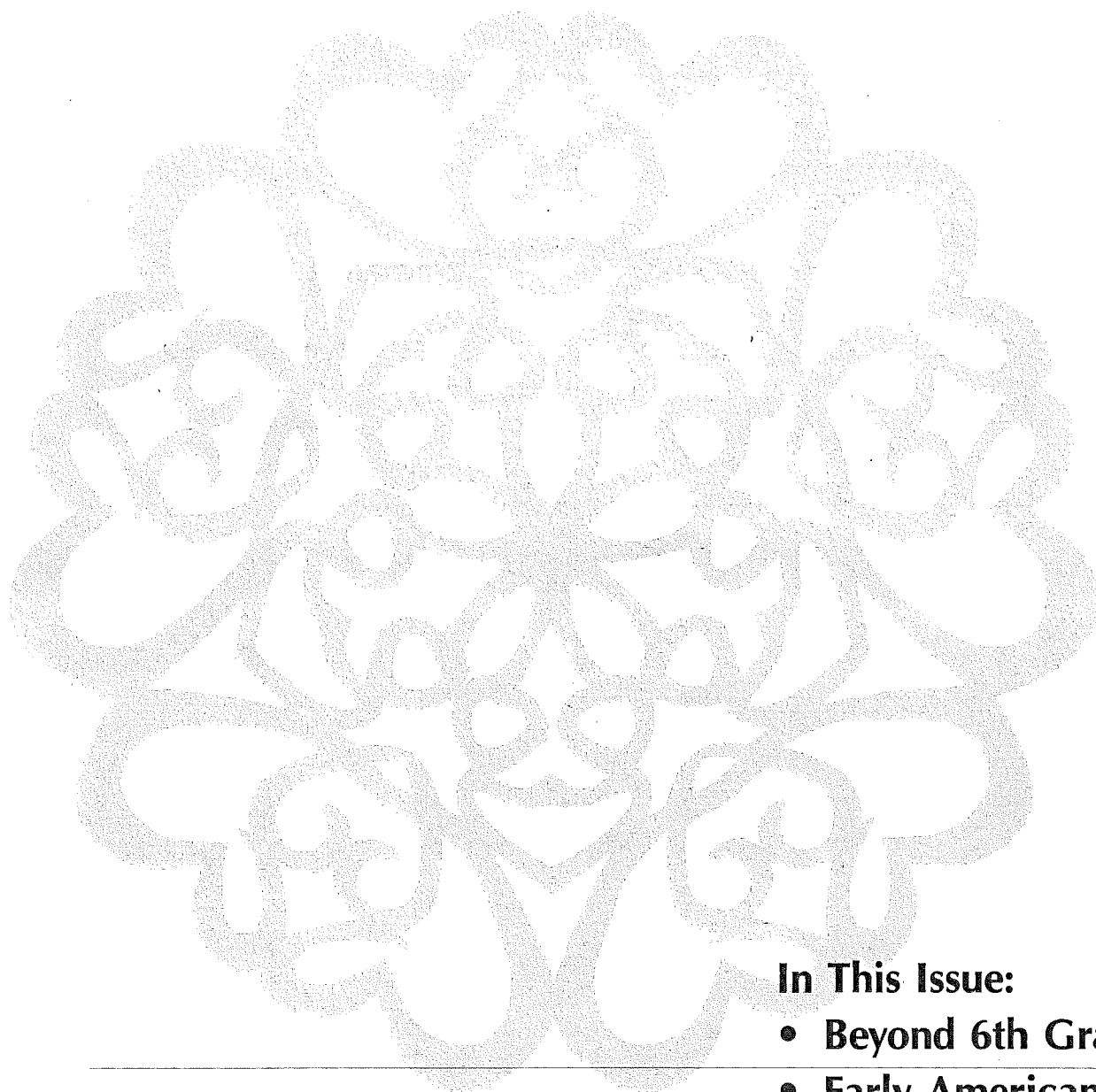


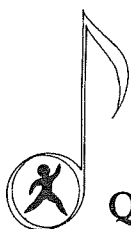
The Orff Echo

Volume XX
Number Three
Spring 1988



In This Issue:

- **Beyond 6th Grade**
- **Early American Music**
- **Recorders In School**
- **Lowell Mason**
- **What Lies Ahead**



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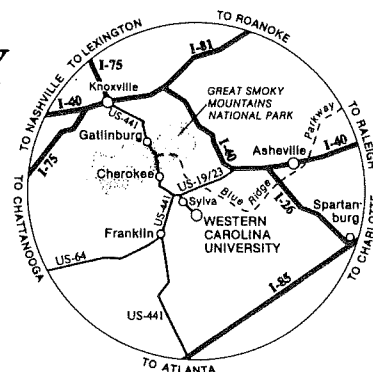
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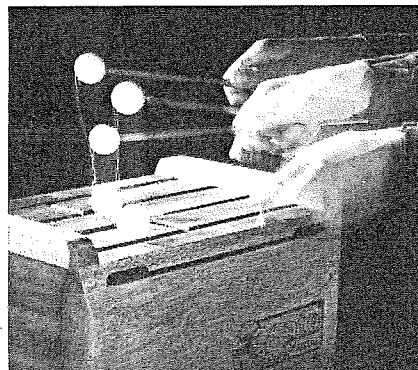
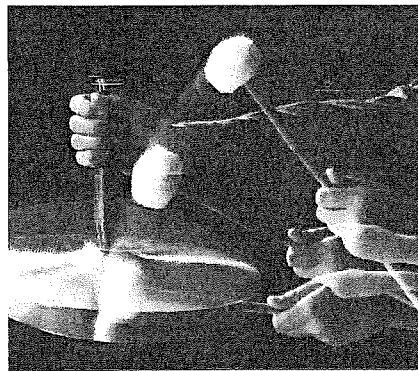
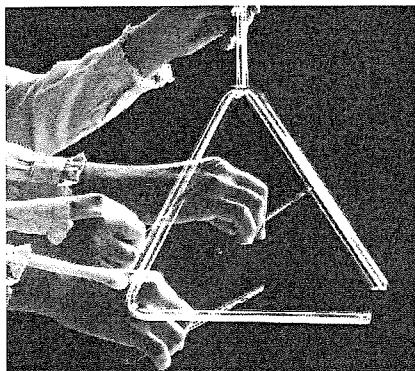
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Unsolicited manuscripts are welcome. Submitted articles should be typewritten and double-spaced on one side of 8½"x11" paper.

