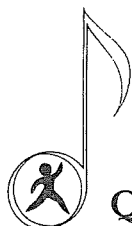


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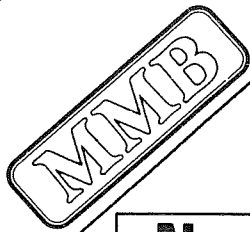
Volume XXI
Number One
Fall 1988

In This Issue:

- **Detroit Conference News**
- **Japanese Haiku**
- **Books on Movement**
- **Harvest Materials**
- **Chapter Programs**



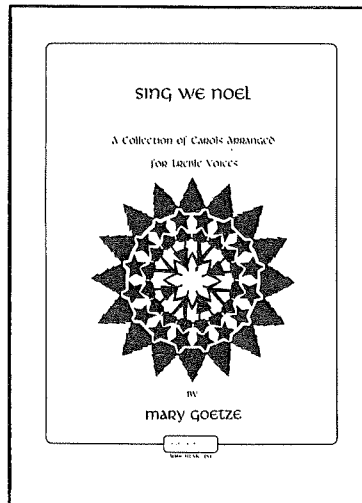
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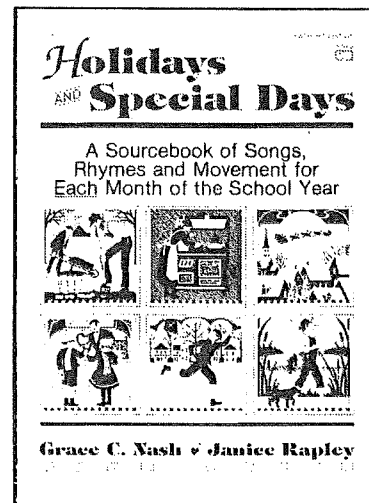
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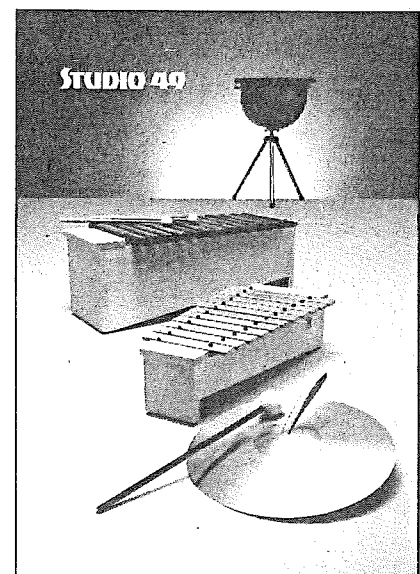
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The Orff Echo is published quarterly by the American Orff Schulwerk Association, a non-profit educational organization for music teachers and others interested in this approach. Editorial and Advertising mailing address is: 332 Gerard Ave., Elkins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

Unsolicited manuscripts are welcome. Submitted articles should be typewritten and double-spaced on one side of 8 1/2"x11" paper. Closing dates for editorial material are six weeks prior to those listed for advertising (see below).

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*Local Chapter Dues NOT included.

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Watercolors: An International Palette

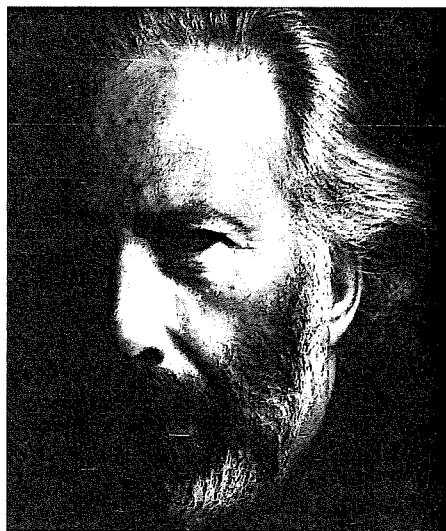
De Colores . . . Les Couleurs Amies . . . Die Wasserfarben

THE EVENT: The 22nd AOSA National Conference

THE DATES: Nov. 9 — Nov. 13, 1988

THE PLACE: Westin Hotel, Renaissance Center, Detroit, Michigan

Come to Detroit . . . this is an invitation from the Greater Detroit Chapter, Carolyn Tower and Donna Monticello, National Chairpersons, and the Detroit Chairpersons, Marilyn Collins and Claudia Spring. Come be a part of "Watercolors: An International Palette," a conference full of colorful sounds and an exciting array of sessions. Here we introduce some of the honored guests from Canada and just a few of the dance, song and instrumental groups waiting to share their music with you.



Murray Schafer



David Booth

THE PRIMARY COLORS:

David Booth, Canada: 1. Words As Art Form; 2. When Drama Sings

Duo Mediterraneo: Music of the Middle Ages and the Mediterranean Past and Present

Jill and Michael Gallina: Chorals, Collections and Musical Plays—K-8

David Holt: 1. Clogging 101; 2. Jaw Harp 101; 3. The Roots of Mountain Music; 4. Folk Rhythms

Gerald McDermott: 1. Musicians of the Sun: An Artist Explores Mythology; 2. Artist At Work—Creating Picture Books and Animated Films

Minna Ronnefeld: 1. Impression and Expression—A Vital Interplay in Children's Aesthetic Education; 2. Tradition and Aesthetic Creativity: Contradiction in Terms?; 3. The Aesthetic Dimension

Murray Schafer: The Thinking Ear

Multi-Choice Session Presenters

Jean Ashworth Bartle: The Children's Choir: Instrument of Artistic Excellence

Louis Ballard: 1. Put American Indian Music in the Classroom: Native American Creative Resources for the Music Teacher; 2. North American Indian Instruments: Construction and Use

Joe Berarducci, Canada: So You Want to Teach Recorder?

Lois Birkenshaw-Fleming, Canada: Come On Everybody—Let's Sing (Music and Mainstreaming)

Pat Brown: Picture the Sound



Lois Birkenshaw-Fleming

Steve Calantropio: Improvisation: Questions?/Answers!

Dee Joy Coulter: Music's Gifts to the Developing Mind

Margaret C. duGard: Beginning Again . . . Grades 3-6

Virginia Ebinger: Cuestos Y Canciones: Stories and Songs from Hispanic Tradition

Nancy Ferguson: John (Denver, that is) and/or Jazz—Junior Jewels for Juveniles

Jane Frazee: Rediscovering Orff: A Review of Elements

Joan Fretz: The Comprehensive Music Program: Meeting Grade Level Expectations Through Orff Schulwerk

Mary Goetze: Vocal Colors: The Spectrum of Cultural Variation

Hilree Hamilton: All God's Critters Got A Place in the Choir . . . Including Special Learners in the General Music Class

Lillian Holtfretter: Teaching Children to Play Indonesian Gamelan Instruments Through the Use of Orff Instruments

Bill Hensen: Dulcimers in the Classroom

Ed Jacomo: Graffiti on the Mortarboard

Athan Karras: 1. A Greek Fairytale Told Through Greek Folk Dance; 2. A Greek Myth Experienced Through Greek Folk Dance

Sue Lawson: 1. Introduction to the Kodaly Concept of Music Education; 2. Developing Musical Skills and Abilities Using the Kodaly Concept

Richard Layton: Orff Schulwerk for the Experienced Middle School Student



Gemini

Liselotte Orff, Germany:

Awareness Through Movement: The Feldenkrais Method

Donna Otto-Spence, Canada: A Safe Place for Movement, Exploration and Creation of Music

Ursula Rempel and Carolyn Kunzman, Canada: For Our Pastance We Play and Dance: An Introduction to Renaissance Dance

Konnie Saliba: When the Voice Sings, the Feet Dance

Wilma Salzman: Music: A Key to English as a Second Language

Mary Shamrock: Multi-Cultural Bridges: Asia

Rita Shotwell: Skills that Grow Through Music (for Pre-School and Kindergarten) Songs, Rhymes, Fingerplays, Stories and Movement

Katharine Smithrim: Once Upon a Time (Ages 4 and 5)

Jim Solomon: South of the Border

Judith Thomas: Rocking with Orff Schulwerk

Phyllis Weikart: 1. Key Experiences in Movement: A Sequential Approach for the Young Child; 2. Teaching and Sequencing Beginning Folk Dances; 3. Intermediate Folk Dance—Level I; 4. Intermediate Folk Dance—Level II; 5. Key Experiences in Movement: A Sequential Approach for the Upper Elementary Age Child

Alexis Zolczer: Put Pizzazz in Your Process

PANELS

- The Role of Research in the Future of Music Education, Del Bohlmeier, moderator
- Ethnic Musics: Relevance to Orff Schulwerk and the Contemporary Classroom, Mary Shamrock, moderator
- Meeting of the Minds, III, Carol Erion, moderator



Louis Ballard

- Reminiscences, Reflections: The Toronto Connection, Doreen Hall, Joe Matthesius, Grace Nash

THE DISCOVERED COLORS:

IS—Introduction to Schulwerk

This course-within-a-conference offers the newcomer to Orff Schulwerk intensive, carefully planned instruction in small classes. Held during the conference hours, all facets of the Schulwerk will be experienced.

Opening and concluding IS sessions: Jacobeth Post; Judy Cole, Penny Mahoney and Nancy Miller, movement; Judy Bond, Cindy Hall and Jann Muck, recorder; Pat Hamill, Marion O'Connell and Lillian Yaross, ensemble (Basic Orff). Please register early; participants are limited to 90.

MINI-MASTER CLASS

For the first time, Orff teachers with advanced training and long experience will have the opportunity to attend a daily two-hour class with Richard Gill, Orff educator from Australia. The subject is "Approaching 20th Century Music Through Advanced Techniques in Orff Schulwerk." The class is limited to 35 participants, so register early.

THE COMPLIMENTARY COLORS:

The Pastel Colors

These are performances by young adults and children.

- Academy of the Sacred Heart, Bloomfield Hills, Claire Levine, director
- Bloomfield Hills Schools (students from Conant, Eastover, Hickory Grove, Lone Pine, Pine Lake and Way Elementary Schools). Directors: Jan Casai, Debra Collins, Davette Horner, Yalonda Meckstroth, Donna Monticello and Karen Norton.
- Cranbrook Schools/Brookside, Bloomfield



Duo Mediterraneo

Photo: Jean-Marie Bottequin



Toronto Children's Chorus

Photo: Nancy Westaway



Jerry Jacoby



University of Michigan Percussion Ensemble



Ursula Rempel



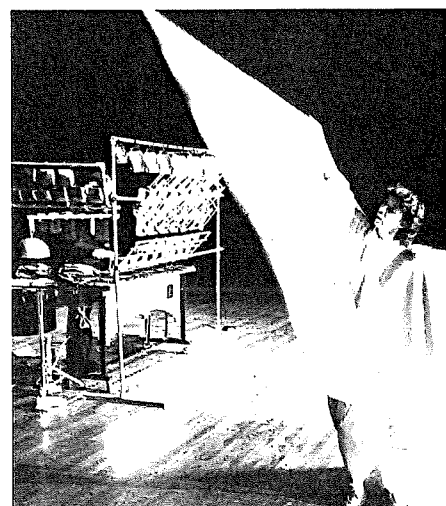
Carolyn Kunzman



Bess Bonnier



Just Friends



Equilibrium

Hills, Connie Heidt and Carolyn Tower, directors

- Detroit Country Day School, Birmingham, Marilyn Collins, director
- Eberwhite Elementary School, Ann Arbor, Lillian Holtfretter, director
- Glendi Dancers, Assumption Greek Orthodox Church, St. Clair Shores, Sandi Koukoulas, director
- Sinclair Dancers, Cranbrook/Kingswood Schools, Bloomfield Hills, Jessica Sinclair, director
- Joy Ringers, Oakley Park Elementary School, Walled Lake, Carol Hart, director

A highlight of the children's performances will be the Toronto Children's Chorus (Jean Ashworth Bartle, director), recently featured at the ISME World Conference in Canberra, Australia. This concert will take place in the Sts. Peter and Paul Roman Catholic Church directly across from the Westin Hotel. Since you will need a ticket for this concert, please register early. The concert will include the performance of "The Star Princess and the Water Lilies" by Murray Schafer, premier Canadian composer and our special guest presenter.

THE BRIGHT COLORS

Your learning opportunities do not stop with these daytime sessions and performances but continue late into the evenings.

WEDNESDAY, NOVEMBER 9

Try to arrive in time to attend the opening reception honoring the exhibitors. Beginning at 7:00 p.m., you will have the opportunity to browse and buy the latest available materials while enjoying refreshments and the sounds of "Motown."

THURSDAY, NOVEMBER 10

The Storytellers present dramatic and musical interpretations of literature, folklore and current events with the sounds of instru-

ments from all over the world.

Just Friends—this vocal and instrumental group offers an eclectic repertoire of old time, Celtic, ragtime, blues, traditional and contemporary folk music. Their stylish arrangements showcase a wide selection of musical instruments, including the dulcimer and Celtic harp.

University of Michigan Percussion Ensemble, under the direction of Michael Udow, has won accolades for its performances at major music conferences. In the summer of 1988, the ensemble performed in an eight-city concert tour of Japan.

Equilibrium, the percussion and dance duo of Michael and Nancy Udow, has many international performances to its credit including appearances at the Orff Institute in Salzburg, and the Dartington, England Dance Festival. Nancy and Michael create a rhythmic interplay and synthesis of two art forms.

Chapter Sharing

Three groups—The Greater Cleveland, the South-Central Minnesota and the Western Michigan Chapters—will share their interpretations of the Orff Schulwerk literature. Audiences will participate as well. The three simultaneous sessions will be repeated, allowing you to choose two of the three. PLEASE NOTE: Although these sessions are non-ticketed, they will be limited to 125 participants and will be on a first-come, first-serve basis.

Following the concerts, open dancing choices are:

Renaissance Dance with Ursula Rempel and Carolyn Kunzman (Conference guests from Canada).

Country Dance with the Olde Michigan Ruffwater String Band with David Holt. This will include old time singing, and dance instruction. Listen for the hammered dulcimer, fiddle, harp, recorder and spoons.



The Storytellers

FRIDAY, NOVEMBER 11

Conga is a group of AOSA members having its premiere performance at this conference. CONGA will perform African and Latin percussion pieces. Dance to the rhythms provided by Margaret C. duGard, Doug Goodkin, Paul Jacobson, Oscar Munoz, Gary Muszynski, Jim Solomon and Mary Helen Solomon.

Keetman Benefit Konzert features music by Duo Mediterraneo, Gemini and David Holt. Thanks to their generosity, all proceeds from this concert will be donated to the Gunild Keetman Assistance Fund. Tickets are \$10.00; reserve in advance.

DUO MEDITERRANEO, Jannis Kaimakis and Issam El-Mallah, are outstanding musicians who presently reside in Germany. They bring the traditional, instrumental and theoretical music training received in their native towns of Thessaloniki, Greece and Cairo, Egypt to their creative and stimulating performances of Medieval music.

GEMINI—Sandor and Laszlo Slomovitz, twin brothers, perform traditional music from around the world and original pieces. They have recorded five albums and are the musicians who recorded all of Phyllis Weikart's "Rhythmically Moving" and "Changing Directions" Series. To accompany their voices, they play a stage full of folk instruments.

DAVID HOLT has performed Appalachian music on his own TV shows *Fire on the Mountain* and *PBS Folkways*, with guest appearances on *Hee Haw* and the *Grand Ole Opry*. Mountain music comes to life through his ballads, tunes and storytelling, accompanied by banjo or harmonica, spoons, bones, bottle, violin and/or jaw harp.

Following the Keetman Konzert there will be a recorder reading session and three choices for dancing.

Recorder: Roger Buckton, Auckland, New Zealand, co-author of the MUSIKit Recorder Series, and senior lecturer at Auckland Teachers College, is known for his research in the musical development of young children. In his first appearance at an AOSA conference, he will lead a stimulating session on materials for recorder classes from beginner to expert.

Sword Dancing: Richard Layton will teach his simplified method for instructing children in sword dancing, a ritual dance brought from England.

Maori Stick Game Dance: After several years in Hawaii, Sandy Lezotte, Denver, returned with much knowledge of Polynesian music. She will teach a stick game from New Zealand, based on a game warriors played to perfect their throwing and catching skills before going into battle.

These sessions will be repeated, allowing you to choose two out of three. Non-ticketed, they will be limited to 125 participants on a first-come, first-serve basis.

The third open dancing choice for Friday evening will be International Folk Dancing with Phyllis Weikart, accompanied live for the first time by the group Gemini and Friends.

SATURDAY, NOVEMBER 12

University of Michigan Gamelan Orchestra performs on one of the finest Gamelan instrument collections in the country under the direction of Dr. Judith Becker. The orchestra will play, following the children's demonstration session.

Lifesong, Entertainment, Jerry Jacoby. This Detroit AOSA member helps today's children become lifelong winners through his singing and storytelling which accent life values.

"Watercolor" Banquet

For the cocktail reception before the banquet,

Detroit jazz pianist Bess Bonnier will provide keyboard entertainment.

During the banquet, the Alexander Zonjic Quintet will be the featured entertainment. Zonjic, an outstanding flutist plays jazz, pop and classical music.

Please dress in the Watercolor(s) of your choice

After the banquet, there will be two dancing choices.

International Folk Dance: Phyllis Weikart

Greek Folk Dance: Athan Karras, multi-choice session presenter. Live accompaniment provided by Detroit conference special guests, Duo Mediterraneo.

THE OPTIONAL COLORS

Another Ethnic Palette

Thursday, Nov. 10, 8:30 p.m.-1:30 a.m.

Visit three of Detroit's hottest ethnic spots: Dakota Inn Rathskeller (German), The Bouzouki Lounge (Greek) and Dublin Inn (Irish). Spend one hour at each restaurant, where the live entertainment is audience participation. Cash bar and food will be available. Transportation: \$8.00. Limit: 150 people.

Henry Ford Museum at Greenfield Village

Friday, November 11, 1:00-5:00 p.m.

Visit this historic national landmark. The museum chronicles American life from 1800 to 1950, concentrating on the shift from a rural, farming society to an urban, industrial one. History comes to life at the 14-acre museum. Special attractions: "The Automobile in American Life" and a delightful miniature circus. Gift shop and snack bar available. Adults: \$15.00, Children: \$12.00.

THE CULMINATING COLOR

Closing Session, Sunday, November 13

A special ending is set for Sunday morning from 10:45 a.m.-12 noon. Konnie Saliba, Memphis State University, will be leading a folk-tale-with-music-event. These are always very memorable sessions. Try not to miss this.

