

As each class finishes music of its country, and telling of its customs, it leaves a large "block" (a painted cardboard box) showing a symbol of the holiday customs on the stage, facing the audience. When the last group has finished, the Space-people exclaim, "what a wonderful place to build a home. All the building blocks are here already. We just need to put them together." They sing, "We'd like to build the world a home . . .", and they turn all the blocks around, placing those with letters L, O, V, and E on the bottom row facing the audience. The two top boxes are turned to show a pair of doves.

As the pyramid of boxes is completed by the Space-Builders, everyone joins in singing, "I'd Like to Teach the World to Sing."

1. *Christmas in the Toy Store*, by Lilian Moore and Dorothy Doane, Children's Musical Plays, Inc., New York.

2. Song found in *Apuskidu, Songs for Children*, edited by Beatrice Harrop, A & C Black Ltd., London.

3. Dragon song, and other excellent materials, can be found in *Fun, Food and Festivals*, by Obenshain, Walker and Merman, Shawnee Press, Inc.

TOSSI AARON, PENNSYLVANIA: The name "Hanukah" is an Aramaic word meaning "Dedication", and it has several spellings in English because we have no symbol for the

Sometimes, a program can be just as pleasing to the children and effective for the parents without any mention of Christmas. The themes of peace and brotherhood suit the season and are ideals we all espouse. You could have each class represent a different country in song and / or dance. You could start with "I Can Sing A Rainbow" or "De Colores" (from the Albuquerque AOSA conference). A children's song or a round in French, the Japanese dance and song "Sakura" done with scarves or an Italian Tarentella would be fun for different classes. The recorders could play some early English pieces and any children studying brass instruments could learn a polka or German march. At the end, the whole assembly could sing American songs together, or "Make New Friends."

Parents and grandparents who came from other countries may like to come in and share their experiences, or help with suggestions of costumes. Invite the PTA to serve punch and cookies at the end of the last day of school before the holiday. **R.I., Pennsylvania**

☆ ☆ ☆

Find all the songs in all your music books that have "LOVE" in the title or the words and sing a giant "Love-in."

☆ ☆ ☆

Poll your parents and teachers for a list of their five favorite seasonal songs and build a program around those most requested. **J.U., Illinois**

☆ ☆ ☆

Everywhere you turn you will find ideas with which to begin your own adventure. Look around you—what are the trees and birds thinking about in December? Is the mailbox getting tired of so much exercise? How can the students show the form of each of the pieces in the Nutcracker? What if there was a time machine right here, right now? Where would we have it take us?

In your imagination, and in that of your students, many new ideas are just waiting to be developed. Do it together; share the process of developing the program. And isn't that the part of the holidays we can all celebrate?

S.S., Connecticut

☆ ☆ ☆

Swap last year's program with a friend who teaches in another school that "doesn't do Christmas."

☆ ☆ ☆

One year, we concentrated on an examination of winter. The students were asked to keep their eyes and ears open and then make notes on what they observed and heard. My fourth grade took a walk in the schoolyard and then came back and drew pictures and wrote stories about the colors and shapes of trees, how the snow changes color, what the birds were doing and how things sound in the snow. A few poems and many pictures resulted.

At the "program," someone brought skis and told about skiing and a group gave a funny pantomime of an ice-hockey game. One family with four kids in school brought their slides of shell collecting in Florida during the winter break!

E.S.D., Classroom teacher

☆ ☆ ☆

How about inviting any child who so wishes (especially those in the upper grades) to describe his or her best-remembered holiday experience in a short essay? These could be read to lower grades in a kind of traveling story-telling project on a specific day. They could be read between songs at a holiday assembly or compiled into an illustrated booklet for all to share. Leave blank pages for spontaneous additions. **Anon.**

☆ ☆ ☆

Working on this article recalled the small private school where I once taught, and the fun we had with Maurice Sendak's little book "Chicken Soup With Rice."

Small clusters of children were placed around the audience, each group representing and saying the verse for a specific month, in a year-end review. Percussion sounds (on the words once and twice, of course), suitable songs, and movement activities framed each of the spoken rhymes.

The groups developed their interpretations during regular music classes, starting about three weeks before the presentation, but many children already knew this popular book well.

There were no real costumes, no scenery, few props, few rehearsals, and those were primarily for position and timing. The children were from a mixed-age group (2nd, 3rd and 4th grades). In an inside-out theater-in-the-round configuration, it was presented in an open, carpeted space with the audience in the center. **T.A.**

☆ ☆ ☆

hard "ch" of the first letter. The festival is known as the Feast of Rededication, and history and legend are intertwined in its source and observance. Its description is not found in the Bible: the two Books of Maccabees are considered part of the Apocrypha, which was written much later.

The Feast of Rededication was decreed by Judah the Maccabee to celebrate the recapture and restoration of the Second Temple in Jerusalem. Antiochus, King of the Greeks had taken the Temple and decreed that idolatrous sacrifices were to be offered on a platform built over the holy altar. Beginning in 168 BC, three years of fierce battles and uprisings led by Mattathias and his five sons (among them Judah the Maccabee), ensued and the Temple was reclaimed. Judah demolished the defiled altar and rebuilt it, announcing the 25th day of the Hebrew month of Kislev as the start of eight days of singing, dancing and rejoicing. (That it coincided with the shortest day of the year seemed to be coincidental.)

It isn't until the writings and commentary of the sages known as the Talmud (written over a period of centuries, circa 200 AD), that any mention of candles or lights is found. Then we read the legend of the sanctified oil that was found hidden in the destroyed Temple; only enough for one day, it burned miraculously for eight days. Its symbolism is the Eternal Light, and a similar lamp is found in every synagogue worldwide.

In the Middle Ages, in Middle Europe, the descriptions and instructions for the Hanukah lamp and its use appear. A lamp of metal with eight oil cups, plus one extra as the *Shammus* or guardian, was to be placed in the doorway or window of every home. One additional cup or candle was to be lighted cumulatively each evening until all eight were lit. Ornate and finely wrought Hanukah lamps are the inherited treasure of many families, some still burning oil instead of the more "modern" candles. (These days you'll even see electric ones!)

Hanukah is very much a family festival now, with special delights for the children. Special foods are associated with it; pancakes, potato cakes, dairy foods, and in Israel, doughnuts. games of chance, like the spinning of a *dreydl* or four-sided top, became part of Hanukah, as did the exchanging of gifts.

The *dreydl* has four Hebrew letters, an acronym for *A Great Miracle Happened There*. These have been popularized and adapted to represent the directions for a "put and take" game, usually played with toothpicks, pennies, peanuts or small candies.

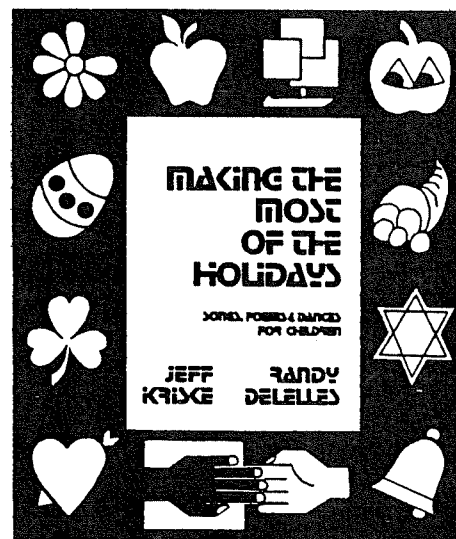
It is a time for a joyful extended-family gathering. At our Hanukah celebration, every

family brings its own Hanukiah (Han-oo-kee-AH) and all are lit at once, with everyone singing the blessings and songs together. There is Hanukah *gelt*, (shiny coins) or little gifts for the children, a groaning table of shared food, and much laughter over the *dreydl* game. As a child, our family party always included rambunctious fun with all of my many cousins. We would play hide-and-seek under the pile of coats on the beds; the kids still do it, with the same giggles.

N.B. Hanukiah is the accurate name for the candleholder that has eight candles and a ninth or "guardian" candle to light the others. A menorah is the seven-branched candlestick that is the ancient symbol of the Israelites and modern Israel as well. (See Exodus 25:31-37) □

BONNIE WILDER, CHELMSFORD, MASS.: Last summer while taking an American Kodaly course, I asked two of my Hungarian instructors about their use of sacred music at the two concerts they direct at their primary and secondary schools each year. "But of course we do not have a Christmas Concert," one explained. "However, we do sing sacred music the whole year round." The other defended the idea further with, "We *must* teach the most beautiful music of the Great Masters."