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Would you like to write an article for *The Echo*? Short items of interest or full manuscripts should be typed double-spaced on one side of the page and sent to the editor.

Have you a contribution for the column "In The Classroom?" Send it to Jacobeth Postl, 1700 Seward St., Evanston, IL 60202.

The Echo is the voice and communication of almost 5000 AOSA members and depends on written contributions from all members for its vitality and freshness. Your writing counts! Thank you. Ed.

Page	Table of Contents
2	A Glimpse at our Heritage by Arnold Burkhart
3	A Panel in Print: Beyond Sixth Grade by Carolee Stewart
6	The Juvenile Lyre: Lowell Mason by Dorothy Gail Elliott
9	Chicago Conference Panel: The Future of Music Education
10	A Recorder Consort Goes to School
15	Singing by Ear by Alice Parker
17	President's Message by Del Bohlmeyer
19	Recorder Composition Competition Announced
21	Colonial Music For Contemporary Children: Center Feature by Carol Erion
25	News and Views: Barbara Potter, Editor
25	Classified Ads
27	Dartington Summer Course
32	Conference Lookout
32	Video Film Review by Donna Marchetti
33	Video Tapes Available for Loan
38	Report on Radio Performance
41	Keetman Recipient: Linda Metzner
43	List of Chapter Presidents
44	Book Reviews: Gin Ebinger, Editor

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A Glimpse At Our Heritage

ARNOLD BURKHART



In this twentieth anniversary year of the founding of the AOSA in my home in Muncie, Indiana, let me offer a glimpse at the very first two items of communication that most directly brought this organization into existence. They are simple "ditto'ed" memos, but of such real historical significance to all of us that we can, at least once in twenty years, share this legacy with our present membership.

In December of 1967 this single-page invitation was sent to "selected leading exponents of Orff-Schulwerk in the Mid-West" to help plan a "regional Orff-Schulwerk weekend convocation." Here are the opening paragraphs of that momentous memo:

The response to this invitation was immediately enthusiastic and gratifying and a follow-up communication was sent to the first respondents on January 25, 1968. New names were added to the initial list, and a

steering committee was formed, with a three page missive mailed at that time. As is clearly evidenced, this initial activity was focused on a regional promotion of Orff-Schulwerk ideas in the Midwest, and clearly asked for a sharing of ideas. Herewith the first part of that missive.

The clear connotation from this document is that from the outset, even though possible directions for the proposed project were outlined, the focus was on diverse input leading to democratically-derived decisions. This did happen in the weeks and months that followed, and culminated in the "Steering Committee Meeting" on May 11, 1968, during which a proposal to form a professional organization surfaced, and was quickly acted upon. Thus occurred the official birth of the Orff-Schulwerk Association; later our national following and impact were acknowledged in the name change to American Orff Schulwerk Association.

It is interesting to note that most of the ideas regarding rationale and mission listed in this original document were included in the first constitution of the association, and remain there to this day. Surely contributing to the early growth and prosperity was the prodigious amount of work by that steering committee, now augmented by Jacobeth Postl, Wilma Salzman and Jacques Schneider, all of Illinois. This was rather prophetically encap-

sulated in the title of that second document: "It saves time in the end to take time in the beginning."

<u>MISSION, RATIONALE, OBJECTIVES, ETC.</u>
1. To direct a focus on the many and diversified efforts of persons, institutions, and areas throughout our region who are promulgating Orff-Schulwerk philosophies and projects.
2. To add inspiration and vision to persons who are using Orff-Schulwerk principles and methodologies - especially those who may feel relatively isolated from the many evidences of the emerging role of Schulwerk in Music Education curricula.
3. To demonstrate this growth and vitality of Schulwerk in our region. To demonstrate the continued development of diversified and vital programs and activities.
4. To give impetus and inspiration to persons newly-embarked on the use of Orff techniques.
5. To enrich the ideas of people who for some time have been devotees of Orff pedagogy.
6. To also create initial interest and exposure to the benefits of Schulwerk in those who have had little or no prior background.
7. To establish...

The openness to new ideas and democratic charting of directions, based on mutual friendship and respect of colleagues engaged in similar endeavors, has remained a cornerstone of our organization for the past twenty years. I have no doubt that it is because of this that the AOSA has grown and prospered so magnificently.

I will always be grateful to this founding group for electing me their first president for two years, and then the Executive Secretary for another four years. This experience has colored my entire existence and made life more exciting and meaningful.

As one so directly involved with the beginnings of this organization, I continue to be both proud and more than a little dumbfounded at the amazing growth of AOSA over the past twenty years. Evidence of the dynamic influence this organization has had in the field of music education in the United States and the world would require an article in itself; a personal example is the number of specific requests for Orff-trained instructors and classroom teachers that regularly cross my desk.