We hope that your choices for "Watercolors: An International Palette" have now emerged in full color. Don't delay! Please register now and assure as many of your first choices as possible.

If you are interested in receiving credit from Oakland University, Rochester, Michigan, check the appropriate box on the conference registration form. We look forward to seeing you!

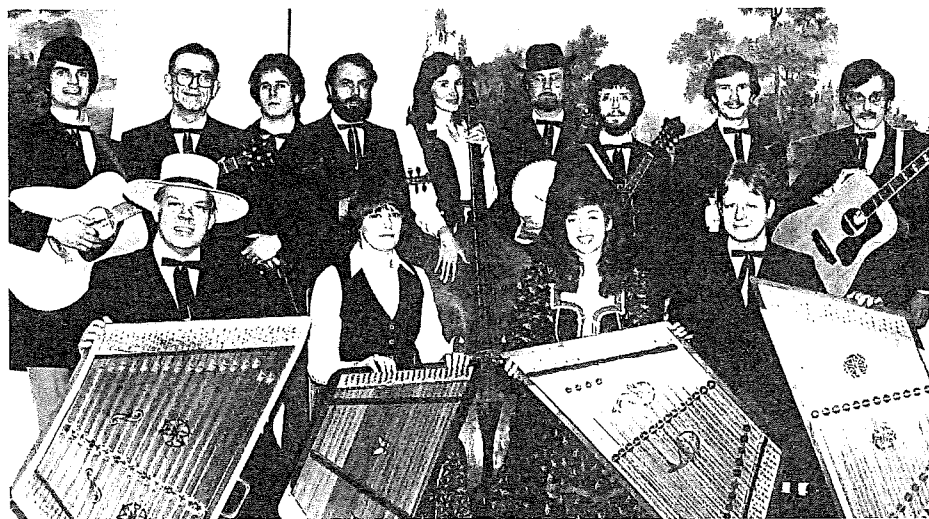
Bienvenidos . . .

Bienvenu . . .

Willkommen . . .

Welcome to Detroit's

WATERCOLORS



Ruffwater String Band

Bob Bergin Elected To Head Music Industry Conference

Bob Bergin, Executive Vice President of Rhythm Band, Inc., was elected president of the Music Industry Conference during the recent convention of the Music Educators National Conference in Indianapolis.

Other newly-elected officers were President-Elect Michael Bennett, Yamaha International Corp.; Vice President Sandy Feldstein, Alfred Publishing Co., Inc.; Secy-Treas. Ken Fruhauf, Fruhauf Uniforms, Inc.; Executive Board members Willard Markey, Malmark, Inc.; Roger McRae Temporal Acuity Products, Inc., and Barry O'Neal, Carl Fischer, Inc.



Bob Bergin

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Concert . . . by Carolyn

From the Orff Newsletter of New South Wales, Australia, this poem by a 15-year-old who had just been to her first symphony concert.

Conductor steps on the stage,
Musicians turn the page,
Suspense.

Bam of the bass drum,
In the background a quiet hum,
Comfortable.

Tender pathos of of the violin,
Vying with the winds,
Gentleness.

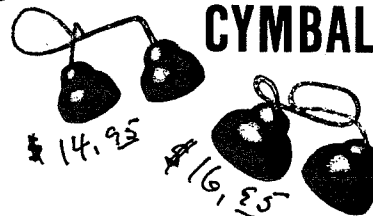
Brazen brass intrudes,
What contrast of moods,
Flourish.

Irregular rhythms of glockenspiel,
Sweet delicate sense of feel,
Feminine.

Individuals verge together,
All in all the merging
Of sounds quite disturbing,
Quietly disturbing.



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BARBARA POTTER

Some years ago, after a performance by my recorder group and Orff Ensemble at an elementary school, the band director came to me and asked, "How do you get the kids to play that music?" The performance had included some lovely Renaissance pieces for recorder accompanied by harpsichord and the Orff Ensemble had played selections from the Schulwerk volumes.

My answer to the band teacher was, "You are never wrong to choose quality." In fact, it was the students who had selected the materials for our performance from the repertoire built throughout the year. They had not selected those materials of a more "popular" style.

Recently, my 25-voice select choir at the Junior High where I am presently teaching gave a concert. In the collection was "Twist and Shout," then going through a revival on MTV and local radio stations. The principal had suggested to me at the beginning of this, my first year of teaching these grades, that I ask the *students* to select the songs for our performances. I gulped, but included "Twist and Shout" to accommodate this request for a more contemporary and varied program. Initially the students were excited by this.

The program included an a capella arrangement that was quite challenging to learn. The students grew to enjoy "Jubilate" as we worked. It gained in appreciation rather than

losing. At performance time, this piece was the favorite because the students felt it sounded best. "Twist and Shout" had become least well liked. The students seemed bored with it; it had lost its luster. They knew they did not sound their best when singing it and felt it was not really appropriate for their voices.

These two experiences made me aware once more how important it is to offer high quality music to our students to learn, and in some cases, perform. It is up to us, their music teachers, to choose. If we don't give them quality music then what have we really given them?

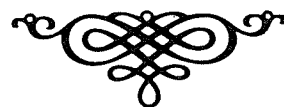
I am not content to feed my kids on snacks and soda at every meal. Yet I have seen a real deterioration in the kind of music offered to the vocal teacher in recent publications. It looks more to me like a diet of junk-food, not musical nourishment. "Glitz and Shine" seem to be taking over.

One way I make decisions about materials is to ask myself, "Would I be proud if the students remembered this song (material) 20 years from now?" If I can honestly say yes, then the song (or material) warrants consideration, and their time and mine. Next, my decisions are related to the musical content or sequential placement within the range of the students' learning abilities. Finally, I consider the relationship to other materials I

may have selected for their work in my classroom.

Music is such a joy. We know that, and we want to pass it on. We owe it to our students to give them the very best examples we possibly can. It may involve searching out authentic folk material, finding a choral arrangement which their voices can sing properly for their age, or searching for a piece of classical literature to stimulate the interest of the students.

We must persevere in our search for the finest; we will never be accused of making an error if we have chosen quality. We must use our basic musicianship and respect our own training when evaluating materials for our students. Quality is never wrong. □



Musiquote Puzzle Answer

This is the word list for the Musiquote puzzle in the Summer, 1988 issue of *The Orff Echo*:

Answer, ShakE, OmegA, NuggeT, GavottE, IsthmuS, SighT, TanG, Hawail, Earmuff, GuesT. The first, then last letters, read vertically, produce this quote: A song is the greatest gift.

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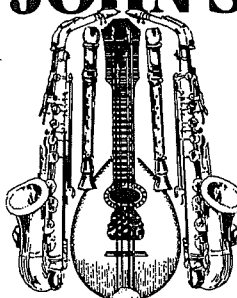
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A Night in Africa

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MARILYN COLLINS

This past year the Detroit Country Day School highlighted a project on African culture. It involved the third grade teachers, and art and music teachers working as a team. The culminating evening found parents in the role of students and students in the role of teachers.

With a basic team of three teachers, we embarked on the central idea of "A Night in Africa," with each teacher approaching the theme from a particular discipline. The length of time devoted and emphasis was to vary according to the effort and time each wished to devote to the project. The countries in focus were Nigeria and Kenya.

It was decided that the culminating activity would be a "teach-in," rather than a play, as in a previous project on Japanese culture. On the final evening, the 66 students in grade three would be divided into six groups of

"teachers." Parents were to rotate between classrooms during the evening and be taught by the children some of what they had learned.

Some students were designated as tribal guides. Carrying signs with tribal names on them, they led parents with matching name tags through the evening's six rotations. Each rotation lasted 10 minutes, with one minute to travel between the music room, art room, gym and three classrooms.

MUSIC

I taught African songs, stories and games that I had learned at Orff conferences and courses over the years. We listened to the recording of the African Edition of the Schwerk. We were visited by a group of African musicians who sang and played, then kindly let the children try their authentic instruments.

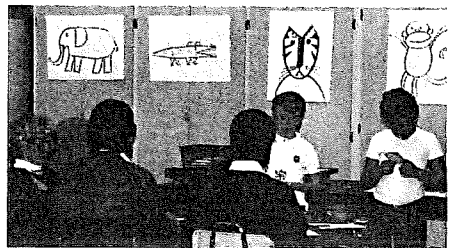
At the teach-in, eight students taught the six "tribes" of parents two African songs, including a simple instrumental setting. The evening opened with a short performance of the students' favorite African songs.

ART

As part of her studies, the art teacher took all the students to the African wing of the Detroit Institute of Arts. Docents gave them a guided tour of the sculpture, artifacts, jewelry and paintings.



Back in the art room, the children made their own versions of *grisgris*, good luck, protection or strength charms. Made of circles cut from leather, these were decorated with colorful markers; a "strong as a lion" drawing, an airplane to help overcome a fear of flying, or whatever else the children (or their parents) might imagine. Each student wore a *grisgris* pendant on the night of the teach-in. They also made poster-size drawings of African animals to decorate the gym and hallways.



DANCE

The gym teacher had two guest artists, a dancer and a drummer. They taught the children an African dance. The children, in turn, taught it to their parents during the rotations. This dance was planned as a finale to the evening when we all returned to the gym.

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CLASSROOM I

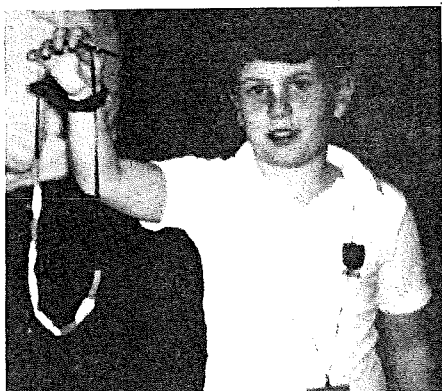
One classroom teacher chose the folktale "Why Mosquitoes Buzz in People's Ears." Each of the student teachers assigned to her room read a section of the story as the adults sat around a mock campfire. The parents supplied the sound effects, cued in by students holding up signs at the proper moment. The story is a cumulative one; by the end of the story, all the adults were involved. With the lights very low and a paper "moon" shining, the total effect was wonderful!



CLASSROOM II

Another teacher emphasized geography, and each child was assigned the task of finding one special fact about African geography. Nigerian topography was studied. Artifacts from Nigeria given to this teacher by a missionary friend were displayed and discussed. These artifacts included three musical instruments. (One of the bonuses of this type of unit is the variety of resources that pop up when word of the unit spreads!)

On the night of the teach-in, each parent was given one minute to read a short article on Nigeria. After returning the papers they were quizzed by their "teachers." One parent's task was to show on a map the four main bodies of water surrounding the continent of Africa.



CLASSROOM III

The third classroom teacher, used a very broad approach that involved math skills, geography, social studies and creative writing. Her group taught the parents about Bida, an area in Africa that is famous for its bead



work. The project for the evening was bead stringing; the beads were made of rolled, glued and glazed strips of wallpaper.

LIBRARY

Soon other teachers were eager to be involved when they overheard our discussions in planning. The librarian incorporated a unit on encyclopedia research with the question "What animals live in Africa?" as starting point. Students received a study sheet as guide to lead them through the various entries. They made cutouts of their animal drawings to be combined into mobiles for decoration.

The French, science and ballet teachers have volunteered to join us next year!

All the teachers were very much in the background during the final program. One of our jobs was to show the children how to teach and then sit back and watch the results. I knew the evening was a success when one of my least-motivated students informed the parents he knew they could produce a finer singing tone if they just sat up straight and breathed better!

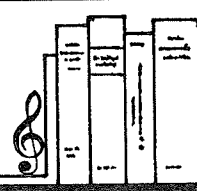
In some rooms all the students played a particular part in every rotation; in others, the teaching duties were alternated so that half the children taught while half rested for the next group of parents.

After all the rotations, the entire group met in the gym to join in the African dance learned earlier; the feeling of togetherness and fun was infectious. We intend to make our "Night in Africa" an annual event. Next year we plan to have the children make costumes and to serve refreshments of African food.

While I do believe in the need for and value of polished musical presentations, an evening like this offers a delightful alternative for teachers, parents and students. □

Marilyn Collins is one of the Detroit Chairpersons for the 1988 Conference. She is author of "Pentatonic Tutorial," a computer drill for Orff classroom use.

Classroom teachers were Pat Zarek, Susan Bleet, and Dottie Holmes; gym teacher, Bob Bukari.



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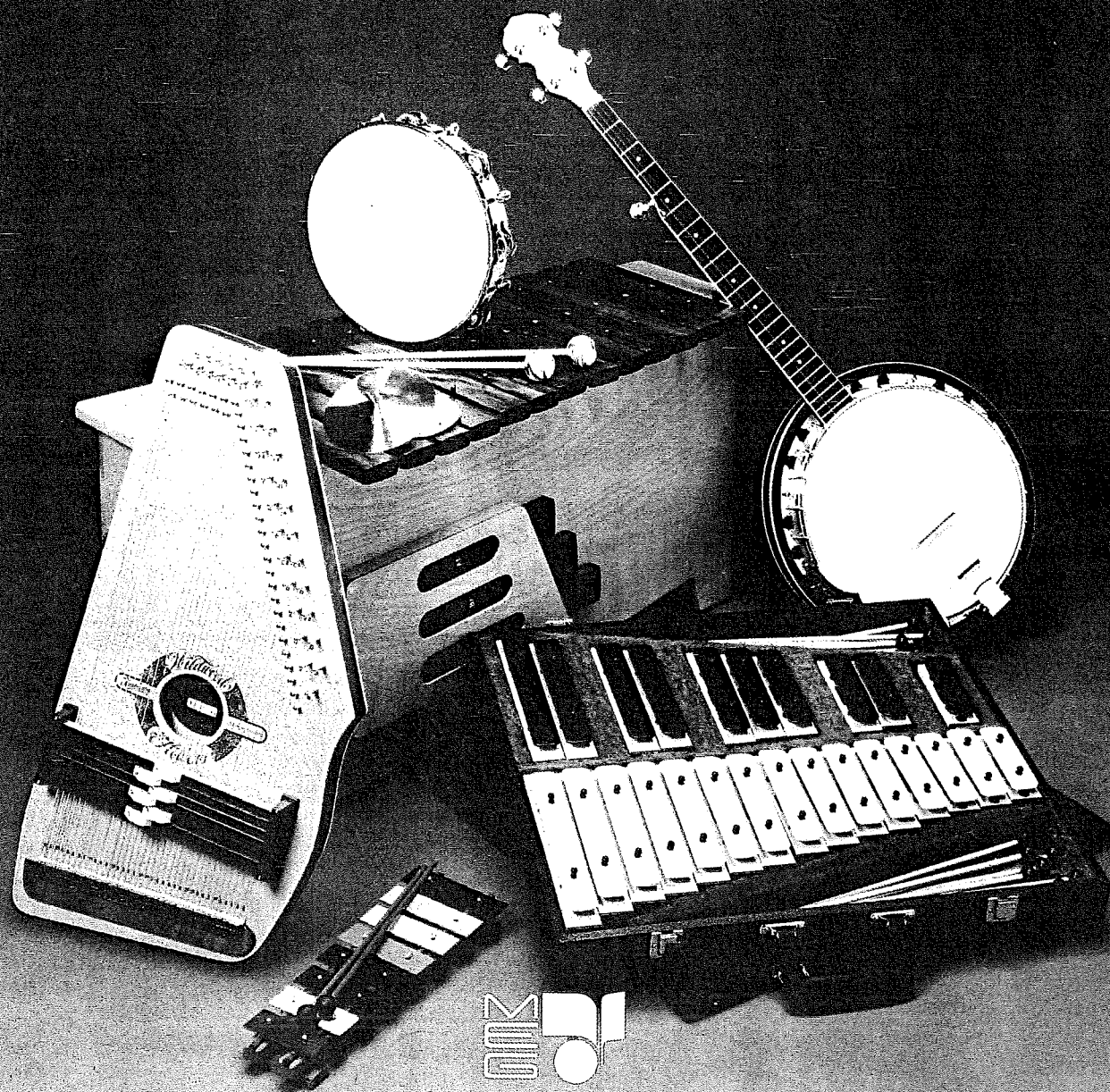
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Looking at Japanese Haiku

RUTH HAMM

Haiku is a Japanese poem of three lines with a total syllabic count of 17, the syllables apportioned to the three lines in a pattern of five-seven-five syllables. Haiku generally contains a reference to nature, which often mirrors human emotions. There are other requirements as well. Haiku is concerned with a specific incident, and the text indicates that the action is in the process of occurring.

It is the singular that is meaningful in haiku, though there are exceptions. It may show an original tack; the course of the action may take an unusual turn. The picture it draws is such that the reader is drawn to it emotionally, then the picture is expanded and enlarged by the reader's imagination. Often in haiku there is an inferred sameness between what seem to be two different things.

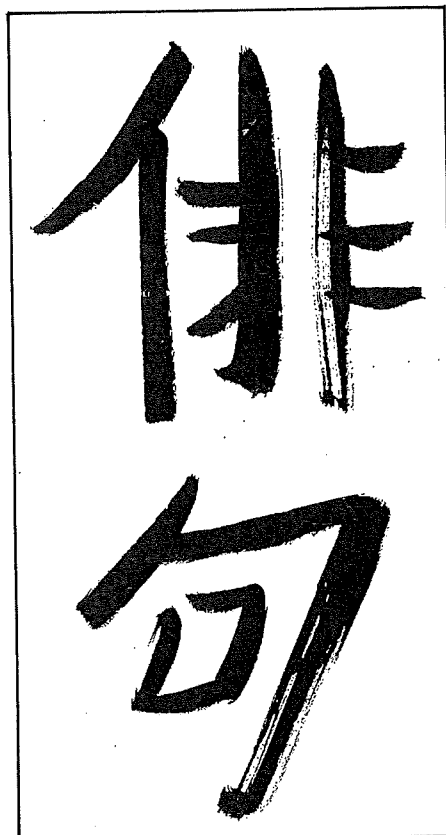
There are no end rhymes, except incidental ones. Most syllables in Japanese, as expressed in the Western alphabet, are single consonants followed by vowels. Thus rhyme may occur by happenstance. There is no accented syllable and the language is mellifluous, lyrical and sonorous.

There is a commonality in haiku and Zen, described as a sudden illumination, an immediate "burst of light." Yet within this essence each of us may read something different. Perhaps an analogy may be drawn between two different interpretations given by conductors to the same musical composition and the different elucidations of haiku readers. In some Western poetry we may think of eternity and infinity, while the Oriental poem engrosses us in the feeling of the present moment.