If we feel we have been "forced" to reduce



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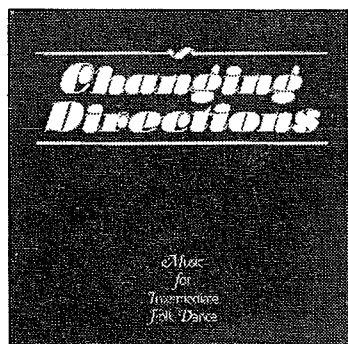
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the quality of songs in December concerts to the "Suzy Snowflake" variety, maybe we have no one to blame but ourselves. Can any music educator stand idly by while someone censors a phrase in the classic "Let There Be Peace On Earth" and changes "With God as our Father" to "we all need each other?"

Perhaps we are uninformed. The fact is that when the school prayer and other separation-of-church-and-state decisions were handed down in the 1960's, only the *indoctrination* or *observances* of any forms of worship were prohibited in public schools. But these rulings in no way eliminated the educational and aesthetic values of learning about various religions and religious topics through established curricula. The statements of several Supreme Court Judges actually encouraged the development of such studies.¹

I believe we owe it to ourselves, to our students, and to our profession to become knowledgeable about this subject. MENC has addressed the issue and offers constructive guidelines and these should be shared with anyone who questions our motives.²

What songs can we choose for our holiday concerts and by what standards should we select them? Foremost in the mind of every music educator should be the highest musical quality and lasting value of these materials. Those of us who embrace Orff Schulwerk and the Kodaly system believe that music should first be drawn from the authentic folk heritage of our children's native culture.

Later, in expanding the child's repertoire, we can balance American folk songs with music from other cultures and traditions. We can begin to introduce fine compositions of contemporary and classical composers. If we have established the highest level of integrity the rest of the year, then there is no reason to compromise our standards in December.

Possibly, as a reaction to the "Christmas-Hanukkah Dilemma," the market in recent years has been swamped with musical plays and Tin Pan Alley ditties that embrace the secular and commercial aspects of the holiday season. If your students will never again sing these songs after that program, what place does this music have in your curriculum? Too often, we have been lowering our standards just to avoid any holiday hysteria.

Let's face the (holiday) music. Most administrators are not at all concerned with our standards of musical excellence as long as Mom and Dad leave the school concerts with big smiles on their faces. And most music businesses care only about making profits. The responsibility, therefore, rests squarely on our shoulders as teachers and purveyors of public performances.

After finding materials that offer a high musical quality, we need to examine the texts

more closely. Lyrics that promote the "gimme's" of the season cannot help but produce concerts that could easily pass for TV commercials. Contemporary texts should reflect those values that all parents wish for their children: joy, family love, peace, caring and service to others.

Cultural, ethnic, and traditional forms of music that have been passed on for generations in America and other parts of the world, deserve a place in the total education of the child. They provide an important link to children today with the heritage of the past that belongs to them.

I suggest these guidelines to help music teachers plan a quality holiday concert program in December.

1. Offer a balanced concert program based on the cultural, ethnic, and religious backgrounds of the children you teach.

Do some of your students celebrate Christmas as a solemn religious observance? Then provide quality sacred music that acknowledges this fact. Christmas songs from the same ethnic background as some students are always appropriate as well.

Do other families observe only secular festivities and wintertime fun? Then include snow, tree trimming, Santa and pinatas.

Do you have Jewish children in your school population? First, in discussion acknowledge that Hanukkah is a very minor Jewish holiday. The fact remains, however, that it is celebrated by many families during the month we call December. It is advisable, also, to include within the course of the year some other reference to Hebraic peoples and their music (Passover or Sukkot songs, and

Israeli folk songs and dances to eliminate the mistaken notion that Judaism is only about Hanukkah.

Do you teach children of Hindu, Buddhist, and Islamic faiths that do not have any celebration at this time of the year? Even those who maintain only their native language and practices within the family unit, seem to accept readily the almost totally-Western music pedagogy taught in American schools. Be sure holiday music poses no problem for them.

Unless your concert theme is "Holidays Throughout the Year," it might be wise to feature music from these cultures for a classroom lesson, assembly program, or spring concert.

2. Give the theme of your concert an interdisciplinary emphasis. Find out what classroom teachers are doing (especially in reading and social studies), and capitalize on their ideas.

3. A teacher's greatest asset is the sensitivity, positive attitude, and immediate, creative response to small events that could potentially develop into more important issues. Every piece of holiday music offers a starting point for a sharing discussion that allows children to value their uniqueness and reinforces their sense of community. Use it well.

4. Analyze the content of each song for musical elements that can be taught in rehearsals and classroom instruction. A most valuable form, long used by Kodaly educators, is Floice Lund's *Research and Retrieval, A Music Teachers' Guide to Material Selection and Collection*. You will find it

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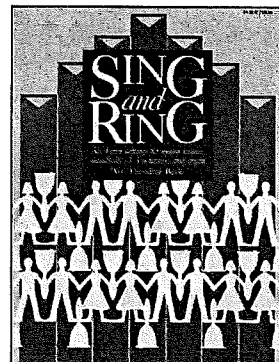
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helpful in discovering every imaginable musical element and it will also document for you the educational reasons for selecting that song, should a question arise.

5. **Select examples of sacred music from your music texts.** School boards have already given their stamp of approval with the purchase of these in the school budget.

6. **Educate your administrators so that they can better understand and support your goals and standards.** Research and then follow the policy statements established by your local school board and state Department of Education.

7. **Request that your administrator refer any questions or problems to you, should they occur.** Communicate personally, face to face and one on one with parents. Your educational goals, with sensitivity to all the children you teach, should be explained at an early PTA meeting. Chances are, you will win more parent-support for your music program, and a few new friends as well.

1. *Abington School District v. Schempp, Flory et al v. Sioux Falls School District (1978), and Lemon v. Kurtzman (1971).* See also Rebecca Grier, "Sacred Music in the Schools: An Update," *Music Educators Journal*, Nov. 1979, Vol. 66 No. 3, pp. 48-51.

2. "Religious Music in the Schools," a position paper of MENC National Executive Board, *Music Educators Journal*, Nov. 1984, Vol. 71, No. 3, pp. 28-30.

Skip the big Christmas program altogether and instead have a huge sing-in for the whole school and parents. Print up the words on songsheets and let the kids decorate and sign them. Be sure to invite people from a senior citizen's center or children's Home.

Better yet, confirm the spirit of giving and sharing by taking the kids and songsheets to such places, a different group to a different one every day for a week. You'll leave smiles behind as well as the songsheets, and the kids will have learned more than a part in a play, or the words to "Rudolph." **B.L.T.**

JANET UNDERHILL, CHICAGO: We all live in enfolding circles with family at the center. As we grow we enter yet another sphere, the school and church and community. As adults we live in yet a larger sphere of our country and the world. I am reminded of that address from "Our Town:"

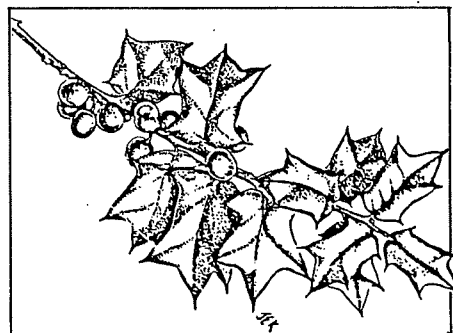
Name
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City, State
United States of America
The World
The Universe

We can't cut out of any one of those

spheres, anything from another. All are enfolded in each.

To recognize, through song and story a religious tradition is to publicly include that tradition and the people who practice it within the folds of the community. I think this is essential in a diverse culture such as ours. It's not that Hanukkah is a major or minor festival for Jews. It is that Jews and Christians together share membership in the community.