Were I to offer any suggestions for the next twenty years, the first and foremost would be that we not lose sight of our original reason for existence: to promote Orff-Schulwerk. Through the years, the American Orff-Schulwerk Association has been a prime source of authentic information, example and inspiration regarding this marvelous teaching philosophy and methodology. I urge that we keep our focus firmly on this guiding principle. □

TO: Selected leading exponents of Orff-Schulwerk in the Mid-West

**FROM: Arnold E. Burkart, Division of Music, Ball State University,
Muncie, Indiana 47306**

A REGIONAL ORFF-SCHULWERK WEEKEND CONVOCATION FOR THE MID-WEST

This is an invitation to explore with me the feasibility of the following proposals:

1. A Friday-Saturday weekend convocation of all of us who are active in seriously promoting the use of Orff-Schulwerk philosophy and methodology, and all who are using the Orff principles in their districts and areas in the Mid-West.
2. Target date: early spring of 1969.
3. Include representative student demonstrations and performances from various locations; perhaps a massed student activity; invite public and press; no intimations of "competition-festival" type of gathering.
4. Combine with seminars, participation-workshop sessions, cracker-barrel discussions, keynote speaker, valuable dialogue, etc.

These are "off-the-top" initial and basic suggestions. We'll need to start almost from scratch as far as the mechanics of this kind of undertaking is concerned. Throw out pre-determined and traditionally-oriented convocation models -- think creatively; brain-storm, and envision a new and potentially delightful and valuable kind of convocation.

Beyond Sixth Grade

CAROLEE STEWART

Most Orff Schulwerk teaching in this country is concentrated in pre-school levels through grade six. It is rare to discover a Schulwerk teacher who works at the junior high level and even more rare to find one at the senior high level.

A questionnaire was developed to poll teachers who work in the upper grades to find out what is happening in Orff Schulwerk beyond the sixth grade, and to ask why there aren't more Schulwerk teachers working with secondary school students.

The four teachers who responded have taught in Schulwerk teacher-training courses, in addition to working at the secondary level. Their responses are presented below as a "Panel in Print."

Carol Erion has taught grades seven and eight in a private Quaker School in the Washington D.C. area for two years. Her classes of 12 to 18 students meet five days per week for forty minutes. The types of classes offered to her students are: 1) performing arts workshop (dance, drama, mime, music, juggling), 2) theory and composition (emphasis on experimental and electronic music), 3) chorus, and 4) instrumental (strings only). Some of Carol's students have had Schulwerk training in the earlier grades.

Pat Hamill has been teaching elementary and junior high school music in a Chicago-area Roman Catholic school for 26 years. Her seventh and eighth grade classes have between 20 and 30 students each and meet twice a week for 50 minutes. Pat's students participate in an elective program from which they must choose a minimum of four classes. "This is backed up against art, computer, or study, so teachers still get their free period. Music electives include: chorus (which also meets once a week after school), guitar, recorder, Orff ensemble, electronic, folk dance, square dance, various ethnic musics (depending on where I'm traveling . . .), opera, American musical, jazz, related arts, Greek drama, rock, Beatles, or 'top 40' of the classical world." Approximately 60% of Pat's junior high students have studied with her since they were three years old.

Marilyn Levine has taught music in the middle and upper grades of an independent private school in Providence, R.I., for six years. Middle school classes meet twice a week, upper school special ensembles meet every day for 40 minutes, and classes range in size from 10 to 22 students. Class offerings

include general Orff, jazz ensemble and ad hoc chorus, which meets during school on special occasions. The students in Marilyn's school have had Schulwerk classes since pre-kindergarten.

Barbara Potter has completed one year in her present position, teaching grades seven and eight two days a week in a public school in Connecticut. Previously, she taught at the secondary level for five of her 22 years of teaching. The number of students in her classes ranges from four to thirty-five, and classes meet once or twice a week for 48 minutes ("some students come two times, some only once"). Most of Barbara's junior high students had no Schulwerk-type classes until seventh grade.

What are your general thoughts/impressions about teaching grades seven and eight?

CE: Quite positive! There are fewer of the frustrations one experiences with sixth graders. It is more like teaching adults, as these kids are capable of being relatively adult-like for fairly long periods of time. All my seventh and eighth grade classes are elective—kids want to be there—and this makes such a difference in the "spirit" of the classes. I see more of a willingness to "risk" than is evident at fifth and sixth grade level.

PH: I love it! I see the fruits of my labor—but sometimes have to ask, "Who in the world was your elementary music teacher?" "You, Ms. Hamill."

ML: I love it! Grades seven and eight offer me the last chance to reach everyone concerning their own potential in aural areas. And I get a lot of philosophy in! Grades 9-12 are where I see the eventual flowering of the past eight years of Orff Schulwerk via individual growth of particular students who have made a commitment to their interest and their musical talent.

BP: My frustration level has been rather high this year. It has been about 17 years since I have taught Junior High. After my year at the Orff Institute I returned to find this assignment just two weeks before school started. This position was held by two different teachers in the last two years. I was given class sizes ranging from 35 to 4 with a nearly unusable piano and broken chairs. I found three barred instruments.

What do you feel students in the upper grades should be learning? In other words, what is the focus of your curriculum?

CE: The upper school curriculum is vocal music only, so a large part of the emphasis in middle school is on the development of choral singing skills. But a great number of students of this age find that singing is not the most comfortable medium for creative expression, so we try to provide a variety of contexts in which this can happen. Creative expression is a stated goal in the school's philosophy.

We anticipate that for some students, the course in music they get in middle school may very well be the last music course in their academic careers, so we emphasize "life skills"—vocabulary and structure for music appreciation.

PH: (See types of classes offered in paragraph summary of teaching situation.)

ML: To find their "own voice" in the expression of music—technical development of an "instrument" or way of using musical ideas that fits each student. This can be anything from piano and voice to computer composition, including a cappella singing of 50's music, if that will get them to commit to their talent. I stress manipulation of musical materials, not merely performance of other composers' ideas—how they can make the structures and techniques their own. To do that we learn models of appropriate materials and then I ask for their own version—from a small variation to a whole new piece. If a theme is given, I ask for an arrangement—or a re-harmonization; or a re-styling—anything to show them how to use the materials creatively and personally.