Translating Haiku

Westerners can hardly imagine the difficulties in translation of the Japanese language. Haiku poetry, so subtle to begin with, creates even bigger problems. First, the calligraphy is not written horizontally from left to right as in Western languages. This Japanese poem moves from top right-hand corner to bottom left-hand corner in a vertical fashion. There is no separation for lines, so the form we see of three lines in the middle of the page is certainly an affectation.

Since the calligraphy is very pictorial in nature, there are visual appreciations as well. Some ideograms are more beautiful than



"Haiku" in Japanese by Judith Dowling

others, and the Japanese poet must choose that ideogram most appropriate for its beauty as well as its meaning. We can say Japanese poetry appeals to the eye while Western poetry speaks to the ear.

Think of the problems of idioms and rhetorical schemes. There are some semantic elements of the language that relate to inflection for meaning. This is especially true of verbs where additions of suffices can suggest differences in mood and action. There could be as many as five syllables for only one verb form.

In Japanese there may be expressions with very subtle shades of emotion because of the many particles in the language. Nouns are preceded by qualifying clauses and a sentence ends with a verb. There are many homonyms; these are often lost in translation. There are no diphthongs. *Haiku* is pronounced *ha-i-ku*. Vowels receive the Italian sound and consonants sound as in English. The exception is the "n" sound which be-

comes a separate syllable, pronounced as if it has a vowel after it.

Some translators do use rhyme, simply because they think poetry forms are more effective for Westerners. This is one reason that we find such varied translations of the same poem. Often a more literal translation renders a feeling of prose in English, but being faithful to the sparseness of the original assures it of being more true to its "Japanese-ness." There are many translations that give Western readers a "more natural" Western feeling.

Then we must consider that conformity is the ideal in Japan. The ego in Japanese culture has always been restrained, and a more objective "I" may be present than in Western thought. If this is not taken into consideration in translation, it may well change the significance of the original. This has led some authorities to state that not all translations are good ones. For example, consider the following translation of the same haiku poem by Moritake.

*Fallen petals rise
back to the branch—I watch
oh . . . butterflies!*¹

*A fallen flower
Returning to the branch?
It was a butterfly?*²

*The falling flower
I saw drift back to the branch
Was a butterfly?*³
(Translation by Babette Deutsch)

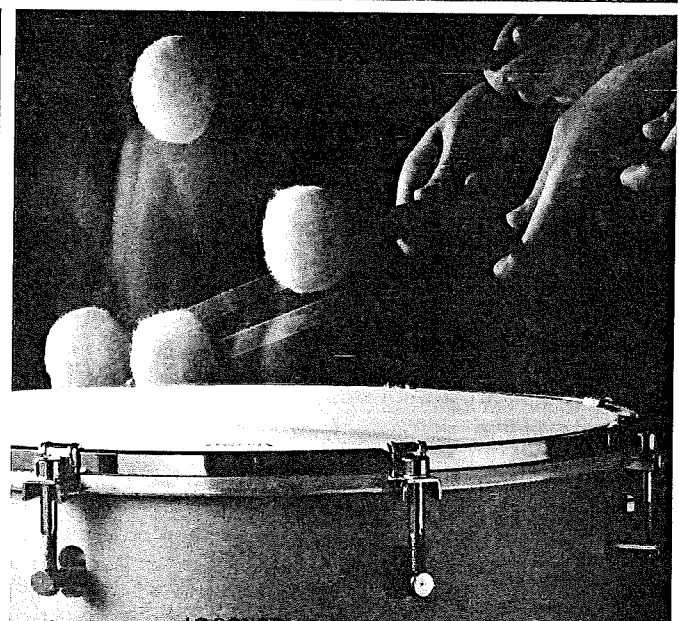
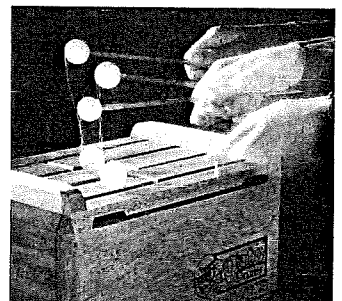
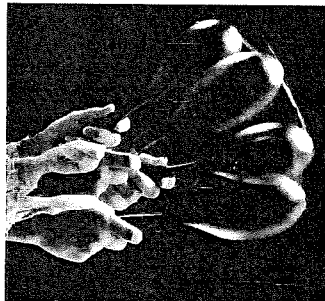
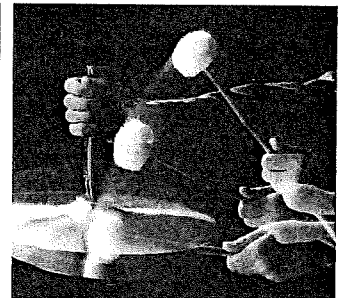
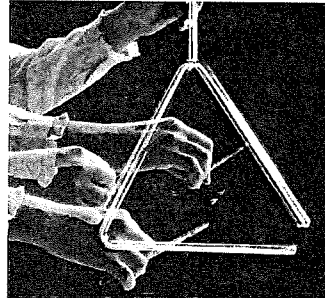
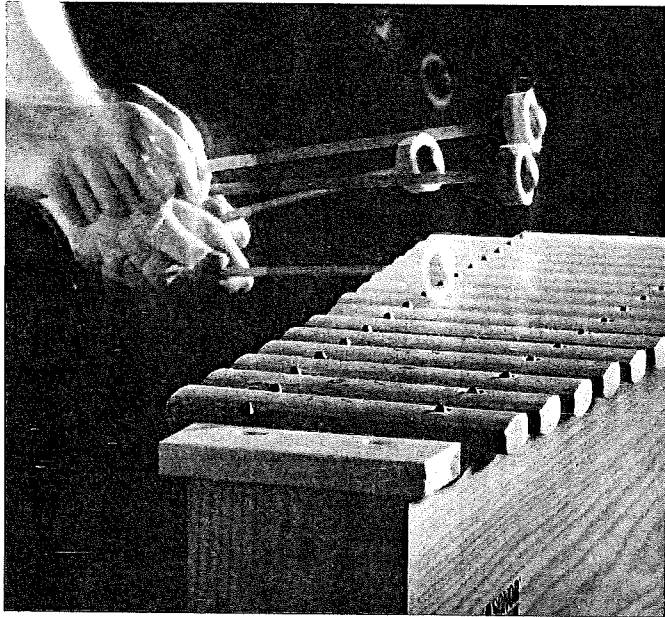
History and Background

Ever since the first written account of poetic history in Japan in the 8th century we find five-seven-five-seven-seven form, dominant for several centuries. Beginning with the five-seven-five nucleus, a kind of parlor game often took place in groups of lords and ladies who added spontaneous lines to complement haiku, forming *tanka*, a longer form.

By the 18th century literacy became more prevalent, and several classes of the population began writing *haiku* and *tanka*. Senryu form now appeared, named for the master poet Karai Senryu, (1718-1790). Senryu is the same syllabic form as haiku (five-seven-five)

continued on page 13

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continued from page 11

but it dealt with "contemporary society of the times . . . a good natured challenge of humorous comments on the state of man's affairs."⁴

By the 19th century the quality of senryu declined and it became a kind of "word game." When Japan opened its doors to Western thought and practices, there was enthusiastic acceptance of romantic Western poetic forms. Now haiku writing was split wide open. A new naturalism took hold. Seasonal associations were no longer as evident; the poetry often held colloquialisms. The "fleeting moment" of haiku and the humor of senryu became dispersed and diffused into free verse forms.

In the early 20th century a new form appeared, a very prose-like three-line writing. Some poets even wrote this three-line style in Roman script. Experimental forms were used and a group of new poets became the mainstream outside of haiku.

With this pursuance of free forms, the 20th century saw Japanese modern poetry in full bloom. Many poets found the old forms constraining and longer models now attracted them. In Japan today Western poets are read in their original language. Contemporary Japanese poets follow structures similar to those found in the West. For example, a surrealist movement and a proletarian school have developed. An internationalism prevails. One charming form found today is the handsome Japanese concrete poetry, using the calligraphy of certain words to form a scintillating visual picture.

In the Classroom

Some teachers in the United States seem to have a way of eliciting creative writing in the

manner of haiku. They are able to awaken children's sensitivities, possibly with a prop such as a vase of pussy willows or a Japanese print to suggest the ethereal quality of the poetry. Perhaps the impetus is the teacher reading some translations of original haiku in the classroom and discussing their unique characteristics with the students.

Some discussion of things which suggest the seasons may assist as well; the sound of the first robin in spring, the crickets in the last days of summer or the sight of geese flying south in the fall. It might aid the students to know that in Japan the cuckoo is a symbol of love, cherry blossoms the symbol of life itself, and that the pine tree expresses nobility while the fir tree signifies long life.

These discussions and "alertings" could be an adjunct to an art lesson. To me, this seems to be particularly valid approach because of the delicacy of pen and brush in Japanese art. Once the art and creative writing lessons have been developed, the result can be taken into the music room.⁵

Personally, I prefer that haiku poetry not be introduced before the fifth grade. Children of this grade level can try to write their poetry within the frame of the 5-7-5 syllabic pattern. Naturally, in translating original haiku it is difficult to stay with this framework, but, "writing original poems in these forms in English does not present this problem."⁶

The five-seven-five form distinguishes this classic Japanese form from free verse. It is indeed an excellent means for students to broaden their vocabulary skills as they "work over" the haiku and refine it. Whenever possible, children should be helped to enjoy and understand the unique features of classic-

al haiku and encouraged to stay within the rules when attempting to write in this form. □

1. Harold G. Henderson, *An Introduction to Haiku*, New York: Doubleday Anchor, 1958.
2. R. H. Blyth, *Haiku*, Tokyo: Hokuseido, 1949, Vol. I.
3. Sandra Newton, *Enjoying the Arts/Poetry*, New York: Richard Rosen Press, 1977.
4. Edward Putzor, *Japanese Literature, A Historical Outline*, Tucson: University of Arizona Press, 1973.
5. See suggestions in Ruth Pollack Hamm, *Fence Posts and Other Poems*, Schott, Mainz, 1982
6. Sandra Newton, *Enjoying The Arts/Poetry*, New York: Richard Rosen Press, 1977.

Ruth Hamm was a co-founder of the AOSA and served on the National Board of Trustees for 12 years. She was president from 1972-1974 and Executive Secretary from 1974-1980. Presently Mrs. Hamm serves as Editorial Advisor to the *General Music Journal*. After many years in the classroom, she is now Adjunct Associate Professor of Music at Cleveland State University. Ruth Hamm is a contributor to all three volumes of *The American Edition* and author of two supplements to those editions: *Fenceposts and Other Poems* (1982) and *Crocodile and Other Poems* (in press). The latter offers a different approach to the Schulwerk and poetry than the previous supplement.

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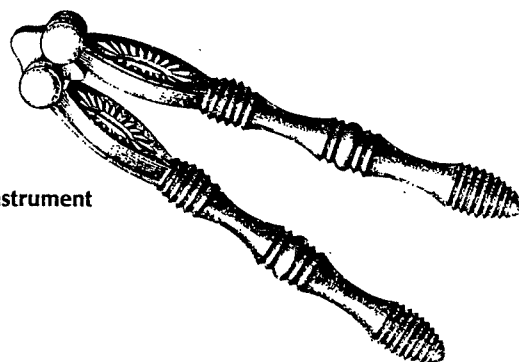
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President's Message

DEL BOHLMMEYER

ALOHA! If you are one of those fortunate enough to have visited Hawaii, you heard that word many times while you were there. To me, *aloha* has a spirit and meaning all its own; more than a word of greeting, there's a special feeling conveyed whenever it's spoken.

I am writing this in the summer; my wife Elaine and I have just returned from a trip to Hawaii. It was a wonderful time of renewal and re-creation for us, physically, emotionally, mentally and spiritually. And that *aloha* feeling enhanced it in every way.

We spent much time learning about the history of Hawaii and that whole area of Polynesia. The highlight of this learning was our visit to the Polynesian Cultural Center, about an hour from Honolulu. Seven different South Pacific villages are carefully reconstructed at this center; natives of each one are studying there, working and demonstrating the arts of that culture, keeping them alive.

When we look at the history of any people, it is usually the surviving arts that tell us who they were, what they thought and how they lived. Pictures, music, literature, drama,

dancing can show us the story of an entire culture from its beginning.

In the Polynesian cultures, music is very important, and everyone seems to sing quite freely. Hawaii seems to be a population of music participants more than music spectators and the feeling conveyed by the music really touched us deeply.

Nearly every tour bus driver brought his tour to a close by singing some special song for us. It could be he was merely taking advantage of his captive audience (I understand some teachers do that sometimes, too), but I prefer to believe it came from the heart with that special feeling of *aloha*. Each one sang quite beautifully.

Hawaii's history tells how Western "civilized" man came to save the souls of the "heathens" and unknowingly introduced countless new diseases. In some cases, these destroyed all but 20% of the original population. The early missionaries also brought much that was valuable. They created a written language, promoted gender equality and helped develop leadership that would eventually continue on its own. Unfortunately,

they judged much of the native culture immoral and it was severely repressed.

It was heartening to see what is happening at the Polynesian Culture Center. Scholarships encourage young people to study and keep alive the native arts of the seven distinct cultures. The day at this center was highlighted by a gala evening performance of music, dance and drama with exciting costumes and scenery. It was truly an unforgettable experience. (I am placing a tape from the Polynesian Cultural Center in the video library.)

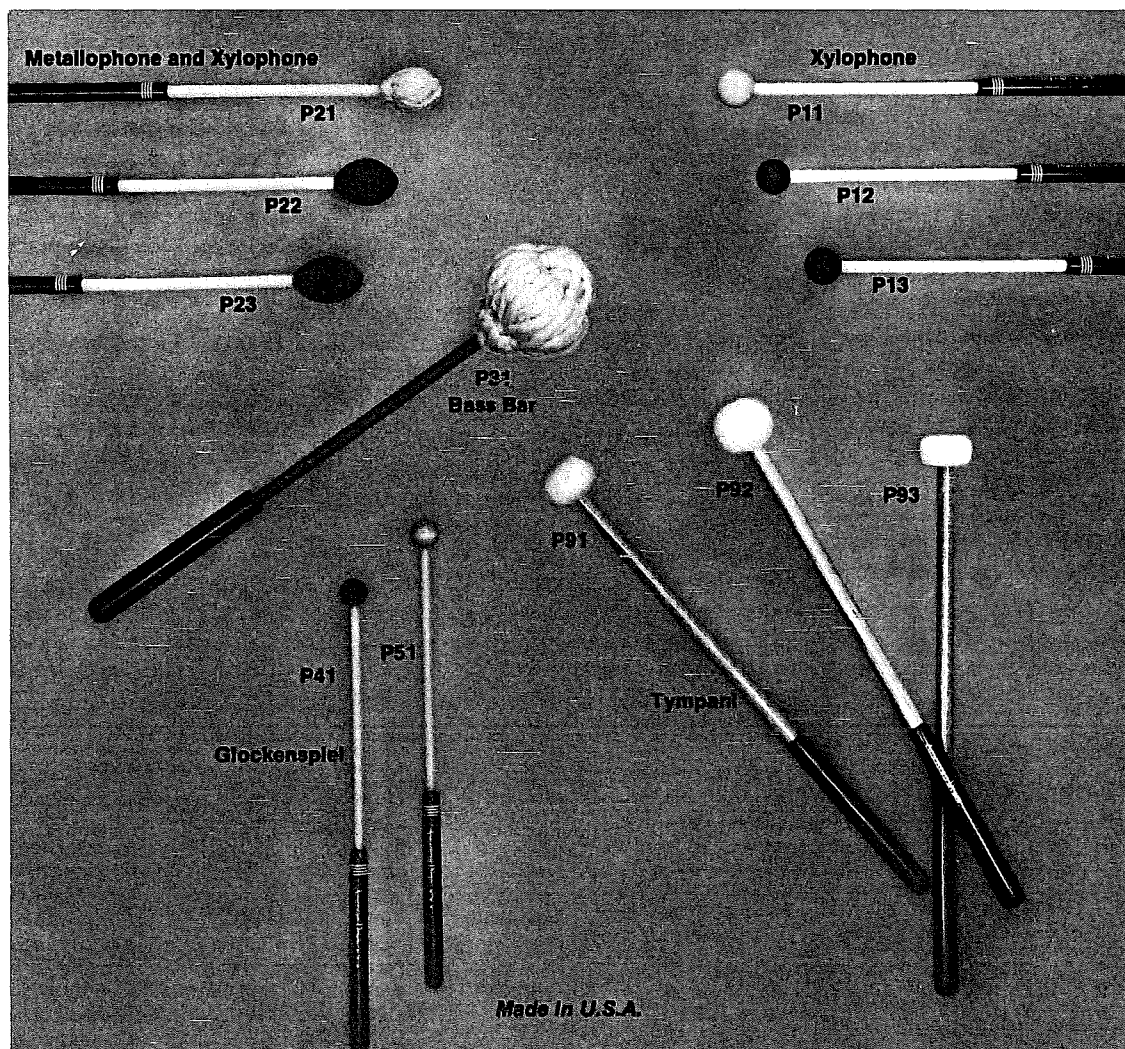
During this trip, I thought about how often AOSA has introduced the exciting music and dance of other cultures at our conferences. Orff Schulwerk's philosophical roots remind us to look to the folk music of our own and other regions as a way to grow in understanding and appreciation of many cultures.

I feel proud to be part of an organization that does this. No culture is better than any other; rather each is wonderfully unique and we must continue to celebrate these special and exciting differences. We will all be richer for it!

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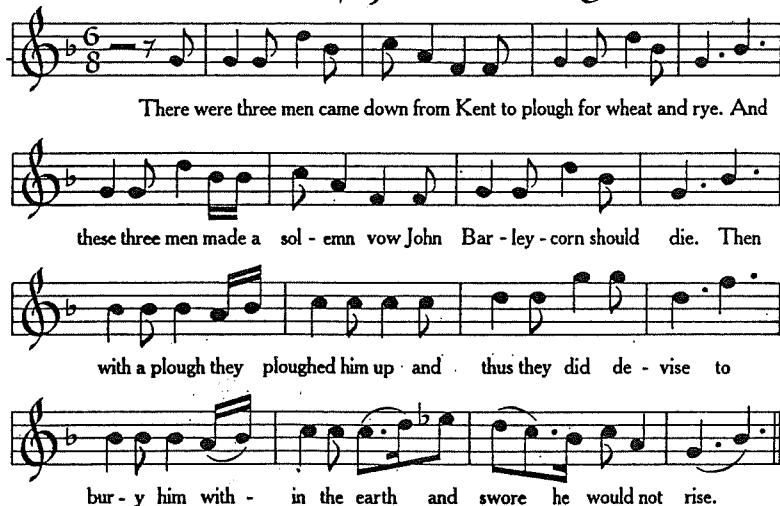
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Music for the Harvest Season

Traditional Songs, Dances and Activities

The Ballad of John Barleycorn



The Tale of John Barleycorn is a medieval ballad celebrating beermaking, one of the oldest arts. Then both bread and beer were

made from barley, the principal grain; both were regarded as a food, even a nutritional necessity.

