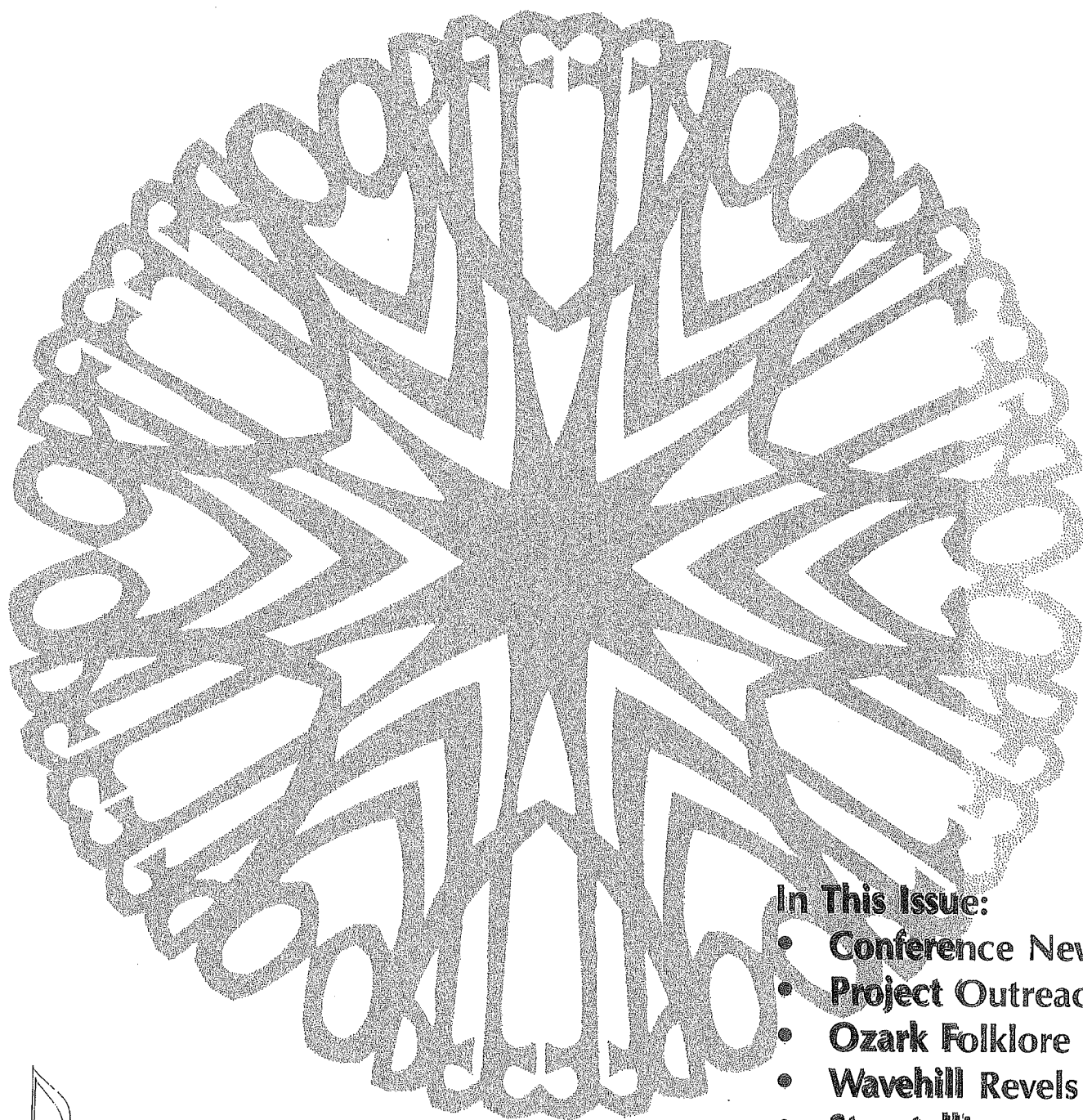


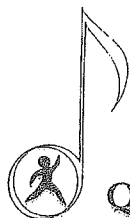
The Orff Echo

Volume XIX
Number Four
Summer 1987



In This Issue:

- **Conference News**
- **Project Outreach**
- **Ozark Folklore**
- **Wavehill Revels**
- **Storytelling**



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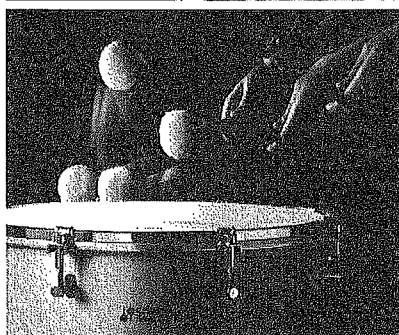
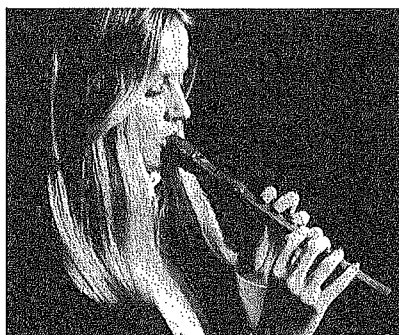
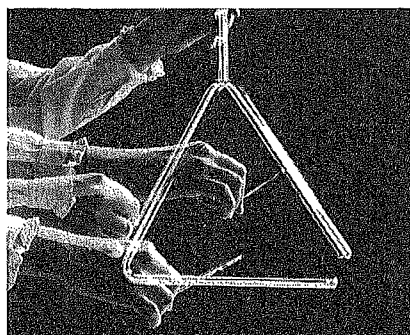
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THE ORFF ECHO

Volume XIX Number Four Summer 1987

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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LET ME CONNECT YOU . . . to the Chicago Conference

CAROL HUFFMAN, National Chairperson

The Windy City is getting ready for you! The Greater Chicago Chapter plans that your arrival on November 11 will be the start of a journey through an exceptional learning and sensory experience. By the time you head home on November 15, you will have worked with outstanding international teachers, exploring the varied aspects of the Schulwerk in unique style. Talented members of AOSA will share their expertise in keeping with the Chicago theme, the ARTISTIC CHILD. Demonstrations with children, concerts, panel discussions, opportunities to sing and play together, role-playing sessions, entertainment, folk dancing and excursions that will knock your socks off . . . all wait for you this year.

SPECIAL GUEST TEACHERS

★ **Dr. John Fines**, West Sussex Institute, England, studied with Dorothy Heathcote, (presenter at the Washington, D.C. conference) and is an outstanding drama teacher. He will show how to develop dramatic episodes using sculpture and objects from the Chicago Art Institute as stimulus and focus. Perhaps the contemporary artists who created these works will attend and see this occur!

★ **Jos Wuytack**, composer and professor of Music Pedagogy at the Lemmens Institut, Leuven, Belgium examines the elemental use of percussion instruments and their integration into the Schulwerk. Professor Wuytack, known internationally for his definitive teaching, recently received the National Composer's Award in France.

★ **Hardin Minor**, after many years with the Jacques D'Amboise dance company, is now Choreographer-in-Residence for the Children's Theater in Charlotte, NC. In four sessions (two sequences), he presents:

Sounds in Space—discover movement patterns using sounds generated by voices, body percussion or instruments . . . a unit lesson that highlights self-image and sequencing to achieve choreographic goals.

Capes, Cocoons and Balloons—Making use of cloth props and balloons to stimulate imagery and movement ideas.

★ **Jean Sinor**, Past President of OAKE, now on the Board of the International Kodaly Society, is Chairman of Music Education at Indiana University. Session: Artistry Through

Competence . . . Unlocking the musical power of the child, reaching the goal through literacy.

★ **Donna Otto Spence**, now President of Carl Orff Canada, is an outstanding teacher of the middle grades, and will help us discover new aspects of speech, rhythm and improvisation in the Schulwerk.

★ **Dr. Bob de Frece** teaches at the University of Alberta, Edmonton, in western Canada. Although he is Assistant Professor of Music Education now, he taught children for many years, and his sessions on singing with movement offer material that is "child-tested."

★ **Helen Kemp**, well known for her work with children's choirs, returns with a demonstration: *The Child's Voice, Its Nature and Nurture*—through information, explanation and demonstration.

★ "*Shenanigans*", an exciting folk music group from Australia, is led by Gary King, former student at the Orff-Institute in Salzburg. They play an amazing variety of authentic instruments very well. Their classes during the day will look at ethnic music in the classroom and they'll teach folk dancing at night with live music. A real treat!

AOSA GUEST TEACHERS

★ **Gabriela Chrisman**: *Dalcroze Eurythmics—Discovering and Expressing Music Through Rhythmic Movement*. Finding the components and structure of a piece of music, to culminate in a physical translation of the material that will reveal the principles of Dalcroze analysis.

★ **Marilyn Price**: *Puppets, The Total Performers*. This storyteller and puppeteer will lead two sessions on puppet-making and their value and use as a teaching tool.

★ **Betty Krebs** and **Karen Huff**, both special education teachers, in a joint session: "*I'm a person and that's a lot!*" Enabling the Special Learner. Developing and adapting materials and techniques for those with special needs.

★ **Karen Erickson** is artistic director of Trinity Square Ensemble in Chicago. A former assistant to Tennessee Williams, her presentation will deal with drama, using literature and music as a focus.

★ **Pat Hamill**, 1986 National Co-chair of the Boston Conference: *Arts Alive—sing,*

dance, play, act and create with one of the world's great paintings. For intermediate grades, Pat's excellent children's choir will perform at the opening session and at a noon concert another day.

★ **Marion O'Connell**, National Co-chair in Boston, brings a group of third and fifth graders for a demonstration called *The Art of Improvisation*, showing the preparation and development of this skill.

★ **Lillian Yaross**, co-director of the DePaul University Certification Course and long-time Schulwerk teacher, shows us a preschool children's music class-in-progress. Demonstration.

ROLE-PLAYING SESSION

The Next Challenge: Educating Administrators—A Cooperative Learning Endeavor
How can I make my school administrator understand Orff Schulwerk and what are the right words to use? Do you feel you are in a no-win situation as you struggle with these questions?

★ **Dr. Sue Snyder**, one of the authors of the new MacMillan series, "*Music and You*" helps find answers to these questions in two sequential sessions: one to articulate, define and set the stage, and the second to re-enact a board of education meeting.

IS: INTRODUCTION TO SCHULWERK

This important part of our national conferences offers newcomers an eight hour introduction to Orff Schulwerk with skilled teachers. These first-experience classes take place each morning, allowing participants to attend other events in the afternoon.

★ **Jim Solomon's** opening talk precedes the intensive learning sessions given by **Barbara Potter**, **Marilyn Davidson**, **Greta Rizzuti**, **Liz Gilpatrick**, **Jacquie Schrader**, and **Claire Levine**. All areas are explored—ensemble, recorder and movement, and a closing session includes sharing, evaluation and a question period. NOTE: The number of participants is strictly limited, so we encourage interested people to register early.

HIGHLIGHTS OF SPECIAL INTEREST:

VOCAL TECHNIQUE

★ **Dr. Mary Goetze** specializes in choral literature for children: *Sensitive Singing—*

The Inner Connection; attempting artistry with young singers, whether in the classroom or in choirs, means reaching beyond pitches and production.

★ **Jan Hall**: *Let's Sing It Again*—Vocal emphasis within the Orff Schulwerk context. Jan is from Pallyup, Washington.

RECORDER

★ **Carol King** is well known for her texts on recorder teaching: Sessions are called *There are Three R's in Recorder*; developing the child's ability to Read, aurally Recognize and Replay (or Respond using fine motor skills).

★ **Cindy Hall**, Oklahoma, returns with *Child's Play—First steps in recorder learning*, showing careful integration into the Schulwerk.

MOVEMENT

★ **Jim Sapienza**, Buffalo, New York, studied ballet and modern dance and works with children from 4 to 14: *Movement, Catalyst for Esthetic Totality*, developing a useful movement vocabulary.

INTEGRATED ARTS

★ **Barbara Eberhardt**, designer of the AOSA Poster 1986, teaches in Colorado: *WOW! Creating Peak Artistic and Musical Experiences in the Classroom*; visual and performing arts activities for all levels.

INTERMEDIATE GRADES

★ **Gwen Mickle**, Colorado: *Inspiring Intermediates to Improvise*—getting older kids stimulated to create their own music.

★ **Judy Bond**, new AOSA vice-president, National conference chair, Kansas City: *Nurturing Musical Development Through Orff Schulwerk Processes*—Goals and lessons for grades 5 to 7.

★ **Mary Helen Solomon**, Florida, studied ballet, jazz and African dance and toured Europe on an IGMF tour: *Dances and Music for Upper Elementary Grades*.

CURRICULUM

★ **Randy DeLilles** and **Jeff Kriske** write musical plays, like the one presented in Las Vegas. In Chicago, these two gentlemen will offer a new look at developing a curriculum: *Heading East to the West Indies*, telling a tale with dance, drama, speech and song.

LEARNING THEORY

★ **Shelley Nordlund** trained in "Instructional Theory Into Practice" (I.T.I.P.), and has integrated this into Schulwerk teaching: *Conceptual Teaching; Sequencing Your Random Lessons*.

★ **Don Campbell**, Director of the Music, Movement, Brain Study Program: *Music for Lifelong Learning*, Schulwerk skills for improving reading and health.

ACTIVE LISTENING

★ **Erica Whiteman Davis**, trained in both Dalcroze and Orff: *"The Nutcracker"*: Developing a performance in creative movement that reflects the form of the music.

★ **Cynthia Lilley**, California, also carries double certification: *Making Classical Music Come Alive* for elementary school children through Orff Schulwerk.

FOR "PAST THE MASTER'S" TEACHERS

Feel a need to be stretched and challenged after many years and many courses? Two special classes for you.

★ **Jane Frazee**, Past President of AOSA and author of the new book, 'Discovering Orff: A Curriculum for Music Teachers,' offers two sessions to stimulate and renew your ideas.

★ **Avon Gillespie**, now teaching at North Texas State University, brings exciting focus to movement education: *Beyond the Steps*; a necessary return to the use of imagery and creative language as motivation for movement and dance . . . from the barefooted tradition.

DISCOVERIES

★ **Dianne Ladenecker**, St. Louis, addresses the question "are process and performance mutually exclusive?" in a session on holiday programs: *The Artistic Child Performs*.

★ **Margaret C. Dugard**, Nashville: *Afro-American Culture; inclusive activities for grades 2-6*—songs and games that have survived European influences to become part of our children's tradition.

★ **Karen Medley** is especially interested in early childhood music education: *Using Orff Process to Awaken the Artistic Child*.

★ **Lynn Johnson** offers an unusual session: *Just For You*; Give yourself permission to touch your expressive roots and connect with your childlike self through elemental music and movement.

MEETING OF THE MINDS, PART TWO

★ **Marilyn Davidson** leads a continuation of the discussion begun in Boston: *AOSA Approved Teacher Training Courses*: for instructors of such courses and others interested in this important subject.

NOTE: This is an open, non-ticketed session. Come share your concerns and comments.

HANDS-ON EXPERIENCES

An Alternative to Dancing: If you just can't lift another foot, there are options. For example;

★ **Pat Brown**, Boston Chapter co-chair and author of "The Mountain Dulcimer" will help you integrate this delightful American instrument into your Schulwerk classes. What, you don't have a dulcimer? Then you need to join

★ **David Cross**, (of Backyard Music) for *Dulcimer Building*: Assemble a full sized

dulcimer from a precut kit. Tools will be provided, but you should purchase a kit ahead of time. LIMIT: 60 participants, so get your ticket early for this one!

SING-IN

★ **Konnie Saliba**, Associate Professor of Music Education at Memphis State, will conduct the world's shortest-lived chorus in a one-performance concert! On Friday evening, the *Chicago Conference Antiphonal Choir* will perform with accompanying brass in the hotel's tiered lobby. Plan to attend two mandatory rehearsals to participate in what promises to be a treat for singers and audience alike.

FOLK DANCING

★ **Sanna Longden** and "Shenanigans" will lead the two multi-cultural folk dance evenings. You're sure to take home a new folk dance for your classes once you've done it yourself.

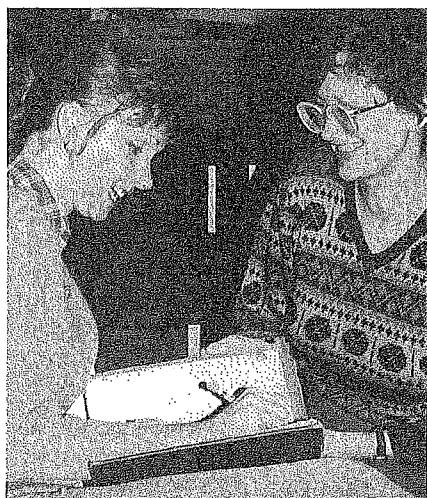
All through the conference, there will be noontime concerts, chapter sharing, exhibits and demonstrations, and those special times to renew old friendships and make new ones. Please use this listing to help you decide your choices when you receive your Conference Call. The fall *Echo* will describe the planned concerts and excursions, and give hints for travel arrangements.

It is very exciting to see AOSA growing, and the conferences getting better attended each year. But those factors bring their own unavoidable problems. This year, at the request of the Hyatt Regency Hotel, we must make a pre-registration deadline of OCTOBER 20, 1987. After that date, the hotel will no longer hold rooms for us, but will open those remaining to the public. PLEASE reserve early; it is better to cancel if plans change, than to have no place at all.