Out of this comes a greater desire to control the musical environment on my students' part; they have to develop their own "voice" to some degree. I also stress the mind's ability to think in audio-structures, to hear it "out loud"—either on one's own instrument or through others. It is not for my seventh through twelfth grades just to perform or strive to be an excellent ensemble member or become technically proficient on trumpet. I ask for personal commitment to production of new musical ideas.

BP: Our music department is presently working on developing a curriculum for junior high. Up to this time there has been none. At this time I do not have input into the development of the curriculum because I am only teaching this group two days a week. I feel that they should be learning the basics of

continued on page 4

continued from page 3

functioning with music, developing an understanding and feeling for rhythm, melody, form, timbre, and harmony.

What types of musical activities work most successfully?

CE: The things that work best are the activities or pieces that have perceived peer approval. I can never quite anticipate when that will happen! These students like a fairly early-in-process example of what I'm asking them to do before they'll give it all of their energy.

PH: All of the classes mentioned are liked by the students. They are the result of years of evaluation by the students, of curriculum, class format, my teaching skills. Of course those students are able to choose because they've been with me since age three.

ML: Playing instruments; composition assignments (especially small group), singing, theatre games, speech compositions, outright study of theory—writing and reading music is a result of the need to learn models or preserve new music. I require two music projects per year to be done outside of class. These can be any creative work or performances of music by students working without my help.

BP: We began by working with what the students seemed to know. That is "Hot Cross Buns" and other very simple material. Some materials from the Murray Vol. I proved helpful at the beginning.

What types of movement activities work most successfully?

CE: Those that are clearly "okay," that have peer approval: Broadway dance steps, break dancing, drama. They prefer to be taught dance steps and are not so willing to risk in movement as with sounds.

PH: Authentic folk dance. They absolutely love it. But they also have been prepared for it since primary days. Square dancing is better for slow, or LD students. Everyone loves Orff ensemble—play, sing, dance. I do have to

fight to get them to sing. Park Ridge is a sports community—they don't even sing in church.

ML: I rarely use movement, but on occasion have done folk dancing and choreography. Students seem to prefer the challenge of steps and figures to free movement. The most successful movement lessons have been metaphorical—"exploration of the room," communications skills (moving from one person to another), theatre games for improvisation, or actual acting out of specific materials that are part of the musical materials. I use a lot of movement in theatre.

BP: Some of the classes are designated chorus and I have used very, very limited movement with them. I am getting them out of their chairs gradually. Other classes have a difficult time with anything I would call movement. We have been successful with very concrete movements such as reading the newspaper in various ways or making a factory assembly line.

Have you done activities where the students build instruments? If so, would you please describe these activities?

CE: It is difficult at our school to leave a mess—there's no room for paint or glue to dry, for example. The shop teacher does an instrument building unit, but does not seem to wish to work with me.

PH: Yes. Virgil Hughs and his wife, Natalie, came from Colorado and spent two weeks with us, building dulcimers. It was terrific! But when the Hughs left, I was stuck with tuning over 200 dulcimers.

ML: No, but we do offer a specific course in upper school on the dulcimer: building one and playing it (I do not teach it). Several of my students have built instruments as independent projects.

BP: No. I am hoping to do so if I am given the full-time junior high assignment. I have requested to build dulcimers if we create enough interest. This project was successful with sixth graders.

What other types of activities do you find highly successful?

CE: Preparing story-dramas for younger students at the elementary school across the street, or for our own lower school five miles away.

PH: Attending concerts outside school—Lyric Opera of Chicago, Chicago Symphony Orchestra, Allied Arts Concerts. Also performances by the students. I usually take a group to the University of Wisconsin's Early Music Festival, which is a whole weekend.

ML: Individual and small group composition assignments, those setting out certain problems that must be solved within specific parameters or requirements; development of

whole units based on exploration of the meaning of music via stories; exploration of particular musical styles and/or forms.

BP: We are working on beginning sight singing in the chorus classes. This began with developing a basic understanding of rhythmic notation, taught through simple rhythmic activities. Keeping a beat, quarter and eighth notes, and beginning to hear the combinations in rhythmic patterns drawn from words. We have continued to melodic reading and to the combinations.

What materials or types of materials do you use most often?

CE: Poetry, proverbs—word stuff. Avant garde from the American Edition, Orff-Schulwerk, Volume III. But each class is so different it's hard to generalize here.

PH: Everything—depending on the class. Because the program has so many varied classes, each has its own extensive list.

ML: I use good songs from folk and pop repertoire (am very fond of modal pieces from any source), like Pat Brown's dulcimer book and Volumes IV and V of Schulwerk. I also use open-ended structures to elicit new melodies from students. Sometimes these become new models. I like Erion's book of stories and jump-off from it. I use Paul Winter; lots of jazz, hymns, The Police, Pink Floyd, music from Bernstein's Mass, Pachelbel—anything that will serve as a good model for future arranging and composition. We have done new arrangements of standard songs like "Jingle Bells" to elicit off-center emotions like fear or anger. Anything is legal except pedagogical material.

BP: Adaptation is the most accurate description I can state. This first year I have found that there are very few times when I can work on materials exactly as planned. Often the attitude is not conducive to the planned instruction on that day. Many days I just begin where the kids are with their own ideas, or expand upon a simple melody created by one student. We add variations, accompaniments, or learn about form. At the beginning of this year I found most classes were unable to echo clap a rhythm accurately and had no concept of melodic direction. We have definitely grown since then, but I would have difficulty in stating specific material used.

How do you use the original Orff-Schulwerk volumes?

CE: Mostly with drama as preludes and interludes.

PH: In recorder consort, chorus, reading pieces, Orff ensemble, and as the music for drama.