Song and woodcuts from THE TALE OF



JOHN BARLEYCORN by Mary Azarian. Copyright ©1982 by Mary Azarian. Reprinted by permission of David R. Godine, Publisher, Boston.

Schulwerk Pieces

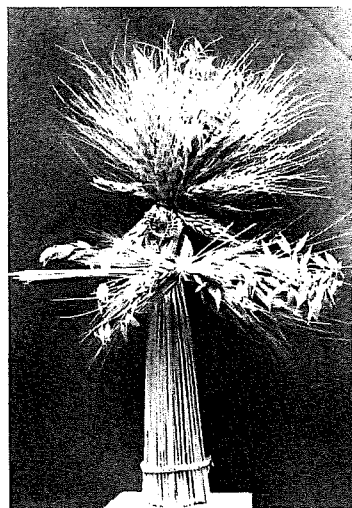
- Excellent instrumental pieces on the harvest theme may be found in the original five Schulwerk books. In the Doreen Hall Edition, Book IV (pages 27, 28, 29): *Sing a Song of Seasons* in dorian mode, paired with *So Merrily Comes Our Harvest In* in mixolydian. The first is for xylophones, with a "hei-ja" chorus and triads. The second asks for a fuller ensemble, but the sixteenths in the

soprano glockenspiel part could be omitted or moved to another instrument.

- Margaret Murray Edition, Book IV (pages 114-115): *The Jolly Ploughboy*. "For if we don't labour, how shall there be bread?" A good song in aeolian mode with a lively British folksong sound; perhaps verses 1, 4 and 5 are most pertinent. The setting is for recorder that follows the melody, and a drone on three xylophones supported by drum. Five

measures of full ensemble and two sopranos in a delicious bit of mixed meter make up the challenging coda.

- In Volume V, (M.M. pg. 29) another melody to "John Barleycorn" in dorian mode carries broken chords for three instruments in unison and a double mallet line for bass xylophone. Bass drum and triangle accent the AABA shape of the melody; it is pitched well for boys' voices.

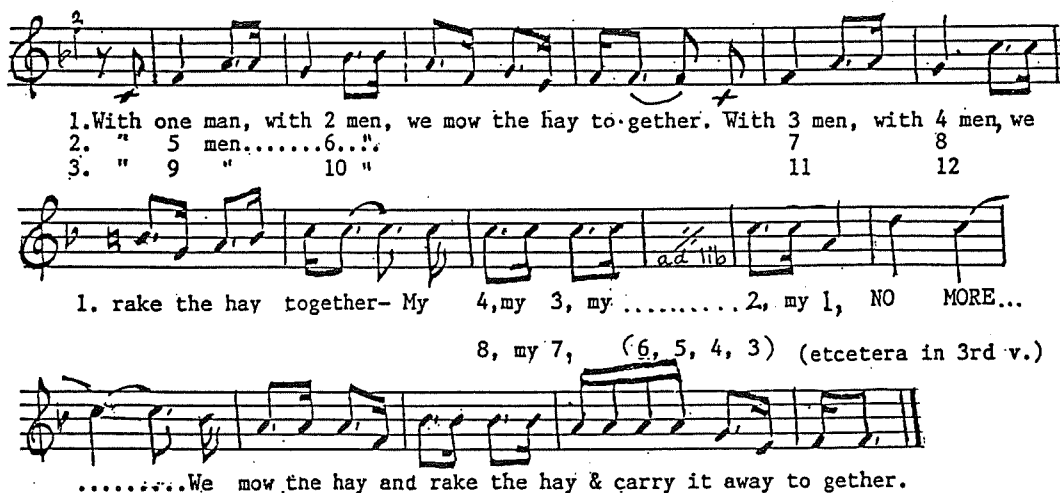


Ivy Maid of Kent

Swinging

Mow the Hay

English Folk Song



- And finally, about 1880, a gadget appeared that could clamp to the table, hold the apple and let a tiny blade cut a continuous peel while one cranked the handle. Fine for making many pies, but no fun for teen-agers!

Tewa

Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh.

The musical score is written on three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests. Above the notes, there are numbers 1, 2, and 3, indicating a triplet of eighth notes. The lyrics are written below the staves, corresponding to the notes. The first staff has the lyrics 'Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh.' The second staff has the lyrics 'ho ay oh ay oh ay oh. Dyna ho ay oh ay oh. ay oh, Dyna ho ay oh ay oh ay oh ay oh.' The third staff has the lyrics 'ho ay oh ay oh ay oh, Dyna ho ay oh ay oh ay oh.' The score ends with a double bar line.

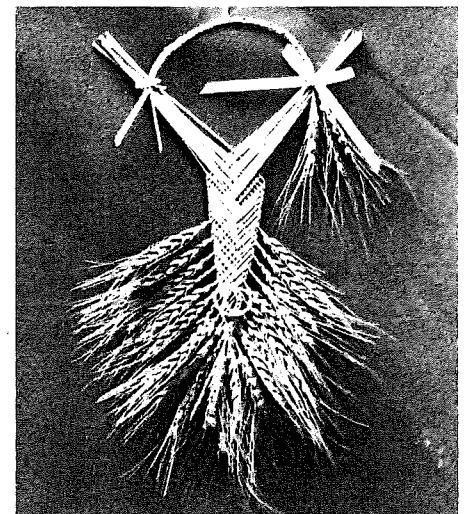
***The corn grows up.
The waters of the dark clouds drop, drop.
The rain descends.
The waters from the plants drop, drop.
The corn grows up.
The waters of the dark mists drop, drop.
Tewa Tribe***

Dull November brings the blast, then the
leaves are whirling fast.

Inca Harvest Melody

Percussion *ad lib* Recorders

The image shows a musical score for a piece titled "Inca Harvest Melody". It is divided into two parts: "Percussion *ad lib*" and "Recorders". The percussion part is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The recorder part is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The score is presented in a clear, legible format with standard musical notation.

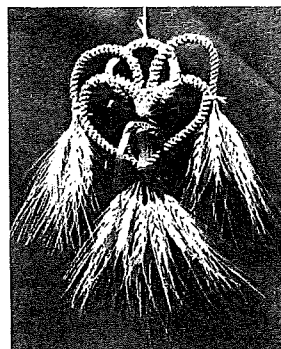


THE ORFF ECHO — FALL 1988

Happy is the Miller

American Playparty from Tennessee, collected 1972.

1,2. Hap-py is the mil-ler who lives by the mill, The mill turns a-round with a
right good will/ One hand on the hop-per and the other on the sack,
2/ slab.
Ev'ry time the wheel turns, turn right back.
2/grab, boys, grab.



Countryman's Favor

These were once exchanged as fraternity pins are now. A similar one was used as the logo for the Kansas City AOSA Conference.

- Circle of partners, facing clockwise, boys on the inside.
- With 10 couples or fewer, boys' left hands may be joined in the center, like the hub of a wheel. (More becomes too crowded)
- Verse 1, jaunty walk, partners swinging joined hands. On "turn right back," partners

release hands and girls turn out over their own right shoulders to face clockwise.

- Verse 2, girls walk around clockwise in an outside circle, boys continue. On "grab, boys, grab," each boy takes the girl nearest him as new partner. Try to avoid bunching up; have left-out girls jump in.

The Lore of Corn

Once the corn was harvested, neighbors would gather to help peel back the shucks, or outer covering, to tie up the ears for drying and storage. This prevented insect and rodent damage to an important crop. Some of the corn might become animal feed for winter, but much of it was ground into corn meal for hominy, corn bread and grits, staple foods for early farmers. The corn-shuckings became social occasions with feasting and dancing, true celebrations of the end of the harvest.

Modern remnants: Hanging tied-together shucked corn to our city-home doors as a sign of welcome.

Cornmeal was made into a dry bread that could be carried by field workers and travelers. Called *Hoecake* or *Journey Cake* (which evolved into "Johnnycake"), it appears in many American folksongs and rhymes. Example: "Hoecake, hominy and sassafras tea..." and "time to bake a johnnycake..."

Corn cakes

1 egg, 2 cups cornmeal, 2 tab. sugar, 1 tea. salt, 1¼ to 1½ cups milk, 3 tab. melted shortening.

Beat egg, stir in cornmeal and other ingredients slowly. Drop batter by spoonful onto well greased, preheated griddle. When the top bubbles, turn and fry till golden brown. Serve with syrup, honey or fruit sauce; commercial pie filling in a pinch.

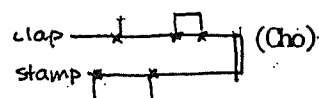
Green Corn

As sung by Leadbelly

Wake, shake, Day's a-break-in', Peas in the pod and the hoe-cakes a'bak-in',
Early in the morning, al-most day...If you don't come soon gonna throw it a-way,
Green corn, come a-long, Cholly, Green corn, Don't cha tell Polly, Green corn!

All I need in this creation,
Three months work and nine vacation,
Tell my boss any old time,
Daytime's his but nighttime's mine (Chorus)

All I need to make me happy,
Two little boys to call me pappy,
One named Bill, the other named Davy,
They like their biscuits sopped in Gravy (Chorus)



Pick a Bale of Cotton

SX
4

AX (F#)

BX, AM (F#)

8

You gotta jump down, turn around, Pick a bale of cotton, Gotta jump down, turn around,

Continue throughout

(A) (B) (A) (B)

pick a bale a day! Oh, Lordy, pick a bale of cotton, Oh, Lordy, Pick a bale a day.

Pick a Bale of Cotton

(Alan Lomax, in *Folk Song, U.S.A.* affirms that no one could pick a bale of cotton in one day; a bale weighs 500 pounds. The song was simply wishful rhyming to help with the back-breaking work in the hot sun. Now-machines do the picking, cleaning and baling.)

Endless verses extant, and more can be improvised. "Me and my wife can pick a bale of cotton" or, "I b'lieve to my soul I can . . ." or "Went to Corsicana to . . ." At dances and hoedowns after the work was done, the song was used for dancing, and names of friends, overseers and plantations were inserted, e.g. "Old Mr. Smith says to . . ."

From *In Canon* Bisgaard-Aaron,
Magnamusic-Hansen. 1978.

Harvest Time

Melody: Finland, Words: T.A.

(F#)

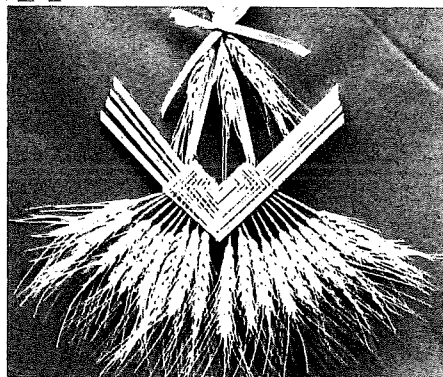
Bring the wheat and barley in, from the field and meadow, Liu liu-liu, liu liu-liu, Gather in the har-vest, har-vest.
Fill the si-lo fill the bin,

Movement form suggestion: Explore possible harvesting gestures; cutting grain, bundling sheaves, pitchfork heaving onto haywagon,

into hayloft. Find strong dance movement for chorus, then break into small circles and begin in canon at second measure. Find final gesture or step to hold until all finish.

Corn Dollies

These are not dolls at all, but figures, symbols and shapes woven of wheat, rye or barley straw. Speculation has it that the name came from "idols" but the name was rounded



Corazon del Trigo (House Blessing)

by custom and time. The dollies were made of the last patch of grain cut after the rest had been gathered into sheaves. Intended to capture the spirit of the grain, it would be carried with great ceremony to the home of the farmer and kept in a place of honor over the mantle. In the spring it would be scattered over the fields to insure a good harvest.¹

Seen primarily in the British Isles, this custom has its counterparts in other cultures as well. It may be a ghost of ancient homage to the corn goddess that controlled the harvest, since in Europe, "corn" is a term for most grains.

Design and construction of corn dolls may be unique to a particular region or country; new designs are still being evolved. Similar or related forms are seen in Scandinavia, North Africa, South America, the Orient and wherever wheat or rice is grown. For example,

"the basic plait forms a spiral . . . the oldest fertility symbol in the world. It represents the whirlwind, which brings the rain, which makes the seed germinate. Without rain, the grain would not swell and the plants would wither away."²

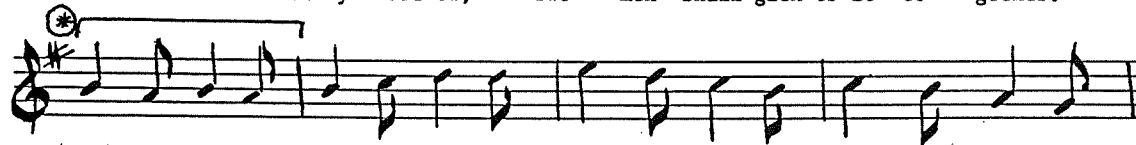
The corn dollies shown here were made by Jean Margolies, a Pennsylvania resident who discovered that their construction was similar to the macramae she had made for many years. She corresponds with other straw weavers and gets her supplies from the midwest, though she admits to being tempted to stop at the side of the road and ask a local farmer for a handful of his wheat when the golden heads are beckoning.

1. *The Tale of John Barleycorn*, Mary Azarian. Godine Publisher, Boston. MA.
2. *Your Book of Corn Dollies*, Joan Rendell. Faber and Faber, London.

One Man Shall Mow



One man shall mow my mead-ow, - Two men shall gath-er it to- gether. - - -



Two men, one man, and one more shall shear my lambs and ewes and rams, And



Gath-er my gold to- geth-er.

* Repeat this measure as many times as necessary for each succeeding stanza...
choral harmonies ad lib.

2. Three men shall mow my...Four men shall gather...
Four men, three men, two men, one man, and one more..
3. Five men shall mow my...Six men shall gather...
Six men, five men, 4, 3, ...one man and one more..



"Bell" for Horse Bridle

Another Festival

Succoth, the Feast of Tabernacles, is the week-long Jewish harvest festival, beginning two weeks after the New Year. (September 26, 1988) It also commemorates the time after the exodus from Egypt, the wandering in the desert when people lived in temporary shelters. To mark both events, a booth, a *sukkah* is built outdoors at each observant Jewish home.

Made in any size or of any material, its only requirement is that the roof be slatted to allow

one to see the stars. Meals are eaten inside; once people slept in the *sukkah*. It is usually decorated with flowers, streamers and colorful pictures made by the children, so that all have a part in building it. *Succoth* is a joyous time of hospitality; with families and friends visiting, sharing food and admiring each other's *sukkahs*.

See **Shibboleth Basedeh**, a harvest dance in *Kukuriku* by Mimi Samuelson. (Schott Supplement)

- Suggestion: Read "To everything there is a season," (Ecclesiastes 3: 1-8), make graphic score for non-tuned percussion setting or framing. Listen to and/or sing the Pete Seeger version, "Turn, Turn, Turn." • Develop a harvest of musical experiences for every grade level.

Japanese Haiku for Autumn

A scarecrow nursemaid
Sheltering from wind and sun
The playing baby. Issa

Bent by cool raindrops
Grasses of the barley field
Narrow my dim path. Joso

With the moon rising
Leaf after leaf after leaf
Falls fluttering down. Shiki

Pine tree silhouette
Painted by the harvest moon
On a shining sky. Kansetsu

Silent autumn air . . .
Here and there among the hills
Rising thin blue smoke. Gyodai

Wild geese O wild geese
Were you little fellows too . . .
When you flew from home? Issa

All the above from Peter Pauper Press, *Japanese Haiku*, 1965; *Haiku Harvest*, 1958; *The Four Seasons*, 1962; *Cherry Blossoms*, 1960.

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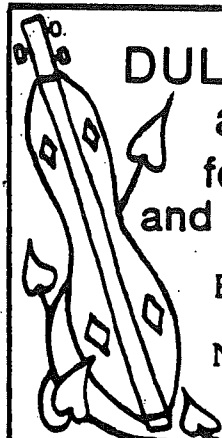
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Videotape Reviews

DONNA MARCHETTI

Two Tapes by Lillian Yaross

Lillian Yaross' "Prop Up The Day," **21 PD**, and "Near The Beginning," **21 NB**, are especially useful for teachers of pre-school and younger elementary school children. "Prop Up The Day" looks at easily available props as an enhancement to lesson plans; cotton balls, streamers and plastic bags.

In a unique study of movement and accompaniment, Ms. Yaross uses cotton balls to imitate the action of popcorn popping into a bowl. Each *pop* is accompanied by the sound of a non-pitched instrument, creating an aleatoric composition. The cotton balls are also used in the poem "The Sky Bears" to represent the gentleness of snow falling, a sharp contrast to the sky bears' pillow fight with its raucous and percussive accompaniment.

Sticks with ribbons or streamers attached are shown in two activities; to explore the possibilities of ribbon movement and in pairs in a game. Individually, each person improvises a movement and the others imitate. In pairs, one ribbon is attached to two sticks. Partners, each holding one stick, form arches while everyone sings. At the beginning of each phrase, another set of partners adds an archway until a all together they form a tunnel. The goal of the game is to teach phrase length through movement.

In the final activity, large plastic kitchen trash bags are filled with air and bounced into the air to emphasize accents. The activity itself is an exercise in transition from double to triple meter. Other types of movement are explored, each appropriate to the music.

The tape is approximately one and a half hours long.

"Near The Beginning" **21 NB**, was taped at the Boston Conference in 1986 with a group of pre-schoolers. A short question and answer period with conference attendees follows.

The children's session is built around an imaginary trip to the zoo, with songs, games and movement activities appropriate to this age group. They are short and varied, demanding skills easily accessible to young children.

As Ms. Yaross says, the line between play and learning is a fine one, but teachers who are aware of the steps to musical understanding can "structure musical learning into play that is satisfying to both children and teachers." The children are having a wonderful time—imitating the animals, eating imaginary refreshments, chanting names, singing silly songs—but they are also practicing the auditory, rhythmic and improvisational skills essential for musical understanding.