If you have been to an AOSA conference before, you know what a rich and enriching experience it is. If you have never been able to attend before, make this your special year. As National Conference Chairperson, I believe that all the sessions will be of high quality, challenging to all teachers, and true both to the philosophy of the Schulwerk and the theme of THE ARTISTIC CHILD. With Chicago chapter members who are working so hard and enthusiastically under Co-Chairs Judy Kirby and Sheran Fiedler, I invite you to come to your first—or your twenty-first conference. Make the CHICAGO CONNECTION in November and join us in the joyful spirit of Orff Schulwerk. □

See the next page for reports from special conference committees.

Reports From Conference Committees



Keetman Boutique

ELAINE GILLIES

The Keetman Boutique, always a popular spot at conferences, will carry a wide variety of teaching aids, gifts, classroom decorations, holiday ornaments and Chicago conference souvenirs.

Boutique chairman Elaine Gillies has been distributing "homework" packets of craft projects to chapter members since last September. This spring she coordinated a work session where all abilities . . . sewing and tracing, sanding and needlepoint, cutting and painting were put to use.

Herb Bierdemen, chapter member, provided a program of songs and folklore of Appalachia with dulcimer as the group worked. This productive work session helped to develop a sense of comradery and a singular focus on the conference for the whole chapter, and not just the committee chairmen.

Items being made include bean bags (some with unusual shapes), coasters, holiday ornaments, wooden musical note magnets, clips and mobiles. "Voice men," characters demonstrating the four singing voices, songs with teaching aids in the packet and lots of puppets—hand, paper and finger—will all be available. As a special feature, we will be selling T-shirts and sweatshirts with the Chicago conference logo on a 24-hour pre-order basis. Buttons with Orff themes will be sold, and we will make custom designs for you as well.

We invite you to come and shop and to be surprised and delighted. While you are purchasing fine items, you'll be furthering the influence of Orff Schulwerk by supporting the Keetman scholarship fund. □

Children's Art Exhibit

MARY BROWN

The Children's Art Committee is preparing an exciting exhibit for the 1987 Orff Conference. "The Artistic Child" will be beautifully displayed at his scintillating best. Twenty-eight Chicago area schools will participate in this visual festival. When your ears are full to bursting with Chicago's many musical offerings, come and discover the surprises of the children's art exhibit. You will not be disappointed. □



Graduate Credits Available

LUCYA PRINCE

There are three possibilities for earning graduate credit at the Chicago Conference, all available from the National College of Education.

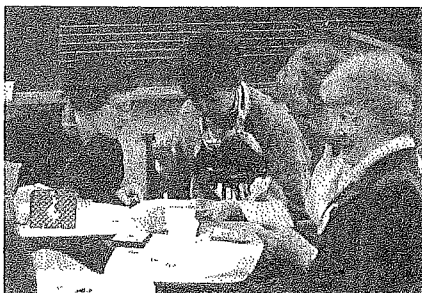
The Introductory Course offers classes in the basic processes of Orff Schulwerk and is for registrants who are new to this approach. The tuition is \$65. Fifteen clock hours plus a short assignment at each session are required for one graduate credit (semester).

Advanced Concepts in Orff Schulwerk is for those music educators who have been teaching Orff Schulwerk for five years or more and would like to re-examine and articulate their ideas through the stimulus of three guest speakers. Tuition is \$65. Fifteen clock hours plus a written idea-sharing assignment are required for one graduate credit.

Advanced Concepts, Total Immersion, is similar to the one above, except that 30 clock hours are required with idea-sharing on more sessions. This means that the registrant must plan to attend every musical event (and do sightseeing another time). Tuition is \$120. Two graduate credits may be earned.

The course coordinator and contact person is:

Lucya Prince
107 Ashland
River Forest, IL 60305 □



BEGINNINGS . . . a brief look back

JACOBETH POSTL

This is the text of a talk given by Jacobeth Postl at the opening of the 1986 Boston Conference.

From personal experience, I know that birth is preceded by a long period of complex activity, and that this is as true of organizations as it is of babies. Neither one just "gets born" . . . that period of gestation is always a busy one. It is a time of planning and preparation, of anxiety and doubt, but of joy and anticipation as well. And so it was with our Schulwerk baby's birth.

The initial invitation to come together came from Arnold Burkart late in 1967, and was sent to nine Orff Schulwerk teachers in the midwest. The months preceding our first actual meeting were busy with correspondence. We were concerned first with the establishment of an organization to promote Orff Schulwerk and then plans for a convocation. We hoped to gather all those who were actually involved with Orff-Schulwerk, as well as others who were interested and who felt a need for an organization to further their growth and development.

Seven of those in the original group are here this morning: Arnold Burkart, Isabel Carley, Norman Goldberg, Ruth Hamm, Joe Matthesius, Elizabeth Nichols and I, Jacobeth Postl. Wilma Salzman was unable to join us this year, and the ninth, Jacques Schneider of Elk Grove, Illinois died some years ago.

Our collective remembrances of this first meeting 18-1/2 years ago are sharp; it was very serious and intense, but with an air of excitement and congeniality—especially during a few "pauses that refreshed."

Some of us did not know each other, and it was fun putting names and faces together and exchanging information about backgrounds and activities; but most important, there was a unanimous agreement that this was the moment, this was the time at long last, as Joe Matthesius put it.

Neither Isabel Carley nor Ruth Hamm were able to be with us that day, but both had been active participants during the pre-natal period. Isabel had written Arnold a very accurate prediction when she said, "It's quite an undertaking you've set for yourself." (How right she was!) From Ruth came these words: "Do let's think big and dream a real dilly of a dream. Only then will things develop into a movement with force." And so we have . . . a



(L. to R.) Jacobeth Postl, Ruth Hamm, Joe Matthesius, Isabel Carley, Arnold Burkart, (Mrs. Burkart), Elizabeth Nichols, Norman Goldberg.

movement of wide influence and force, with Ruth herself contributing much, especially during her five years as Executive Secretary.

A few months before we "became" officially, it was Joe who prophesied in a letter he wrote to Arnold on January 1, 1968, "I take it as a good omen that my first correspondence of the New Year has to do with Orff-Schulwerk." And speaking of omens and numerical superstitions, is it a coincidence that our first meeting back in 1968 was on the eleventh day of the fifth month, and here in Boston where we are celebrating our roots, we began on the fifth day of the eleventh month in 1986?

And so we finally met on that beautiful Sunday afternoon in May at the Burkart home in Muncie, Indiana as the official Steering Committee for a Midwest Regional Convocation on Orff-Schulwerk. Eight hours later, at the conclusion of the meeting, we left as the Executive Committee of the Orff-Schulwerk Association with Arnold as president, Joe as vice president, and Elizabeth as secretary-treasurer. Wilma and I were given the responsibility of drafting our first Constitution.

Most importantly, each of us confirmed our commitment and laid plans for the first conference to be held the following April in Muncie. The registration fee was set at \$3.00. *The Orff Echo* was still in the pre-natal state, but was born as a newsletter the following month at our second meeting. We planned to publish three issues annually, which would be included with the membership fee of \$5.00. Isabel agreed to take on editorial responsibilities on her return from Europe later that summer. She remained its distinguished editor for 15 years.

The need for a grass roots organization had been felt at the time of the first Symposium in Bellflower, California in May of 1967. Increasingly, there was a ground swell for this to happen, but only after Arnold came to the

midwest, to a new job at Ball State, and took the initiative did things begin to take shape. We owe a special debt to Norm Goldberg for his advice and unstinting help in those days. He knew, perhaps better than anyone, who was doing what, how and where in the midwest area.

Arnold wrote me a few words of his remembrances of this period—I quote: "I have to admit that in 1967 when beginning to make all of these plans and invite people to meet together, I was young and brash. What I had experienced in California from whence I came, appeared to be duplicated in the midwest where I had just landed . . . talented people working in their individual ways, in their individual areas. But in calling for this meeting of exponents of Orff Schulwerk, we can form a much broader base—one that includes the cooperative efforts of all of us with this same special commitment!"

Regarding to Arnold's efforts, Joe Matthesius said it so well in his response to that first call: "I am extremely happy to learn that, at long last, there is a man in an important position who plans some coordination of all of our widely scattered and isolated educational endeavors." We are all very happy that Arnold was young and brash and had the courage, commitment, and dedication to get us on the move.

In conclusion, I would like to quote some words of recollection expressed recently by one of that first group which may well speak for all of us here:

"Experiencing the warmth, enthusiasm, dedication, love and friendship of the group and having the opportunity to give impetus to the Orff movement in the United States, are facets in each of our lives for which we are deeply grateful." Thank you Arnold, I hope you are as proud as we are of what you begot . . . and thank you all for continuing the dream. □

President's Message

GIN EBINGER



As any commitment approaches completion, one's temptation to look back is strong. To count achievements and savor happy memories. To count also failures and try not to dwell on painful memories. Both of those things I shall do, but I'll do them in solitude. What I'd like to share with you in this last President's Message is part of the contents of my favorite manila folder, the one where I toss newspaper clippings, pieces of poems, things people have said, occasionally a letter . . . anything that really speaks to me at the time I read it or hear it said. Actually my folder is tagged PARALIPOMENAI

Sacramento Bee, January 29, 1987: "A shipwrecked British family said . . . they survived 18 hours in a life raft despite capsizing it once, and kept calm by hugging teddy bears and making music until rescued by a passing ship." When their yacht was gravely damaged in a storm off southern Mexico, the five members of this family hastily grabbed a few supplies and scrambled aboard their life raft. Hilary, 11, took only her recorder, a book, and two teddy bears.

☆ ☆ ☆

From a box of Celestial Seasonings tea: John Kennedy wrote, "I am certain that after the dust of centuries has passed over our cities, we too will be remembered not for our victories or defeats in battles or in politics, but for our contribution to the human spirit."

☆ ☆ ☆

"Process is no substitute for substance."

☆ ☆ ☆

"I still think often of the value of the Orff conference . . . especially when I slip a new idea into a lesson or when I feel myself exuding energy when I teach. I am the most idealistic teacher I know, and I am hoping I do not lose that edge as age wears away the mystique."

☆ ☆ ☆

"Cowboys working the famous Chisholm Trail . . . needed a calm voice and a soothing ballad to coax herds of half-wild Longhorn cattle to travel the 1000 miles from their home ranges to northern markets. Herds of 2500 to 3000 cattle inched their way over prairies, through rivers, across plains, moving

ahead only 10 to 12 miles a day. Three months of one of the wettest, coldest, most demanding sun-up to sun-down jobs ever invented was the task a cowboy faced on the Chisholm Trail."

" . . . His hat was thrown back, and his spurs was a-jingling, and as he approached he was singing this song . . . "

☆ ☆ ☆

Albuquerque Journal, May 31, 1983: "When I hear 'back to basics,' why don't I ever hear 'imagination?'"

☆ ☆ ☆

"If everyone could find in their lives something that could help them communicate better, something that could give them the feeling of unity that I felt at that conference . . . well, what a day!"

☆ ☆ ☆

Bernard Iddings Bell: "Man exists to do creatively, as craftsmanlike as possible, all things that must be done, great things like government or mothering or the healing of minds and bodies; small things like making peace; obscure things like selling groceries or running a bus or teaching school. He finds inner peace who works at whatever is in front of him, not for the pay he gets or for what with that pay he can buy, not for a rising into power, not for applause or gratitude, but for sheer joy in creativity. There is a vast number of tasks to be performed, most of them not romantic. They may be done in one of two ways: just to get this over with as quickly and as painlessly as possible, in which case they become a monotonous burden hard to bear; or each as beautifully as possible, in which case life is good to the taste. Man was made to be an artist.

*"He was made also, and this is the highest art of all, to give to other men understanding, tolerance, clemency, not with design to get from these other men any *quid pro quo*, not even to get from them understanding or clemency or tolerance, but just because this is the kind of thing that man can do and must, most humbly. Man was made to be a lover—not necessarily beloved but a lover.*

"To be artist and lover, that is the true goal, the only adequate objective, the divinely destined end for man."

☆ ☆ ☆

From the Navajo Blessingway:

*"In beauty may I walk.
All day long may I walk.
Through the returning seasons may I walk.
On the trail marked with pollen may I walk.
With grasshoppers about my feet may I walk.
With dew about my feet may I walk.
With beauty may I walk.
With beauty before me, may I walk.
With beauty behind me, may I walk.
With beauty above me, may I walk.
With beauty below me, may I walk.
With beauty all around me, may I walk.
In old age wandering on a trail of beauty,
lively, may I walk.
In old age wandering on a trail of beauty,
living again, may I walk.
It is finished in beauty.
It is finished in beauty.
It is finished in beauty.
It is finished in beauty."*

☆ ☆ ☆

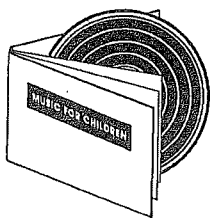
It's time now to say goodbye as your President. I thank you for the privilege of having served the American Orff Schulwerk Association in this capacity. It has been particularly gratifying to see projects and dreams begun earlier, by earlier leaders of our Association, brought to fruition; just as, I hope, projects and dreams begun in the last two years will continue to grow until they, too, are in full flower.

Good luck to a new Board. Thanks to those retiring at the end of June.

My deepest wish for AOSA? That we never forget our reason for being, that we never get that reason confused and entangled with less worthy motives.

Luck to all. See you in Chicago! □

Detroit Chapter Sponsors Index



Have you ever thought of giving your students, and yourself, the pleasure of listening to Orff Schulwerk pieces performed with excellence on a full instrumentarium? There is a wealth of wonderful music by Carl Orff and Gunild Keetman on a set of ten records released by Harmonia Mundi.

If you know about the British Angel record *Music for Children* and the Harmonia Mundi *Musica Poetica* series, do you know where those selections are in the Schulwerk books? Many of them are from Volumes II-V, which contain subtle and beautiful pieces in major, minor, modal scales, and wonderful rhythmic and speech exercises.

The Greater Detroit Chapter of AOSA will soon be able to help you find those musical examples. The chapter is sponsoring a booklet that lists, in English, the names of all the selections on the records. It identifies each selection by volume and page number, and includes references to the Hall and Murray editions, as well as the German ones, including *Paralimpomena*, Orff's "leftovers."

Hearing the music as we follow it in the books should encourage us all to try new pieces, as well as offer them as models for students.

This concise index is one of the many items that D.O.S.A. plans to use as a fund raiser for 1988 when Detroit hosts the national conference. Prepared by Betty Morris and Claire Levine, it is truly a labor of love that took many hours of careful work. After expenses are covered, the income from its sale will go to the chapter to help cover local costs for next year.

Although the *Musica Poetica* series of recordings represent a considerable investment, they will increase your appreciation of and excitement with this unique music. Perhaps your school or chapter would order these and the English Angel recording, as the Detroit chapter has done. Ours are available for loan, making them and the contents of the books much more accessible to Orff teachers.

Look elsewhere in this issue of *The Echo* for an ad that will tell you how to order a copy of this new and valuable index. □

Claire Levine
Birmingham, Michigan

Getting Started

PAT BROWN

The end of summer brings forth a crop of new Orff-Schulwerk teachers, fairly exploding with enthusiasm, energy and new ideas, eager to get to work with their students. This column will offer suggestions for materials which experienced teachers have found to be valuable.

Basic to every Orff-Schulwerk teacher's library should be some form of the "classic editions," the original five volumes of *Music For Children* by Carl Orff and Gunild Keetman, which have been adapted by many people into many different languages, including Greek and Japanese.

At Carl Orff's suggestion, Doreen Hall, from Canada, made the first English language adaptation of Volume I in 1956. He requested that only a sampling of the original materials published in 1950 be included. Two years later, in 1958, Volumes I and II of the English Edition by Margaret Murray, based on the German Volumes I and II, appeared. This time, at Orff's request, a nearly complete adaptation was made.

It should be noted that Doreen Hall uses Canadian materials in her adaptation, and Margaret Murray uses materials from the British Isles. Neither adaptation is simply a transfer of music and a translation of the German materials. Since 1958, all five volumes of the German edition have been published in the English adaptations made by Doreen Hall and Margaret Murray.

In contrast, the American Edition of *Music for Children* consists of three large volumes. There are some examples from the original German editions, but the bulk of the work is contributions from approximately 20 United States teachers; songs, pieces, games, dances, activities and complete lessons. The material is not graded, but instead loosely grouped according to prior experience, not age. Several articles appear in each volume as well.

Although both the "classic editions" and the American Edition represent examples of Orff-Schulwerk, each set has a different focus. The classic volumes give models only, and the American Edition offers lesson plans as well. Obviously, one does not take the place of the other. Nagging question: can you really teach from someone else's lesson plans? (More later on this subject!)

Two other books should be added to the basic library, both related to the original German volumes. One is a small book by Wilhelm Keller of the Orff Institute entitled

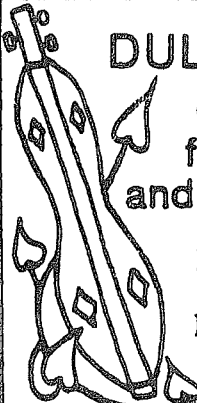
Introduction to Music for Children. It first appeared in 1954, the same year that the last volumes of the German edition were published. It was revised in 1963, two years after the Orff Institute was established as the teacher-training branch of the Mozarteum in Salzburg, Austria. In 1970, Susan Kennedy translated it into English.

It contains explanatory remarks about the Orff-Schulwerk, description of the early instrumentarium, playing techniques for body percussion, non-pitched and pitched percussion, and suggestions for the teacher. One of his concluding observations states, "The Orff-Schulwerk is a beginning that is not in search of a conclusion, but seeks continual alteration and modification, both indicators of life."