ML: As models for new compositions—we play a piece then change it or vary it being true to its original intention in form and

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melody, but "messing with" the style, rhythm, actual melody, etc. We also change or extend forms in the Schulwerk, but I rarely take vocal pieces from it, or speech pieces.

BP: As stated above, yes. We are presently working on "HI-YA" from the Murray edition and in another class a mixolydian piece from Volume II, American Edition. Some of the classes have worked on the accompaniment figures given in Volume I to begin to understand how to select and put together accompaniments for melodies.

What are the things you like most about teaching the upper grades?

CE: Kids are interesting and competent.

PH: Their abilities at this age, their group spirit, their great devotion to a given project, their boundless energy, and their spontaneous humor.

ML: The students; their level of proficiency; the depth of materials; the challenge of staying ahead of some extraordinary musicians; the freedom to concentrate on specific areas of musical development.

BP: I like the enthusiasm and energy of this age. Once they are "caught" they are great. Catching their attention and interest may take seemingly endless effort on the part of the teacher. However, if one sticks with it, the results can be marvelous.

What things do you like least about teaching the upper grades?

CE: The time commitment, and the difficulty with administration in scheduling. The bulk of my program is run "in the cracks" of students' schedules. For instance, chorus meets during the students' lunch breaks. Administration wants arts for the kids, but doesn't schedule the opportunity.

PH: Students are over-committed, and pulled between sports and academia. I also have a great problem in getting seventh and eighth graders to sing.

ML: Grading and the fact that I lose them when they graduate. I do grade; in upper school especially I write letters twice a year to individuals concerning their direction, commitment and what they need to do next (that's fun!).

BP: The students are independent thinkers, which is also an advantage. They do not, however, take correction or criticism in the same light as younger children. If you can catch the imagination of the students, you're set. If you miss the mark in your lesson, you can leave school feeling as if nothing happened. It may not be true, but you feel that way sometimes.

Why do you think so few people are involved in teaching Orff-Schulwerk in the upper grades? What might we do to change

this?

CE: Schools and society seem to expect band, orchestra, chorus, and Broadway shows. Just as schools don't teach critical thinking, neither do they value creativity. What to do? 1) Real artists have always been outcasts, on the cutting edge, unappreciated by the general public. Perhaps just quietly you can do your own thing and take joy in it; 2) Sophisticated publicity campaign to make creativity "cool" and popular among students; 3) Currently, AOSA seldom deals with grades seven and eight, not at all with grades nine through twelve. Articles like this and conference sessions could demonstrate that not everything above sixth grade needs to be the same old expected stuff.

There is also a basic "what is Orff Schulwerk anyway?" problem. A lot of what I do I consider Orff Schulwerk, but the majority of teachers in the United States probably would not. We should change or enlarge Orff as a concept before we'll see any rapid growth in upper grades.

PH: So many junior high schools are performance oriented—band, chorus, orchestra. The "left-overs" are put in "general music." Without any peer musical leadership, the general music class becomes a disaster. Also, students want to be responsible for their own education. We give them a choice as to the kind of music they wish to delve into, but they must take it, and all have had extensive music training in the K-6 years.

ML: The emphasis in Orff Schulwerk is teaching the whole child and combining multi-modal processes in every lesson. Upper graders need a more specific, individualized aural approach in order to increase their personal commitment to musicianship.

The Orff approach used more intellectually in specific areas is what is needed. By "Orff approach" I no longer infer elemental music approached from movement, speech, singing, and instrument-playing. I mean the patterns and structures of music approached in an elemental fashion: not just taking things apart before one can put them all together. I think it is fine to forego movement in jazz ensemble—we have abstracted movement into the music and I no longer have to point that out. But, we "move it" by playing it and then develop the moving structures via arrangement, timbre changes, re-harmonization, changes in texture, form. It is Orff on a different level. The trick is to recognize what is meant by "elemental" in the abstract.

Elemental, to me, means using the elements of music in patterns of wholes in order to arrive at musical expression. It means we examine not parts or notes or theory—but a whole "piece of patterns." Most Orff teachers are stuck on including all the modal

processing which is no longer necessary for more advanced ensembles. Of and in itself, music is a model of multi-modal processing once certain competencies are reached.

Traditional teachers neglect the second step—which is to go beyond performance of models into manipulation of them. I think this can happen even in the most structured choral situation (or band) if you give the students the chance to change the materials once they've mastered them. We teachers always think we know too much. We need to know more *whys* in music, especially philosophically.

BP: It is not easy to work with the junior high age. All of the carefully designed lesson plans of my elementary grades are worth nothing. I am constantly re-adjusting my view of the music I had planned to present. My work up to this point has been very broadly concept based—gaining experience and understanding of the function of rhythm, for instance. The arrangement of lesson material which I have devised over the last 15 to 20 years counts for little this year. Thank goodness I have that background, but I cannot imagine beginning this work without it. As I gain experience I can better answer this question; right now I am one of the new ones.

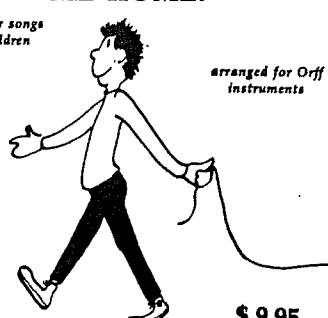
It seems to me that the greatest proportion of Orff Schulwerk teachers are presently teaching "things" in the name of teaching. We find a cute song, or a nice arrangement and teach that. These materials are combined rather loosely (if we are lucky) into what is called a curriculum. With this plan there is little hope for teaching actual "Schulwerk" in the upper grades.

continued on page 19

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Juvenile Lyre: The First Secular School Song Book in America

DOROTHY GAIL ELLIOTT

Would you like to meet a music teacher who named his new song book for children *Juvenile Lyre*? What a sense of humor he must have! Or at least he is smart enough to know how to get attention paid to his new book.