I would venture to speculate that this issue is prime in December because it is with the coming of Christmas that we mark the point of departure for both of them. And it is precisely this historical fact, the point of separation, that demands an assertion of presence in the community through the celebration of the nearest festival, Hanukkah. □

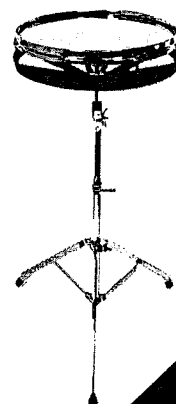
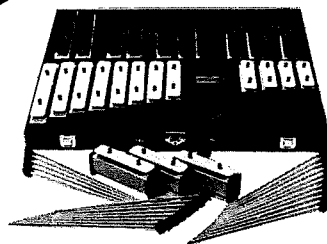
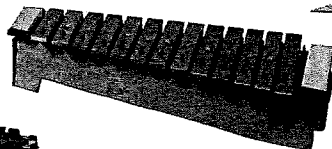
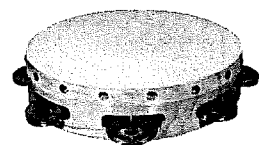


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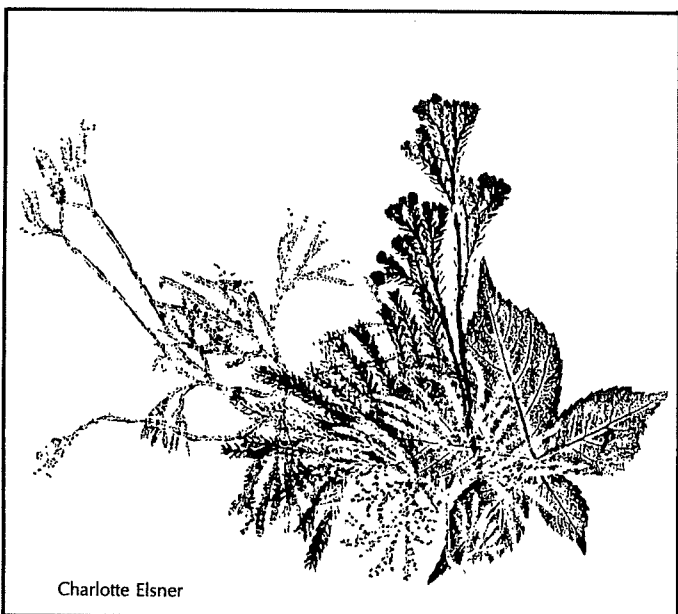
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Gareld Payne

"Put that down on paper so that others can read it and think about it!" This request was put to me recently when I mentioned that I had been allowed to skip Level One of a certification program and was realizing, at this point in my teaching career, that I shouldn't have skipped this crucial level.

Problems I had been encountering in my school work in the past few years had been so frustrating and I didn't understand why I couldn't work them out. I didn't understand

why I couldn't get my Schulwerk lessons off the ground while other projects I tried went smoothly. I kept saying to myself, "I'm trying to follow the process, why aren't the students learning the material? Maybe I chose material that was too hard for the students to learn! Why can't the students remember from one class period to the next?"

These questions kept coming back time after time as I tried to build an Orff program. Maybe some of you have had the same questions and problems. I'd like to share my solution.

Last summer I decided to do something

about these frustrations: I returned to take the Level One workshop that I had been allowed to skip. Would you believe after seven years of working to have my Schulwerk classes to work in the way I felt they should, many of the problems I was encountering were solved during that Level One workshop. I was shown how to break down the Schulwerk into smaller units to make it work in my classroom.

I still feel I need help in selecting appropriate music for each grade level. At this point I am learning what material will work best with each level by trial and error. It has not been an easy task but at least when I try one thing that doesn't work, I try something else until I find something that does.

It has not been as frustrating this past year as it was previously. I have had good feelings about the work that was accomplished during this past school year. This school year went more smoothly than any year I have been teaching. The usual spring program that everyone looks forward to was a success. I felt I had finally achieved what I had only dreamed a program should and could be.

I do want it understood that I did not feel that I was a total failure in the use of the Schulwerk process. I feel that my approach was incorrect, though, in some areas. Since going back for Level I, I have gained enough confidence in myself to correct these areas. I have found that teaching each piece of music has to be very carefully planned, and this helped lead to the success with the Orff material that was used.

NO ONE should ever skip any level of an Orff Schulwerk Certification Program. The basis or foundation of the Orff process is laid out for you in Level One. This gives you the building blocks for your teaching sequence and leads you through the most important part of your training: how to get started. These first steps are so important to learn and they lead to your professional growth.

Hopefully, in this past year I have laid the proper foundation on which to build. If so, the coming school year should run as smoothly as the one just past. With very careful planning, I want to grow even more in my teaching.

So I'd like to advise that your Level One training will be the most valuable you will undergo. As you gain more experience with the step-by-step Schulwerk process, you will grow as I did. But the greatest benefit will be to your students. Isn't that what we as music teachers are all about? □

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News from Salzburg — Summer 1987

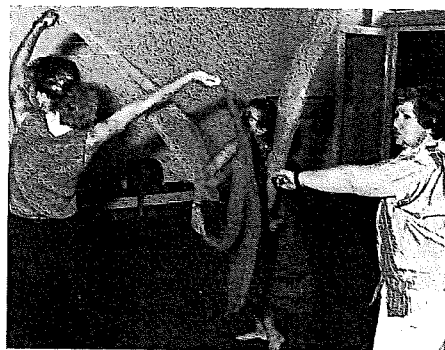
The International Summer Course in "Music and Movement Education: Orff Schulwerk" was co-directed this year by Verena Maschat and Judith Thomas. More than 100 participants from 21 nations patsched, snapped, clapped and stamped their way through a variety of courses. Piano improvisation, instrument building, vocal production, movement accompaniment, percussion techniques, folk dancing and of course, orchestration and curriculum development were the choices available.

Mary Shamrock brought video film documentation of Orff Schulwerk in Taiwan, Japan and Thailand, taken during her studies there in connection with her doctorate. Frau Liselotte Orff visited the Institute for a special "Homage to Carl Orff" program. Special evening events throughout the 11 days featured dances and songs of the ethnic groups represented, and gave participants a clear understanding of unity through diversity.

We recognize and thank the dedicated teachers whose talents enhanced and ensured the success of another international summer workshop at the Orff Institute in Salzburg: Verena Maschat, Dr. Hermann Regner, Margarida Amaral, Danaï Gagne, Avon Gillespie, Miriam Samuelson, Christina Schonherr, Mary Shamrock, Wolfgang Stange, Mari Tominaga, Christiane Weibnitz, Ernst Weibnitz, Rheinhold Wirsching, Judith Thomas and the workshop assistants Andrea Ostertag, Suzanne Rebholz and Sepp Worgetter. □



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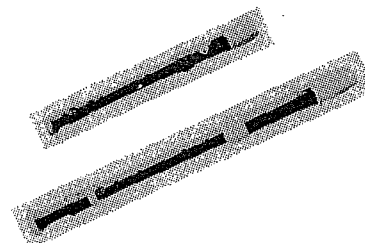
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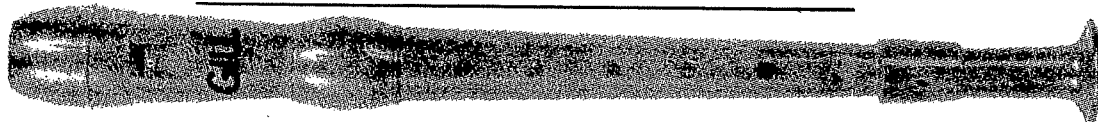
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Meditation On Method

ARNOLD WALTER

Reprinted from Re-Echoes Book II, Selections from the Orff Echo and the Supplements, 1976-1983, Isabel McNeill Carley, Editor.

"Method" is a Greek word; it means "a way (Hodos) of doing anything," doing it according to a regular plan. There is no reason why teaching procedures should not be called methods, as indeed they are. It is nevertheless true that the word is rarely restricted to its original and abstract meaning; it signifies a great deal more. A method, (as the term is widely understood) is a book that can be taken off the shelf and used without further ado, without undue exertion on the part of the teacher. The material to be covered is presented in logical order; page follows page in the manner of frames in teaching machines. Progress is a matter of mechanical progression from one chapter to the next. Simplification is the watchword: a plain and easy introduction, whatever the subject, lightens the task of the teacher. The learning process is an entirely conscious one; the student is urged to use his intelligence, to persevere in efforts which have little to do with his inborn capacities.

Yet there are subjects which tolerate no simplification, where an entirely conscious approach gives very meager results. Language is a case in point. We all have natural or spontaneous capacities for acquiring speech. They are active in children, latent in adults, but they do exist in every human being. Children assimilate their own as well as foreign languages with ease. Adolescents and adults are rarely so fortunate; to learn a foreign language is difficult for them, often impossible. For very simple reasons: they are asked to follow a "method," to rely on their intelligence, to memorize rules, to read and write before they can speak, to use their eyes before their ears; which leads them to attempt to construct sentences out of single words and prefixes and suffixes according to the grammatical schemata—to proceed analytically. It is obvious that the usual methods (there are hundreds of them on the market) are not only useless but actually harmful; they interfere with the natural, unconscious process of assimilation. It follows that most of our language teaching, particularly in high schools, is ineffective and damaging. Yet we persist in it—partly because we have not learned yet to trust our latent capacities; partly also because the study of grammar is so much easier on the teacher than the acquisition of fluency in a language which he knows how to read and write but not to speak.