The other important book is entitled *Elementaria*, by Gunild Keetman, which first appeared in German in 1970. It was translated by Margaret Murray and published in English in 1974. It consists of two parts; Part One contains Rhythmic and Melodic Exercises, and Part Two concerns Elementary Movement Training. The Appendix includes instructions for playing the instruments used in the first part, and a description of the newer instrumental ensemble.

In Werner Thomas' Introduction, he says, "This book is a fundamental, practical handbook for Orff-Schulwerk. It answers questions that teachers ask themselves when they first become acquainted with the material, its selection, organization, didactic preparation and methodical presentation."

Subsequent "Getting Started" columns will recommend additional materials for the Orff-Schulwerk teacher's library. □



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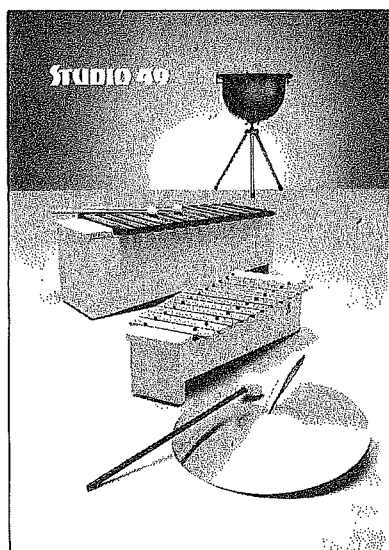
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Keetman Fund Awards Grants

The Keetman Fund Committee has some exciting news to share. We are pleased to announce the selection of four grantees, selected from among eight applicants.

The grantees for this year are Doug Goodkin, Pamela Joy Hetrick, Linda Metzner, and Mary Shamrock. Doug and Pamela, both of California, are going to Bali to research traditional music and its application to the Schulwerk. Mary is traveling to China to continue studies in Chinese music and its place in Schulwerk. Linda, of South Carolina, will be taking certification courses to prepare for teaching Orff Schulwerk to students in her area.

These are exciting projects for all of us and we look forward to hearing of the results of these studies and travels.

Unfortunately we can not be of assistance to all who request our financial support. When you receive your Keetman fundraising request in the mail, please consider giving a few dollars to the fund so that we can be of assistance to more of our members every year.

If you are interested in applying for a grant from the Gunild Keetman Assistance Fund, please contact Executive Headquarters for the necessary forms. The deadline for application for the next year's grants is January 1, 1988.

The Keetman Committee's three year fundraising campaign is well under way. As a national member, you have received a letter telling of this fundraising campaign and offering a list of donations received by the Fund during 1986. Other plans for fundraising are being formed. For example, the Detroit conference might include a concert at which all or part of the admission price would go to the Keetman Fund.

The academic community or your school board may well view your project more favorably knowing the AOSA is behind it.

Consider the many possibilities in your life. Will you give this special fund your assistance? Could you submit ideas for projects or suggest future plans for the Keetman Committee? Your ideas are always welcome. Please submit them to the present chairperson of the Keetman Fund, Barbara A. Potter. □

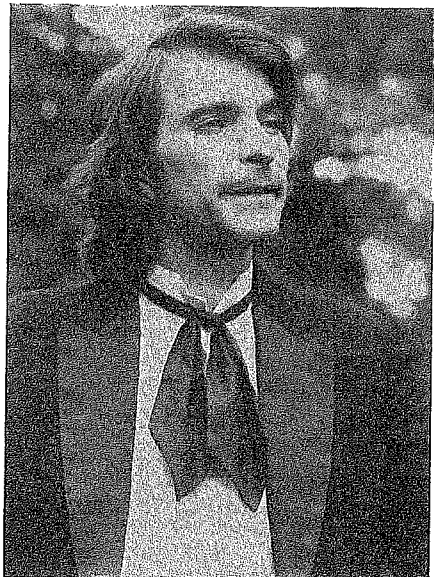
Barbara A. Potter

"The gift of fantasy has meant more to me than my talent for absorbing positive knowledge."

— Albert Einstein

Searching for the Vein of Gold: Finding a Story to Tell

ROBIN MOORE



Robin Moore is a professional storyteller and author of the forthcoming book, *"Awakening the Hidden Storyteller"* (Groundhog Press)

Inside each of us is a natural-born storyteller, calling to be let out. To think consciously of ourselves as storytellers is to begin a lifelong "storysearch," tracking down or creating tales that will speak to us in some special way.

In the beginning, all you need is one story, but it must be a special one. A vital element in the storytelling equation is a close affinity between the teller and the tale. If the story you've selected isn't one you can tell from the heart, it will be worth very little to your listeners.

This storysearch is a little like prospecting for gold. You begin by finding one story you want to share with others; like finding one gold nugget. Soon, this first one may lead you to other tales. And eventually you stumble onto a vein of gold: a series of stories which you unearth and make your own. If you are lucky, you already have some of these special tales; if not, perhaps it's time to start prospecting! There are four broad categories of story sources:

- Those preserved in some written or recorded form
- Stories learned by ear from other tellers
- Personal experience (memory)
- Imagination and dreams

An easy place to start with written sources is your own bookshelf; you probably have a few good collections of stories already. The books you have enjoyed reading aloud may be good choices as your own personal tellable tales. If you don't know where to begin, do what all of us mature adults do when we are in trouble; go ask your mother. Ask her what tales you loved to be told or read when you were a kid.

The local library is a fantastic resource right in your own backyard. Look at the folklore shelf in the adult section, the entire children's section, and the tape and record collection. A good standard collection is Botkin's *"Treasury of American Folklore"* and its subsequent regional volumes. They are packed with traditional material.

Of course, you can buy some fine books as well. In the last few years, a new wave of excellent storytelling books, tapes and records has become available. A great many of them can be purchased from one source; The National Association for the Preservation and Perpetuation of Storytelling, P.O. Box 309, Jonesborough, TN 37659. Ask for their free catalog of Storytelling Resources.

To me, the stories learned by ear are the best ones of all. If you keep your ears open, you will discover that the people around you are telling stories all day, whether they know it or not. The gossip in the teacher's lounge or tales heard on the radio or TV are as valid as those in books. A notable and excellent example of storytelling on the radio was Garrison Keillor on *"Prairie Home Companion"* which aired on public radio stations for many years.

Your own personal experience and memory are an important source because you may have a gold mine of stories inside you already. Your family and friends can help you there. If you don't think your family has any stories worth telling, sit your folks down with the old photo albums and act dumb about every picture you see. Don't hesitate to ask "Who's this fella in the cowboy hat?" or "Was that at Great Aunt Sadie's wedding?" You may be pleasantly surprised at what you find out.

Use your imagination and dreams. They are special because they are so personal and unique; no two people dream alike. It's only natural to make up our own stories from scratch. My own kids taught me how to do

this. Try putting the book away while reading sometimes, and improvising on or redesigning the situations and characters. It probably won't be a publishable story this time, but the fact that you and the kids did it together will be enough.

We know that our dreams rarely come out whole, packaged and logical, ready for telling. But this is where the best stories come from, the dreamworld. We spend a good percentage of our time in that nether region and it would be a shame to waste that valuable, creative experience by disregarding it. You might try keeping a dream notebook by your bedside to record your dreams as they happen.

One final tip; if you have a strong connection with your religious or ethnic heritage, search out the stories from your tradition; they are like spun gold. If you don't feel such a connection, you might ask yourself why not? Tying in to our past is one of the ways we find out who we are, how we fit into the great web of life.

By "digging for gold," searching for and telling those stories that are special to you, an important part of the past will be handed on to the next generation. Ultimately, you will begin a lifelong journey, one that lets out and responds to that inner story teller which has been too quiet for too long. □

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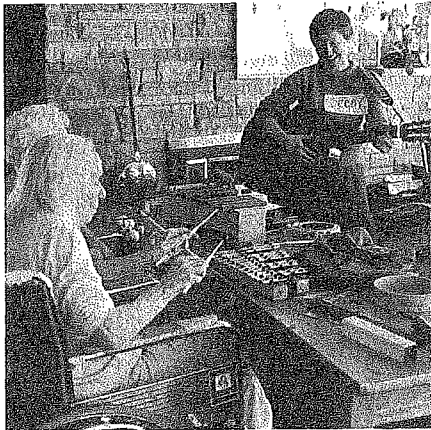
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Report on Project Outreach

DEBORAH CLEM & MARIE BLANEY



Deborah Clem

The Rocky Mountain Chapter in Colorado has begun an "Outreach" project to conduct Orff Schulwerk sessions for nursing home residents, a part of our population often overlooked. The sessions, initiated by President Marie Blaney, took place on several Saturday mornings, February through May, at 12 residences in the Denver, Boulder and Fort Collins areas.

Classes were given by teams of chapter members working together.¹ The sessions were encouraging and eye-opening to the teachers. Here are some comments from their combined experiences, tidbits gathered from all who reached out.

What happens when you send two or three music teachers of Orff Schulwerk "persuasion" into a nursing home for an hour of singing, moving, and playing with the residents? Magical moments! Visions of their smiles, the sound of singing voices, arthritic hands tapping out rhythms on hand drums, mallets gently grasped to produce a bordun . . . will long echo in our memories. We will remember the words of one of our elderly participants: "You don't know how much sunshine you have brought to us today. All we do is sit, eat, and sleep. No one comes to do this kind of stuff with us."

We were received with much curiosity and some measure of suspicion as we unloaded cars full of barred and small percussion instruments, a guitar, and a crazy hat. These were set up in the dining room or sitting room. Meanwhile, the activity directors (a courageous breed worthy of much praise) and nurses wheeled in, encouraged and cajoled some 20 to 30 residents to join us for a session of "music making."

"The person in charge is gone for the day so

they gave me the job," said one elderly gentleman, following Marie around the room as she set up instruments. He gave her a rundown on his responsibilities which ranged from chasing teenagers off the grounds to helping her. When she excused herself to find the ladies' room, she found she had been followed as her new friend continued listing his duties in a loud voice outside the door.

We were warned to expect a variety of physical and mental conditions, and that some, at first encounter, might seem to be unsurmountable. At one home (specializing in victims of Alzheimer's disease), a woman was wheeled in on a reclining bed. She was kicking and screaming; Marie, who was teaching, wondered why they were bringing her in; she seemed to be removed from reality. Her cries were sprinkled throughout the session until Marie began to sing, "She'll be Comin' Round the Mountain." Suddenly a loud, full singing voice came from the bed on wheels, with every word of the song accurately in place. For a moment contact had been made with the outside world.

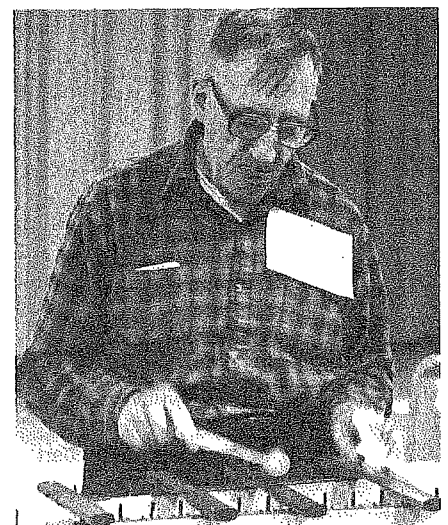


For a few sessions, we began with a Grace Nash rouser, "Howdy Do, How are you? I am fine and dandy. Move along, sing a song, Fine as cotton candy."² Making our way around the semi-circle of chairs and wheelchairs we shook hands, said hello and attached name tags. Participants ranged from those who could stand up and play, to those in wheelchairs, to the blind and physically or mentally disabled. It didn't seem to matter . . . with the magic of touch, eye contact, hand shakes, and singing into eyes and ears,

we received a response from almost every person. The simple pentatonic tune was readily picked up and sung with gusto.

Music speaks and touches like nothing else and often a handshake opener led to a heartfelt conversation; we saw how music reaches deep into memories. Often, wondrously, the stories recalled in those brief conversations were about songs or lost instruments so valued as to bring tears in the remembering. As such intermittent conversations went on, Orff-team members across the room considerably held long fermatas in the songs. We were there to listen as well as to sing.

Music seemed to bring out the best in everyone. We continued a morning session with the folk song, *Jim Along Josie*, with simple borduns on the barred instruments and a bevy of small percussion. The words were adapted to suit the immobile with actions changed to "nod, wink, wave." To accommodate small percussion, we sang "shake, tap, beat . . ." An introduction and coda (by the activities director on a vibraphone!) and a rondo with small percussion in the B,C,D sections with the song as the A part, transformed this tune into a Saturday-morning orchestral experience. The "orchestra" was beautifully responsive. Orff's directness and simplicity once again created a vital and effective moment with everyone present taking an active part. The Schulwerk proved itself wonderfully adaptable to the elderly and our participants were obviously delighted. For the moment, the sleeping awoke, the bored had a goal, the blind smiled, the age-cramped hand came in on cue with no



problem. The twinkling of eyes was obvious—and widespread. Our teachers made a conscious effort to move continuously around the room aiding and encouraging; the effect was intensely rewarding.

One gentleman, "Buck," was paralyzed and able to use only one arm and hand. At the beginning of the class, he was tapping out rhythms on a tambourine set on a tray attached to his wheelchair. By *Jim Along Josie*, he had progressed to the glockenspiel, and was playing an ostinato pattern successfully with one mallet. His physical therapist happened to peek in on the class at this moment. "I can't believe he is using that arm," she exclaimed. "He won't do anything like that for us. I'm so glad I stopped by to see this class."

On a whim, we brought out the crazy hat and tried an exercise in improvisation adapting the song *Baker's Hat*³ to suit our hat: "Crazy Hat, just your size, when it's on your head you improvise." Before we knew it we were passing the hat from head to head, everyone wanting a turn and some pouting if we passed them by. Lo and behold, we had a room full of eager improvisors, participating delightedly and pleased with themselves at the result.

A very gratifying experience during this improvisation game is revealed in the story of Emma, whose speech was slurred and incoherent after a stroke. "I'm so glad you're having a class like this," said the attendant wheeling Emma. "We usually can't bring Emma when people come to perform because she always wants to join them loudly and it spoils everything." Emma's "aaaa-ahh's" droned on as background sound to the class until the game with the crazy hat began. When the hat was placed on Emma's head, the guttural sounds we had heard stopped, and out came the words and melody of *Jingle Bells*. She had understood what was going on and had joined in joyfully and appropriately.

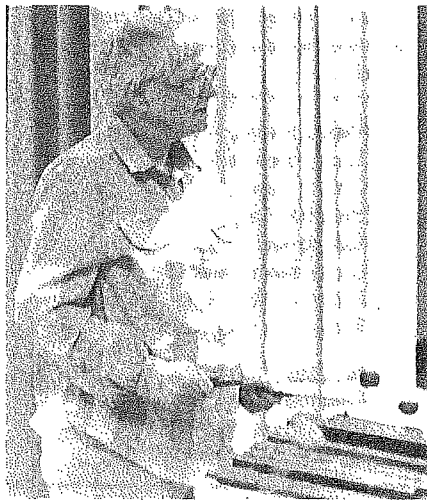


An ex-concert pianist who had been ready to bang her neighbor with a mallet during openers, was picking out each tune flawlessly on the glockenspiel by the finale of an "Oldie but Goodie" sing-along.

"Can I tap dance with you?" asked a smiling face. "They said you were going to do music and if I can dance with you, I'm coming."

"Of course you can dance!" The smiling 74 year-old woman disappeared for a few minutes and returned with her tap shoes on! This was Lou, the youngest member of the class that day (everyone else was over 90). And did she ever dance as the rest of the class sang and played!

Simple rhythms, pentatonic tunes, elemental instruments for all, whole-person involvement, a touch of drama with an old hat, improvisation . . . the rich experience of Orff Schulwerk was unfolded before our eyes. With it came the transformation of those labelled "non-achievers," "disinterested per-



sons," "disabled," "incompetent," and yes, even "misbehavers!"—into willing, eager, successful, and soul-satisfied individuals.

There it is: our tidbits turned into rather a large morsel, with much food for thought. We discovered once again that Orff Schulwerk is boundless and ageless.

And we discovered a vibrant citizenry, our seniors, to involve ourselves with, if as music educators and citizens, we can take the time and effort to step into their lives for a few magical moments. The potential is there for a dynamic exchange and the rewards are totally mutual. We say in sincerity back to the seniors we worked with, "You don't know how much sunshine you have brought to us today."

Guidelines for Conducting Orff Sessions in Nursing Homes

1. Scout out the home and activity room ahead of time. Talk to the activity director (if there is one) about the nature of the residents.



Marie Blaney

Consider ages, abilities, disabilities and number of ambulatory residents.

2. Come armed with a plan including all the elements of Orff Schulwerk movement; speech, song, instruments. Use simple settings. Plan some "old time" songs as well (1920- 1950).

3. Arrive with plenty of time to set up shop. Plan only one session per day. Energy and emotional output required is great in that hour.

4. Work with only 10-15 elderly per session, if possible.

5. Take a team of 2-3 Orff teachers. Don't go alone. This is strenuous and exhausting teaching.

6. Take a variety of small percussion. Xylophones on legs are best for wheelchairs. For seniors with poor eyesight, put brightly colored dots on bars they are to play that day. Write note name in the center of the dot if needed.

7. A guitar is great for sing-along sessions. Learn the chords to the older songs.

8. Plan to put name tags on all participants and yourself (with LARGE letters). They are a real boost for getting to know each other.

9. A semi-circle of chairs and wheelchairs with instruments filling the gap seems to work well.

10. Invite the activities director to attend, and encourage attendants to stay nearby to help.

11. Go on a long term repeat basis if possible—one shot only whets the appetite of everyone. You will get to feel more at ease, too.