Meeting that music teacher may be a little difficult. The book was published in 1831 and Dr. Lowell Mason, credited with being its principal editor, lived from 1792 to 1872. He is known as the person who started American public school music 150 years ago in Boston, Massachusetts; the event is being celebrated throughout the United States this year.

From all accounts, Lowell Mason was indeed a remarkable man. He was an excellent teacher of music and a composer of hundreds of church hymns, and was also a success in the music publishing business. In fact, he was the first American to make a fortune in music alone. He was also the first one in the United States to receive an honorary doctorate in music (New York University, 1855). He had four sons, all of whom became successful in music, either in publishing or performing. And this important fact should win him to your teacher's heart; he did his first public school teaching without pay!

Juvenile Lyre is sub-titled: "Hymns and Songs, Religious, Moral, and Cheerful, Set to Appropriate Music for the Use of Primary and Common Schools." This 72-page book, with a first edition published in 1831, may have been the first school song book published in America. (Mason made that claim himself in

his book, *Normal Singer*, published in 1856.)¹ It may be more accurate to call *Juvenile Lyre* the first secular song book for schools;² since most, until the late 19th century, began with lessons in notation and sight-reading. *Juvenile Lyre* contains only songs and no instructional materials or exercises.

Juvenile Lyre could hardly be called secular by today's terms. Of the 62 songs in the book, at least a dozen are religious, two are about Sabbath school, and several others include at least some religious references. But the main topic for the songs is Nature. Flowers, birds, trees, the seasons are favorite subjects, as is enjoying nature while hiking, walking or boating. Half a dozen have to do with simply morning or evening. Two are rounds, one is definitely a lullaby, and one is the familiar nursery rhyme, "Mary Had a Little Lamb." Work is the topic of two, either the peaceful life of the shepherd, or the busy and happy life of a young weaver.

Providing school songs for children on their level of interest and understanding seemed to be a new idea. Schools were mostly church related, and children were being taught the old church chorales by rote. Lighter music was frowned upon by most educators, but the new and developing educational theories called for children to be considered as *children*, not as miniature adults. Mason was very much in favor of that way of thinking. In his Preface to *Juvenile Lyre* he states, regard-

ing the sources of the songs:

"... they are derived from collections formed with great care, by individuals familiar with the wants and feelings of children, and have been found by experience admirably adapted to cultivate the powers, elevate the taste, improve the character, and cheer and animate the hearts of whole communities of children. They have also received the sanction of the public guardians of education in many parts of Europe, and form a part of that course of instruction which is deemed indispensable to a well-organized school."

Mason ends the Preface thus:

"It will be seen that some of the songs are intended to be mere expressions of childish pleasure; —others, descriptions of the warmest and best feelings of the heart; —and others still associate moral and religious instruction with the objects we see, and the common events we witness; and thus serve to lead the child 'through nature up to nature's God.' Could we put such songs into the mouths of the numerous children of our country, who does not perceive the happy influence which would be exerted on the feelings and manners and morals of the rising generation, on whose character the future destiny of the country depends?"

We can see that Mason had high aspirations for the lasting values of good music education for all children. He was quite in tune with the trends of the times in education, having been influenced by the writings of Johann Heinrich Pestalozzi of Switzerland. In fact, many of *Juvenile Lyre's* songs came from a book a friend obtained for him in Europe:

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Method of Teaching Singing According to Pestalozzian Principles by Michael T. Pfeiffer and Hans Georg Nageli. The same friend, William C. Woodbridge, put Mason in touch with another fine music teacher/writer, Elam Ives, Jr. The two had similar objectives and needs, and they collaborated to compile this new song book for American boys and girls, *Juvenile Lyre*.

Both Mason and Ives were known as excellent music instructors, and each had been teaching quite large classes of children in music. If you think you sometimes have trouble finding good song materials for your students, think what it must have been like for these two teachers. They must have been more than ready and eager to receive new songs that would be of interest to their boys and girls.

Probably the songs in *Juvenile Lyre* were of interest to students at that time; certainly they were an improvement over the staid German chorales children had been taught before then. But the archaic language and perhaps the subject matter of these "new" songs of *Juvenile Lyre* would not excite students today.

The vocal range of many of these songs might be another hindrance to today's elementary school singers. Fourteen of the songs include a high G, and two have a high A. One might think this was an oversight on the part of the editors, that the songs should have been adapted to the "proper range" for children's voices.

Apparently that was not a problem: Mason wrote in his now famous *Manual of the Boston Academy of Music*,³ first published in 1834.

"The SOPRANO or TREBLE; the higher female or boy's voice."

"Section 532. Treble Voice. The natural Treble voice moves within the compass of B below the staff, to A above, with facility. Common church music indeed seldom reaches this height; but if the Treble is to sound F, F- and G, clearly and with ease, it must be able to sound A well."

In the very last paragraph of this section in the Appendix entitled "The Voice," Mason states:

"This manual has been prepared principally with reference to Juvenile Classes, or children from about eight or nine years of age up to fourteen or sixteen."

So he was actually aiming for that kind of voice range in boys and girls. Today we hope our choirs can sing high E, and maybe even F!

Lowell Mason's commitment to music instruction for every child was unmistakable. He gave several exhibitions with his children's classes to demonstrate that children

THE LITTLE VALLEY

Charming lit-tle valley, Smiling all so
gaily, Like an angel's brow; Spreading out thy treasure,
Calling us to pleasures, In-no-cent as thou.

<p style="text-align: center;">2</p> <p>Skies are bright above thee, Peace and quiet love thee, Tranquil little dell; In thy fragrant bowers Twining wreaths of flowers, Love and friendship dwell.</p>	<p style="text-align: center;">3</p> <p>May our spirits daily Be like thee, sweet valley, Tranquil and serene; Emblem to us given Of the vales of heaven, Ever bright and green.</p>
---	--

This is one of the songs from *Juvenile Lyre*: one with a vocal range of *do* to *so*. It may be sung in unison or in two-part harmony.

could learn to sing well; there had been many skeptics. Finally the Boston School Board gave Mason permission to teach in schools on an experimental basis.