Music is often likened to language. The somewhat platitudinous comparison has little value; music lacks the propositional elements so prominent in speech. There is, however a marked similarity between learning languages and studying music. Here again we discover spontaneous capacities (active in children, latent in adults) and the need for unconscious assimilation that takes precedence over all conscious efforts—be they reading, writing, analysis or theory in any shape or form. Here again we find a multitude of methods interfering with natural processes—methods that are supposed to be helpful to the teacher but often enough are harmful to his pupils.

We have, as yet, no clear picture of the origin and development of language. How emotionally charged utterances (chants for all we know) were turned into names which paved the way for propositional language—that problem has remained unsolved. Nor do we fully understand how it is possible for a child learning to speak to accomplish a task that no adult can ever perform in the same way or as well. We must assume that unconscious forces are at work, that the total absence of conscious interference (so strongly felt in adult life) quickens the learning process; that the child has an innate hereditary capacity to recapitulate the development of language in an amazingly short time.

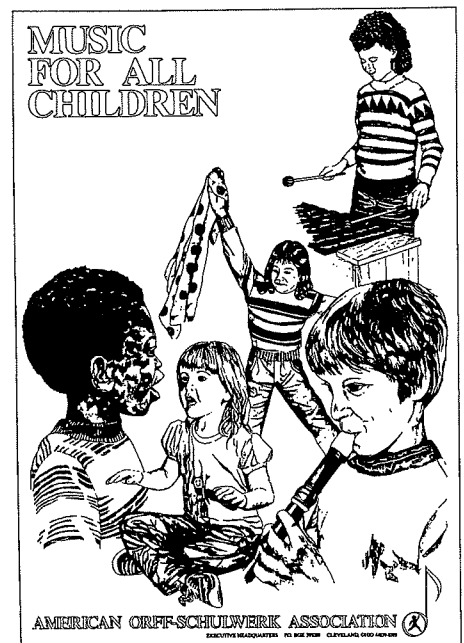
When it comes to music, children react in precisely the same way. The biogenic law is at work here too: the individual recapitulates the development of the species. There exists, then, a natural way of assimilating music. However ignorant we are of its origin, we do know that it was closely associated with speech and intimately related to movement; that it was based on improvisation; that rhythm was its most powerful element to be slowly and gradually tamed by melody; that harmony came into the picture late. It is highly significant that the instinctive behavior of small children follows the historical pattern: they will move to music, combine it with emotionally charged speech, they will endlessly improvise and turn every utensil they can lay their hands on into a percussion instrument. Melody shapes, (mostly pentatonic) will appear later; while harmony has to wait until it is taught.

If there is a natural way of assimilating

music—why should educators remain ignorant of it? Already thirty years ago Ernst Ferand ("Die Improvisation in der Musik") asked that a definite sequence be observed in a child's musical education; he mentions movement and music, use of primitive (i.e. extremely simple) instruments, growing awareness of basic elements such as rhythm, melody and form.

At that time (1938) Orff's "Schulwerk" had long been in existence but had addressed itself to the young dancers of the Guntherschule in Munich which disappeared in Hitler times. It was only after the War that Orff proceeded to teach children in basically the same way in which he had taught those dancers. In the new Schulwerk (now called "Music for Children") the accent is once more on movement, speech, improvisation, on rhythm and pentatonic melody, on ostinatos and a slow and cautious approach to harmony.

If this is all psychologically sound and according to nature, more basic, more fundamental and therefore more effective than any other way of teaching children—how is it that the world went along without it before Carl Orff appeared on the scene? The question admits of several answers. One is that only



AOSA poster (24 x 36") in blue and silver is available from national headquarters for \$5. Outside the U.S. add postage.

too many youngsters were taught badly and were lost to music; another that the unconscious assimilation discussed earlier had previously been achieved by music making in the family whose lamentable decline and disappearance is a matter of record. There is no doubt that highly gifted children (always a minority of those we undertake to teach) needed little help to traverse the path phylogenetically prescribed; it is the other, the average children we have chiefly in mind.

Orff's approach is certainly a method in the Greek sense of the word; it is "a way of doing things"—a new and challenging way. But if we use the term as it is currently understood, then Schulwerk is not a method book at all. Everything put down there is meant *exempli gratia* with the injunction to go and do likewise. And that is a difficult assignment.

An Orff teacher must not only be able to sing, to move and to dance, to play the recorder, to handle xylophones or gambas and a variety of drums; before anything else he must be able to improvise. A feeling for language is necessary, and intimate knowledge of children's songs, folksongs, poetry (it would of course be best if the teacher recreated in his own vernacular what Orff has done in his by drawing on the rich resources of Central European lore). These elements, moreover, must be integrated to form an amalgam corresponding to what the Greeks called *musike*, an intermingling of poetry and dance and music which fired the imagination of men like Gluck and Wagner.

Nothing is left that could be done mechanically, nothing that is pre-digested, ready to be applied. The teacher is on his own. "Creative" is a sadly ill-used term but that's precisely what he had to be—creative.

His most difficult task is to remain consistent. He might be tempted to neglect movement, to concentrate on playing to the detriment of singing, to use printed pieces rather than to improvise. He might underestimate the value of pentatonic training—ending up by playing 18th century minuets on glockenspiels or xylophones; might even proceed to reading and writing, putting the eyes once more before the ears. Such picking and choosing, adding and subtracting would only prove that he had not understood what Orff is driving at; he might just as well start with middle C at the piano and leave it at that.

Schulwerk does not teach all about music. On the contrary, it leaves a great deal out to lay a firm foundation for studies yet to come, be they vocal, instrumental or theoretical. But what it does teach hangs together, is inter-related and integrated. It all derives from the conviction that there is a natural way of bringing music and children together. If that premise is false, Schulwerk has obviously

little value. If that premise is true, then it is of the utmost importance to keep the pedagogical framework intact.



Schulwerk is not easy to teach; it cannot be taught mechanically. It involves more than the conscious intellect; it activates a child's spontaneous capacities. It is not a method among other methods; it is not a primer building on a language already learned; it assists in the growth and unfolding of that language itself.



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This article comes from a University of Toronto publication "Carl Orff—Music for Children No. 1," published in March 1968. Dr. Arnold Walter first came into contact with Schulwerk when, as Director of the Royal Conservatory of Music in Toronto, he visited an international conference for music directors given at the Mozarteum in Salzburg in 1953. There he saw demonstration lessons given by Gunild Keetman (Orff's collaborator in all the German Schulwerk volumes) with children of different ages. He was so impressed that he sent one of his students, Doreen Hall, to Salzburg to study for a year with Keetman. On her return home she built up Schulwerk in Canada and, together with Dr. Walter, she brought out the Canadian edition of Schulwerk, the first to appear in English. □

Los Angeles Music Groups Meet As One

In the spirit of the goal we all share, that of quality musical education for our children and teachers, members of the boards of four organizations met and planned together for the 1987-1988 academic year in southern California.

Meeting at the home of Patti Wiggins, president of the Dalcroze Society of Los Angeles, the members planned a balanced calendar of non-conflicting workshops that would coordinate with those of the various school districts. These are designed to offer teachers in the area a wide variety of interesting and challenging musical experiences.

A highlight of the meeting was the planning of a jointly-sponsored all-day workshop with Ella Jenkins this fall. It will be held at Cal State, Los Angeles, on Saturday, November 21, 1987.

Titled "Let's Sing A Song Together," the day will include demonstrations with children of varied age groups (pre-school and ages 9-12), ethnic materials, street chants and call- and-response games.

Important and useful discussions at this first meeting centered on the coordination of dates for summer workshops to avoid conflict, a possible joint fund raiser, and sharing a booth at the California State Music Educators Conference in March. □



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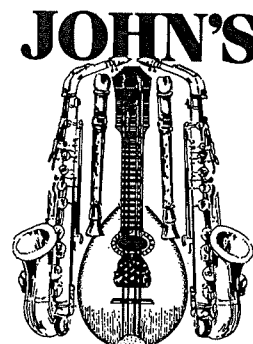
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German Orff Schulwerk Assn. Celebrates 25th Anniversary

On July 3, 1987, the German Orff Schulwerk Association held a special celebration in Grafelfing (suburb of Munich) in honor of its 25th anniversary. Officers, advisors, and representatives from various parts of the country met to discuss the current status of the organization. They heard a report from executive secretary Karl Alliger, who has been instrumental in the growth and development of the organization, on the history and future direction for the Association.