12. Repeat activities often. Memories are short and favorites are reassuring to residents.□

1. Barbara Bone, Barbara Eberhardt, Marie Blaney, Debby Clem, Molly Niven, Diane Harabill, Carol Thayer, Ruth Ann Chiarluce, Jean Curry, Georgia Reissig, Ethel Clow, Mary Baylie, Mimi White, Virginia Schlieker, Karen Harvey, Lana Jensen and Judy Heinz.

2. *Do It My Way*, Grace Nash, Alfred Publishers, p. 17.

3. *Music for Children*, Vol. 2, Schott American Edition

Harriette Evans Shields Scholarship Offered

The new Harriette Evans Shields Scholarship, a memorial to an outstanding teacher, will become available for the first time this year.

Harriette Evans Shields was a teacher of pre-school children in the Watts area of Los Angeles, serving the families of Blacks and Hispanics of limited financial resources. Music was used as the foundation for fundamental learning skills and to create an environment for social awareness and individual creativity.

Her program received wide recognition throughout the City of Los Angeles and the State of California. It was held up as an example of the positive effect this could have on the development of children of pre-school age from a background designated as "disadvantaged."

As created by the Gillespie-Shields family and friends, the scholarship is a memorial to the life and work of Harriette Evans Shields. The Harriette Evans Shields Scholarship, administered by the American Orff-Schulwerk Association, is established to encourage the continuation of her philosophy and belief in music as the foundation for learning in early childhood education.

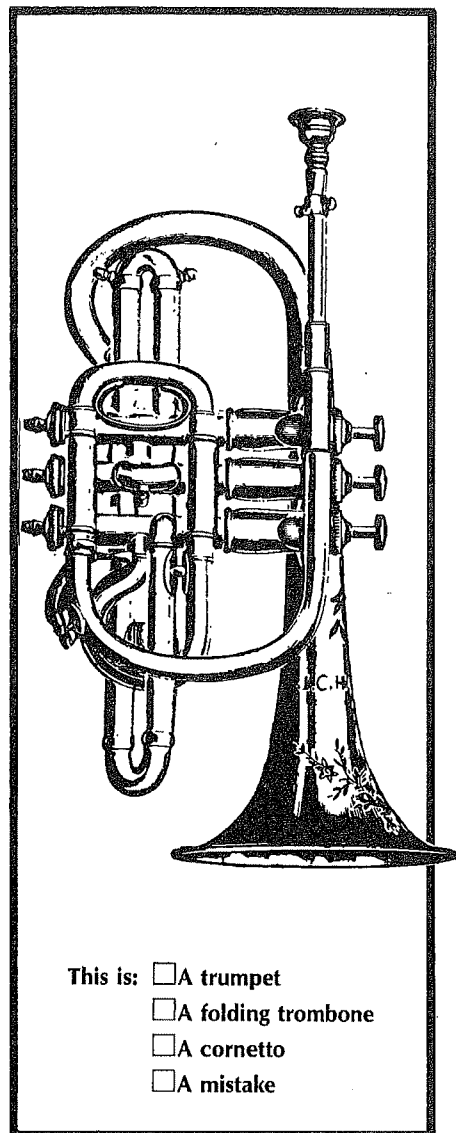
Purpose: This scholarship is to provide financial aid to teachers of minority children who recognize the important role music can play in early childhood education.

Applicants: The applicant must be a current member of the American Orff-Schulwerk Association, and be a minority teacher and/or working in a pre-school with a large minority or low-income population. S/he should have a strong desire to study further the effect and use of music in early childhood education. The applicant must demonstrate real financial need, and must have resided in the United States for the past four years.

Applications: Application forms may be obtained from the Executive Headquarters of AOSA. Completed forms are due January 1 of each year.

To contribute to this fund, please send your donations to Executive Headquarters indicating they are designated for the Shields Scholarship Account.

For further information, please contact Barbara A. Potter, Chairperson of the Gunild Keetman Assistance Fund, or Executive Headquarters. □



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☐ A mistake

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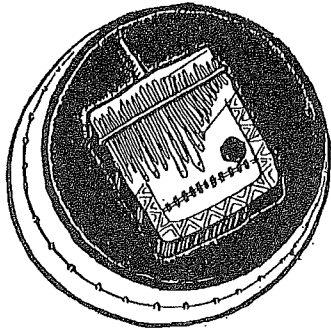
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Forgotten Magic: Part III

LOUISE BRADFORD

On the wall of my studio hangs a python-skin hand-drum. Slightly oval-shaped, it measures about eight inches across. If you rub the surface you can feel the roughness of the diamond-shaped scales of brown and tan form the pattern. If you tap it you will hear a surprisingly metallic sound.



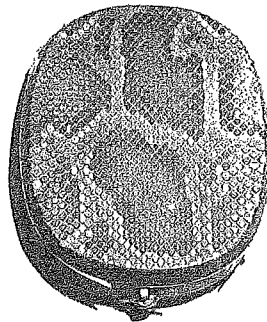
Southeast Asian python-skin handdrum

It's not a drum for everyday use. Even if you don't believe—as many peoples once did—that the life-force of a creature remains in its skin, you can't help thinking of a live snake, if only the torpid one you saw at the zoo. Your conditioned reaction—unless you recall the oldest sacred guardian of the Delphi oracle—is probably not one of reverence. But an African, who has watched a python swell almost surrealistically as it swallows its prey, or has seen a female guarding her clutch of perhaps a hundred eggs, or has watched in the forest the uncoiling of a 30-foot long body, feels tremendous awe. And he understands why the elders tell of mythical pythons who support the earth or who taught the first humans how to procreate or who even spewed forth all Creation.

Among the Thongo people in the Transvaal, the power of a python-skin drum is the priest-doctor. Before beginning a healing he strikes his drum to summon all the villagers who then join him with their hand-drums and rattles. He leads them in drumming for hours or even days until the evil spirit reveals its name and leaves the body of the patient. Sometimes an assistant drums as the doctor dances until he reaches a state of trance, able to walk on coals and prophecy.

Another southern Africa tribe, the Lemba, teach their young people just graduated from puberty schools to dance in imitation of the uncoiling python, the mythical ancestor. The main instrument used to accompany the

dancers represents the python not through his skin but with symbols. It is the sanza, or finger-piano. Twenty-two keys, attached to a board set on a gourd resonator, symbolize the original species seated in the python's belly; a string tied around the gourd suggests a python coiled around the village. The players reenact Creation as they strike the keys, making the sound of crying, of a newborn child.



African sanza mounted on a calabash

Well into this century the Lemba performed a terrible ceremony to propitiate a spirit-python who threatened to bring drought and famine unless a wife was delivered to him. Every year a young girl was sacrificed—sent to him at the bottom of a lake—to the sound of python drums.□

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SEEKING SUSAN!

Important that Susan Kennedy, last known address: Brookville, Florida, contact Corey Field, of European American Music Distributors Corp., P. O. Box 850, Valley Forge, PA 19482 (215-648-0506). AOSA members: your assistance is appreciated if you know Susan Kennedy's present address or phone number.

Your Ideas Needed!

The Fall 1987 issue of the Echo will focus on suggestions for midwinter programs to solve the "Christmas-Hanukah Dilemma" described by Esther Gray in the Fall 1986 issue.

Send a brief letter describing or suggesting solutions to be included in a survey-style article. Photographs are always welcome and will be returned unharmed. Please write identifications and your name on a peel-off label on the back. A copy of a printed program would be sufficient if the music is familiar; if not, please credit your sources. All contributions will be acknowledged.

Let's share ideas for programs that could make this year's winter celebrations especially meaningful for all of our children and their families.

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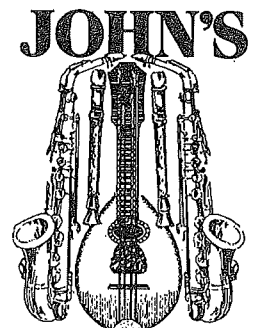
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Pat Osterby: Keetman Fund Recipient

I have not always loved history. I remember the dry history classes and books from my public school experience with no fond memories. But when I was introduced to music history and the role music played in the various courts of yesteryear, I was hooked! I think my interest began with Elizabeth I of England, and I've been digging into historical sources ever since.

Immediately upon my introduction to the Schulwerk, certain questions of an historical nature occurred to me. Who was Walter? What was the relationship of the Hall-Walter or Murray to Carl Orff? Yet, these questions existed on the fringes of my work with children; they went unanswered.

Once the decision to earn a doctoral degree was made, I went off to the University of Illinois knowing in my heart that my dissertation would have something to do with Orff Schulwerk. It wasn't long until my historical questions and direction toward the thesis became unified. My basic question is—what brought those first members to Muncie to charter the American Orff Schulwerk Association? Since then, the process has been one of looking back bit by bit. I decided to limit my

focus to North America because I don't read or speak German, and needed to stop somewhere to keep the project possible.

Most threads led to the University of Toronto. Dr. Patricia Shand of the Faculty of Music found lodging for me close to the Conservatory and the libraries. I really wanted to look at the Orff Schulwerk summer course enrollment records to find American participants. Gordon Kushner, vice principal of the Royal Conservatory, was most cooperative and allowed me to do that. I found issues of the *Canadian Music Educator*, *The Recorder* (Ontario Music Education Journal) in their music library, and *The Royal Conservatory Monthly Bulletin* and scrapbooks in the University of Toronto archives. Both Keith Bissell and Joan Sumnerland were generous with their time to help me. Transcripts of their interviews will appear as appendices in my paper.

When I learned that Dr. Walter's papers had been placed in the National Archives by his daughter, Trudi LeCaine, my second week in Canada was spent in Ottawa. I read his correspondence with Doreen Hall, Carl Orff, Schott Publishing, officers of the Music Educators National Conference and International Society for Music Education. Mrs. LeCaine, who is a board member of the National Center for the Arts, gave me a personal tour of the Center. One of the archivists, Florence

Hayes, who had studied musicology with Dr. Walter, was extremely helpful to me in my work there, and continues to be so.

This fall semester is taken up with a full teaching load of music education courses and with the organization of the Canadian data. It is my hope to be finished with this project around the time of our next conference in Chicago.

Thanks to the Keetman Committee for their confidence in me! Without their help, I could not have embarked on this study.□

AOSA President Ebinger Participates in Arts Australia

On June 27, 1987, Virginia Ebinger will complete the last days of her presidency by flying to Australia. She will be a part of a group of 75 distinguished U. S. arts education professionals to participate in Phase I of the Kennedy Center Education Program's Arts Dialogue-Australia.

The three-phase project is an Australian-American Exchange in celebration of the Australian Bicentennial, which occurs during 1988. Phase II will be an Australian Arts Dialogue in the United States, and Phase III a Bilateral Summit Congress on Arts Education-Australia.

Under the general theme "Arts in Education: An Investment in the Future," the arts dialogue will look at comparative studies in the two countries; the school and its curriculum, and the school as a community focus. Among the important aspects to be discussed are teacher training, generalist vs. specialist arts teachers, programs for the talented, provisions for the disabled, private and public support, censorship and the influence of a multi-cultural society on the school curriculum.

In February, 1988, a similar group from Australia will meet in Washington, D.C. In both countries, the three-week seminar will include visits to schools, workshops and performances, with some attendees giving workshops in school settings. Special efforts will be made to encourage personal contact based on individual, mutual and/or professional objectives.

Coordinated by the John F. Kennedy Center for the Performing Arts, the final phase will take place in Australia in June of 1988. The overall goal of the project is to increase understanding, begin an ongoing exchange of information and expertise related to arts education, and enhance participants' perspectives of the cultural commonalities and diversities of the two countries.

We look forward to seeing Gin's report on this important world-spanning seminar.□

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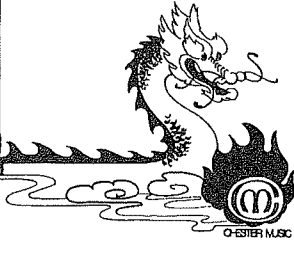


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The Wave Hill Revels: *A Community Celebration*

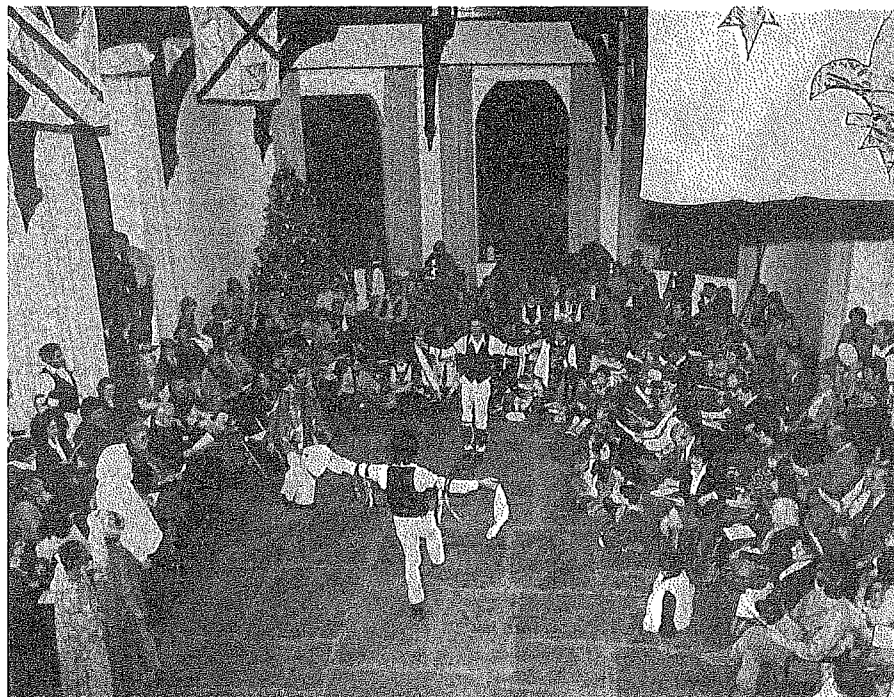
LINDA MONSSEN

The day was December 21, 1985. The great hall at Wave Hill was dimly lit, the stone walls catching the fading light of day from the tall windows that looked out on pine trees, broad meadow and river. The Gothic arched rafters cast shadows on the stone floor and all who sat circling the stately room. And into this hall we stepped in procession; brightly attired in Medieval and Renaissance finery, ringing bells, playing drums, singing a 14th century song, *Personent Hodie*.

We moved slowly at first, then with increasing vigor in our steps and voices. We had come to share with our families, friends, neighbors and each other, "the shortest day, the longest night," the winter solstice. We had come to revive rituals that go back to ancient times, those concerned with keeping the light alive against the growing dark of winter. And in so much of what we did that afternoon, in our songs and dances and those of our children, were the themes of light and darkness, life and death.

Down through the ages, many cultures have evolved their own rituals to deal with the recurring phenomenon of the dying of the sun, the weakening of the light and the coming of the cold winter dark. Fires were lit, the earth danced upon to reawaken it, songs sung, and tales told and played out to symbolize the turning of the year. Greens are brought inside the house to remind all of the magic of growing, living things and the rising of spring, the new year, the light.

As an Orff teacher with a longtime interest



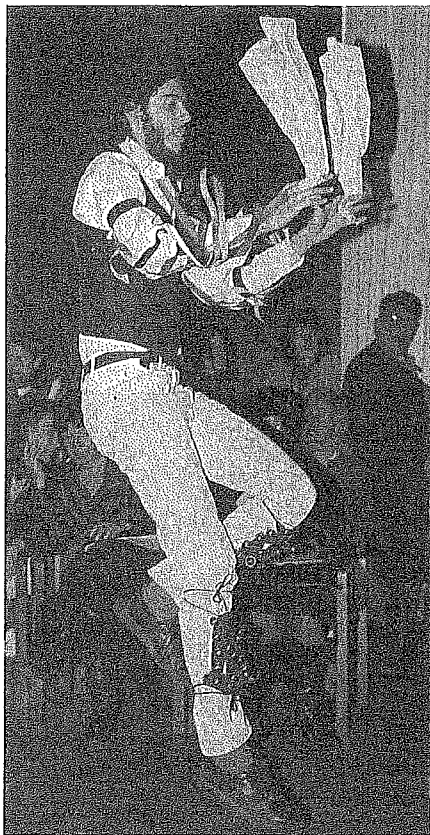
in the folk traditions and rituals of humankind, I was drawn to the Revels and its expression of this ancient lore. In 1982, when I attended a weekend workshop, I met Jack Langstaff and discovered a small group of music, art and classroom teachers from my own community of Riverdale, New York. We dreamed of having our own Revels celebration, perhaps at Wave Hill, the stone castle-like estate, complete with Medieval Armor Hall, overlooking the Hudson River. We all returned to our busy lives, but the dream flickered still. I went on to audition for and perform in the 1983 Revels in New York City; Jane Genth, one of the teachers, rounded up a few other enthusiastic people and approached Peter Sauer, director of Wave Hill. His enthusiastic support gave us the bright hope of doing a Revels with, and for, and by, the Riverdale community.

Finally, in the summer of 1985, with a budget under \$2000, we were on our way, and became the first community, a second generation ripple, to be given permission to use the Revels name. All of our efforts, from

auditions to rehearsals to final performance were filmed on videotape.

We posted announcements all over the community, from banks to ice-cream parlors. Children and adults flocked to the auditions. Many didn't know what they could do, but wanted to be involved nonetheless. Some had not sung for years, others were members of the choral society; we had dedicated folk and country dancers as well as those who claimed to have two left feet. Some were eager to help with sets, props and costumes. Children came from public and private schools, some because they wanted to, others because their parents liked the idea.