One author said that Mason met with the students during their recess twice a week.⁴ He began his work late in the fall of 1837, continuing on all year though no pay was forthcoming. Then on August 14, 1838, he presented these students in an "exhibition" at the Hawes School in South Boston.⁵ It must have been an impressive concert, because the school board not only hired him to teach music, but authorized him to hire several assistants. At last, music instruction was made a part of the curriculum of an American public school.

This was only the beginning of many years of struggle by dedicated teachers and others to give music its rightful place in the public school curriculum. (And sometimes it seems as if that struggle has come full circle.) The fact is undeniable that we owe great homage to Dr. Lowell Mason—masterful music teacher and senior editor of the first secular school song book in America, *Juvenile Lyre*. □

1. Keene, James A. *A History of Music Education in the United States*. University Press of New England, Hanover and London. 1982. Page 94.

2. Henry Lowell Mason, one of Lowell Mason's grandsons, termed *Juvenile Lyre* "the first book of secular school-songs to be published in America" in his introduc-

tion to an "Anniversary Edition" of the 1835 edition of the book. The reproduction was made by Silver Burdett Company, and a copy was given to each member attending the Eastern Music Educators Conference in Boston in March, 1939. Velma O. Smith Selby, retired professor of music education, North Texas University (Denton), attended that conference. This writer is grateful for the gracious loan of her valuable copy for examination and reproduction.

3. Mason, Lowell. *Manual of the Boston Academy of Music (for Instruction in the Elements of Vocal Music, on the System of Pestalozzi)*. Fifth Edition, 1838. Boston: J. H. Wilkins & R. B. Carter. Page 242.

4. *Franklin Square Song Collection: No. 1* by J. B. McCaskey. American Book Co., New York. 1881. Quotation from "Blodgett," page 142.

5. Mason, Luther Whiting. *The New Second Music Reader*. Ginn & Co., Boston. 1886. Footnote to "Come Seek the Bow's" by Lowell Mason, one of the songs sung at that "exhibition." Page 145.

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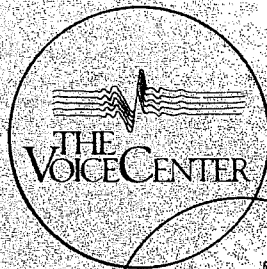
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Conference Summit:

The Future of Public School Music Education

On Friday afternoon, November 13, 1987, a panel of nine educators met at the Chicago AOSA conference. These are their opening statements to those assembled.



Panelists at the 1987 AOSA Conference are (l. to r.) Donald Woods, Barbara Grenoble, Richard Colwell, Harold Best,

Del Bohlmeier, Jane Frazee, Robert De Frece, Konnie Saliba and Frederick Miller.

Del Bohlmeier: It is an honor for me to moderate this discussion this afternoon. It will examine the future of music education, especially at the elementary, public school level. Our panel consists of the heads of music departments of various colleges and universities here in the Chicago area, and several Orff specialists. They were asked to submit questions for discussion, prepare statements and perhaps suggest some answers to this subject that concerns us all. First, let me introduce the distinguished members of this panel.

Dr. Harold M. Best has been Dean of the Conservatory of Music, Wheaton College since 1970 and is currently Chairman of the Independent Studies Commission of the National Association of Schools of Music. Dr. Best also serves on the board of the Glen Ellen Children's Chorus.

Jacobeth Postl, an Orff specialist, is one of the original nine who started the American Orff Schulwerk Association twenty years ago and is a past president. She teaches Orff Schulwerk courses at DePaul University and co-directs their summer Orff training course. She has served as director of the Gifted Program for the State of Illinois and has taught in the public schools for many years.

Dr. Richard Colwell, Professor of Music, University of Illinois—Urbana/Champaign, is director of the recently-established National Center for Arts Education Research. He has been appointed by MENC to edit a handbook of research in music education and is on MENC's task force to establish standards for evaluating music teachers. Dr. Colwell has been named a senior Fulbright Scholar and has received a Guggenheim Fellowship.

Barbara Grenoble, an Orff specialist, is a graduate of the Eastman School of Music and studied Orff Schulwerk at the University of Toronto. She has been the director of the teacher training program at the University of Denver and has taught teacher training courses throughout the United States and Canada. She has considerable experience working

with disadvantaged children, having served for many years as a consultant for Title I programs.

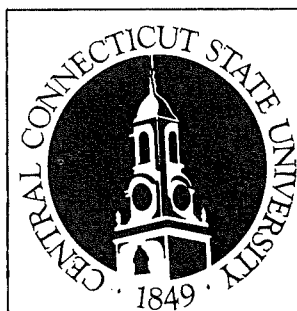
Konnie Saliba is associate professor of music at Memphis State University, a past president of AOSA and director of the Master of Music and Orff Schulwerk programs at Memphis State University. She is the conductor of the Camerata Singers, a renaissance performing ensemble, and author of 12 publications.

Dr. David Woods has been director of the School of Music at the University of Arizona since 1984. He has written numerous books and articles on music education and presented workshops throughout the United States, Europe and Australia. Dr. Woods is well known for his work in curriculum development and was the director of the Ford Foundation American-Icelandic Music Curriculum Project. He has twice been named a senior Fulbright Scholar and recently was visiting Fulbright Professor in the Department

of Music at the University of Sydney, Australia.

Jane Frazee, assistant professor at the School of Music at Hamline University is also a music teacher at St. Paul Summit School. Jane is both director of Hamline's Center for Contemporary Music Education and teacher in the summer Orff training course there. She has been a headliner clinician at national conferences in the United States, Canada and Australia. She has numerous publications to her credit, including one just off the press, entitled, "Discovering Orff."