In the question and answer period, Ms. Yaross emphasizes the importance of repetition, explaining that although she may

change activities frequently, only 2 or 3 of them are new. The others are familiar and comforting; they offer reinforcement for skills already learned, often adding opportunities for variation and embellishment.

This one hour tape is most appropriate for pre-school music specialists, but would be of interest to the pre-school teacher wishing to include some musical activities into her curriculum.

Dr. John Fines at Chicago

John Fines' "Imaginative Approaches to Art" (Chicago, 1987, **27 JF**) explores a painting with elementary school-aged children, and is completely improvisational. In one hour Dr. Fines allows the children to find their own points of interest and explore the feelings evoked by the painting. Through fantasy and creative play-acting, he encourages them to become a part of the painting. By valuing the thoughts and feelings of the children, Dr. Fines removes art from the adults-only realm and brings it into accessibility and understanding.

Although the tape deals with art, Dr. Fines' philosophy and strategies are easily transferred to approaching music. Unfortunately, some of the commentary and dialogue is unclear because Dr. Fines is not always near the microphone, but the tape is worth seeing for its fresh and unique ideas.

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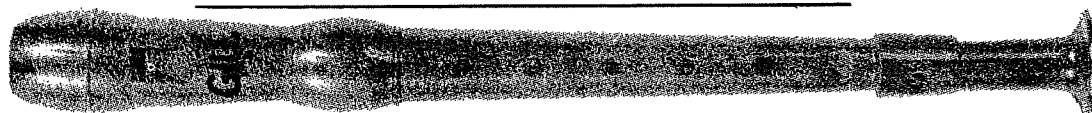
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John Langstaff, Boston Conference, 1986

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15 IS 1 **15 IS 2** **15 IS 3**

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16 SP *Singing, Playing and Moving:
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Marcelyn Smale

Boston Conference, 1986

17 YL *Young Learner, Active Learner*

Jim Solomon, Kansas City, 1985

18 LA *Latin and African Rhythm Ensemble
for the Elementary School*

Shirley Sushereba

19 CS *Challenger Shuttle Tribute*

Jos Wuytack

University of Washington, Oct. 1979

20 OS *The Orff Schulwerk Process*

20 FP *Final Performance, U. of Washington*

20 CC *Orff Schulwerk Process—
Chicago Conference 1987*

Lillian Yaross, Boston Conference, 1986

21 PD *Prop Up the Day*

21 NB *Near the Beginning,
Demonstration Class 3-5 yrs.*

Margot Schneider

22 OS *Orff Schulwerk in China, 1985-1986*

Panel Discussion, Cleveland, 1983

23 SP *Soundings: Past and Future (D. Hall,
B. Haselbach; J. Matthesius,
M. Murray, Liselotte Orff,
N. Goldberg, moderator)*

Margaret duGard

Chicago Conference, 1987

24 AF *Afro-American Culture, Grades 2-6*

Shenanigans, Chicago Conference, 1987

25 SH *Multi-cultural Folk Music*

Pat Hamill, Chicago Conference, 1987

26 AA *Arts Alive*

Dr. John Fines, Chicago Conference, 1987

27 JF *Imaginative Approaches to Art*

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JACK NEILL

At one time or another, we have all felt that our musical efforts and teaching skills are not adequately recognized or appreciated. And we all seem to have critics. There are days when a thoughtless administrative directive or a colleague's remark can trigger discouragement, even in the most confident.

That's the time to remember that some of the most revered musicians of Western culture have likewise endured the abuse of critics. Each of these unprophetic judgments is quoted verbatim from contemporary newspapers and journals.

- We find Beethoven's Seventh Symphony to be precisely one hour and five minutes, a fearful period indeed, which puts the muscles and lungs of the band and the patience of the audience to a severe trial.

The Harmonicon, London, April, 1825

- The *Eroica* Symphony contains much to admire, but it is difficult to keep up admiration of this kind during three long quarters of an hour. It is infinitely too lengthy. If this symphony is not by some means abridged, it will fall into disuse.

The Harmonicon, London, April, 1829

- *Rigoletto* is the weakest work of Verdi. It lacks melody. This opera has hardly any chance of being kept in the repertoire.

Gazette Musical de Paris, May 22, 1853

- Tchaikovsky's *First Piano Concerto*, like the first pancake, is a flop.

Novoye Vremya, St. Petersburg

Nov. 13, 1875

"Tchaikovsky's First Piano Concerto, like the first pancake, is a flop..."

- The Brahms *C-minor Symphony* sounds for the most part morbid, strained and unnatural, much of it even ugly.

Boston Courier, Jan. 20, 1878

- Liszt's *Mephisto Waltz* is a hideous, incomprehensible jargon of noise, cacophony and eccentricity, musically valueless, and only interesting to ears that prefer confusion to meaning.

Boston Gazette, Nov. 30, 1887

- *A Night On Bald Mountain* by Moussorgsky is as hideous a thing as we have ever heard, an orgy of ugliness and an abomination. May we never hear it again!

Musical Times, London, March, 1898

- At first hearing much, perhaps most of Puccini's *Tosca* sounds exceedingly, even ingeniously, ugly.

Boston Evening Transcript, April 12, 1901

- Debussy's *Prelude to the Afternoon of a Faun* was a strong example of modern ugliness. The faun must have had a terrible afternoon, for the poor beast brayed on muted horns and whinnied on flutes, and avoided all trace of soothing melody, until the audience began to share his sorrows.

Boston Daily Advertiser, Feb. 25, 1904

- *La Mer* is consistently ugly. Debussy fails to give it any impression of the sea; there is more of barnyard cackle in it than anything else.

New York Times, March 22, 1907

- Mahler had not much to say in his Fifth Symphony and occupied a wondrous time in saying it.

New York Sun, Dec. 5, 1913

- Scriabin's *Prometheus* is the product of a once fine composer suffering from mental derangement.

Musical Quarterly, July, 1915

- Listening to the *Rite of Spring* might be regarded as more of an affliction than a privilege.

Philadelphia Evening Bulletin

March 4, 1922

- I found the Second Symphony of Sibelius vulgar, self-indulgent and provincial beyond all description.

New York Herald Tribune, Oct. 11, 1940

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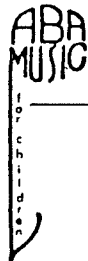
The following people and organizations joined AOSA this summer. We welcome them into membership for the coming year.
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On Magic

ISABEL MCNEILL CARLEY

On a recent Sunday, I happened to tune in to the National Public Radio's program *New Dimensions* during an interview with James Chilton Pearce, author of "The Magical Child," "The Break In the Cosmic Egg," and "The Maturing Child." Indeed, he was so articulate that he needed no questions to stimulate him into a discourse on many topics of immediate interest to all of us as teachers and parents of young children. His primary concern is for the wise restructuring of our badly askew educational system and philosophy. I'd like to share a few of his insights and my own transfers to our field of teaching music in the Orff style.

Pearce perceives a breakdown in the brain's ability to visualize, to imagine, because of the severe crippling effect of too much TV. It floods the young child's mind with external, often frightening images, and information that has no relationship to his immediate world of sense perception and multi-sensory experience. Indeed, Pearce goes so far as to say that information is irrelevant in the first 11 years, that learning can only take place only when concrete, immediate experience is the basis. (cf Piaget)

Recent research has shown us, he reports, that all imagery is formed within the brain itself. The eye cannot transfer light waves directly to the brain, but the brain transforms the light signals from the eyes through the molecular action of melamine. Intellectual development depends on proper stimulation of the imagination throughout childhood, since the brain creates its own reality. The stimuli for development must come from somewhere else since the universe is only a construct of our brains.

It seems that we human beings have changed very little despite our advances in technological inventions and ever-increasing dependency on only 5% of our neo-cortex. It has brought us to the present stage of general cynicism and anomie among the young, who seem to be out of touch with the other 95% of their brains, where 95% of all learning and memory occur below the conscious level. (Pearce again) Is it any wonder that our society is falling apart when our educational system, with its infatuation with science and technology, denies with blissful lack of concern the nature of human learning?

Pearce proclaims that the answer to our predicament is to learn to develop the

process, rather than the product. Only in this way can we begin to nourish the 95% of our "new" brains that we have never learned to use. We do make use of all of our lower brain systems, the reptilian and old mammalian brains that we share with other forms of life; which control our autonomic nervous systems, our basic drives, our impetus toward intellectual and physical growth.

Only 5% of the neo-cortex, the surface of the sensory-motor area of the brain—is used because as children we receive only 5% stimulation of the new brain! The 5% we do use is locked in service to the old reptilian, 3,000,000-year-old brain.

It is only the creative process that opens up that remaining part of the brain. Any physical product can be developed through the currently active 5% of the neo-cortex; the surface of the sensory-motor area of the brain. That is how we were trained as children! It is with this very small part of the brain that we westerners are accustomed to identify ourselves, when there is so much more to human beings than this tiny fraction of our powers.

How can we inject some of this missing element of immediacy, spontaneity and imaginative growth into our classes? What can we, as music teachers whose time with our students is so limited, do to provide some of this missing stimulus? It seems to me that we need to be even more discriminating about the kind of material we choose.

As a basis for speech play; for example, we can select traditional rhymes and poems appropriate to the age and developmental stage of the children, chosen to stimulate their imagination. Folk tales, whose human value has been proven by generations of retelling, offer rich opportunities for fantasy and dramatic play, as well as for musical development.

In "The Magical Child," Pearce adds a fourth aspect of mind which he calls 'the intelligence of the heart,' bonding the ego to nature, the universe, the creative process, God. It develops as a new interior world opens up; previous understanding is transformed and encompasses all the lower structures in sudden 'discontinuous leaps' which cannot be bridged by intellect alone. Thus higher energy flows into and energizes the lower abilities, and life is radically transformed as the spiritual dimension of human experience is cultivated.

As Orff teachers, we all talk of 'process rather than product,' precisely the teaching style that the recognition of the realities of human thinking and learning require. How prophetic Orff was to anticipate this newly discovered need in human education! But too often, it seems to me, the process we actually use is only the very intellectually sequenced teaching process, going step by step to our teacher-set goals. Usually this means achieving a certain level of familiarity with a limited number of rhythm patterns per annum, or the performance of a given number of instrumental arrangements, all too often according to formula and with "cute," catchy texts. There is not a single drop of magic from start to finish, nor does any part of the diet come from the children themselves.

Of course, we must plan where we're going and how we expect to get there. But let us never forget that we are there to facilitate learning, to make it a joyous undertaking, to allow time for spontaneity and discovery, for things to develop far beyond what our expectations and meticulous planning can possibly foresee.

Forget about all the shiny electronic equipment you might covet, whose siren call can distract so easily from the real business of learning. At least, keep it out of the music classroom until the children have reached the age (over 11) when their minds can begin to cope with the technology. Skip the material with superficial, instantaneous appeal, those imitations of TV fare. It can never reach the deeper levels of personality with the healing, nourishing, emotional and magical touch our children so desperately need.

We must learn to let children play with their friends at their own level, following their own interests with a minimum of adult supervision; to let them discover what they can for themselves, without extraneous instruction and give them time to relax after exertion in learning, as after exercise. Let our children BE children, enjoying the age of fantasy and imagination which is their birthright and the basis for all future intellectual growth and emotional security.

Can we encourage the children we teach to participate in the kind of spontaneous, imaginative play that is the true work of childhood?

Finding Books on Movement

How does a baby develop? First comes movement as well as sound, unintelligible to adults except on an intuitive basis. So the very young child expresses himself through a spontaneous, perfectly integrated combination of movement, sound and some sort of language.

With movement such an intrinsic part of Orff Schulwerk, good books on movement are essential tools for the beginning teacher. Five prominent Orff Schulwerk teachers were invited to select and submit the titles of books on movement they found most valuable and useful. These five represent a cross-section of teaching populations, geographical areas and individual backgrounds. Some are more oriented toward movement than others; their choices of books vary widely . . . and overlap on some standard texts.

While it is understood that books will never be a substitute for personal involvement and

experience, a shelf of writings on movement will always be a helpful adjunct for any teacher's work.

Brigitta Warner

There are quite a few good books about teaching movement. However, we must remember that although many give good guidelines for how to proceed in teaching movement and dance, they are not all written by Schulwerk teachers. Many are written from the point of view of a dance instructor whose job it is to teach dance, not music.

For this reason, where musical examples are given, they are usually unusable and it is up to the Schulwerk teacher to incorporate the music and rhythmic aspects. Moreover, the music must relate to the children's musical skills and understanding; in other words, it cannot be superimposed. The music either grows out of a particular movement study, or vice versa. The movement or dance is an interpretation of a particular piece of music, or text or both.

This is particularly important during the first years. Ideally, the teaching and learning process is exploratory and creative, rather than directive. However, this is not to say that any good traditional elemental music cannot be used for creative (not set) dancing.

There are two books which illustrate the coordination of music and movement in the beginning stages of Orff Schulwerk:

Haselbach, Barbara, *Tanzerziehung (Dance Education in English)*

Bohm, Suse, *Spiel Mit Dem Orff Schulwerk* J. B. Metzlersche Verlagsbuchhandlung, Stuttgart, West Germany.

To my knowledge, this book has not been translated into English. It has many beautiful photographs by Peter Keetman (brother of Gunild) and they practically speak for themselves.

These two books are the most authentic ones for movement training within Orff Schulwerk. There are a few others on general movement training to help in sequencing and lesson planning, but the teacher must be careful to incorporate the activities into general Orff Schulwerk training.

Joyce, Mary, *First Steps in Teaching Creative Dance to Children*: Mayfield Publishing Company. (The second volume seems to be out of print.)

Fleming, Gladys Andrews, *Creative Rhyth-*

mic Movement: Prentice-Hall, Inc.

Barlin, Anne and Paul, *Learning Through Movement*: Goodyear Publishing Co., Inc.

Russell, Joan, *Creative Dance in the Elementary School*: McDonald and Evans, Great Britain. *Creative Dance in the Secondary School*

Murray, Ruth Lovell, *Dance in Elementary Education*: Harper and Row.

It would be difficult to say which book or books are most helpful, as each one has its own special value. Except for the first one listed above, none of the books have music. I believe this is a great advantage because then the teacher is not side-tracked through bad musical examples.

Danai Gagne

Boorman, Joyce, *Dance and Language Experiences With Children*. Academic Press, Canada. (55 Barber Greene Rd., Don Mills, Ontario, Canada.

Lowndes, Betty, *Movement and Creative Drama for Children*. Boston, Massachusetts: Plays Inc.,

Mettler, Barbara, *Creative Dance in Kindergarten*.

Mettler, Barbara, *Materials of Dance as a Creative Art Activity*. Mattler Studio, 3131 N. Cherry Avenue, Tucson, AZ 84719.

Dorian, Margery, and Gulland, Frances, *Telling Stories Through Movement*. Belmont, California: Fearon-Pitman Publishers, Inc.,

Aaron, Tossi, *Punchinella 47*. Philadelphia, Pennsylvania: Coda Publishing Co., Inc. 1978.

Bisgaard/Stehouwer, Edited by Tossi Aaron, *Music Book O*. St. Louis, Missouri: MMB Music, Inc.

Gell, Heather, *Movement and the Young Child*. Sydney, Australia: Australasian Publishing Company, 1949.

Grey, Vera, and Percival, Rachel, *Music, Movement and Mime*. London, England: Oxford University Press.

Nelson, Esther, *Movement Games for Children of All Ages*. New York, New York: Sterling Publishing Co., Inc. (419 Park Avenue South, New York, NY 10016).

Marshia Beck

Barlin, Anne Lief, *Teaching Your Wings To Fly (The Non-specialist's Guide to Move-*



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ment activities for Young Children. Santa Monica, California: Goodyear Publishing Company, Inc., 1979.

Boorman, Joyce, *Dance and Language Experiences With Children*. Ontario, Canada: Longman Canada Ltd., 1973. (55 Barber Green Rd., Don Mills, Ontario, Canada)

Findlay, Elsa, *Rhythm and Movement*. Evanston, Illinois: Summary-Birchard Company, 1971.

Gell, Heather, *Music, Movement and the Young Child*. Sydney, Australia: Australasian Publishing Company, 1949.

Haselbach, Barbara, *Dance Education*. Mainz, Germany: B. Schott's Sohne, 1978.

Joyce, Mary, *First Steps in Teaching Creative Dance to Children*. Palo Alto, California: Mayfield Publishing Company, 1984. (285 Hamilton Ave., Palo Alto, CA 94301)

The Findlay and Gell books have, of course, been reprinted several times and, if not in print now, should be available in libraries.

Beth Miller

Aaron, Tossi, *Punchinella* 47. Philadelphia: Coda Publishing Co., Inc. Twenty Traditional American Play Parties for singing, dancing and playing.

Abramson, Robert, *Rhythm Games for Perception and Cognition*. (Dalcroze).

Aronoff, Frances, *Move With the Music*. Turning Wheel Press. Song and Activities for Young Children. (Dalcroze).

Bisgaard, Stehouwer, Ed. Aaron, *Musicbook O*, Magnamusic. Not just a movement book but has great classroom movement ideas.

Chase, Richard *Singing Games and Play Party Games*. Dover.

Dorian and Gulland, *Telling Stories Through Movement*, Fearson Pub.

Findlay, Elsa, *Rhythm and Movement*, Summy-Birchard Co. (Dalcroze).

Gell, Heather, *Music, Movement and the Young Child*, Australasia Pub., Sydney, Australia.

Gray and Percival, *Music, Movement and Mime for Children*. Oxford University Press, London.

Haselbach, Barbara, *Dance Education*. Schott.

Haselbach, *Improvisation, Dance and Movement*. MMB Music, Inc.

Jones and Hawes, *Step It Down*. Harper and Row.

Joyce, Mary, *First Steps in Teaching Creative Dance*. National Press. A wonderful intro to the teaching of creative movement.

Keetman, Gunild, Movement Section, *Elementaria*. Schott.

Kennedy, *English Folk Dancing in the Primary School*. Novello.

McGhee and Monsour, *Movement Experience in the Primary Curriculum*. Harris Music Publications.

Prince, Lucia *Movement, Sound and Reading Readiness*.

These last two are good for early childhood and classroom teachers.

Rohrbough, Lynn, *Handy Play Party Book*. World Around Songs.

Wax and Roth, *Mostly Movement Series*. Mostly Movement, Inc.

Weikart, Phyllis *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*. High Scope Press.

Marilyn Levine

Weikart, Phyllis, *Folk Dance Manual for Teachers and Dancers*, High Scope.

Jones and Hawes, *Step It Down*.

Mettler, Barbara, *Dance (Movement)*.

LaSalle, Dorothy, Editor, *Rhythms and Dances for Elementary Schools*. A. S. Barnes Co.