We held auditions, but had resolved beforehand to accept and try to find a place for everyone; no one was turned away. Auditions helped us sort out those who were truly interested from those who were just curious, to organize and direct people to where they could make the best contribution. To do this, we had to remain open and flexible. The handsome 14 year-old boy whose mother wanted him to sing, would not utter a sound.



As teachers we pondered; then he was asked to read some lines for the mummer's play. Oh yes, that he would do; he went on to become St. George. Our sword dancers were also children.

In November, the rehearsals began in earnest, with each group of singers, dancers or actors meeting once a week with the individual directors. Only at the "Great Rehearsal," the night before the performance would the whole thing be pulled together, with lights and in full costume.

The children's chorus had ten boys and girls of elementary and junior high school age. Among the songs were: *There Was A Pig Went Out To Dig*, *Quand Je Vois L'Hiver Retourner* (a 14th C. song) and the *Wren Song*, an Irish song associated with St. Stephen's day. They sang and acted them out with appropriate movements, making a game of one and a dance of another. As they sang the French song, they prepared the castle for the feast; sweeping, baking, decorating with greens.

My responsibility was the adult chorus, a group of 27 singers, representing a wide range of ages (20's to 70's) and experience. Early rehearsals concentrated on vocal technique as well as the actual material. There were seven songs, some in parts and some with movement or dancing, since the chorus people in a Revels must be more than singers. With minimal acting and dancing, they also create the setting, as in an opera. They are the

villagers or lords and ladies of the castle, the hosts who will draw others, the audience, into the celebration.

It soon became apparent that as long as the chorus members sat or stood still, they were fine, but when we introduced staging and dancing, many became uncomfortable. They had come to sing and didn't want to appear awkward, and they voiced their distress. As an Orff teacher, I could see how essential it was going to be to develop that experiential awareness on which they could build security for performance.

Subsequent rehearsals began with choral work, but then moved out onto the floor, exploring a repertoire of body shapes and gestures. We played with group shapes, in lines and circles, moving to the pulse of the songs, making our own dances, becoming a true community. By the time the directors returned to us, the staging flowed more easily and the group was eager to make suggestions based on newly discovered perceptions. In addition, they learned a round dance with changing partners, an Israeli-style dance, and of course, the serpentine "Lord of the Dance," a tradition at all Revels productions. In all three, the audience would be encouraged to join in after the group had demonstrated the steps.



As rehearsals progressed, it was wonderful to watch the growth within the group; where the experienced folk dancers had been impatient with those of less experience or native skill, they had come to the place of encouragement and support. They had come to understand that very often, the spirit of the dance was more important than accurate steps.

All during these weeks, the mammoth organization of publicity, costumes, props and scheduling fell to Jane Genth's hands. Some of our costumes were lent to us, and others were assembled very creatively by participants. With community help, a dragon mask and hobby horse took shape. Some things were not ready until the very, very last minute, but it DID all get done.

Finally the night of the Great Rehearsal arrived. We assembled at Wave Hill for the first time; all the groups. The instrumentalists, actors, two choruses, dancers, lighting and

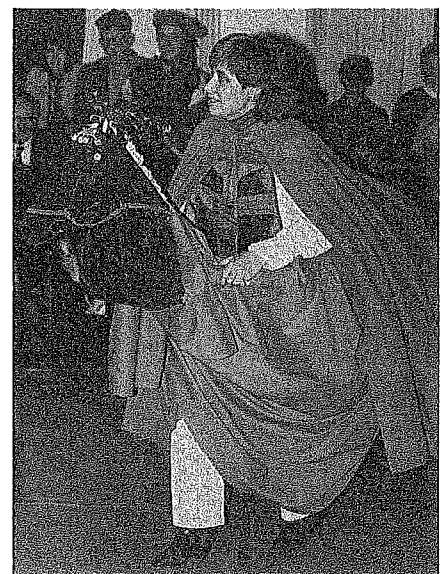
stage crew, and all the directors. In the first run-through without costumes, tempers flared. We all had difficulty with the new space, the unusual acoustics. In costume, we found new ways to move and to feel. With a hush we took our places in the anteroom. The production was to begin in near-darkness and then move into progressively brighter light.

As we moved into the empty hall with music and costumes, the magic began; the magic that those of us who had been in Revels before knew about but could never explain. And all of us began to believe; throughout the rehearsal it grew, and we circled each other in joy and wonder.

AS IT IS WITH ALL RITUALS, THOSE WHICH ARE MOST POWERFUL AND PROFOUND ARE UNLOCKED FOR US IN THEIR DOING.

As it is with all rituals, those which are most powerful and profound are unlocked for us in their doing, in physically experiencing them. Perhaps for each one of us, something else was the key that opened a door to new meaning. I remember the circle in the Israeli dance, the heads and arms rising as we moved toward the center, and lowering again as we moved away. That touched some inner core of worship in me. And the faces, the sweet faces of all as we sang and laughed and danced, were so dear to me, were family.

The next afternoon, when we returned for the performance, the magic grew even more powerful, for now everyone understood and looked forward eagerly to living it again, and to bringing it to the audience, our own community. In that great stone hall, the audience formed a seated circle around us.



and we played within; the closeness brought intimacy and interaction. With each dance, more joined in until the last "Lord of the Dance" when all clasped hands and the line spun out into the anteroom.

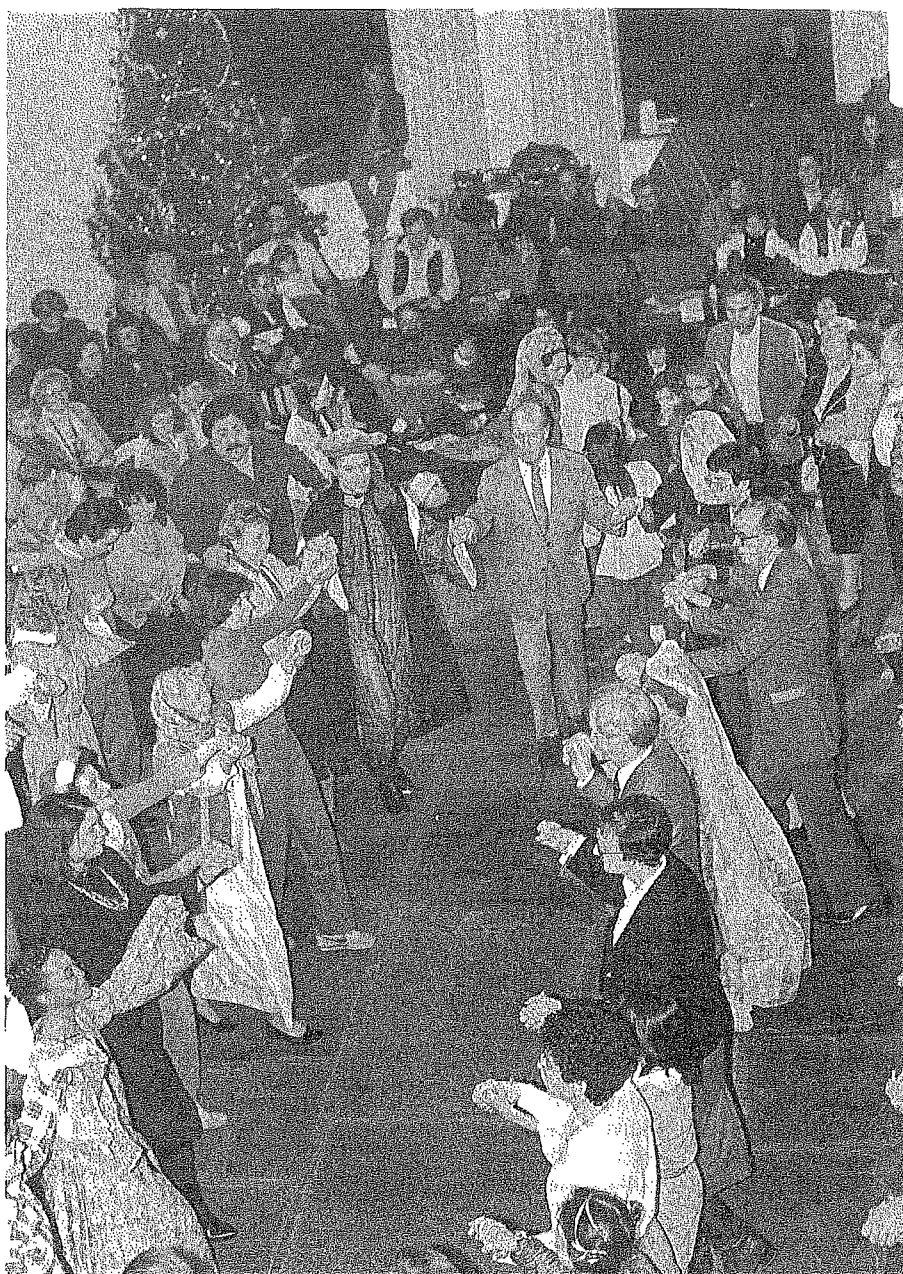
All those involved, even in small ways, seemed to be touched as they had not been before. Some said it was almost mystical. One child said afterward, "It was like being me, but living a long time ago." To participate in such ritual expression may well fulfill some very basic need we all share. Perhaps it is because all of us have felt fear of the unknown, the dark, and found hope and comfort in the light. Even though the St. George and the Dragon play is funny, everyone is stunned by St. George's death as the ring of swords is pulled apart around his neck. And all lean forward anxiously and with hope as the Fool tries to revive him with a sprig of green holly.

We learned much from that first community Revels, and it was, and must be, vastly different from the larger city, semi-professional productions. Next year, we look forward to two performances instead of one, with a meal between the two. We anticipate learning more ourselves; how to tap the many resources offered to us by eager volunteers, how to guide and not control, how to be more mindful of input from the cast.

In a community Revels, the participants and audience will continue to interact in their daily lives. Such a celebration can help people in a community draw more closely together; they have shared something very special, an event that crossed all boundaries of age, religion or occupation. But to share such experiences of ritual, whether in a town, a school or a neighborhood is to participate in a true act of community. □

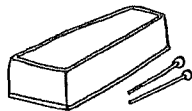
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The Ozarks: Folklore Treasury

RUTH SMITH

Tucked away in the mountainous region of northern Arkansas and southern Missouri one finds a glimpse of the past and a show of pride by the residents for their special heritage. On my first visit to Mountain View, Arkansas, home of the Ozark Folk Center, I was struck by the relaxed manner of the residents. They could strike up a tune with a few friends on the steps of the town hall or at the corner service station quite casually without concern for passers-by.

Looking at the region, the Ozark Mountains do not confine themselves neatly to a single state, because tendrils reach into Oklahoma and even deeper into Missouri and Arkansas. There are several variations on the explanation of how the area came to be called the Ozarks. Some believe that it was derived from "bois d'arc," which referred to the wood the Indians used for making hunting bows. Another possible source might be the existence of Azoic granite rocks in the regions. When plotted on a map, the locations of this rock form an arc, thus the "Azoic Arc." But Arkansas author Ernie Deane points out that "arcs" was also an abbreviation for Arkansas. The term "aux Arcs" meant "to the Arkansas," referring at that time to the Arkansas Indians. This term has been found on an 1809 map to mark the area we now know as the Ozarks.

In the 1920's Vance Randolph, an Ozark resident, began to collect songs sung by the people living in this isolated area. His efforts resulted in an extensive four-volume collection entitled *Ozark Folksongs*. Recently Norm Cohen, as editor of these books, selected and compiled a more manageable one-volume edition.

To be considered a folk song, Randolph included those that had been passed on

orally, in an intimate and informal manner for many years; existed in different versions and were of anonymous authorship.

Most of the early Ozark settlers who migrated from the Appalachian Mountains were of Scotch or Irish descent. They brought with them songs and ballads, some dating from the 13th century. Interestingly, few Irish songs have been found.

In the 1880's Francis James Child, a Harvard professor, published a collection of 305 English and Scottish popular ballads. Of these, about 132 have been found in early American oral tradition and his numbering system is the identification for research in folklore. That many of these Child ballads were found in the Ozarks may be attributed to the closeness of communities and families, and the relative isolation of their region. Some of the Child ballads deal with tragedy, and high adventure or romance. (See *In the Classroom: "The Lowlands Low"*)

Broadside ballads were, at one time, popular British songs with texts printed on one side of a piece of paper. Catalogued by G. Malcolm Laws, Jr. in *American Balladry from British Broad-sides*, almost 100 of these have been discovered in the Ozarks. Both the Child ballads and the broadsides often consist of 10 to 20 verses and might tell dramatic or gruesome stories. (See *In the Classroom: "Johnny Doyle"*)

Ozark people took their singing seriously. They identified with the emotions in the ballads that were so openly conveyed by a solo singer. Sometimes the emotional involvement became so intense that the listeners reacted to and commented on the tale being sung. As explained by Vance Randolph:

"A ballad is sometimes broken by long

pauses at the end of certain stanzas so as to enable the singer to introduce some explanatory comment about the subject of his song." (8-1,35)

Somehow, only a few light-hearted songs are in the collection, although one can find many a rousing dance tune. More prevalent are adventures, stories of disaster, and true love. Often the main characters in the songs are kings and queens and lords and ladies, but there has been some Americanizing to fit the times and lives of the singers; changing the characters to local people.

"Brush-arbor" tunes were songs sung at church services conducted by itinerant preachers. These services usually extended over a few days and were held at a campground under a roof of leaves supported by a few poles. Men sat on one side, women on the other. The "amen corner" by the pulpit was reserved for church leaders and a mourner's bench was prominent.

In later years, religious songs were sung in the "lining out" tradition. The leader would quickly present a line of text and the congregation would sing it immediately afterward. This helped teach the words to mostly illiterate congregations.

In the 19th century, shaped-notes were used in Singing Schools to teach notation. Different shapes for the note heads, like triangles, circles or squares, indicated homophonic style and often made use of gapped scales. Ezry Breen, one of the early singing teachers, tells of how you "can sing 'em by shape and by line an' space too." (9-248) He is quoted offering some ways of learning letter names:

Every Gal Buys Dead Fish. (staff lines)

Good Boys Do Fine Acts. (Bass clef lines)

A Coon Eats Grapes. (Bass spaces)¹

In the 1870's, temperance songs became popular. At the time, dancing and card playing were also considered by many to be sinful, so singing became one of the primary sources of recreation. Play-parties were common in the Ozarks. (See *In the Classroom: "Weevily Wheat"*) Vance Randolph describes them in the following manner:

"The play party-games are really dances, of course, but there is no orchestra; the players furnish their own simple music by singing 'swing-arounds' as they go through the figures, while spectators clap their hands and stamp their feet . . ." (8-III,286)

NOMINATIONS NOW BEING ACCEPTED

Nominations are now open from all regions for Regional Representatives for the 1988-1990 term of office, the Nominating Committee announced recently. Although there are always two representatives from each of the five regions, their terms on the AOSA National Board of Trustees overlap by one year.

You may nominate regional representatives for regions other than your own. After confirming willingness to serve with your proposed candidate, please send name, address and region number to Ann Palmason by August 1, 1987. Address 7660 SE 22nd St., Mercer Island, WA 98040.

When swinging a partner, an arm around the waist was not permitted. The substitute was for partners to hold their hands high with the palms together. (Not that there weren't a few violations now and then.) Many of these songs shared common lyrics called "floating verses," because they fitted comfortably into several different melodies.

Because of their isolation, perhaps, these people were not involved very much with the Civil War. Few songs about the Civil War or Negro Songs have been found in the Ozarks. Although located technically in the southern part of the country, they had little in common with the more easterly slave-holding southern plantation owners. Few had ever seen a black man. When the first troops appeared in the area, some settlers enlisted in one or the other side, but many took to the hills and fought against whomever came near, a situation which caused tensions among neighbors for many years to come. Many of the familiar Negro songs were sung by work gangs, but since Ozark men worked alone in their fields they seemed to have little use or need for this style of singing.

Due mainly to geographical remoteness, the Ozarks attracted many deserters from the Civil War and sometimes provided a refuge for murderers and outlaws. The settlers found bank robbers exciting for such an act had no direct effect upon their lives, but they were not so tolerant of horse-thieves and petty grafters.

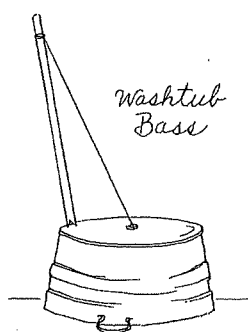
Perhaps because of the violence and adventure so prevalent in the Child ballads, and the presence of these fugitives, many of the Ozark folk songs deal with such characters and reflect their attitudes. This can be seen in the lyrics of songs such as "Jesse James."

As instruments became available, purely instrumental tunes came into use. The fiddle was brought in by the French and American settlers and became popular. The banjo is a hybrid, thought to be of African origin. Hammer dulcimers, as well as the lap style mountain dulcimers, came with settlers from Appalachia. These were followed by the mouth bow, guitar, mandolin and finally the bass fiddle and harmonica.

Over 100 years ago, the fiddle was held against the player's shoulder rather than under the chin, similar to the playing of the Renaissance rebec. The bow was held near

the center and moved in short strokes. Occasionally one can still find a fiddle player using this older position. Another playing style was the placing of the fiddle on the lap in "dulcimer style."

Sometimes sounds produced on common items add a particular flavor to Ozark music. Blowing across the opening of a jug produced a bass sound, and these jugs could be partially filled with water to change the pitch. Washtub basses (see drawing), mouth bows, and dancing dolls were popular or the jaw bone of a donkey was struck with a stick. Originating in the old travelling minstrel shows, two bones were often played one against the other, held in one hand. Later, silver spoons were used in the same manner.