After the meeting the group adjourned to the City Hall (Rathaus) of Grafelfing, for a social hour and light meal hosted by the town mayor. The evening closed with a program by *Ons Dorado*, a Belgian children's group performing compositions by Orff, Keetman, Wuytack, and other composers that included singing, recorder, dance, and Orff instruments in their presentation.

AOSA members Judith Thomas, Danai Gagne, and Mary Shamrock, who were teaching at the Salzburg Summer Course at that time, attended the anniversary celebration. They conveyed the greetings and best wishes of their sister organization to the German Orff Association.

The following is a translation and condensation of the report given by Karl Alliger on that occasion.

The German Orff Schulwerk Association grew rapidly in the second half of this 25 year period. Whereas at first it could only concern itself with the development of materials, it has gradually expanded its activities into more diversified and ideal tasks. In 1986 the



Dr. Hermann Regner, of the Orff Institute in Salzburg, addresses a group that includes (from left) Danai Gagne, Judith Thomas and Mary Shamrock.

previous name was expanded to read: "Music + Dance + Education: The Orff Schulwerk Association of the German Republic."

Today we have 658 members, of whom 95 are students. In 1983 our first directory was printed, and the newest one appeared only a few days ago. The information in it should make it easier for the members to exchange experiences and ideas.

Although the focuses of our activities have shifted in the course of time, we continue to have a close and effective working relationship with the Orff Institute in Salzburg. The Association supports several large and important projects there, such as student exchange trips with other European music education training centers. Other events were the Orff Symposia of 1975, 1980 and the 1985 Carl Orff Week in celebration of Carl Orff's 90th birthday.

Presently we sponsor workshops, lectures and seminars to encourage the spread of information and teacher education. In 1982 there were four, and this year, eight. Instruction is almost exclusively by teachers and graduates of the Orff Institute. A series of free films has been made and is available including the series "Xylophone and Fantasy" and "Carl Orff—A Portrait." An important publication in the area of elemental music and dance/movement education is the journal *Orff Informationen*, appearing twice yearly (now Volume 39) is published by the Orff Institute and the Orff Schulwerk Center in Salzburg; our Association shares in the cost of publication. About 4500 are printed and we distribute it throughout the world.

One of the German Association's highest priorities for the future is the encouragement and formation of regional chapters. These will take up the task of arranging seminars, meetings, guest courses, exchange of audio and visual materials and the solicitation of new members.

The office continues to answer a great number of inquiries about the Schulwerk, possibilities for study, and makes available materials for papers and diploma work. We arrange for stipends for students at the Orff Institute and continue to expand our contact and cooperative work with Orff Associations in other countries worldwide.

True, we could count all the courses, meetings, students, participants, letters, publications, finances and activities of these past 25 years of the German Association. But I don't believe that what has been done for Orff Schulwerk, and what remains to be done, can ever be expressed through counting.

In closing, I would like to extend my sincere thanks to Dr. Hermann Regner and all those whose hard work and continued support have made this Association possible. □

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"I Can Make Music" Now Available for Rental

Another film is now available for rental to AOSA members. "I Can Make Music" is an Australian film featuring Michael Atherton, Richard Gill, and Helen Newton working with a small group of four and five-year old children.

It was filmed at the Child Study Centre, Institute of Early Childhood Studies, Sydney College of Advanced Education. These teachers are prominent in the field of early childhood music education.

There are 13 short sessions with the children chanting, listening, moving, dancing, exploring sounds, and improvising on a variety of percussion instruments. The film includes segments of dialogue among the three educators concerning the children's capacity for creative expression in movement and sound.

The film shows the role that rhythm and sound play as a natural part of life and play. Such informal patterns, says Gill, are the building blocks of structure in sound. Also emphasized is the importance of individual responses to music in both movement and sound, confirming that every child has the capacity for creative expression; every child can make music.

"I Can Make Music" would be of interest to dance and movement teachers, early childhood educators, and parent groups. The color film is 18 minutes long, and is available in 16mm. The rental fee is \$15, and a \$200 deposit, refundable upon return, is required. A guide containing summaries of the sessions and a transcript of the dialogue is included.

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Index of Advertisers

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Ted Brown Music Co.	4
Coyle Music	20
Hamel Music	6
High/Scope Educ. Research Fnd.	22
HSS (Hohner/Sonor)	8
John's Music Store	29
Kid Sounds	21
Lyons	24
Magnamusic Inc. (MMG) Inside Front Cover	
Memphis Musiccraft Publ.	15
Music and Instruments for Children	27
MusicWorks	31
Peripole, Inc.	26
Rayburn Musical Instrument Co.	27
Re-Creations	31
Revels	32
Rhythm Band	10
Schott	30
SKASE	36
Sound of Light	31
Studio 49	Inside Front Cover
Suzuki Corp.	Inside Back Cover
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West Music Co.	26
World Music Press	19

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ARIZONA

Arizona

Oct. 24 Jim Solomon
Feb. 20 Randy DeLelles, Jeff Kriske
Apr. 23 Barbara Grenoble

CALIFORNIA

Los Angeles

Oct. 10 Judy Bond: In The Beginning
Nov. 21 Ella Jenkins
Jan. 30 Craig Woodson:
Africa In Our Midst
Mar. 5 Marie Blaney:
Orff in Early Childhood

Monterey Bay (P)

Sept. 26 Victoria McCarthy/Janet Green:
Preschool
Feb. 6 Randy McCommons: Drama

Mount Lassen

Sept. 26 Ann Palmason
Oct. 24 Judith Thomas
Mar. 12 Karen Medley

Northern California

Oct. 10 Carol Erion: Story Telling in the
Orff Schulwerk
Jan. 23 Helen Kemp: The Care and
Feeding of the Child's Voice
Mar. 5 Jody Diamond, Doug Goodkin,
Robert Kikqchi-Yngojo: Orff
Schulwerk/Music of the Pacific

Orange County

Sept. 19 Lynn Kleiner: Introduction to
Orff Concepts and Philosophy
Oct. 10 Avon Gillespie
Nov. 7 Randy McCommons
Feb. 27 Beverly Chaffee, Patricia Burk
Mar. 25-26 Phyllis Weikart

San Diego

Oct. 17 Konnie Saliba
Dec. 5 Holiday Workshop,
Conference Sharing
Jan. 30 Mary Shamrock
Feb. 27 Gloria Ensign/Dick Slaker
Mar. 26 TBA
Apr. 23 Janet Bicknese
May 21 Marilyn Shepherd

COLORADO

Rocky Mountain

Aug. 22 Karen Grebe and Ruth Hinricke:
Orff for the Elderly
Sept. 19 Tossi Aaron:
Bringing It All Home
Oct. 9-11 Frontier Ranch Annual Retreat
(with New Mexico Chapter)
Nov. 20 John Bergamo: Cross-Cultural
Drumming Concert
Nov. 21 John Bergamo: A Day on the
Skins: Hand Drumming, Tam-
bourines and Bongos
Jan. 9 Shirley McRae:
Eine Kleine Orffmusik
Jan. 28-30 Colorado Music Educators
Conference, Colorado Springs
Feb. 20 Barbara Grenoble,
Peggy McCreary:
Keetman teaching films

Mar. 12 Angel Vigil: Dance,
Drama and Choreography
May 14 Liz Gilpatrick:
Surviving the End of the Year

Rocky Mountain West

Sept. 12 Grace Nash: Brain Development
Oct. 17 Dr. Dee Joy Coulter:
Analysis of Orff Lesson;
The High School Dropout
Jan. 25 Chapter Recital
Feb. 20 Kodaly Workshop

Southern Colorado

Sept. 19 Mary Greene, Dr. Mary Spence;
Member Sharing
Oct. 9-11 Combined Workshop in Buena
Vista with Rocky Mt.
and New Mexico Chapters
Nov. 20-21 Phyllis Weikart: How Children
Learn; Brain Integration
Jan. 16 Sally Kapple:
Choreography and Choirs
Feb. 20 Susan Smith: So What Do You
Do With the Instruments?;
Ruth Ann Chiaraluce
Apr. 22-23 Helen Kemp: The Development
of the Child's Singing Voice

CONNECTICUT

Connecticut

Sept. 19 Barbara Potter
Nov. 21 Chapter Sharing, Read-through
Feb. 6 Barbara Chesney-Schmir:
Movement, Baroque Dance
Mar. 5 Alexis Zolczer: Upper Grades

FLORIDA

Central Florida

Sept. 26 Summer Workshop Sharing
Oct/Nov Movement/Dance TBA
Feb. 6 Carol King: State-wide meeting
Apr. 16 End of year sharing