Canner, Norma, *Time to Dance*, Plays, Inc., Boston.

Arbeau, Thoinot, *Orchesography*. Dover Ross Publishing.

Nelson, Esther L., *Singing and Dancing Games for the Very Young*. New York: Sterling Publishing.

Bley, Edgar, *The Best Singing Games*. New York: Sterling Publishing.

Kennedy, Maureen, *Circle Round the Zero*.

Brown, P., *The Mountain Dulcimer*.

Samuelson, Miriam, *Kukuriku*, Schott Supplement.

The above include folk dances and games for several levels as well as movement per se. I have also used descriptive materials for folk dance from RCA Folk Dance Series and from Ella Jenkins records. Mostly, however, I use materials gleaned in workshops, in levels courses and at conferences: e.g., Mettler in Detroit, Joyce Byrd, Jim Morrison, Norma Canner, Trude Hauff (on ways to teach steps, especially) and Haselbach. The sources that way are endless—the more I think about the more I remember. Over the years I've developed ideas to goad kids into making up their own steps and/or responding freely via theatre games and improvisation.



Brigitta Warner

Educated in Germany, with majors in organ, piano, harpsichord and Early Music. Studied and taught Schulwerk under tutelage of Carl Orff and Gunild Keetman, and later was a student at the Orff Institute. Since 1970, music teacher at the Key School in Annapolis, Maryland, developing a full K-8 Schulwerk program with 5 teachers. After 1970, teaching Certification Courses at University of Denver, DePaul University, Duquesne and West Chester State College. Founder and subsequent officer of Middle Atlantic Chapter, member of AOSA board, consultant to Guidelines Committee for teacher training. Author: *Jubilate Deo*, a collection of international Christmas songs for Orff Schulwerk classes.

Danai Gagne

Founder and director of Orff Schulwerk Program, Bloomingdale House of Music, New York City. Graduate of Orff Institute, Salzburg, holds certificate in piano from Hellenic Conservatory, certificates in dance from Mathey School of Gymnastics, and Yvonne de Kiriko School of Contemporary Dance, all in Athens, Greece. Previous staff of University of Denver and New England Conservatory Orff Schulwerk Certification Programs. Author, *Greek Dances* and co-author with Judith Thomas of *Dramas in Elemental Scales*.

Marsha Beck

Music Specialist, Raskob Institute, Holy Names College, Oakland, California; ungraded, ages 8-14, learning disabled children. Summer and Special Course, Orff Institute, Levels and Master Class completed. Co-founder and past president, Northern California Chapter AOSA; presenter at three AOSA conferences, ISME, contributor to *The Orff Echo*; director of two TV specials on Orff Schulwerk, consultant to MacMillan Book Series, *Music and You*.

Beth Miller

Music specialist, Paideia School, Atlanta; Certification, University of Denver; faculty, Orff In The Woods; presenter and IS teacher, AOSA conferences; served on National Board of Trustees and *Orff Echo* Editorial Board. Conference Chairperson Atlanta 1989.

Marilyn K. Levine

Music specialist, middle and upper grades, Mary C. Wheeler School, Boston. B.M.E. in Voice, Denver; private voice training, Jennie Tourel, Jan Curtis; levels training and instructor at the New England Conservatory; presenter, MENC, Suzuki Institute, workshops and AOSA National Conferences. Past President, New England Chapter, member, National Board of Trustees, AOSA.

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February Chapter Sharing (Fairbanks)
February Chapter Sharing (Anchorage)
Apr. 6-7 Millie Burnett (Anchorage)

ARIZONA

Arizona

Oct. 15 Jann Muck
Feb. 25 Margaret duGard
Apr. 15 Karen Logbeck Jensen

CALIFORNIA

Los Angeles

Oct. 10 Liz Gilpatrick
Nov. 5 Eugene Ward
Jan. 28 Bob de Frece
Mar. 4 Loretta Livingston

Monterey Bay

Oct. 22 Judy West
Feb. 25 Chapter Sharing
May 13 Cathy Crawford

Mount Lassen

Sept. 24 Randy DeLelles
Oct. 22 Judith Thomas
Mar. 11 Nancy Ferguson

Northern California

Oct. 1 Rick Layton: Using the
Orff Schulwerk Volumes
Jan. 28 Mary Goetze: Children's Vocal
Development: From Classroom
to Choir
Apr. 14-16 Celebrate! Northern California
Mini-Conference

Orange County

Sept. 24 Kathleen Allen and
Cathy Crawford
Oct. 22 Randy DeLelles and Jeff Kiske
Feb. 3-4 Phyllis Weikart
Feb. 25 Robin Johnson
Apr. 8 Donna Hyde, Diana Landis,
Kathy Lucey

San Diego

Oct. 15 Nancy Ferguson
Jan. 28 Judy West
Feb. 25 TBA
Apr. 1 Ann Palmason
May 6 TBA

COLORADO

Rocky Mountain

Sept. 10 Barbara Grenoble:
Puppets and Orff
Sept. 30 Three day New Mexico-
Colorado Annual Retreat
Oct. 22 Barbara Grenoble and
Peggy McCreary: Winter
Holiday Reading Session
Jan. 14 Elizabeth Nichols: Poetry,
Language and Song
Feb. 11 Marilyn Davidson: Listening
Lessons Through
Movement Experiences

Mar. 11 Pat Hamill: Related Arts with
Elemental Orff Approach
May 16 Marie Blaney: From Story
to Song

Rocky Mountain West

Sept. 23-24 Barbara Grenoble and
Peggy McCreary: Starting
the Year with Beat;
Care and Maintenance
of Orff Instruments
Sept. 30 Three Day Colorado-
New Mexico Retreat;
Make and Take Session
Oct. 14-15 Sue Kujawski: Music
in Early Childhood
Feb. 24 Gwen Mickle: Improvisation—
Elementary and Intermediate
Child
Mar. 18 Member Sharing

Southern Colorado

Sept. 30 Three Day Colorado-
New Mexico Retreat:
Make and Take Session
Oct. 3 Glenys Wignes: Solving
Vocal Problems
Nov. 1 Karen Hornug: Creativity Using
the Format Plan
Jan. 14 Elizabeth Nichols: Poetry,
Language and Song
Feb. 18 Dennis Rogers:
Percussion With Children

CONNECTICUT

Connecticut

Sept. 17 Marilyn Levine
Oct. 22 Karen Medley
Nov. 19 Pat Brown
February Chapter Sharing
April Randy DeLelles

FLORIDA

Central Florida

Sept. 24 Chapter Sharing
Oct. 22 Jim Solomon: Latin Percussion
and Rhythm Techniques
Feb. 4 Sue Snyder: Orff
and Early Childhood
Apr. 22 Chapter Sharing

North Florida

Sept. 17 Karen Medley
Oct. 15 Chapter Sharing
Feb. 4 Sue Snyder
Mar. 4 Chapter Sharing
April Judy Bond

South Florida

September Helen Kemp Videotape: Body,
Mind, Spirit and Voice
October Members' Original Work
Feb. 4 Sue Snyder
March/April Dulcimer Workshop
May Videotape: Caring for
Your Orff Instruments

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Aug. 17 McMillan workshop at Caloosa
Elementary School
Oct. 14 School-based in-service
Feb. 6 TBA

Suncoast

—Program in Planning—

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Singing Games and Songs
November Theme Development and
Curriculum Integration
January Will Brecht, Chair:
The Ensemble Experience
March Movement and Dance

GEORGIA

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Sept. 24 Jim and Mary Solomon: Con Brio
Oct. 22 Stephen Ortlip: Vocal
Training and Literature
Conference Highlights
Jan. 21 Margaret duGard
Mar. 18 Donna Poppe: Orff Schulwerk in
Apr. 22 Back to Basics

HAWAII

Hawaii

—Program in Planning—

IDAHO

Idaho

Jan. 21 Noreen Stark:
Conference Sharing
Apr. 8 Velma Allen: Integrating Folk
Dance and Curriculum

ILLINOIS

Greater Chicago

Sept. 10 Konnie Saliba: Orff Schulwerk
for Grades 4-8
Oct. 16 Lynn Johnson: Movement and
Early Childhood Strategies
Nov. 19 Dianne Ladendecker: Holiday
Materials for Orff Schulwerk
Feb. 18 Danai Gagne: Folkdance and
Dramatic Movement
Mar. 18 Helen Kemp: Voice Work for
Grades 4-6
Apr. 15 Judy Bond:
Improvisation Strategies

INDIANA

Indiana

Sept. 10 Rida Davis: Let's Get Started
Mar. 11 Jay Broeker and Martha Riley:
Recorder Workshop
Apr. 22 Helen Kemp: The Child's Voice

IOWA

First Iowa

October Esther D'Agrossa
January IMEA Orff Luncheon
April Sharing Session

Greater Des Moines

September Fall Meeting and
Planning Session
Mar/Apr. Annual Workshop
May Spring Meeting

Southeast Iowa —Program in Planning—

KANSAS

Kansas

- Aug. 5-7 Margaret duGard
Oct. 8 Steve Calantropio: Exploration and Improvisation
Oct.-Feb. Workshop series: Orff in Winter
Feb. 24-25 KMEA In-Service Workshop

KENTUCKY

Kentucky

- Sept. 10 Shirley McRae: Black Spirituals, Holiday Materials
Oct. 15 Dr. Jean Sinor: Kodaly Approach to Musical Literacy
Nov. 19 Chapter Sharing
Mar. 4 Nancy Ferguson: Blues, Pop and Jazz

LOUISIANA

North Louisiana

- Sept. 1 Chapter Presenter: Orff to a Good Start
Oct. 20 Chapter Sharing
Nov. 17 Margaret Hall and Betty Adkins: Conference Sharing
Jan. 14 Chandler Teague: Percussion Workshop/Mallet Repair
Feb. 23 Edith Duhon: Folk Dance Workshop
Apr. 1 TBA
June 17 Rod and Edith Duhon: Instrument Making Workshop

MAINE

Maine

—Program in Planning—

MARYLAND

Middle Atlantic (MD-DE-DC-VA)

- Sept. 17 Konnie Saliba
Oct. 1 Jack & Lorraine Neill
Oct. 29 Marilyn Davidson
Jan. 21 Rick Layton
Feb. 25 Member Sharing
Mar. 18 Carol Erion
Apr. 29 Sue Snyder

MASSACHUSETTS

New England (MA-VT-NH-RI)

- Sept. 17 Judy Bond: Lesson Planning, Curriculum
Nov. 5 Dudley Laufman: New England Country Dances and Folk Music
Dec. 3 Donna Otto: The Totality of Orff Schulwerk
Feb. 4 Lynne Rahmeier: Movement as an Integral Part of Learning
Mar. 4 Gerald Dyck: Gleanings from Ethnomusicology
May 4 Randy DeLelles: Sounds Good to Me—Harmonic Sequence

MICHIGAN

Greater Detroit

- Sept. 17 Jeff Kriske: Orff Process
Oct. 8 Jacqueline Schrader: Movement
Jan. 14 Jim Solomon: Percussion
Feb. 25 Carolee Stewart: Upper El and

- Mar. 18 Middle School
Apr. 15 Jann Muck: Recorder
Kay Sovran: Early El and Pre-School

Mid-Michigan

- Sept. 10 Summer Workshop Sharing
Oct. 8 Donna Williams, Nell Veenstra: New Ideas, Folk Dancing
Jan. 14 Chapter Sharing
Feb. 11 TBA
Mar. 11 Nancy Casteel: Early Childhood
Apr. 22 Christian Music

Western Michigan

—Program in Planning—

MINNESOTA

South Central Minnesota

- Sept. 17 Doug Goodkin: Improvisation
Oct. 14-15 Phyllis Weikart: Folk Dancing and Movement Sequencing
Feb. 4 Lynn Johnson: Music in Early Childhood; Chapter Sharing
Mar. 18 Bob de Frece

MISSOURI

St. Louis

- Sept. 24 Cindy Hall: Recorder, Right From the Start
Oct. 22 Ruth Boshkoff: Working with Poetry (K-5)
Feb. 4 Chapter Sharing
Mar. 11 James Sapienza: Movement
Apr. 22 Arvida Steen: Classroom: Is it yours? Is it Mine?

Heart of America

- Oct. 1 Shirley McRae
Jan. 14 Cindy Hall
Mar. 4 Randy DeLelles & Jeff Kriske

Ozark Mountain

- Oct. 7 Business Meeting
Nov. 5 Member Sharing
Dec. 3 Conference Sharing
Feb. 4 TBA
Mar. 4 TBA
Apr. 1 All day workshop

NEVADA

Desert Valley

- Sept. 12 Chapter Sharing, New Member Orientation
Oct. 15 Lynn Kleiner & Randy McCommons
Nov. 19 Conference, Chapter Sharing
Jan. 21 Karen Medley
Mar. 11 Jane Frazee
May 8 Chapter Sharing

Sierra Nevada

—Program in Planning—

NEW JERSEY

Central New Jersey

- Oct. 1 Sue Snyder
Oct. 29 Dixie Piver
Jan. 28 Steve Calantropio
Mar. 24 Chapter Sharing
Apr. 29 Paul Kerlee—with Phila. Area

Northern New Jersey

- Sept. 10 Margaret duGard

- October Anton Armstrong: Children's Voices
Dec. 13 Chapter Sharing, Convention Highlights
February Chapter Sharing
Mar. 4 or 11 Lisa Parker
Apr. 15 or 22 James Sapienza: Upper Elementary
May Cindy Hall: Recorder

NEW MEXICO

New Mexico

- Sept. 17 Barbara Grenoble: Puppets and Orff
Sept. 30 Three Day Colorado-New Mexico Retreat
Feb. 4 Gwen Mickie: Improvisation
Apr. 1 Judith Cole: Concepts through Movement
May 6 Chapter Sharing

NEW YORK

Berkshire-Hudson

- Sept. 16-17 Arvida Steen
Jan. 21 Chapter Sharing
Apr. 1 John Stevenson

Long Island

- Sept. 17 Beverly Boardman: Movement
Oct. 22 Marilyn Davidson: Concert Programming with Orff
Nov. 19 Michael Nichols: Meeting Grade Level Expectations
Jan. 21 Sharing Session
Feb. 11 Doris Iverson: President's Session
Mar. 18 Mary Helen Solomon: General Orff
Apr. 29 Cindy Hall: Recorder and Orff

Greater Rochester

- Oct. 15 Judy Bond
Jan. 21 Lois Birkenshaw
Mar. 11 Joan Fretz

New York City

- Sept. 17 Judith Cook Tucker: Multicultural Music for Classroom and Chorus
Oct. 22 Nelly Vuksic: Choral Music/Music from Argentina
Jan. 8 Marsha Baxter: Recorder Session, Music from Mexico
Feb. 11 Linda Monssen: Correlating Music with the Classroom Curriculum
Mar. 19 Philip Burton: Movement

Tappan-Zee

- Sept. 24 Anna Marie Spallina and Peggy Schackman: The Young and the Restless
Oct. 29 Joseph Loux: Recorder Workshop
Jan. 28 Marilyn Davidson: Sequencing and Programming with Orff Schulwerk
Mar. 11 Judith Cook Tucker: Multi-Cultural Music for Class and Chorus

Western New York

- Sept. 10 Helen Kemp: The Child Voice—Nature and Nurture
Jan. 21 Linda Swiniuch: Creative Movement
February Chapter Sharing
Mar. 11 Steve Calantropio: Opportunities for Improvisation

NORTH CAROLINA

Central Carolina

Sept. 23-24 Judith Thomas & Gary Ritcher
Oct. 22 Chapter Sharing
Jan. 28 Randy DeLelles & Jeff Kriske
April Craft Workday for
Atlanta Conference

Piedmont

Oct. 14-15 Konnie Saliba
Jan. 28 Randy DeLelles & Jeff Kriske
March Phyllis Weikart
Apr. 8 Bonnie Geist

NORTH DAKOTA

Prairie Winds

Aug. 18 Pauline Sateren
Sept. 24 Jan Candee, Rosita Elhardt:
Reports on Hamline
Nov. 19 Video, Member Presentations,
Holiday Ideas
Feb. 11 TBA
Apr. 1 Nyla Schock, Teri Storhaug:
The Inaccurate Singer

OHIO

Greater Cincinnati

Sept. 17 Mary Goetze
Nov. 5 Richard Gill
Mar. 3 Chapter Sharing
Apr. 14-15 Phyllis Weikart

Greater Cleveland

Sept. 17 Alan Purdum: From Mallet to
Movement; Cathy Previll:
Perceptual Response
Oct. 14-15 Mary Goetze: Developing
Children's Voices
Conference Review
Jan. 21 Chapter Sharing
Feb. 25 Chapter Sharing
Mar. 11 Millie Burnett: Development of
Folk Material for Children
Apr. 15 Chapter Sharing "Ideal Swap"
May 13 Chapter Sharing

Northwest Ohio

Oct. 10 Jann Muck: Recorder, Folkdance
Jan. 21 Make It—Take It Workshop
Mar. 11 Carol Huffman: Combining Orff
and Reading

OKLAHOMA

Homa/Okla

Aug. 27 Carolyn Ruffin
Sept. 24 Jili Trinka: Folk Dance
and Dulcimer
Jane Frazee
Nov. 11
Feb. 18 or
Feb. 25 Joy Nelson: Kodaly
Mar. 4 Third Annual Orff Festival
Apr. 1 Helen Kemp: Choral Music
Apr. 29 or
May 6 Chapter Sharing

OREGON

Lane

Sept. 24 Gloria Fuoco-Lawson
Oct. 29 Chapter Clinicians
Jan. 28 Shirley McCrea
Mar. 11 Chapter Retreat
Apr. 8 Judy West

Portland

Sept. 17 Chapter Sharing
Oct. 14 Helen Kemp
Feb. 4 Jeff Kriske and Randy DeLelles
Apr. 22 Donna Otto

PENNSYLVANIA

Philadelphia Area

Oct. 15 Brigitte Warner
Nov. 19 Chapter Sharing
Feb. 18 Conference Sharing
Apr. 29 Paul Kerlee—with
Central New Jersey

Pittsburgh

Sept. 17 Marilyn Davidson: A Sequence
of Orff Skills
Oct. 15 Marjorie and Ernie Farmer:
Musicals—An All-School
Happening
Nov. 28 Dan Kaman: Creative Drama/
Movement and Mime For
Children
Jan. 27 Winter Blues Party
Feb. 27 Colin Sterne:
A Recorder Workshop
Mar. 18 Marilyn Egan: Classroom
Demonstration, 3-6 year-old
Children, Dalcroze Eurhythmics
Apr. 8 Avon Gillespie: Teachers Like to
Have Fun, Too!
June 11 Annual Picnic