"Clogging" was done to dance tunes, usually without a partner and using no particular floor formation. It has been seen more recently in square dances. The simple clogging step is a fast shuffle of one foot then the other, but there are many elaborate variations, closer to tap dancing or Irish step dancing. Modern clog dancers enjoy challenging each other with these foot patterns.

In 1950 the preservation of Ozark folklore became an organized effort. The Ozark Folklore Society, with Vance Randolph as president, began to publish a newsletter, and annual folk festivals were initiated on the campus of the University of Arkansas at Fayetteville. Now Eureka Springs and other towns throughout the Ozarks hold regular festivals.

Today one can visit the Ozark Folk Center in Mountain View, Arkansas for a taste of the past. Weekend concerts are held and craft centers on the premises show local artisans at work making quilts, forging tools or dipping

candles. These artisans show a pride in their culture and talk readily with the visitors in a down home natural way. No memorized speeches here.

Orff Schulwerk teachers may be interested in a film strip and sound presentation entitled "Music on the McCord Bend." Portrayed are an old-time fiddler, a ballad singer and his son. Lasting approximately 15 minutes, it was produced in 1981 to be viewed by fourth to sixth graders. Order from: Ozark Elementary Curriculum Project, Southwest Missouri State University, Springfield, MO 65804. The purchase price is \$25. It may be borrowed at no charge.□

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1. Reprinted from *OZARK MOUNTAIN FOLKS* by Vance Randolph by permission of the publisher, Vanguard Press, Inc. Copyright, © 1932, by the Vanguard Press, Inc.

Synopsis of "Johnny Doyle" ballad: With the first verse setting the scene for high drama, the young woman bewails her fate. Frustrated in her attempt to elope with her true love, she is kept confined until the day of her parent-arranged marriage to another man. At the wedding, she faints and is carried home ill, where she dies of love for Johnny Doyle. "There is many royal lovers and courtiers you may find/That never lives together to enjoy each others' mind..." Ozark recording: Emma Dusenbury, (AFS 872 A2)

Key: e dorian "Johnny Doyle" Ozark Broadside Ballad

It hap-pened on a Sat-ur-day be-in' late in th' night, When I an' my dear John-ny had sought to take a flight, When my

wait-in' maid be-in' list-'nin', it's plainly you may see, She went un-to my mo-ther an' told up-on me.

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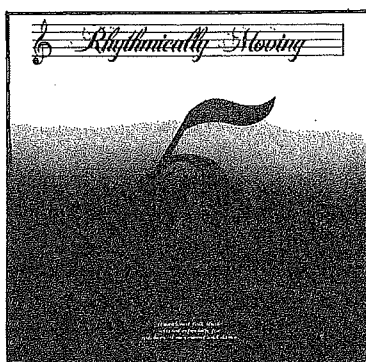
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For the Classroom

Jacobeth Postl, Editor

Although not a native of Arkansas, Ruth Smith developed an interest in the music of the Ozarks during her nine years at the University of Arkansas, Little Rock. She was also coordinator and teacher in the Early Childhood program at the community School of the Arts. Prior to coming to Arkansas, Ruth taught music at the elementary level in California. She holds a Master of Music degree and Master Class Certificate in Orff Schulwerk. Her suggested use of "folk" instruments is a delightful change and challenge.

In choosing Ozark folksongs for the elementary classroom, care and discretion are needed. Some of the long ballads tell of daggers, coffins, and revenge and violence. There are well known ones that appear to condone unlawful actions. The countless songs of courtships and marriage may not be comprehensible to young children and could be omitted.

One must also question the advisability of presenting only one or two verses of a ballad, when these ballads often require numerous verses to tell the whole tale. As seen in the music portion of this article, there are 12 verses to "The Lowlands Low" and nine verses to "Johnny Doyle." (These are from *Ozark Folksongs* by Vance Randolph, edited by Norm Cohen.)

"Weevily Wheat" refers to grain that has been infested with insects, grain weevils and their larvae, but a humorous chorus was made from this potentially disastrous condition.

This is an Ozark melody to the play-party found in the American edition, *Music for Children*, Volume 2, page 141. "Charlie" may be a reference to Prince Charles whose father, James I, ruled Scotland during the early 17th century. The game described below is the traditional one with slight modifications.

Suggested Teaching Procedure:

Unit #1: the song

1. Teach verses 1 and 2 by phrases.
2. Play BX pattern on knees while singing.
3. Transfer pattern to BX and / or AX.

Unit #2: the playparty

Preparation:

1. To practice an arm swing, children stand more than an arm's distance apart from each other in free formation. As you play 16 beats on the hand drum, they walk forward (4 beats), place right arm around an imaginary pole, circling it twice (8 beats), then walk

Ozark Folksong

RUTH SMITH

Original Key: D

WEEVILY WHEAT

Ozark Play Party Arr by RAS

Oh I don't want none of your weev'-ly wheat, An' I don't want none of your bar- ley; But I want some flour in half an hour, to bake a cake for Char- lie.

Dulcimer

Dulcimer Tuning

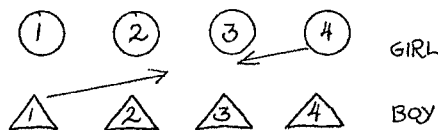
Dancin' Man or
Castanets

Jug

2. Over the river to feed them sheep
On buckwheat cakes an' barley;
We don't care what the old folks say,
Over the river to Charlie!
3. Oh, Charlie he's a fine young man,
Oh, Charlie he's a dandy;
Charlie likes to kiss the gals,
An' he can do it handy.
4. The higher up the cherry tree
The riper grows the cherry;
The more you hug an' kiss a gal
The more she wants to marry.
5. Grab her by the lily-white hand,
An' lead her like a pigeon;
Make her dance the Weev'ly Wheat
An' lose all her religion.

backward to their place (4 beats). Accenting the first beat of each of these sections will help.

2. Place the children in parallel lines of four couples, with partners across from each other. Assign and secure number system and have them walk through it first. They all sing while dancing. Suggestion: The swings could also be performed in the Ozark style, with both hands held up and palms pressed together.

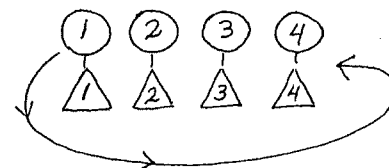


Verse 1: Boy #1 and girl #4 move forward, swing twice around, then walk backward to their places.

Verse 2: Boy #2 and girl #3 move forward, swing twice around, then walk backward to their places.

Verse 1: Boy #3 and girl #2, the same.

Verse 2: Boy #4 and girl #1, the same.



Verses 1 and 2 or others as you choose: Partners hold hands and parade or promenade in a wide arching circle back to original position. For variety, this section might be accompanied by the instruments alone, with the recorder or a SX playing the melody.

While all the most familiar verses are given, teachers should choose which they feel are most appropriate for their individual classes.

Other instrumental possibilities can be interesting and challenging:

Guitar or String Bass (Retune lowest strings from E and A to C and F)

Wash Tub Bass (Although this is basically an untuned instrument, higher and lower tones can be created by pulling back or relaxing the

continued on page 23



Dulcimer Tuning
G Mixolydian

"THE LOWLANDS LOW"

Arr. by R. Smith

4 A

There was a ship sailed from the north-ern coun-try, Cry-in' o'er the low-lands low; And th' name that she went un-der was the

4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 2 1 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GA GA GA GA+ GA GA GA GA GA GA GA GA GA GA GA GA GA GA GA

B

Tur-key Shiv-a-ree, Where she went sail-in' on the low-lands lone-some low, Where she went sail-in' on the low-lands low.

4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5 4 3 4 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GA GA I S GA GA GA GA GA GA GA GA GA GA GA GA GA GA GA

+Rhythm may be simplified: GA GA GA GA

They had not sailed more than weeks two or three,
Cryin' o'er the lowlands low,
They had not sailed more than weeks two or three,
Till they come in sight of the Green Willow Tree
Where she lay anchored on the lowlands lonesome low,
Where she lay anchored on the lowlands low.

"I'll give you gold an' I'll give you fee,"
Cryin' o'er the lowlands low,
"I'll give you gold an' I'll give you fee,
An' my oldest daughter your wedded bride shall be,
If you'll sink 'em in the lowlands lonesome low,
If you'll sink 'em in the lowlands low."

He bowed upon his breast an' off swum he,
Cryin' o'er the lowlands low,
He bowed upon his breast an' off swum he
An' he come in sight of the Green Willow Tree,
Where she lay anchored on the lowlands lonesome low,
Where she lay anchored on the lowlands low.

Some was at hats an' some was at caps,
Cryin' o'er the lowlands low,
Some was at hats an' some was at caps,
An' some as a 'stoppin' the salt-water gaps,
Where she lay anchored on the lowlands lonesome low,
Where she lay anchored on the lowlands low.

This laddie had a instrument just fit for the use,
Cryin' o'er the lowlands low,
This laddie had a instrument just fit for the use,
For to put agin the cabin an' eleven holes to push,
To sink 'em in the lowlands lonesome low,
To sink 'em in the lowlands low.

(Verse missing here; boat was sunk)

He bowed upon his breast an' back swum he,
Cryin' o'er the lowlands low,
He bowed upon his breast an' back swum he,
Till he come in sight of the Turkey Shivarree,
Where she was sailin' on the lowlands lonesome low,
Where she was sailin' on the lowlands low.

"Oh captain, oh captain, come take me on board,"
Cryin' o'er the lowlands low,
"Oh captain, oh captain, come take me on board,"
An' be unto me as good as your word,
For I sunk 'em in the lowlands lonesome low,
For I sunk 'em in the lowlands low.

"Oh no, oh no, I cain't take you on board,"
Cryin' o'er the lowlands low,
"Oh no, oh no, I cain't take you on board,"
An' be unto you as good as my word,
Though you sunk 'em in the lowlands lonesome low,
Though you sunk 'em in the lowlands low.

"Now, if it warn't for the virtue of your crew,"
Cryin' o'er the lowlands low,
"Now, if it warn't for the virtue of your crew,"
I'd do unto you as I done unto them,
I'd sink you in the lowlands lonesome low,
I'd sink you in the lowlands low."

He bowed upon his breast an' off swum he,
Cryin' o'er the lowlands low,
He bowed upon his breast an' off swum he,
An' bid an everlastin' 'dieu to the Turkey Shivarree,
An' he left her sailin' on the lowlands lonesome low,
An' he left her sailin' on the lowlands low.

(Dialect as transcribed by Vance Randolph)

CLASSROOM from page 21

stick to which the string is attached, while plucking rhythmically on the single bass string.)

Jug: Play only once to the measure by blowing across the neck of a large bottle or cider jug at a sharp angle. Some students can do this immediately, and others need practice.

Dulcimer: The open strings can be strummed, picked or played by a second person with "fiddle sticks". These are two lightweight sticks, such as willow twigs or thin chopsticks which alternately strike all three strings.

If available, a "limberjack" or wooden "Dancin' Man" can serve as a percussion instrument. (If not, use castanets.)

Sitting on one end of the board, hold the wooden figure by the handle so that the feet are barely touching the board. With the other hand, tap the eighth note pattern on the board just behind his feet (see drawing). Figure will face away from you, but for those that are made to face you, tap just in front of his feet.



"The Lowlands Low:" Sometimes called "The Golden Vanity," this story of the little cabin boy who sinks the enemy ship by swimming to it and boring holes in the side, will be recognized. It appears in some song-books of the 50's, e.g. that of the International Outing Clubs of America. The tale is an old one: after his heroic deed, his ungrateful, cruel captain refuses to allow him back on board.

For classes that have built their own dulcimers, this myxolydian melody offers an opportunity to use a new tuning and sing a ballad of high adventure. Ruth Smith's arrangement reinforces the non-intrusive, yet supportive, drone quality of dulcimers, yet is not too difficult for fifth and sixth grades.

Possibilities include a verse/chorus alternation pattern with a few high voices singing the verses and the whole group the "lowlands" refrains. Dramatizing the story or exploring movement related to the sea and ships could help teach the dulcimer part. TA□



Carl Orff Center Planned

Mrs. Liselotte Orff and the Board of the Carl Orff Foundation are making preparations for the opening of a new Carl Orff Archive and Center in Munich, Germany. The projected opening of the center will be in 1990.

Mrs. Orff suggests some ways that AOSA members might like to assist in the work of the Foundation Board. First, by sharing copies of any correspondence you have had with Carl Orff in the past, particularly if hand written. These copies would be carefully preserved at the Center. Second, any extra copies of printed programs from concert, dance or major stage works by Carl Orff would be appreciated.

Donations to help in the establishment of this Center would be welcome at any time. Please send all correspondence to:

Carl Orff Foundation,
c/o Liselotte Orff,
Ziegelstadel #1
8918 Diessen am Amersee, Germany.

Thank you for your help in this valuable project.

WAY TO GO!

In the puzzle below, 32 "ways to go" appear horizontally, vertically, diagonally, forward and backward. (The word "GO" appears three times.)

H	M	T	O	G	N	I	L	W	A	R	C
C	O	I	S	S	V	E	A	A	E	U	R
R	S	P	F	A	L	L	M	N	L	N	E
A	I	T	P	S	K	I	P	D	D	N	E
M	L	O	E	I	T	S	P	E	I	I	P
N	L	E	N	P	N	M	P	R	S	N	I
E	O	G	C	H	U	G	G	I	N	G	N
D	R	G	O	J	N	N	M	S	N	G	G
I	T	N	P	I	I	E	C	I	N	N	S
L	S	A	C	T	A	A	G	I	I	P	L
G	E	N	S	N	M	N	D	N	R	U	R
L	A	I	D	P	I	I	R	I	R	A	I
D	W	E	E	W	L	U	N	C	C	T	H
T	R	R	S	S	T	T	H	E	G	A	W

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NEWS AND VIEWS

Beth Miller, Editor

NAMES IN THE NEWS

Mary Shamrock recently returned from an Asian Tour where she conducted Orff Schulwerk workshop sessions with students at Hiroshima and Yamagata Universities in Japan, the Japanese Orff Research Group, teachers at the American school in Tokyo, and students at St. John's High School in Bangkok.

After hearing about the space shuttle tragedy last year, the students in **Shirley Sushereba's** sixth grade music class at Clarion Area Elementary School put together a musical tribute to the Challenger crew.

It was performed at the Clarion Mall during Education Awareness Week. At a suggestion the program was taped and sent to NASA. This past month, in a letter from NASA, the class and teacher were informed that their videotape would become a permanent part of NASA's Astronauts Memorial Foundation.

The film was also be shown on network TV in April. The film is available for loan from the AOSA Film Library. Contact Donna Monticello.

Congratulations to **Dorothy Zehr** of Fort Dodge, Iowa who received the Iowa Music Educators Distinguished Service Award for 1987. She retired from teaching elementary music in the Fort Dodge schools in June 1986. Dorothy says she is particularly pleased that the award was presented to an elementary music specialist, as it is usually

given to music supervisors or college personnel. She says she felt it to be a "wonderful awareness of our movement."

"Up, up and away" might be the tune **Jean and Rita Wilmouth** are humming as they leave for Helsinki, Finland. Jean is featured guest lecturer/teacher at the Sibelius Institute for a two week course for English speaking students.

Robert Amchin, president of *Texas Gulf Coast Chapter*, was nominated Teacher of the Year at Oak Creek Elementary School. The chapter's president-elect **Lindslee Greer-Rogers** has been teaching a course entitled *Introduction to Schulwerk* this spring through the University of Houston. This is the first course specifically addressing Orff pedagogy in the Houston area. It is hoped that this will spur further courses and awaken interest. Perhaps it will lead to a certification course in Houston.

Cora Turner and **Lindslee Greer-Rogers** have given workshops sponsored by the Southern Music Company over the past two years. These workshops have greatly increased interest in the Orff approach.

Cak Marshall of Pittsburgh Golden Triangle Chapter is completing her first year as elementary music department editor for PMEA News. She is also Elementary Curriculum Instruction Representative for PMEA District I. Cak has been presenting in-service workshops for school districts and universities on *Back to Basics*, and *Music Brain Games*. Finally, she was commissioned by an elementary school PTO to write an original musical on the history of Pittsburgh. The highly successful musical made the evening news on a local station.

Other Pittsburgh Chapter members in the news: **Carol Burgman** and her students at Pittsburgh Rehabilitation Center presented their annual arts festival in April. **Bev Antis** will be serving as head scribe at Hamline University for the fourth year.

Gerald Self of *Central Texas Chapter* directed a consort of students from Judson Montessori School at the TMEA conference in February. A number of other Texas AOSA members participated in a second annual sharing session of the Texas Orff Chapter.

CHAPTER NEWS

Nevada's **Desert Valley Chapter** now has 67 members, the largest membership ever. With continued growth in the Clark County School District (five new elementary schools projected for next fall and five more the following year), they hope for an even greater number of members next year. Added preparation time for classroom teachers will also contribute to the hiring of new music specialists. The chapter will be hosting **Fran Smartt Addicott** and **Susan Kelly Van Dyck** for a three day workshop this summer. They are going to try something different this year and offer Thursday and Friday classes in the evening so that year-round teachers can take advantage of the workshops.



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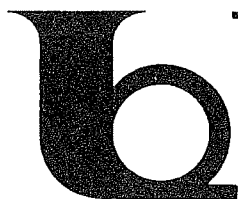
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The Philadelphia Area Orff Schulwerk Association planned an all-out membership blitz at the annual conference of PMEA in May. Orff Schulwerk sessions were presented by PAOSA members Karen Markey, outgoing president and incoming president Sue Davis. Deborah Pizzi gave a demonstration with her third grade students. The chapter sponsored an open house, with photo displays and video tapes of Orff Schulwerk students in action. Information brochures, membership forms, and PAOSA buttons were available for newcomers. Each guest received a complimentary ten dollar discount toward a future workshop or chapter dues.