North Florida

Sept. 12 Jane Frazee: Melodic Sequencing
Oct. 17 Member Presentations
Feb. 6 Carol King (in Orlando),
sponsored by all state chapters
Apr. 23 Member Presentations

South Florida

Sept. Chapter Workshop, Sharing
Nov. Chapter Workshop
Mar. Chapter Workshop

Southwest Florida

—Program in Planning—

Suncoast

—Program in Planning—

Tallahassee Area

3rd Tues. Play Through OS Volumes;
Sharing

GEORGIA

Atlanta Area

Sept. 19 Judith Thomas: Launch;
Materials and Strategies
Oct. 24 Joan Gregoryk: Choral Skills
Jan. 9 Chapter Members:

Mar. 19 Conference Review
Vivian Murray:
Focus on Orff Pedagogy
Apr. 16 Karen Morris, Les Scott:
Dulcimer and Dance

HAWAII

Hawaii

—Program in Planning—

IDAHO

Idaho

Sept. TBA: Boise State University
Jan. Pat Flaherty:
Percussion Techniques,
Mountain View School
Apr. Dr. Michon Rozmajzl:
Related Arts and Dulcimer,
Boise State University

ILLINOIS

Greater Chicago

Sept. 19 Jacobeth Postl, Lillian Yaross:
Games to Grow On
Oct. 17 The Armstrong Sisters (special
guests); Work Session for the
1987 National Conference
Nov. 11-15 THE CHICAGO CONNECTION:
Hyatt Regency O'Hare
Feb. 20 Pat Hamill, Marion O'Connell:
Those Incredible Intermediates
(Grades 5 and 6); Those Terrible
Teens (Grades 7 and 8)
Mar. 19 Chapter Sharing Session
Apr. 16 Cindy Hall: Recorder Pedagogy:
Right From the Start

INDIANA

Indiana

Sept. 12 Alexis Zolczer:
Conceptually Speaking
the Orff Schulwerk Way.
Mar. 12 Lillian Yaross

IOWA

First Iowa

Oct. 16-18 Esther D'Grossa (for credit at
Iowa State University)
Jan. IMEA Orff Luncheon
Mar. Sharing Session
Apr. Joan Jamison: Kodaly Workshop

Greater Des Moines

Sept. Organization, Planning Meeting
Jan. IMEA Convention, Luncheon
Mar/Apr Annual Workshop:
co-sponsor/Drake University
May Spring Meeting

Southeast Iowa

Oct. 17 Rita Shotwell
Jan. 21 IMEA Convention Luncheon
Feb. 20 Review of new materials

KANSAS

Kansas

Aug. 7-9 Rock Springs Jamboree. Tossi
Aaron: Just Folks; Beth Bolton,
Sue McCormick, presenters.

Oct. 10 Dr. Edwin Gordon: Learning Sequence, at Lawrence
 Dec. 12 Orff in Winter, at Hays
 Jan. 9 Orff in Winter, at Iola
 Feb. 6 Orff in Winter, at Topeka
 Feb. 26-27 Sponsor Sue Snyder at KMEA
 Apr. 2 Ann Kay: Kodaly, at Lawrence

KENTUCKY

Kentucky

Sept. 12 Judy Pine: Instrument Fix-Up
 Oct. 17 TBA
 Dec. 5 Chapter Sharing
 Jan. 16 Ruth Boshkoff: Poetry and Music
 Mar. 5 TBA

LOUISIANA

North Louisiana

Sept. 10 Edith Duhon: Get Set, Get Ready, and 'Orff We Go'
 Oct. 17 Charlene Watson: Getting It Together
 Nov. 19 Margaret Hall leading: Conference Sharing
 Jan. Betty Adkins & Helen Randle: Church Musicians
 Feb./Mar. Roslind Cladney: Music from the Schulwerk
 Apr. 9 TBA
 Summer Instrument Making Workshop

MAINE

Maine

Oct. 24 Jennifer Davidson: Thinking Skills: Part of Active Music Making (Augusta)
 Apr. 13 7th Annual Music Sharing Session (Gorham)
 May 19-20 MMEA In-Service Conference

MARYLAND

Middle Atlantic (MD-DE-DC-VA)

Sept. 12 Arvida Steen: Beginning the Year with Orff
 Sept. 26 Judy Henneberger: The Beginners' Workshop
 Oct. 24 Sue Snyder: Orff in the Early Years, P-2
 Jan. 9 Jim Solomon: Rhythmic Sequencing; Percussion Techniques
 Feb. 6 Member Sharing
 Mar. 5 Lisa Parker: Dalcroze Techniques in Your Classroom
 Mar. 26 Sanna Longden: Folk Dance

MASSACHUSETTS

New England (MA-VT-NH-RI)

Sept. 19 Marlon O'Connell: A Cadre of Concepts for Children
 Oct. 24 Jane Frazee: Basic Orff Schulwerk for All Levels
 Dec. 5 Marilyn Levine
 Feb. 6 Paul Kerlee: A Celebration of May
 Mar. 5 Patricia Petersen: The Recorder as (more than!) a Pre-Band Instrument

MICHIGAN

Greater Detroit

Sept. 19 Avon Gillespie: Basic Orff

Oct. 17 Carolyn Tower: Ethnic Music and Orff Through the Year
 Nov. 21 Stephanie Riley, Kay Sovran, Jan Haines, Mary Wilson: Pre-K
 Jan. 16 Peg VanHaaren, Donna Monticello, Claudia Spring, Diane Dillard: American Dances
 Feb. 20 Davetta Horner: Vocal Techniques for the Young Voice
 Mar. 20 Jan Sell, Nancy Hanson, others: I Love the Schulwerk—Materials from the Volumes
 Apr. 16 Joan Fretz: Basic Orff

Mid-Michigan

Sept. 12 Summer Workshop Sharing
 Oct. 3 Alexis Zolczer: Orff Ideas
 Nov. 7 Peg Van Haaren: Mostly Movement
 Jan. 9 Sharing—Ethnic Emphasis
 Feb. 13 Mary Ellen Giacobossi, Dottie Best Rowden: Planning an all-school theme
 Mar. 12 Ardyce Koonce, Barbara Harris: Recorder Development
 Apr. 23 Arvida Steen: Christian Music (Grand Rapids)

Western Michigan

Sept. 14 Holiday Sharing, Play-through from O-S Volumes
 Oct. 17 Shirley McRae
 Nov. 23 Convention Sharing
 Mar. 13 Grace Nash
 Mar. 22 Folk Dancing
 Apr. 23 Arvida Steen
 May 3 Autoharp in the Classroom

MINNESOTA

South Central Minnesota

Sept. 26 Jane Frazee: Organizing Orff
 Oct. 24 Ruth Boshkoff: Sequencing for Grades K-5
 Feb. 6 Pauline Sateren: Chapter Sharing
 Mar. 12 Steve Calantropio: Mixed and Changing Meter

MISSOURI

St. Louis

Sept. 26 Carol Erlon: Constitution Celebration
 Oct. 24 Jacobeth Postl: Basically Orff
 Feb. Nancy Miller: Movement
 Mar. 5 Rick O'Donnell: Percussion; Cora Lippi: Instrument Making
 Apr. 16 Past Officer's Sharing: P. Wingate, B. Spiller, R. Shotwell

Heart of America

Oct. 10 Alexis Zolczer
 Jan. 30 Helen Kemp
 Mar. 5 Ruth Boshkoff
 Apr. 23 Presenter or Chapter Sharing

Ozark Mountain —Program in Planning—

NEVADA

Desert Valley

Sept. 26 Arvida Steen: Beginning the Year in Harmony—Elementary
 Nov. 21 Conference, Chapter Sharing
 Jan. 23 Barbara Grenoble: Listening
 Mar. 19 Helen Kemp
 May 2 Puppet Workshop

NEW JERSEY

Central New Jersey

Sept. 26 Brigitte Warner: Improvisation
 Oct. 24 Jacque Schrader: Movement
 Jan. 23 Conference Sharing
 Mar. 26 TBA
 Apr. 23 TBA

Northern New Jersey

Sept. 19 Randy DeLelles
 Oct. 31 Marilyn Davidson, Erica Whitman Davis, Jacque Schrader, Sue Davis, Preview of Chicago
 Nov. 21 Sharing of Chicago
 Feb. 13 Paul Kerlee: May Celebration
 Mar. 12 Marcelyn Smale: Early Elementary with Demo Group
 Apr. 23 Betsy Blachly, Henry Chaplin, Nancy Silber: Revels
 May 14 Dr. Alyn Heim, Marilyn Davidson: Aural Approach to Teaching Rhythm