SOUTH DAKOTA

Black Hills

Sept. 10 Grace Nash
Oct. 8 Chapter Sharing
Jan. 21 Gwen Mickle
Mar. 11 National Conference Sharing

Sioux Valley

Sept. 10 Jim McKinney:
Percussion Potpourri
Oct. 1 Esther D'Agrosa:
The Child's Voice
Nov. 5 Judy Pine: T.L.C. for Orff
Instruments
Feb. 4 Convention Highlights,
Folk Dancing

TENNESSEE

Memphis

Sept. 10 Chapter Sharing
Oct. 8 Susan Van Dyck, Fran Addicott:
Orff Process "Kid Tested
Lessons"
Feb. 18 Cindy Hall: Recorder and Orff in
Children's Church Choirs
Apr. 15 Jim and Mary Helen Solomon:
Rhythm Sequencing

Middle Tennessee

Sept. 17 Mike Nichols: Grade Levels
Expectations Through the
Holidays
Jan. 21 or 29 Dr. Gerald Moore: Early
Renaissance Instruments; Vivian
Miller, Sheila Hotchkiss, Susan
Ramsey, Elaine Krise: Recorder
Consort; Margaret duGard
Feb. or Mar. TBA
Apr. 22 Susan Holloway:
Orff-Away with Holloway

TEXAS

Central Texas

Sept. 24 Dee Joy Coulter
Oct. 28-29 Phyllis Weikart: Experiences in
Movement and Folk Dance
Jan. 28 Carol King
Feb. 10 1989 Annual Texas Orff Chapters
Breakfast Meeting (TMEA)
Mar. 10-11 Phyllis Weikart: A Weekend of
Folk Dancing
Apr. 15 Shelley Nordlund

Dallas Metroplex

Oct. 15 Doug Goodkin: How Do We
Begin and Where Do We Go?
Jan. 14 Penny Mahoney: Rhythmic
Movement and Folk Dance
Curriculum Development
Apr. 18 Avon Gillespie: Carols (Dances)
and Songs of Spring

Texas Gulf Coast

Sept. 24 Carol King: Low Budget Orff
Oct. 29 Jean Wilmouth: Fundamentals of
Orff Instrumental Technique
Jan. 14 Chapter Sharing
Mar. 4 Rick Layton: The Orff
Instrumentarium

VIRGINIA

Virginia Highlands

Sept. 10 Ruth Boshkoff
January Susan Howell, Connie
Southerland and Bill Sykes:
Primary-Grades
April Mike Nichols:
Recorder Workshop

WASHINGTON

Evergreen

Sept. 17 Chapter Sharing
Oct. 21-22 Jane Frazee
Feb. 24-25 Judy Bond
Apr. 21-22 Doug Goodkin

Inland Empire

Oct. 1 Donna Otto Spence: Movement,
Music, Speech and Song
Oct. 29 Chapter Sharing
Feb. 4 Chapter Sharing
Mar. 11 Dr. Mary Goetze

WISCONSIN

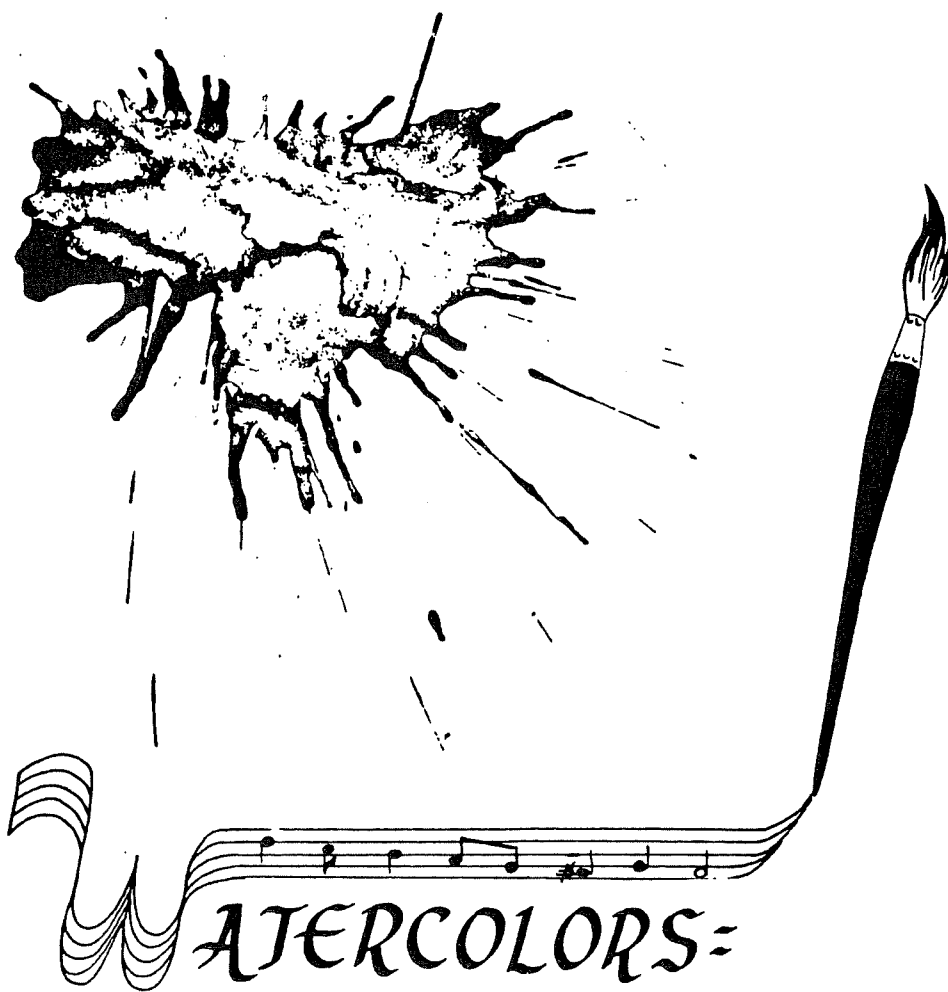
Greater Milwaukee

Sept. 24 Pat Hamill: Development of the
Child Voice
Oct. 22 Dr. Will Schmid: African
Drumming: Back to the
Roots with Orff
Feb. 4 Ann Schmid:
Let's Play Autoharps—
Learn Some New Techniques
Mar. 11 Integrating Orff and Kodaly in
the Elementary Classroom

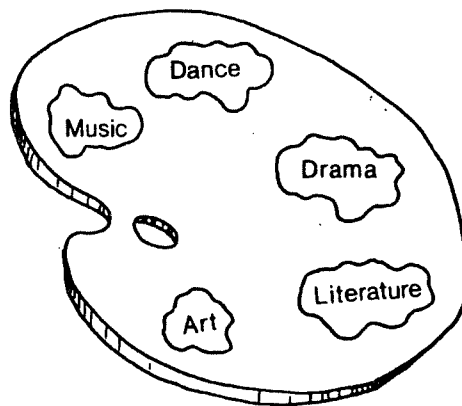
WYOMING

Wyoming

Oct. 8 Marie Blaney:
Early Childhood Music
Nov. 19 Thomas Kite: Orff
in Upper Elementary
Mar. 11 Carol King: Music
Across the Grades
Apr. 1 Choral Reading Session



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Meet Chapter #88 . . . Alaska!

One of AOSA's newest chapters was chartered in Chicago. Like many others, it grew out of a summer course given in Fairbanks in 1986. When 30 teachers took a Level I class with Ann Palmason and Lisa Ann Parker, a noontime discussion was the impetus to form a chapter in Alaska. Enthusiasm remained high as people from the Anchorage area (which includes Kenai, Seward and Homer) and Fairbanks formed a board, filled out the forms and applied for provisional status. Less than two years later, there is the Alaska Chapter.



Alaska chapter members in Seattle for Levels classes. Steve Posegate, Betty Wick, Janice Trumbull, Janet Stiles, Sally Miller.

Their guest presenters from the "Lower 48" usually give one four-hour workshop on Friday evening in Fairbanks, then fly up to Anchorage to repeat the four-hour session on Saturday afternoon. It is a flight of about one hour, or a nine-hour drive. It seems to work out quite well to move the presenter, rather than the members!

The Alaska Chapter is working hard to increase its national membership. Of the 45 local members, about half have had Orff Schulwerk training. All of these have taken at least Level I, with many more exploring the Introductory Courses here and elsewhere. Thus far, there is not much action in the Juneau area (see map).

In October of every year, the Alaska MENC meets, and since 1986 the Alaska Orff Chapter holds a breakfast meeting as part of the weekend's activities. The Chapter is closely aligned with the Society for General Music, the MENC affiliate, and their newsletter is produced jointly. A special note: all three top officers of the Alaska Music Education Association are classroom music teachers; all are Orff trained and chapter members.

We welcome the young and vigorous Alaska Chapter to AOSA and wish them continued success and good Schulwerk music teaching.



AMEA officers, Terri Stone, President, Kevin Brown, Secy./Treas., Barbara Garner, Vice President.



At the Sandra Yeager workshop, Gwene Heynen, Elaine Larson and Kathy Reid act out the "Three Billy Goats Gruff."



Three members try the Eskimo "Ice cream dance."

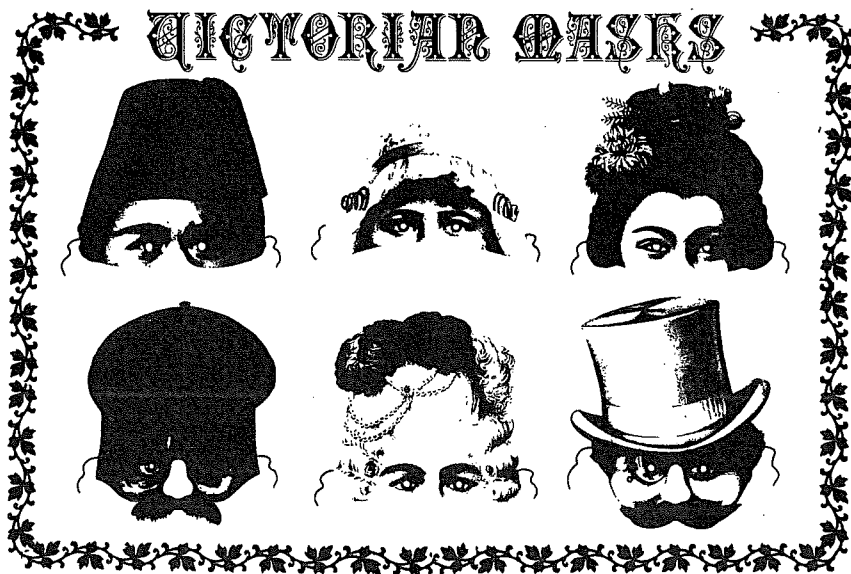


Barbara Garner Judy Jeffery



Members playing chapter-made Alaska frame drums.

Photos and information from Sally Miller, Past President



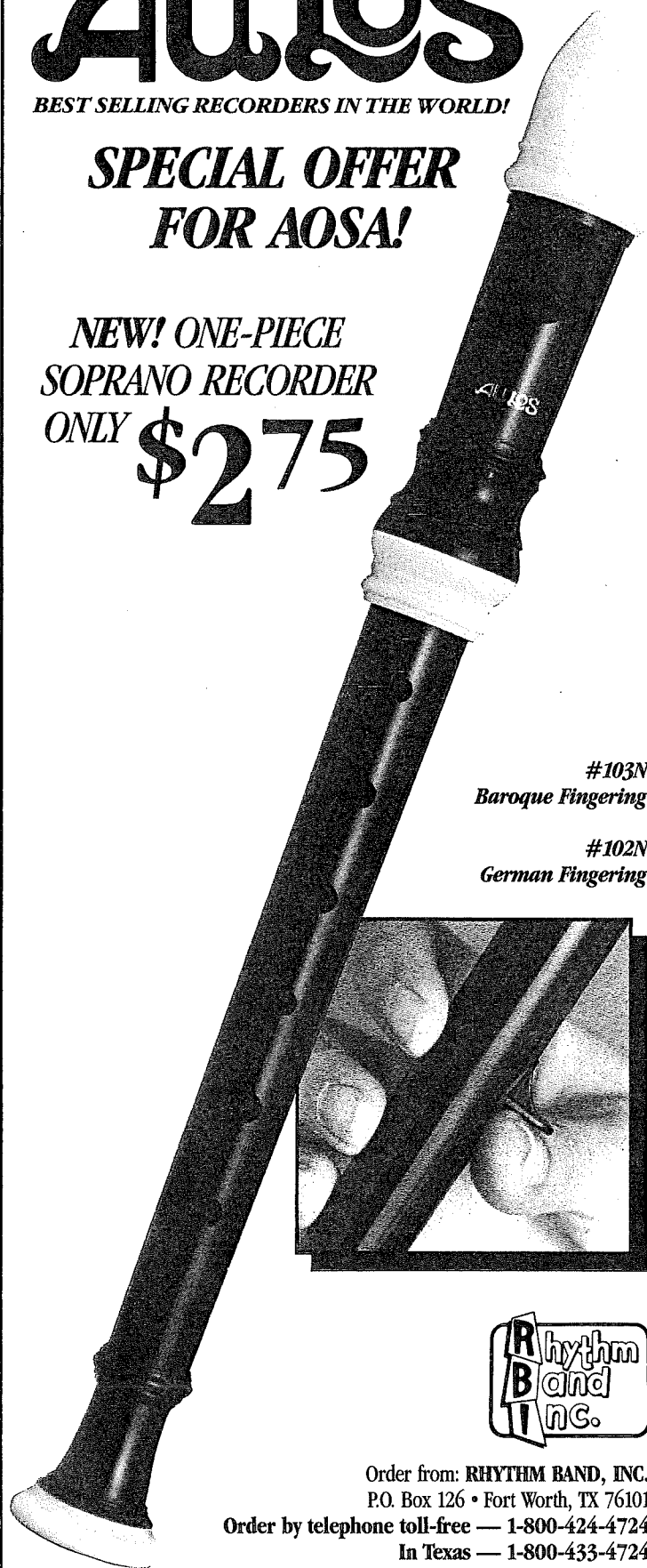
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NOBUO TOYAMA, President, Toyama Musical Instrument Co., Ltd., Tokyo, Japan

"Although this instrument has been designed for the beginning student, it has voicing, tuning, tone quality, and aesthetic design that would please a professional. Considering price and quality, there is no better classroom recorder."

GERALD BURAKOFF, Elementary Music Teacher, Nationally-Known Recorder Clinician, Composer, Arranger and Publisher, Long Island, New York.

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DALE JENSEN, Supervisor of Music, Manatee County, Florida.

"The new AULOS soprano recorder continues this company's long tradition of high-quality products. Elementary music teachers will be thrilled with the clarity of its lovely sound, the indestructibility of the one-piece construction and the accessibility to making every pitch sound easily — especially low C."

MOLLIE TOWER, Elementary Music Coordinator, Austin, Texas, Public Schools.

SPECIAL

Rhythm Band, Inc. will donate to the AOSA Keetman Scholarship Fund 5¢ for each AULOS recorder purchased by schools/teachers from RBI between September 1 and December 31, 1988. All AULOS models are included in this offer. This offer void where prohibited by state law.

Funding Music Projects with Mini-Grants

KAY HOFFMAN

Looking for sheet music? funds for guests? instruments? motivational materials? props? If there is a main problem or area that needs to be addressed in your music classroom, perhaps you should consider applying for a mini-grant.

Many music teachers are unaware of the possibility of mini-grants, others are hesitant to jump in and tackle one. Each year in the Phoenix (Arizona) area, the Kyrene District teachers have up to three mini-grants available, ranging from \$100-\$800. One mini-grant can come from "Teacher Venture Arizona" and two can come from our own "Kyrene Career Ladder Program."

The where and why of mini-grants

Mini-grant options are funded to provide opportunities for teachers to work together toward a common goal, to share ideas and techniques to enrich the regular curriculum. Taking advantage of these programs is beneficial to students and rewarding to teachers. It is also a way in which the community can see its money being put to use.

Many businesses coordinate mini-grant programs and make them available to all school districts. "Teacher Venture Arizona" is a non-profit corporation entirely supported by the business community and managed by volunteers. Any public school teacher of grades K-12 is eligible to apply for a mini-grant. Some school districts have a career ladder program which includes mini-grants. These are often funded through the approval of the legislature.

How to put together a mini-grant

Once you have a possible source for funding, the first step in planning your mini-grant is identifying the topic. Some ideas: interdisciplinary teaching, innovative early childhood programs, parent education programs, in-depth research and implementation of authentic music (Indian, African, Hawaiian), winter festivals, state history through music, computer software for the classroom, innovative mainstreaming techniques, incorporating reading, or incorporating higher level thinking skills.

Step two is to collaborate with a colleague who is interested in your topic. Mini-grants work very well when at least two people are brainstorming ideas, sharing the work and correlating the topic with classroom objectives.

In step three the project must be carefully described, written up and submitted. The

proposal should state specific materials, methods to be used to implement the project and an approximate time schedule. A detailed projected budget must be included giving the approximate cost of materials and props, instruments, professional growth expense, or salaries for visiting teachers and artists-in-residence. The proposal should state the number of people that will be affected by the project and the desired impact on pupils. A way to evaluate the project to determine whether or not the objectives have been met should be carefully planned and described.

Step four begins the actual research, purchasing, organizing, and correlating. It might also include specialized training for teachers and development of instructional materials.

Step five is the teaching of the unit to the students, developing the project, keeping records and the start of the evaluation to assure that the objectives have been met.

Step six results in a written evaluation stating what was accomplished in the project, how the students were affected, if the objectives were met, and what would be done differently if it were funded again. The project is then reviewed by a team or mentor, with the possibility of being funded for another year.

A mini-grant sample

This year, our¹ mini-grant was based on

Native American (Indian) music for the elementary music classroom, with an emphasis on the Southwest tribes. One of our goals was to work with and purchase materials and instruments that were authentic. They were obtained here in Arizona from the Heard Museum, the Gila Indian Reservation, Canyon Records (a Native American record store), an Indian fair, a trading shop, and a health food store.

Books, records, coloring books, design books, tapes, pictures, maps, posters and other materials were purchased. Authentic instruments included drums and beaters, water gourd drums, rattles, rasps, flutes and sonasos, a kind of tambourine.