The opening meeting for the Homa-Okla Chapter's past year was a cooperative effort with the Oklahoma Kodaly Chapter. Peggy McCreary presented the morning session on instrument techniques and Kodaly chapter members led a sharing session in the afternoon. The joint effort brought enough people to make the workshop financially possible.

The Tallahassee Area Orff Chapter reports a highly successful workshop in February. Officers set a goal of 50 participants and actually registered 51 people, some from more than 150 miles away. The workshop was made possible by joint funding by the Leon County Education Center and an AOSA Chapter Workshop grant. Members also prepared lunch which they sold to add to their day's profits. Since the chapter is new and small, members had never taken on such a large task. They credit their success to good organizing and dividing of duties, thorough publicity, a topic that appealed to a wide range of educators and efficient work by committees.

Texas Gulf Coast Chapter is in the process of working out details to participate in a Career Ladder Workshop accreditation program instituted by the Texas Education Agency. Each workshop must be approved by the state before teachers can get merit pay eligibility. Chapters must submit several pages of material identifying who they are, what the AOSA represents, who they serve in the community, the credentials of the clinician, and what participants will gain from the workshop. Each workshop must be at least six hours long for accreditation. The most positive outcome of the experience is a pre- and post-assessment form filled by participants who are asked to note their experience and expectation for the workshop. The chapter also asked for suggestions for future workshop topics and clinicians. The form has given chapter officers much information on the needs and experience of its members.

Virginia Highlands Chapter, in cooperation with Radford University, Virginia, hosted a Friday evening and Saturday workshop with Pat Brown. She led 50 people in building



Pat Brown (center), leads Virginia Highlands Chapter in Dulcimer workshop.

dulcimers, and then taught how to play them. It was a delightful and special workshop for all attending.

Members of the Central Carolina Chapter who teach in the Durham County Schools, brought their fifth and sixth grade chorus students together in March for the third annual All-County Chorus. The theme, "A Time, A Place, A Season," focused on demonstrating the many skills the children have developed as a result of a strong county-wide music program. Durham County advocates Orff Schulwerk as its predominate elementary music teaching approach. It has provided instrumentaria for all 14 elementary schools and full-time music teachers at all but two schools.

The performance was attended by parents, teachers, and county administrators. Presenting a program of this kind not only gives students an opportunity to participate in an enriching experience, but also makes a needed statement of the importance of elementary school music. In other words, it can really offer insurance of continued county-wide support, or for those who don't feel that support, it can be a starting place. Something to consider. □

ARS Offers Classroom Teaching Supplement

The American Recorder Society reports that the new supplement to its Education Program Level I is now available.

Intended as a guide for classroom teachers, the Level I—Classroom offers goals, a study guide and a suggested prepared repertoire with assessments. Three of Isabel Carley's books are among the method books listed.

ARS offers a "merit award" for a presentation that successfully completes the musical goals of the study guide.

The supplement is free of charge and is designed to assist recorder teachers of children to find appropriate material. Write to American Recorder Society,

NOTICE

The Certification courses at Florida State University in Tallahassee will include Level II, due to popular demand. Contact F.S.U., 904-644-3801 for details. Isabel Carley, Beth Miller, Donna Poppe.

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ESTHER GRAY

Since meeting Carl Orff in 1980, Professor Naixiong Liao, (na'shung leou), musicologist from the Shanghai Conservatory of Music, has been working to ignite his colleagues in the People's Republic of China with excitement about the benefits that Orff Schulwerk can offer children in China. Because Schulwerk draws on indigenous folk material, he believes it can have a dramatic influence in the preservation of nearly-lost Chinese songs.

I met Professor Liao in the summer of 1985, and was fascinated to hear him delineate the concerns and the dreams he has for music education in his country. Like Hungary (before Bartok), China has a largely oral music tradition, and much material could be lost rather than passed on to this generation. Like many of our folk traditions, Chinese folk music has been vulnerable to the changes associated with modernization. In addition, our colleagues in China have lived through the stresses of recent political transitions that have had direct impact on the songs they sing.

According to Liao, traditional children's songs were officially set aside in 1949 after the Chinese Revolution. Some folk music may have been preserved in families and in small villages, but school children no longer sang traditional children's songs. Most of

their music consisted of composed songs for young people that carried strong political messages.

Gradually between 1949 and 1966, Chinese folk music came to be regarded as undesirable for the "new age" in China. Some folksongs were re-worked with new lyrics. In 1966, as part of the Chinese Cultural Revolution, all folk material was banned. For ten years a rich heritage in music was hidden away, and in some localities much was forgotten.

Liao is unhappy that most of the people who know true Chinese folk music are very old. Few of them still sing as they once did. Songs have not been collected and preserved, although he is involved in efforts to collect them. Many young Chinese parents today cannot sing traditional songs for children, songs that are child-like in nature. Often the songs have a strong European influence.

This is very sad, according to Liao, for the folk music of China is diverse and beautiful. Minority cultures in China, especially those living in mountains or forests and not easily accessible, live as their ancestors did centuries ago. They may be illiterate, but they continue the precious oral tradition; they sing, dance and improvise music. "Genuine folk music can be found among these people," according to Liao. "But in much of China we can no longer find people who can sing, dance and improvise."

What place has music held in Chinese culture? Although musical talent was traditionally worthy of respect, public performances were frowned on for many generations in China. At one time, actors, singers and musicians were regarded as beggars or prostitutes, and ladies and gentlemen could not dance or sing in front of others. Music was something for aristocrats to enjoy in small intimate circles or only privately. Buddhist and Taoist music were created, but in Liao's judgement, music did not play the kind of important role in religious observances that we have seen in Europe.

The folk music that has developed over centuries sings of love, heroes, historical events, flowers, and "all possible things," according to Liao. There are humorous as

well as sad songs. Above all, Chinese folk-songs are exceedingly colorful and beautiful.

Many children's songs of Chinese heritage include traditional gestures or dance steps. "Orff Schulwerk guides us back to our traditional sources. The material we teach for Schulwerk is folk material for children. It is a fresh, effective teaching resource for us," reports Liao.

"It is not easy to describe in a few words the importance of Orff Schulwerk in China," he insists. Liao finds this style closely related to what he terms "our musical language." It is not because of the use of the pentatonic, but rather "the immediacy, the intimate treatment of feelings in musical expressions." Liao also values the way that Orff maintained a closeness to old musical traditions. "Schulwerk is not only musically, but spiritually, related to us."

Liao's concerns about music education in China are not limited to at-risk traditional folk material. He is worried about the consequences of music education experiences limited primarily to singing; that have lacked a serious emphasis on the development of musical understanding and/or other musical skills.

He reports that in China, music is a minor rather than a major professional interest for many music teachers. There has not been music specialists' training available in China for many years, so teachers have not had the opportunity to gain formal music education background. Liao reports that this is changing. He was one of the planners who developed a new standardized music educator examination plan which was adopted by the city government in Shanghai. He knows exams will not assure strong music teachers, but he is pleased to see this sign that his government is taking an interest in the quality of music education.

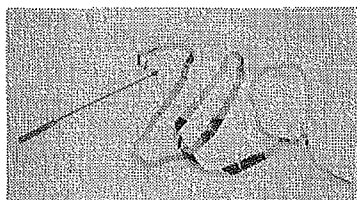
Liao's interest in the work of Carl Orff began in the 1970's when he discovered the only two Orff recordings in the Record Library in Peking. Recorded in Czechoslovakia and in the German Democratic Republic, the works he heard were *Carmina Burana* and *Catulli Carmina*. So captivated was he by what he heard in these works, that he

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searched the books in the Shanghai Conservatory for information on Orff and presented his research to his colleagues.

In winter, 1980, Liao received a DAAD grant from the German Federal Republic for three months' research in Germany. During that time, he had a dreamed-of chance to meet Carl Orff. Liao looked forward excitedly to the opportunity of approaching the source of the Orff compositions that had stirred him.

Meanwhile, Carl Orff was excited at the opportunity to tell Liao about his Schulwerk. "To think that, at his age, he chose to give his attention so passionately to the education of children!" said Liao. Orff played recordings of his compositions, but he kept returning to the Schulwerk. "He wanted to know if I thought Orff Schulwerk could fit in China. Ever since then I've been actively interested in Orff Schulwerk."

When he returned to China, Mrs. Liselotte Orff helped to supply him with *Schulwerk* scores and recordings, and beginning in early 1981 Liao began to present lectures on Orff Schulwerk. He reports that over 200 of the 4000 music teachers in Shanghai attended his first Schulwerk introductory class. This was sponsored jointly by the Shanghai Musicians' Association and the Children's Palace, a center where the young people of Shanghai attend lessons in music, art, photography and computers. Also in 1981, Liao traveled to five provinces to give lectures on Carl Orff, his compositions and the Schulwerk. He published articles about Orff in professional publications that have a wide circulation among music teachers and musicologists in China.

"That was merely theory, only talking," remarked Liao. When he was invited to return to Germany, Professor Liao felt it was important to learn how the Schulwerk was taught; the key would be the teaching of Gunild Keetman. When he was told that she was no longer actively teaching, he pressed Mrs. Liselotte Orff to help him find some visual record of her pedagogy.

It was then she recalled the series of live TV classes with children Keetman had made for Bavarian Television in the early 60's. She approached the archivists at the station and Liao saw them. (Three of these tapes are now in our Carley Library, available for loan and study.)

Then he persuaded an Orff teacher he had met in Berlin, Mrs. Margot Schneider, to come in 1985 and 1986 to travel to China and present workshops. Liao estimates that Mrs. Schneider reached over 1000 teachers with her classes in Shanghai, Canton, Nan-king, Peking, Yangchou, Xinjiang, Yunan, and Hunan.

At the present time, music teachers are

beginning to work with Schulwerk everywhere in China except Tibet, according to Liao. Orff teachers' groups are forming, and in one or two years he hopes for a national organization.

Liao was charmed and stimulated by the vitality he saw at the 1986 AOSA national meeting in Boston. He has enjoyed conferences in Verona, Paris and Salzburg, but he remarked that he had never seen anything quite as varied as the presentations that were packed into those three-and-a-half days in Boston. "There is much to learn from you," Liao smiled. "The AOSA today in the United States could be our tomorrow in China. Like you, we are a giant country with a diverse cultural heritage. I hope in 10 or 15 years we can have an association for our growing number of Schulwerk teachers."□

Carley Library Moves To University of Arizona

This summer, the Isabel McNeill Carley Library will move from Ohio to the University of Arizona in Tucson, it was announced by Karen Stapleton, chair of the Library Committee.

In addition to the many volumes of music, there are pamphlets, articles from other journals, and international Orff association newsletters. The Carley Library, an important and growing collection of information on Carl Orff and the Schulwerk in English will now be housed in this one location.

Placing the AOSA archives and library at the University of Arizona will mean that the information will soon be "on line" with libraries all across the country via the OCLC computers. Students and teachers alike should find this extremely helpful in the future.

The new address of the Isabel McNeill Carley Library and access information will be available in the next issue of the Echo.□

BIRTHDAYS



Summer means . . . the end of school, the beginning of a training course, or perhaps a peaceful interlude in everything. Take a moment to honor two very special birthdays: Carl Orff on July 10, and Gunild Keetman on June 5. Shall we celebrate together?

Wherever we are at noon on July 10, let's stop for a moment and sing, play or hum our very favorite Schulwerk piece. I wonder if we will hear each other?

.....

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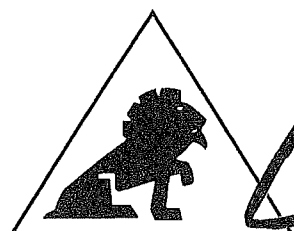
Note: The correct time for the Gordon course is 1:15 P.M. rather than the time stated in the brochure.

Information: Drs. Sandra Camp & Ray Landers, Directors, Festival, %Music Dept., Andrews University, Berrien Springs, MI 49104 (616) 471-3135



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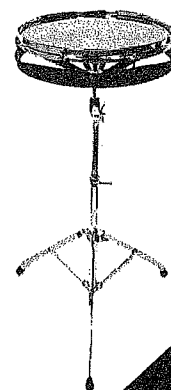
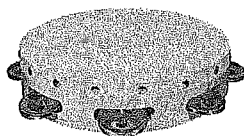
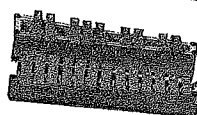
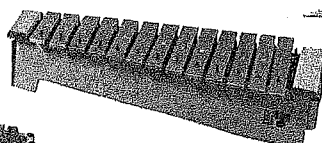
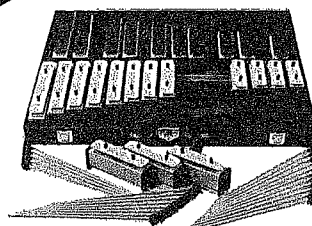
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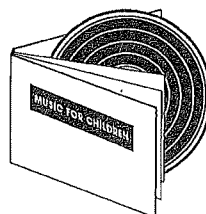
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Reply to Letter

A candid letter to the Editor, appearing in the Winter 1987 issue of *The Echo*, addressed a matter of great importance and called for strong action by AOSA's Executive Board. Because of the nature and importance of the issue, an open answer seems desirable.

Jack Neill of Manassas, Virginia, expresses his displeasure with the "illegal copying of music and other copyrighted materials" which he feels "has reached unacceptable proportions in our association." He asks for "an official statement expressing the strongest disapproval of illegal photocopying at all conferences, chapter workshops, certification courses, chapter newsletters, and any other activities connected with the association or its chapters."

This difficult, continuing, and widespread problem has been a matter of concern to the Association and to most, if not all, conference and workshop presenters and teachers of certification courses. Past President Judy Thomas, over a period of several years, has spent much energy and time attempting to work out a fair and just arrangement with publishers in order to use materials in ways beneficial to both publishers and presenters. So far this effort has not reached any successful conclusion.

Some presenters copy music for workshops, use it, then collect and destroy the copies. Others simply teach their material by rote, avoiding the problem of existing copies. Some few apparently feel little or no compunction about using the copyrighted material in any way they choose. This latter course may very well be taken only by those who are not fully aware of the copyright law's provisions. They are strict, and designed to protect the authors of original works, as well as their publishers.

In their contracts, conference presenters are cautioned about proper use of materials. I have personal knowledge of delays and frustrations in printing conference booklets and programs while waiting for permission to use copyrighted materials. I also can cite examples of times when materials had to be left out of *The Echo* and/or conference notes because permission from authors or publishers was denied or too long delayed.

At the most recent Executive Board meeting, partly as a result of Mr. Neill's letter, the following statement was adopted:

AOSA strongly disapproves of the illegal use of copyrighted materials at conferences, chapter workshops, certification courses, in chapter newsletters, and in any other activities or materials related to AOSA or its chapters.

This statement will be read from now on at the opening of conferences. Perhaps it should be printed in appropriate places for both chapter and Association meetings and workshops.

Jack Neill concludes his letter thus: "We currently have a very strong and specific policy concerning the use of our trademark. I look forward to an equally strong and specific statement regarding this important matter."

Maybe so. Would our Executive Board care to make the misuse of copyrighted material, in connection with any AOSA activity, a "punishable" offense? If so, would it then choose to put a guilty chapter or individual on probation? Or . . . ? Do you have suggestions for solution?

Thanks for writing, Jack Neill! □

Virginia Ebinger

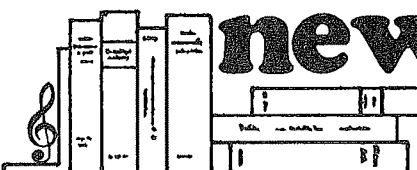
ARE YOU MOVING?

Have you changed your address or telephone number recently? Do you know another AOSA member who has moved? Please send this information to Cindi Wobig, Executive Secretary, AOSA, P. O. Box 391089, Cleveland, OH 44139 today!

Important correspondence, as well as your *Echo*, conference reservations, membership card and directory, is often lost, not forwarded or returned when we do not have your correct address.