NEW MEXICO

New Mexico

Sept. 19 Mildred Greeson, Maydelle Meier
 Oct. 9-11 Frontier Ranch Weekend Retreat with Rocky Mtn. Chapter
 Feb. 6 Gloria Fuocco-Lawson
 Apr. 9 Karen Stapleton, Marge Agnew
 May 7 Chapter Sharing

NEW YORK

Berkshire-Hudson

Sept. 18-19 Fran Smartt Addison, Susan VanDyke
 Mar. 12 Judith Thomas
 Apr. 9 Jim and Mary Helen Solomon

Long Island

Sept. 19 Karen Logbeck
 Oct. 17 Steven Calantropio
 Nov. 14 Helen Kemp
 Jan. 23 Sharing Session
 Feb. 27 Joan Fretz
 Mar. 26 Randi DeLellis, Jeff Kriske
 Apr. 30 Janet McMillon

Greater Rochester

Oct. 17 Avon Gillespie: Playing Around
 Jan. 23 Deborah Craig: Project D.R.E.A.M.
 Mar. 19 Carol Huffman: Two for the Price of One

New York City

Sept. 12 Mary Goetze: Emphasis on Choral Music
 Oct. 24 Judith Cook Tucker: Ethnomusicology
 Jan. 10 Elizabeth Brennan: Songs from South America; Janet Schreiner: Notation
 Feb. 6 Nina Jaffe: Ghanaian Children's Games; Chapter Sharing
 Mar. 12 Dixie Piver: Movement

Tappan-Zee

Sept. 12 Mary Goetze: Choral Music Workshop
 Oct. 31 Joyce Coffey: Music for the Junior High Years
 Jan. 30 Chapter Sharing
 Mar. 5 Judith Thomas

Western New York

- Sept. 19 Konnie Saliba: Sing, Dance and Play the Orff-Schulwerk Way
Jan. 16 Mark Woolridge: Basic Techniques With Percussion Instruments; Joan Mullhapt: Recorder/Young Children
Feb. 20 Members' Sharing Session
Mar. 12 Susan Snyder: Music Feast—Menus For Early Childhood

NORTH CAROLINA

Central Carolina

- Sept. 18-19 Rida Davis
Jan. 23 Brent Holl
Feb. 27 Sharing Session
Apr. Karen Medley

Piedmont

- Oct. 2-3 Joan Fretz
Jan. 23 Brent Holl
TBA President's Sharing

NORTH DAKOTA

Prairie Winds

- Sept. 26 Phyllis Weikart
Nov. 21 Claudia Thompson:
Lummi Sticks; Tami Allmaras:
Music Therapy
Mar. 5 Angie Koppang: Boy's Singing Voice; Teri Storhaug:
The Inaccurate Singer

OHIO

Greater Cincinnati

- Sept. 19 Helen Kemp: The Child Voice;
A Long Term Instrument
Oct. 17 Randy DeLelles, Jeff Kriske:
Putting It All Together
Mar. 19 Marilyn Davidson:
Sequencing in K-6
Apr. 16 Chapter Sharing

Greater Cleveland

- Sept. 19 Betty Gold, Marge MacNeal:
Chapter Sharing
Oct. 9-10 Jacobeth Postl: Games to Grow On (NEOTA day)
Jan. 23 Conference Sharing
Feb. 20 Chapter Sharing
Mar. 19 Bruce Katz: Chapter Sharing
Apr. 23 Alexis Zolczer:
Focus on Upper Grades
May 14 Linda Hill: Chapter Sharing

Northwest Ohio

- TBA Back to School Meeting
Feb. OMEA Breakfast Presentation
Mar. 12 Judy Bond
Apr. General Meeting

OKLAHOMA

Homa/Okla

- Oct. 15 Orff Luncheon, OEA Meeting
Feb. 27 TBA
Apr. 9 Orff Music Festival: From the Volumes to Contemporary Works by Children

OREGON

Lane

- Sept. 26 Jim and Mary Helen Solomon
Oct. 24 Chapter Presenters, AOSA Films

- Jan. 16 Millie Burnett
Mar. 12 Chapter Sharing
Apr. 10 Randy DeLelles, Jeff Kriske

Portland

- Oct. 9-10 Margaret Dugard
Nov. 21 Sharing
Jan. 30 Sharing
Mar. 5 or 12 Nancy Miller
May 7 Helen Kemp

PENNSYLVANIA

Philadelphia Area

- Oct. 17 Jacobeth Postl: Getting Out of the Pentaton
Nov. 21 Playing, Conference Sharing
Feb. 20 Steven Calantropio: Intermediate Improvisational Experiences
Apr. 23 Carol Erion: Recorder Activities and the Schulwerk

Pittsburgh

- Sept. 26 Steve Calantropio:
Mind Your 3's and 2's!
Oct. 19 Claudette Gray: Implementing Orff Through Grant Writing
Nov. 16 Conference Sharing
Jan. 8 Marilyn Egan, Hostess:
Play-in Party
Feb. 15 Annette Zalanowski:
Right-Left Brain and Music
Mar. 21 Christine Jordanoff, Jane Panzella:
Children's Festival Chorus Rehearsal and Discussion
Apr. 9 Jane Frazee: Rhythm Sequencing

SOUTH DAKOTA

Black Hills

- Sept. 12 Konnie Saliba: Orff-Schulwerk—Something For Every Child
Oct. 10 Sharing Fair: by Members
Jan. 16 Randy DeLelles:
All in a Day's Play
Mar. 12 Chicago Conference Sharing

Sioux Valley

- Sept. 12 Pat Osterby: Orff Schulwerk—Who, What, Where, When and Why
Oct. 3 Elaine Lippert: Recorder Session; Nancy Scholten: Expanding the Orff Process
Nov. 21 Chapter Sharing, Convention Highlights
Feb. 6 Jerry Junck: American Square Dance and the Schulwerk

TENNESSEE

Memphis

- Oct. 10 Sandra Stauffer:
Melody/Listening Activities
Nov. 21 Sharing Session
Feb. 20 Margaret Dugard: Under The Orff Umbrella—A Music Rainbow
Apr. TBA

Middle Tennessee

- Sept. 26 Workshop on Middle School Techniques, Presenter TBA
or Oct. 3 AOSA Conference Conversation
Dec. 5
Feb. 27
or Mar. 5 Kodaly Workshop
Apr. 30 Madeline Bridges

TEXAS

Central Texas

- Sept. 26 Shirley McRae
Oct. 30-31 Phyllis Weikart
Jan. 30 Carolyn Tower
Mar. 5 Marsha Beck

Dallas Metroplex

- Oct. Karen Medley
Jan. Jane Frazee
Mar. Sharing
Apr. TBA

Texas Gulf Coast

- Oct. 3 Jean Wilmouth
Nov. 1 Rob Amchin, Cora Turner:
Winter Programs
Jan. 15-16 Phyllis Weikart: Folkdancing, Movement Sequencing
Mar. 5 Dorothy Gail Elliot:
The Harmonious Recorder
Apr. Sharing Session

VIRGINIA

Virginia Highlands

- Sept. 26 Helen Kemp
Feb. Chapter Sharing,
AOSA sponsored film
Apr. Recent Publications of Interest to Orff Teachers presented by Silver Burdette representative; clinician

WASHINGTON

Evergreen

- Sept. 26 Chapter Sharing
Oct. 23-24 Steve Calantropio
Dec. 5 Shenanigans:
Australian Folk Dance
Feb. 12-15 WMEA Convention,
Barbara Grenoble
Apr. 15-17 Miniconference: Dr. William Amoaku, Mary Shamrock
May Annual Business Meeting

Inland Empire

- Sept. 26 Lisa Parker: Experiences With Upper Elementary
Nov. 7 Bryan Bogue: Small Percussion
Feb. 6 Member Sharing:
Multicultural Theme
Mar. 12 Jane Frazee

WISCONSIN

Greater Milwaukee

- Sept. 12 Anita Bradley: Orff in the Islands
Oct. 10 Pat Hamill: Development of the Voice in Grades 1-8; Choral Literature for Elementary Choirs
Feb. 6 Presenters TBA: Integrating Orff, Kodaly in the Elementary Classroom
Mar. 26 Sheran Fiedler:
More Orff Across the Grades

WYOMING

Wyoming

- Sept. 19 Curriculum planning:
Melody and Meter
Nov. 14 Choral Reading Session
Jan. 16 Kodaly Approach
Mar. 12 Karen Yeskin:
Basics of Orff Schulwerk

BOOK REVIEWS

Donna Poppe, Editor

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

FIVE GOLDEN RINGS: A Holiday Musical for Children Jeff Kriske and Randy DeLelles Kid Sounds, 1985

Suppose all you wanted for Christmas was your very own basketball and instead you got . . . you've guessed it! . . . everything from a partridge to twelve drummers. This is the theme of a play-with-music for upper elementary grades incorporating many facets of Orff Schulwerk.