Teaching units were designed; they incorporated different techniques such as cooperative learning, learning centers, whole class activities, as well as teacher instruction and individualized student presentations. These units were based on Native American poetry, legends, stories, songs and music, instruments, games, sign language, dances, crafts, and food!

One of the units developed dance learning centers. These introduced actual music and props such as scarves, ribbons, hoops, bells, cocoon leg rattles, and feathers. The learning centers focused on using the proper music for the each dance. Traditional hoops were used for the Hoop Dance and it was learned with

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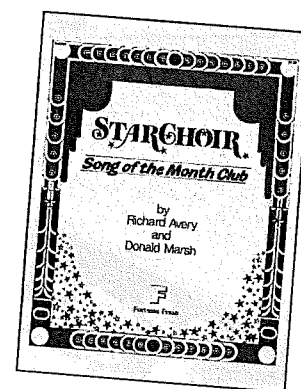
Glory of God, Around, Around, Schalk

U, oboe, 6 hb 11-2436 .90

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tapes of Hoop Dance music playing. The children attempted the complicated patterns and came to appreciate and respect the difficulty of this strenuous activity.

Other centers were set up for exploring and trying traditional crafts while listening to different styles of traditional music. For example, Native American rock music (yes, it exists!) played while some students read about some of the tribal traditions of courting. The children tried making burden baskets, pictures, and maps. They ate blue corn chips and blue popcorn. Others worked with clay and some crafted symbols out of leather, sharing their experiences with the rest of the class when the things they had made were completed.

The project introduced a video to watch and discuss and a Native American guest artist who came with members of his family and performed for the children at an assembly. All together, the children listened, explored, played instruments, read, wrote, improvised, sang, spoke, danced, observed and ate!

A sample lesson: Yaqui legends were to be dramatized behind a shadow screen. These were developed through cooperative learning. To begin, there was practice in pantomiming words and phrases behind the shadow screen. Reading the legends and discuss-

sing their place in Native American life and history helped build respect for and understanding of the culture.

In preparation for dramatizing one of the legends, the instructor wrote the story on seven 3X5 cards. The children were divided into seven groups and each group was given a card to pantomime behind the screen. A color transparency of a scene from the desert southwest was shown on the shadow screen with an overhead projector. With Native American flute music in the background, the children took turns improvising sounds suitable to the story on the *sonaso*, the rasp, on authentic drums or the gourd drum.

As a result, these students had described, discussed, interpreted, compared, correlated, performed, and realized Native American music. From these experiences they came to understand that their study had only touched the surface. They came to appreciate and seriously respect the music of a neighboring culture.

Go For It!

Many exciting projects are happening in the world of music education and most of them cost money. If you find yourself with a limited budget and don't know where to get the money you need, a mini-grant may be the place to start. With the help of a colleague and your career ladder program, or local

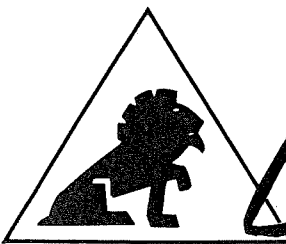
businesses, you could be on your way. To begin, contact your Superintendent, Department of Education or Chamber of Commerce. If you find that mini-grants are not available in your community, it could be worthwhile to talk to some local businesses and get a new program started.

In the end it is a very rewarding experience. You can have the realization of adding enrichment and excitement to your music materials and keeping your music curriculum fresh and vivid. ☆

1. Please note: Co-authors of the Native American Mini-grant included Kay Edwards and Karen Sejkora from the Kyrene District. Many of the authentic Native American musical ideas were from an Arizona State University class and from our guest artists: Dennis Alley and the Wisdom Dancers.

P.S. At the end of this grant project, a new sixth grade boy shyly slipped me this note on the way out the door.

"... In the past when I've had music, I've never really liked it or appreciated it until now. This year I've found out that music is a whole world of things. I also thought of music teachers as dull and boring, but you're really fun and you get involved. Anyway, I just wanted to say thanks, and I've appreciated it."



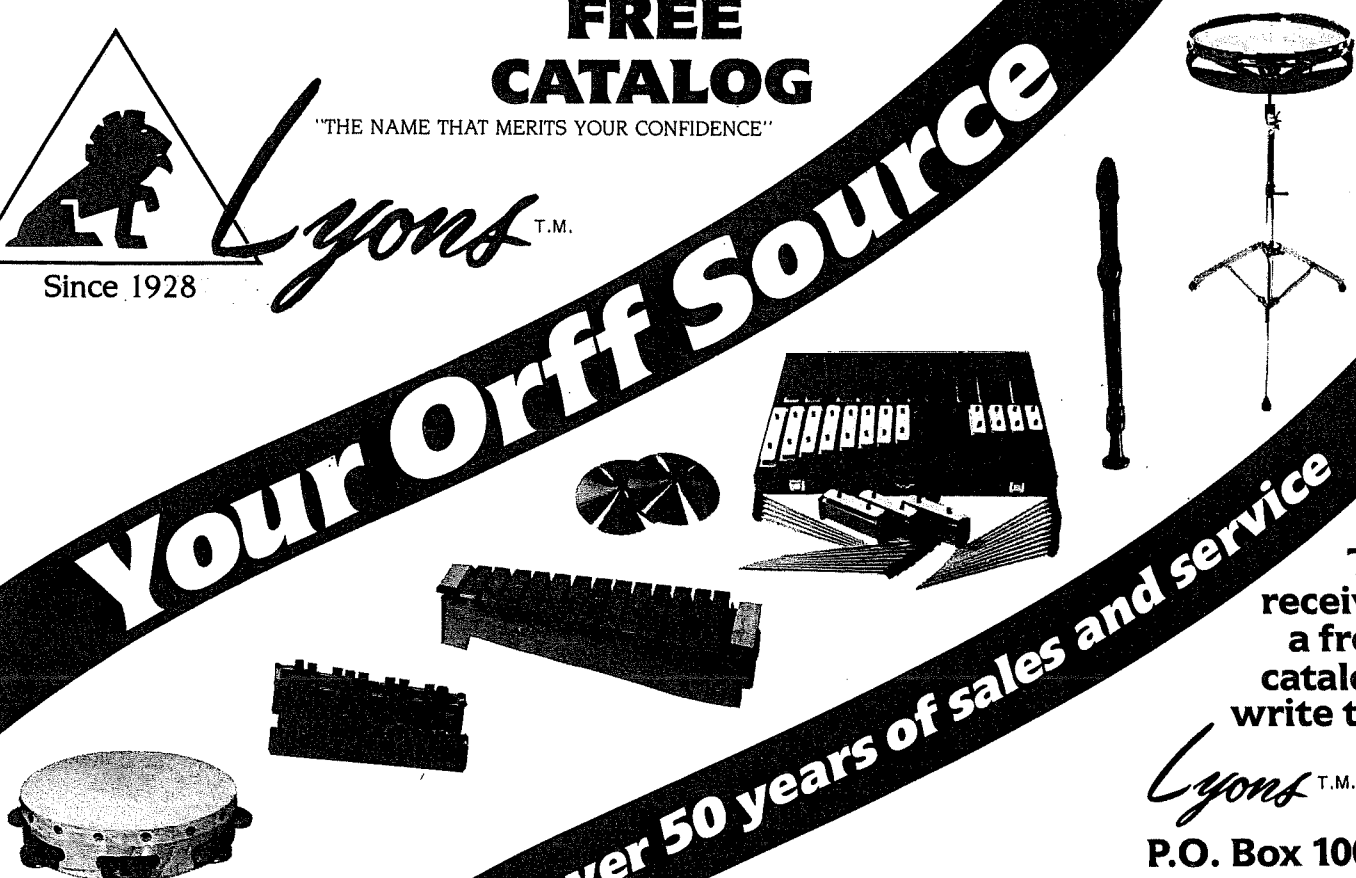
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To Feed My People: The Coming of the Corn

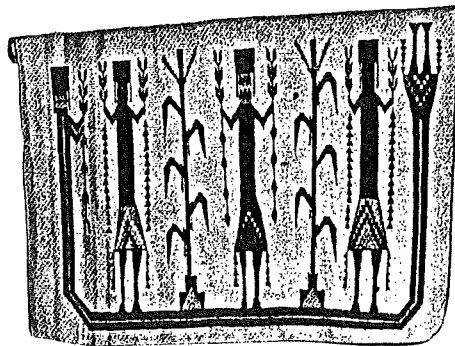
Zuni, in southwestern New Mexico, is the largest of all the pueblos, with the exception of the Hopi Villages. It was the first Indian community north of Mexico visited by Coronado in 1540, but was a great disappointment. Instead of gold and jewels, the Spaniards found farmers living peacefully in mud-walled houses.

Zuni religion and philosophy are complicated, and the tale told here is only a fragment of the origin myth. It is recited annually by two priests speaking in unison in a mid-winter, night-long ceremony of song and dance. Then the *Shalako*, great bird-like supernatural beings known as the Divine Ones, come to bless the houses of the Zunis. The origin tale takes four hours to recite, and it is believed that if a single syllable is missed or slurred, the dance will not result in health and well-being for the Zuni people.

The Zuni language is unrelated to any other. Zuni music is unique in North America, for it employs two and four-part harmony.

The myth tells of the arrival of the first people on earth, the Ashiwi, who had tails, long ears and tufts of moss on their heads. They roamed the land looking for a place to settle and when they found a place by a spring, they were visited by the Divine Ones, who cut off their tails and ears and told them to bathe in the spring. They did this and when they came out, they were clean and looked like human beings we know today.

Gradually, other tribes came up from the



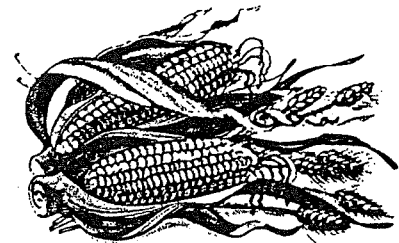
underworld and populated the world. Each time any of the Ashiwi who had become tired and fallen behind came out, the earth would rumble and tremble as a sign, but the people would rejoice to be together. This went on for a very long time.

The last to come out were two witches, a man and a woman who held all power for good and evil in their hands. They were met by the Divine Ones who tried to prevent them from going to the people. But the witches threatened to destroy the world and withhold the rain and all the seeds so that the people would starve. They demanded that the leader of the village give them his nearly grown son and daughter.

He obeyed and the witches killed them both. They were buried in the earth and for four days and nights the male rains fell, heavy and strong, softening the soil. On the fifth morning the earth rumbled and the Divine Ones saw the young man arise well and

strong from the earth. Then the female rains fell, soft and gentle for four days. On the fifth morning, the earth rumbled and the maiden arose from her grave unharmed.

"That night the witches planted their seeds, and by morning the corn stood in rows above the earth." The Ashiwi watched it grow all day, until the evening when it was ripe and ready for harvest. The witches called the Ashiwi to come and eat, but the food was hot like chili peppers. So the witches called the crow, the owl and the coyote to taste the crop. As they did, it became mellow and more suitable for food, but ever since then, the corn crop must be watched carefully because these creatures like the corn so much that they will steal it whenever and however they can.



Classified ad from Montgomery County (PA) "Record" June 18, 1988.

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BOOK REVIEWS

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

INDEX TO CARL ORFF RECORDINGS (Musica Poetica and Music for Children), Compiled by Claire Levine and Betty Morris, 6870 Whysall, Birmingham MI 48010. \$7.00 plus \$1.00 postage.

How many times have you said to yourself, "Some day I'll make an index of those recordings and key them to my Schulwerk volumes . . ." Well, finally somebody has done it for you, and for all of us.

With this small book (24 pages, photocopied) Levine and Morris have performed a valuable service for all who use the volumes and the Harmonia Mundi Musica Poetica series, either in connection with their teaching, or just for the sheer beauty and interest of the music.

One might wish a bit more care had gone into preparation. There are a few typographical errors (corrected), an occasional questionable translation, and some parts which are not as complete as they could be. But the flaws of this book are minor; its contribution to Schulwerk teachers is major. A really important aid. V.E.

13 SONGS FOR HALLOWEEN, with Orff Orchestrations, by Alice Olsen, Alice Olsen Publishing Co., 801 Garrison, #36, Vancouver, WA 98664, \$10.50.

Original songs, obviously seasonal, most with words that are scary and gory enough to capture the interest of children at this mad time of year.

Olsen uses a wide variety of unpitched percussion in interesting, sometimes tricky patterns. Her melodic accompaniment is almost totally limited to drone tones of the various minor keys used. About half the songs are in keys which would be difficult as improvisational bases for either the barred instruments or the soprano recorder.

I have one severe problem: the book's subtitle. These are not "Orff" orchestrations. They are Olsen orchestrations. V.E.

THE FAMOUS VOYAGE OF CHRISTOPHER COLUMBUS, by Heather and Peter Kay. Cantata/musical for voices (almost all unison), piano, guitar and percussion. Universal Edition, 2/3 Fareham St., London W1V 4DU. Available through European American Music, \$14.95.

An interesting performance piece with appealing tunes, strong rhythmic interest and

the familiar story line arranged to interest upper elementary or middle school kids. Best of all, there are about five built-in places for improvisation, from groups of sailors recruiting sailors for the voyage to dancing seaweed surrounding the ships in the Sargasso sea, while the sailors sleep.

Eleven principals and an acting chorus tell the story. A large number of students could be involved; props and costumes are reasonably easy; performance could be either a concert piece or a dramatic presentation. Piano accompaniment presents a challenge.

FLEMISH DANCE CAROL, arr. by Isabel Carley, (\$40), Concordia Publishing House, St. Louis, MO 63118.

Another Octavo set for unison choir and full instrumentarium, with a difficult optional sopranino recorder descant. A really charming tune and a solid, manageable instrumental setting filled with delightful surprises.

WE WERE THERE FIRST: The Animals' Story, A Musical For Young Children, by Virginia Kolk Pedulla, Shawnee Press, Delaware Water Gap, PA 18327. \$6.50. (Cassette available)

A Christmas Play for young (primary grade) children with a different set of animals telling the story than the one usually associated with Christmas plays (a hen, goats, rabbits, geese) in addition to the familiar sheep, donkey and camels. The story is reminiscent of "The Bremen Town Musicians." The songs, all with piano accompaniment only, leave us wishing for some of the traditional Christmas songs. V.E.

THE SHARING TREE, A Christmas Musical for Orff Instruments, by Alice Olsen, Alice Olsen Publishing Co., 801 Garrison, #36, Vancouver, WA 98664, \$10.50.

Seven songs and a script for eight speakers and an indeterminate number of trees. Two tunes are for dance with no suggested choreography, so the children would have these opportunities to create their own movement.

A full instrumentarium and a large group of non-pitched percussion instruments are called for. Tunes and accompaniment patterns are interesting and within the abilities of middle grade elementary school children. Most are in *do pentatonic*, though one is

definitely *C minor* and another *C mixolydian* despite its *F major* key signature. V.E.

FIVE FOLK HYMNS FROM SOUTHERN HARMONY (\$1.35), **WEIHNACHTSZEIT: EIGHT GERMAN CHRISTMAS SONGS** (\$1.75), **SEVEN CAROLS OF CHRISTMAS** (\$2.50), all arranged by Edmund R. Martens, Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118.

For unison voices, with settings for Orff instruments, this is a nice selection of songs, pleasantly arranged, but in harmonic rather than elemental style.

CAROL OF THE ANGELS AND THE SHEPHERDS, arr. by Donald Rotermund (\$55), Concordia Publishing House, St. Louis, MO 63118.

Octavo arrangement of the old Bohemian carol, adding for its fourth stanza another old tune, "Puer nobis nascitur." Accompaniment (SG, AM, guitar or cello, various small percussion instruments, optional violin or oboe or recorder) is simple, clear, patterned ostinato.

TEN NOELS from Marc-Antoine Charpentier's Midnight Mass arr. by David Chase (\$1.20), Concordia Publishing House, St. Louis, MO 63118.

Wonderful old French tunes set for various groups of voices, with occasional non-pitched percussion, one song with added drone. Occasionally, the English translations cause awkward combinations of words and melody. Some nice arrangements.

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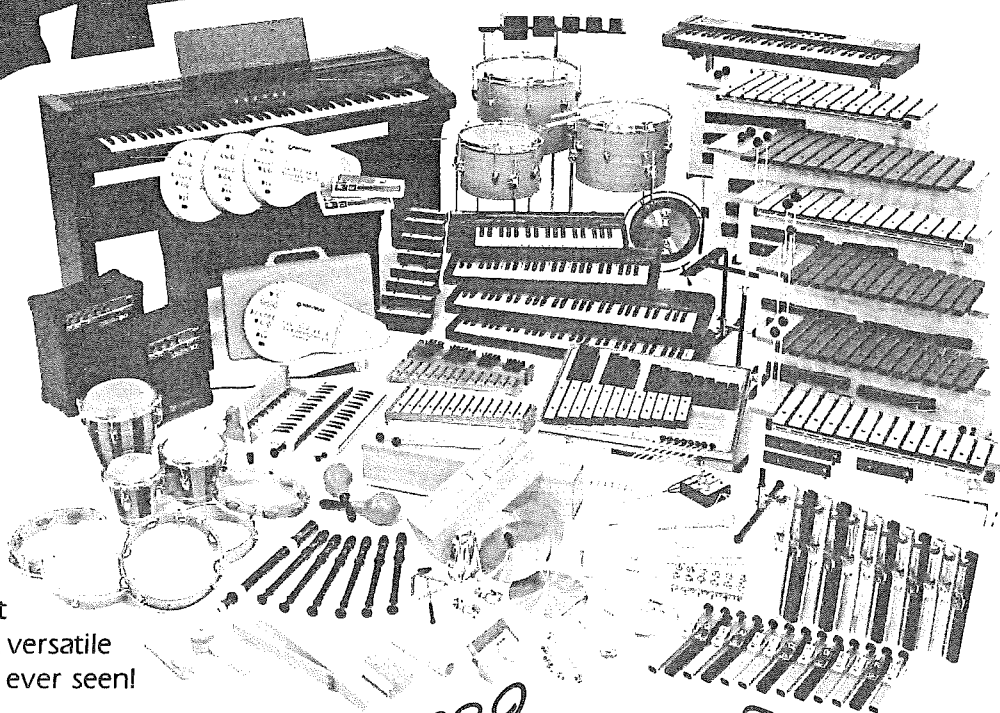
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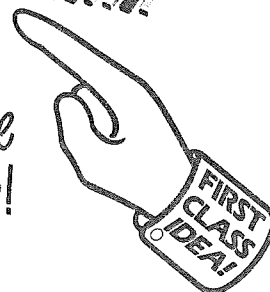
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