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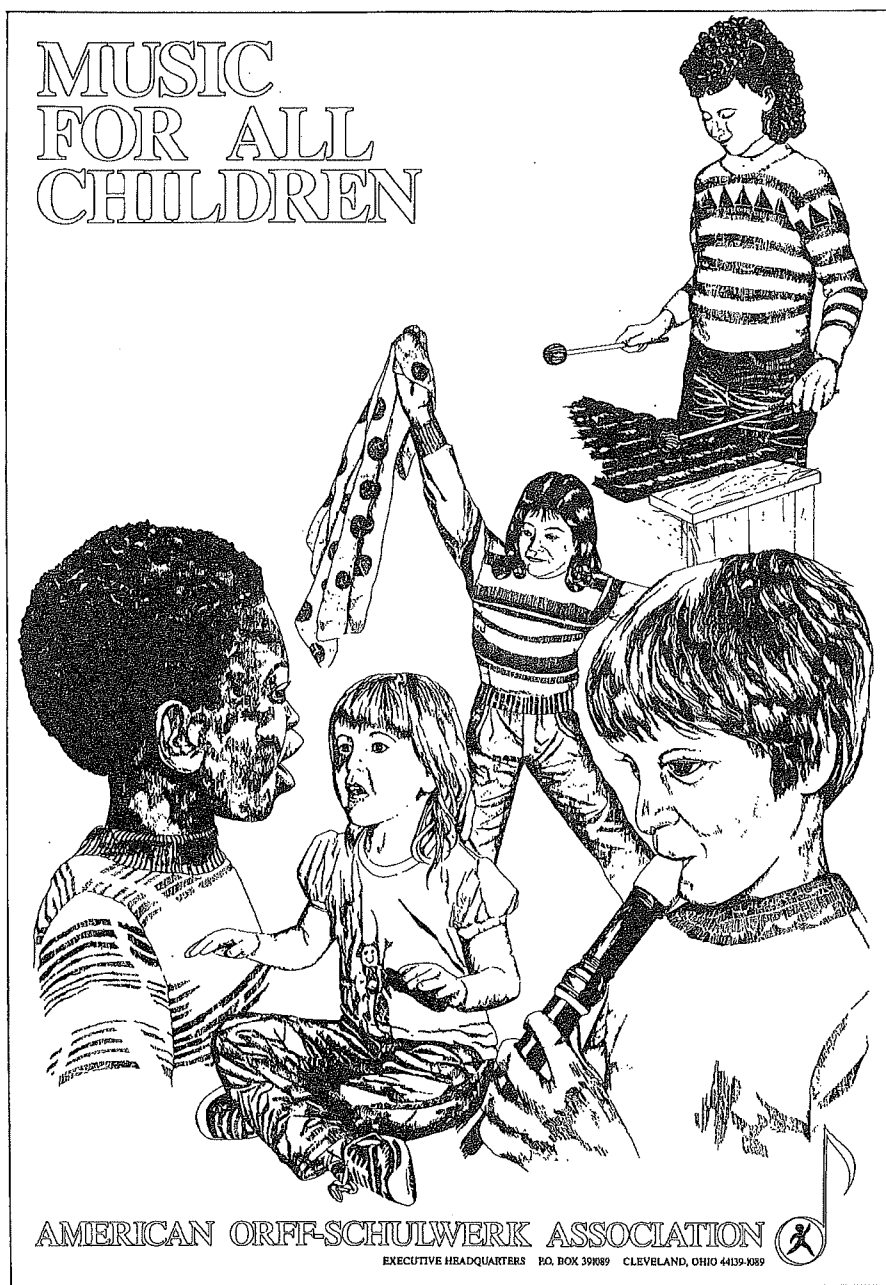
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AOSA Poster Now Available



The Publicity/Public Relations Committee is pleased to announce that the new AOSA poster is now available to the membership from executive headquarters. The Board commissioned AOSA member Barbara Eberhardt from the Rocky Mountain chapter to create a poster. Barbara is a certified graphic artist as well as a fine musician.

Although the picture above appears as black on white, the final product is a very light blue, silver and black on white. The poster size is 24" by 36" and should be hung in every Orff teacher's classroom, office, and wherever there is a need for an eye-catching bit of publicity for AOSA.

We particularly encourage the use of this poster at various regional and state music conventions, or to advertise your local chapter workshops.

We are especially pleased to be able to sell these posters to our members for only \$5.00 each (U.S. currency) which includes postage. Outside the U.S., the cost is \$5.00 plus postage. The posters will be mailed in a mailing tube to avoid creases or bent corners from shipping. At this very low price you will surely want several. We have printed a limited supply, so order soon.

*Del Bohlmeier, Chairman
Publicity/Public Relations Committee*

Meet the Artist: Barbara Eberhardt



Barbara Eberhardt, who designed our AOSA poster, was invited to tell something of her background outside of Schulwerk teaching.

Put a pencil in my hand and I usually start to draw something—if nothing else, just designs. The margins around the notes I took in high school and college were almost always decorated with miniature drawings. I find it enjoyable to include small illustrations in letters to my friends.

Drawing has been a lifelong hobby, but I was encouraged more in music than in art by my teachers and family. I remember finding art class in elementary school particularly interesting since I was blessed with a wonderful fifth grade teacher who encouraged us to try everything in a very positive manner. It was there I learned how to draw in perspective. I understood immediately what she meant and truly have done well drawing in perspective.

In college I had very little art training. It wasn't until a friend encouraged me to take my ability seriously and get some training that I began to take classes with several artists in Denver. In 1985 I earned a Commercial Art Certificate from the Colorado Institute of Art. With the additional skills I learned there, I have created several posters, cards, program covers and illustrations. It was an honor to be asked to create the AOSA poster in 1985 and I did it with great pleasure.

I think my style of drawing developed as a result of admiring several artists in the Denver area, taking classes and practicing for many hours. I really enjoy detail work, illustrating with a fine line in pen or pencil; it seems to fit the way I love to draw.

In 25 years of teaching music, my students usually get a bit of art education in addition to music education, because of my own interest. It has been very important to me to include other kinds of artistic expression along with the music activities the children enjoy so much. □

BOOK REVIEWS

Donna Poppe, Editor

The opinions stated are those of the reviewer and not of the editors or the American Orff Schulwerk Association.

Let Your Voice Be Heard!

Songs from Ghana and Zimbabwe
by Abraham Kobena Adzinyah, Dumisani Maraire, and Judith Cook Tucker: World Music Press, Danbury, Connecticut, 06813; Book, \$14.95; Cassette \$6.00

Let Your Voice Be Heard! began as a master's thesis in which Judith Cook Tucker presented songs and information compiled from her studies with Abraham Adzinyah of Ghana and Dumisani Maraire of Zimbabwe. The thesis was then revised and rewritten by all three cooperatively. As stated in the preface, Tucker served as a "bridge between . . . African traditional musicians and the target audience of teachers and ethnomusicologists."

The book includes game songs, story songs and multi-part recreational songs. There are translations, pronunciation guides, notes on use and a wealth of background information, enough to give one confidence to use the materials in a teaching situation. All the songs have been taught by Tucker at workshops and tested with children. The accompanying tape is almost essential for learning the correct pronunciation and to facilitate the learning of percussion parts.

Chapter One has eight game songs, useful for reinforcing melodic and rhythmic skills and concepts in a new and appealing way. There are several possibilities for easy two-part harmony, and the percussion parts are appropriate for elementary school children; they are impressive when mastered. I found the game directions a bit confusing but decipherable with some study.

Two of the three story songs in Chapter Two have been favorites of my students for a long time. "Zangaiwa Chakatanga Pano" is the story of a boy who tricks the animals of the forest with singing to get food for his village. "Chawe Chidyo Chemchero" tells how an animal uses music to outwit the members of a family so he can eat the maize growing in their field. In each of these stories, the narrator sings a short phrase, and the children respond with a short, repeated answer. Thus the music is an integral part of the story, and makes it eminently adaptable for dramatization, both in the classroom and for performance.

The eight recreational songs in Chapter Three are geared for junior and senior school chorus. These four part songs, in their original languages, are more demanding and

complex rhythmically, but could certainly provide an exciting and refreshing change for the secondary chorus or general music class. Two of the pieces might be adapted for an upper grade elementary class by filling out the lower voices with a bass instrument.

African music is active music! The aural/oral tradition for teaching this music, the call and response format and the intrinsic use of improvisation are very compatible with Orff Schulwerk. In the conclusion, the authors state their belief that a "living human being is a musical human being. Taking part in group music-making reaffirms and strengthens the bonds between individuals, and by extension, the bonds to family, country, and planet." AMEN! □

Cathy Smeltzer-Lewis
Puyallup, Washington

(Ed. note: Cathy studied with Maraire at the U. of Wash.)

The Princeless Princess: An Original Musical for Children

by Jeff Kiske and Randy DeLelles, Kid Sounds, 1984

"Once upon a time, in a kingdom far away, lived a princess . . ." So starts the story of the *Princeless Princess*, designed for upper elementary students, and using Orff Schulwerk in its development.

Unlike the familiar tales of Rapunzel and Sleeping Beauty, this princess learns a valuable lesson while in search of a prince. What qualities are most essential? Tall dark and handsome or perhaps patient, honest and kind?

Although the story line seemed too simple at first, my fourth graders accepted the script and became quite creative in their explorations of the six major pieces. The given songs were easy to learn, but the accompaniments and movements were challenging and interesting for them. In the final production, the musical ran about 20 to 25 minutes.

The Princeless Princess has a lot of potential for creative work from students and teacher alike, and could be built into a worthwhile production. One cautionary note: there are key changes, and instrumentalists will be changing bars between songs.

This musical was written for the 18th National AOSA Conference in Las Vegas, Nevada in 1984. It was performed there by *The Harris Singers*, a select group of fourth

and fifth grade students from the George E. Harris Elementary School, directed by Jeff Kiske. □

Gwen Mickle
Colorado Springs, Colorado

Sounds Like Fun: Folksongs, Games and Poems for Children

by Mitzi Collins, Sampler Records,
197 Melrose St, Rochester, NY 14619

Mitzi Collins has produced a charming album for children that fulfills the title's promise. The songs, poems, games as well as assorted sounds surely are fun!

Almost all of the songs are from the folk tradition, and there are counting songs and tongue twisters to spice up the singing. What a pleasure it was to find three songs with settings for the Orff instruments written by Sue Ellen Page and Margaret Fittipaldi. They are performed by children, and the arrangements are included in the accompanying booklet.

My favorites from this album include "Jump Jim Joe," "Chic-a-la-le-o," "Ten in the Bed," and "To Stop the Train," a round using words from a sign in British railway cars as lyrics. Ms. Collins' voice is well suited to this music and the children's voices have a sweet and natural sound. The overall sound is bright and cheerful.

I was particularly impressed by the simplicity of the accompaniments. The overall character is one of support to the songs; the focus is on the melodies and the singing where it belongs. Most charming is the use of the hammered dulcimer with its light, crisp sound.

A very complete and useful booklet accompanies the record; Ms. Collins shares the background of the songs and gives complete directions for the games. There are even alternatives for different circumstances or ability levels. The abundance of resource and reference material in the booklet would make it a welcome addition to your collection all by itself. I heartily recommend this album to any teacher, parent or child.

Fran Goldenberg,
Long Island, New York

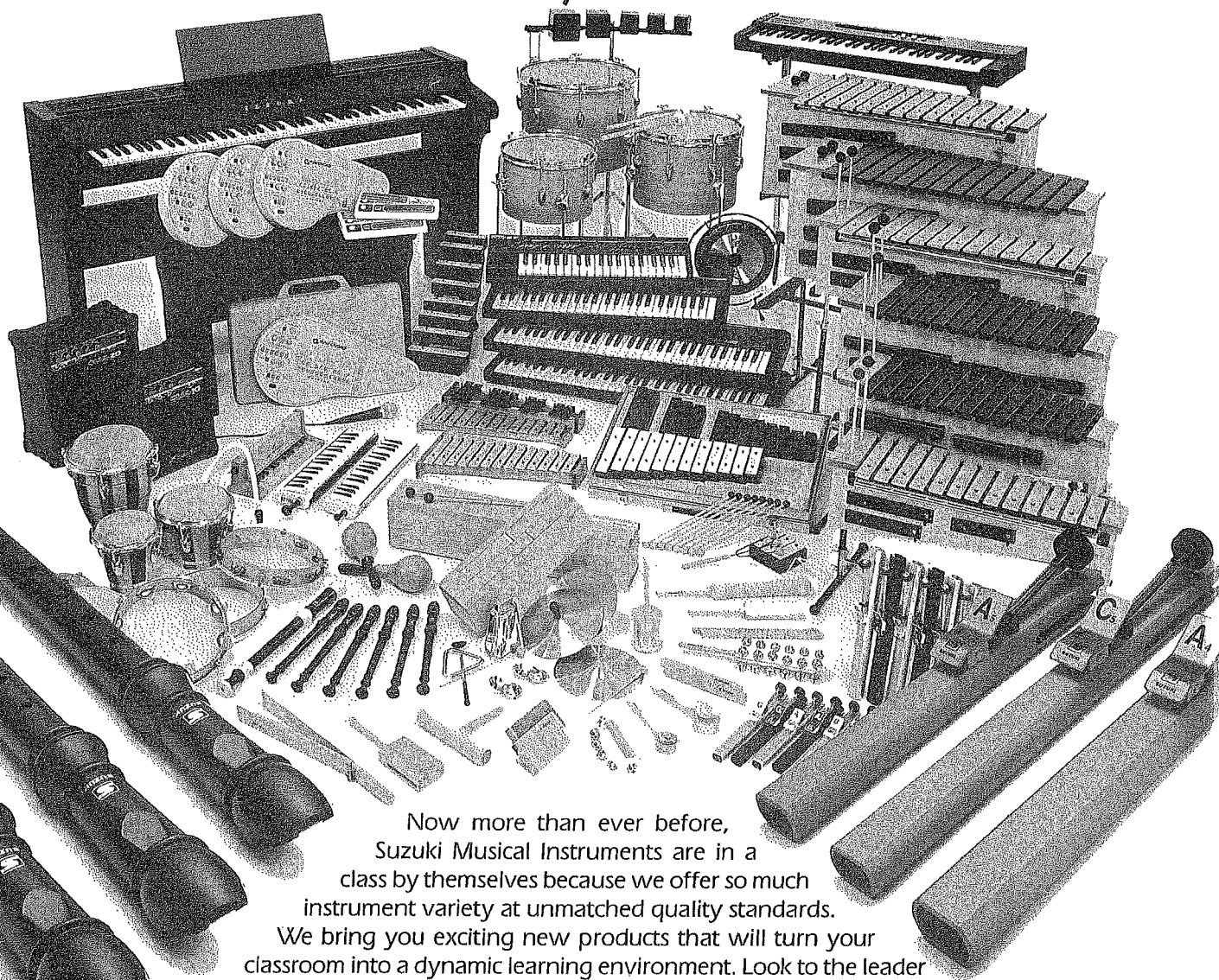


Love cures people—both the ones who give it and the ones who receive it.

(Dr. Karl Menninger)

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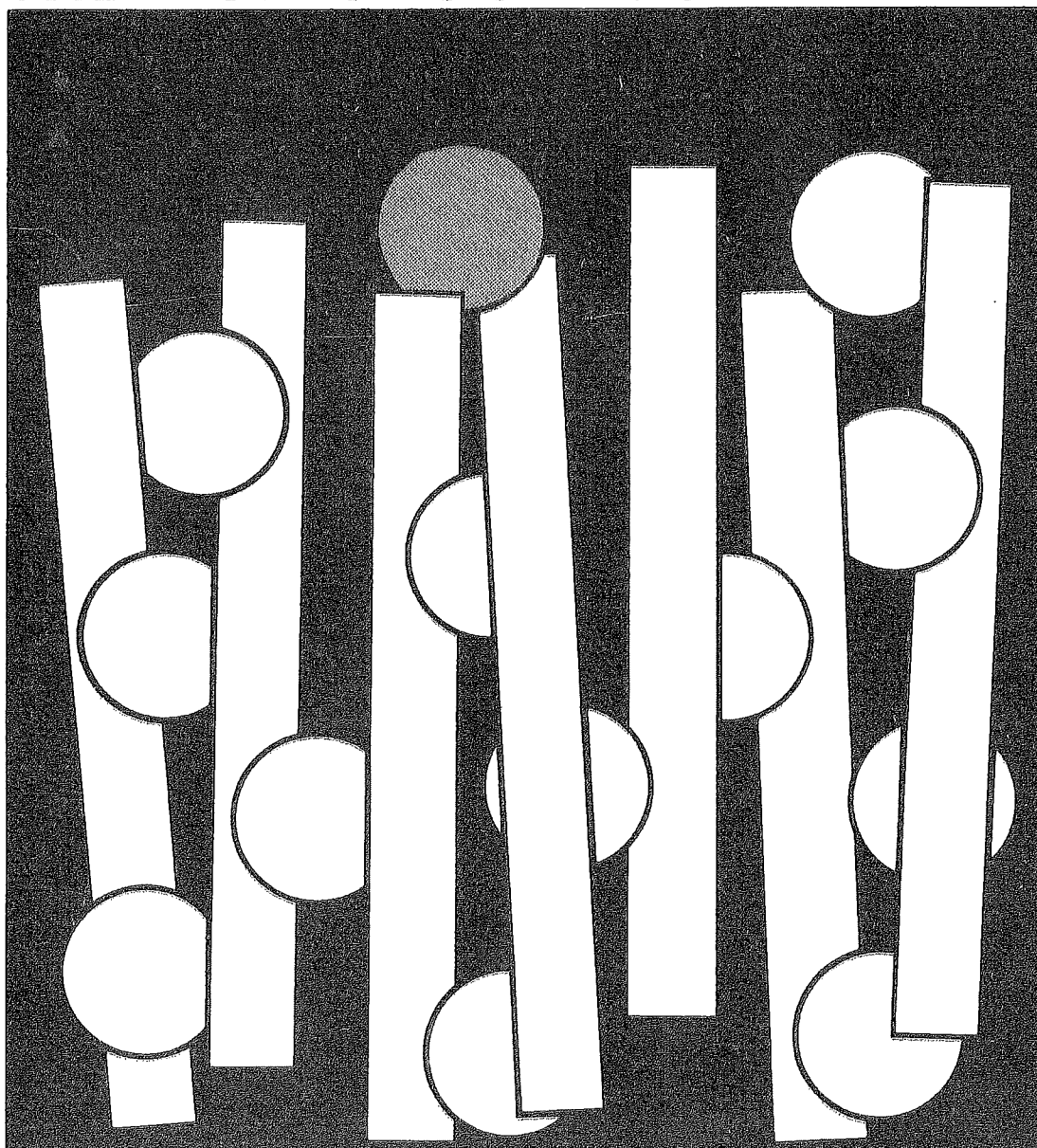
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