My own fifth level students found the pieces creative and challenging, yet, for the most part, easy enough to insure success. The variety of styles offered kept the rehearsals interesting and the learning process enjoyable.

Coordinating 85 students to present twelve pieces that combined speech, movement, songs and instruments turned out to be less difficult than I anticipated. In fact, the final 30 minute production went smoothly and was joyously received by audience, students and teacher.

Gwen Mickie
Colorado Springs, Colorado

COME-ALLYE: A REVIEW JOURNAL, Legacy Books, Box 494, Hatboro, Pa. 19040- 0494 \$5.00 annually

This is a review of reviews; short, cogent synopses and evaluations of books, monographs and song collections. All of them deal with "folklore, folklife, American studies, social history and popular culture."

In each issue, the quarterly journal lists more than fifty books by subject, author, title, publisher, price and description. A recent issue (Vol. 7, -3) includes these headings: *Women and Folklore, Table Blessings, Australian Traditional Songs, Amish/Mennonite Cooking, Audience and Dancers, Folk Tales on Video* and a Jazz Discography.

Among those that caught my eye was "Disenchantments," an anthology of 101 rhymed impressions of nine Grimm's fairytales, by 20th century authors—78 of them. (University Press of New England, \$15.95) The reviewer, with tongue firmly in cheek, begins his comments with:

"Cinderella, Sleeping Beauty
Rumplestiltskin, Punch and Judy
Fantasies and wistful whimsy
Blessings on thee, Brothers Grimmsyl!"

This is one I plan to order immediately because it set gears and wheels turning furiously in my head with new ideas for this years' music classes. But then again, maybe I should get those table blessings or the Indian herbal recipes for Thanksgiving? "Come-all-ye" is the best bookstore I've ever been to, and it's right here at my own desk.

Richard K. Burns and Lillian Krelove, editors and owners of Legacy Books, state their purpose as "providing a reference, selection and advisory guide to significant publications in the fields of folklore and American studies." They also sell the books they review. In this way, they offer both knowledgeable evaluation and a source unmatched in scope and variety for the folklore books we may need, wish for or search for in vain.

While many are published by university presses or written by established scholars in the field, some books are from overseas, or are doctoral theses impossible to find elsewhere.

A subscription is a bargain; the 15-page publication is interesting to read and an excellent resource for authentic materials. □
TA

CREATE AND CELEBRATE: Choral Builder Program Vols. 1, 2, 3 by Sylvia Wallach, Sylvionics/Sylvia Wallach, Vol. 1, \$11.95; Vol. 2, Vol.3, \$13.95 ea.

This series offers a unique and contemporary approach to "choral building" for both music specialists and school or church choir directors. Presented as an integrated arts approach, the volumes contain suggestions and resources for relating music and arts concepts; song, movement, drama, art, literature, language and writing skills.

Volumes 2 and 3 feature an improved format and a performance recording with an instrumental-only track for accompanying side two. Wallach feels that the volumes are unique in that they are designed for classrooms or church choirs with optional words to suit.

Designed for ages 9 through adults, the composer/author suggests using the arrangements as "catalysts for your own creative interpretations." The songs are easily sung and catchy, with accompaniments for Orff instruments, guitar, autoharp, recorder, non-pitched percussion, body percussion, piano or electronic sounds.

Text and vocal range suggest that a few pieces may be more suitable for junior high or older, but Orff teachers should be able to make many adaptations very readily.

In each volume, there are three pieces which are "choral builders" or "message tunes." In Volume 1, *Love Is The Message* is outstanding in possibilities for any program or age group. The phrases, sung in five parts, create layers of vocal sound that are supported by a simple instrumental accompaniment. *Christmas is Here* (Vol. 2), also a layered tune, is for voices and autoharp. If used as a processional, the short instrumental parts could be transposed to suit elementary band and orchestra. The infectious melody and rhythms of *Jambo* (Vol.3) are sure to spark enthusiasm for vocal and rhythmic improvisation. Movement will be a natural—it's hard to sit still for this one! □

While admittedly not a "traditional" Orff-Schulwerk offering, "Create and Celebrate" is a refreshing collection, with materials and creative ideas to stimulate both teachers and students and extend their skills. I was especially pleased to see the "layer" concept for teaching harmony to beginners, whether children or adults.

What really makes these volumes unique is the printed permission that is freely given to make photocopies for all participants! □

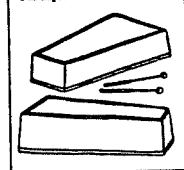
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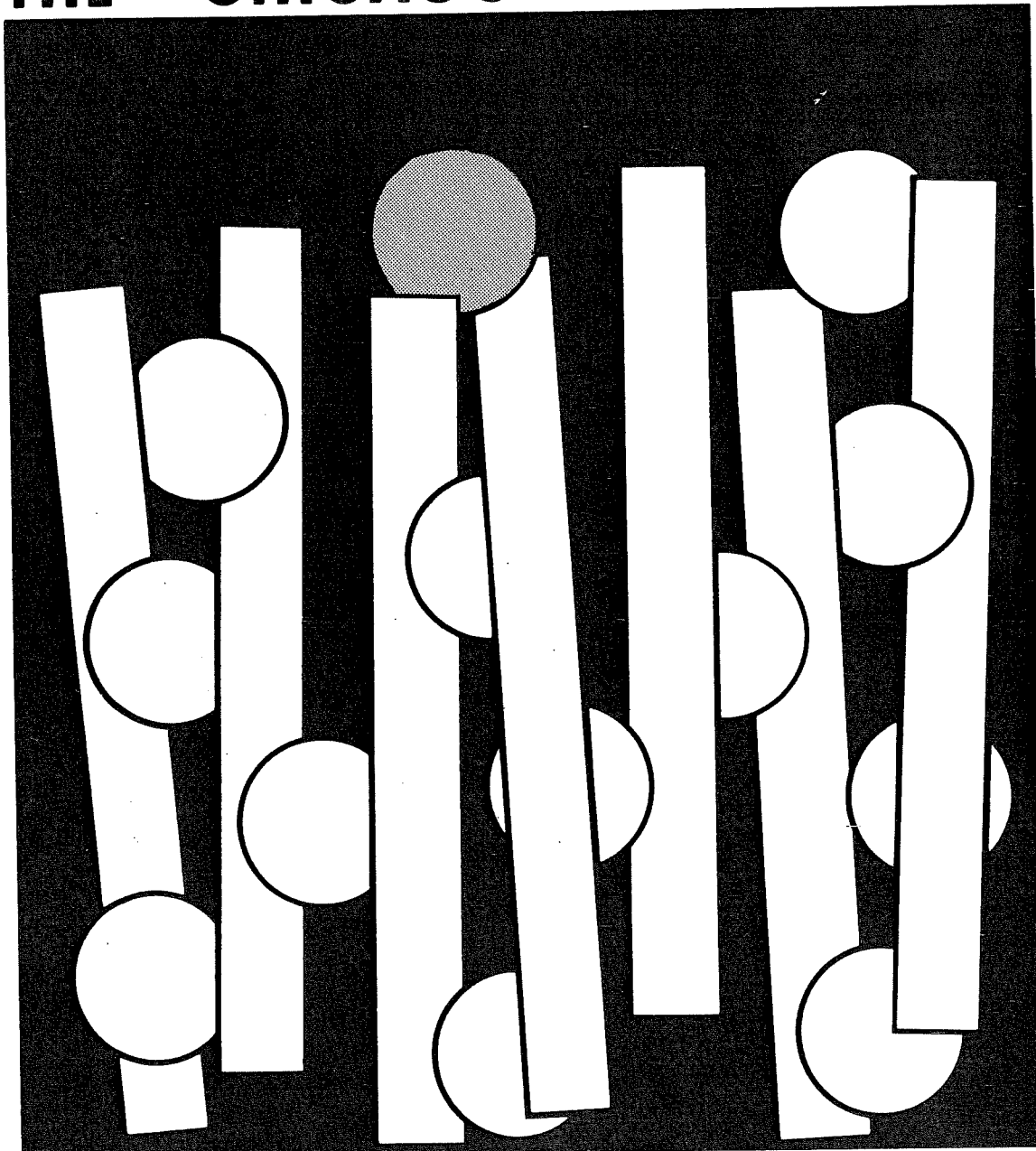
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