Robert De Frece is assistant professor of music education at the University of Alberta, Canada and has taught at elementary, junior and senior high school levels, as well as in teacher training courses. For six years he was music consultant with the Alberta Department of Education and is presently a doctoral candidate at the University. He serves as Alberta's Provincial carillonneur and plays
continued on page 28



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A Recorder Consort Goes to School

PAUL LARSON and MOLLIE RUBENSTEIN

Reprinted with permission from *The American Recorder*, August 1987

When our recorder consort was asked to play a group of concerts for elementary and high school students, we eagerly accepted. We wanted to demonstrate the charm of our sweet pipes and introduce students to the variety of music that was composed for or can be played on them.

In our planning, we first settled on a theme for each program. The concert for elementary students would feature music in which the recorder imitated the sounds and activities of animals and machines. The high school program would contrast various national musical styles. In both, we would include a considerable amount of twentieth century music because of our commitment to making this music more familiar to our audiences. Particularly with the younger students, we would encourage audience participation in order to sustain interest.

Each program began with an introduction to the various recorders. Such an introduction is essential because the recorder is unfamiliar to many students, and those who do know about it usually know only the soprano. In this segment we featured each member of the consort and talked about the specific characteristics of each recorder: the agility of the soprano and soprano, the lyricism of the alto and tenor, and the sustaining character of the bass. We then presented the recorders in consort, in various combinations. Since we also wanted to show how well the recorder sounds with other instruments, we accompanied solo recorders with harpsichord, piano, or guitar. Both programs ended with a recorder consort again.

To help similar consorts that may wish to present school programs, we will describe ours in detail.

Our program for fourth graders began with "The Gospel Train," arranged by Kathryn W. Ford. We invited the children to keep time to the music and to let us know when they heard the train whistle. As soon as it sounded, all hands shot up.

Next we introduced the various recorders. Explaining that one of the early meanings of the word recorder was "to sound like a bird," and that the soprano was, in fact, used to teach birds how to sing, we played on this tiny instrument a piece from *The Bird Fancier's Delight* (ed. S. Godman, London: Schott RMS 281, 1954). We demonstrated the soprano in "The Cackling Hens," from Helmut Rebscher's *Unsere Tiere* (Celle: Moeck ZfS 406, 1973). Two altos then played "The Cuckoo," by Philibert Delavigne, from *Amarenten: Duets for Alto Recorders* (ed. F. Koschinsky, Wilhelmshaven: Otto Heinrich Noetzel Verlag N3239, 1961). Finally we performed two duets composed for the occasion by Paul Larson, one for soprano and tenor and the other for two basses. In these, a narrator describes, and the instruments illustrate, the behavior of two kinds of animals children find particularly appealing. The duets can be found at the end of this article.

The audience was now ready to hear the recorders in consort. An SATB group played "To Each His Own Cuckoo," by Gerhard Wollters (Cologne: Bosworth 24599, 1984).

Next, as a change of pace, and to prepare the audience for a section of more serious music, we played a contemporary piece on two altos, tenor, and bass: David Raksin's fine "Serenade" from *The Unicorn in the Garden* (London: Schott RMS 850, 1957).

After that we departed from our animals-

and-machines theme but continued to involve our audience in the program: children who were studying recorder at the school played an arrangement of the "Ode to Joy" from Beethoven's Ninth Symphony.

Then, because the musical world had recently celebrated the three-hundredth birthdays of Bach and Handel—and because we wanted to show our audience that classical music need not be boring—we performed Bach's "Bist Du Bei Mir" (ed. J. Grove, Boston: E. C. Schirmer, Earl's Court 2089, 1970). This was followed by Handel's lively Gavotte from the Sonata in C major, found in *Four Sonatas for Treble Recorder* (ed. E. Hunt, London: Schott 5056, 1940). We played both on the alto recorder, cello, and harpsichord. We then took our audience further back in time with three sixteenth century dances for SAT by Giovanni Gastoldi from *Sieben Ballette* (Celle: Moeck ZfS 33, 1935), inviting the children to tap their feet or join us as we moved to the music.

Our final set came from *The Klezmer Recorder Band*, arranged by Hope Ehn for SATB (Newton Centre, 1984) and *Jewish Folk Songs*, arranged by Ruth Rubin (New York: Oak Publications, 1965). We concluded with a rousing rendition of the traditional Israeli pioneer song, "Hava Nagila," scored for recorder quartet. A student we had worked with beforehand played the tambourine (she kept excellent time), and our audience joined in with hand-clapping and foot-tapping. Afterwards, the applause was enthusiastic and lengthy.

In our high school program with its international theme we contrasted the music of various countries (France vs. Germany) and

continued on page 13

Two Elephants Walking

Slowly but with charm

The musical score for "Two Elephants Walking" is presented in three staves. The top staff is labeled "Speaker" and contains a vocal line with lyrics: "Two e-le-phants walk-ing to-geth-er. They". The bottom two staves are both labeled "Bass recorder" and contain a melodic line. The music is in 2/4 time and consists of 15 measures. The tempo/mood is "Slowly but with charm".

5
4 stop and look around. Walking a - gain

The first system of music features a vocal line with lyrics "stop and look around. Walking a - gain". The vocal line starts with a 5/4 time signature, then changes to 2/4, 3/4, and 2/4. The piano accompaniment consists of two staves, with the left hand playing a steady bass line and the right hand playing chords and moving lines.

3 2
Go-ing in dif-fer-ent di-rec-tions.

The second system of music features a vocal line with lyrics "Go-ing in dif-fer-ent di-rec-tions.". The vocal line has a 3/4 time signature and includes a triplet of eighth notes. The piano accompaniment continues with two staves, featuring a mix of eighth and sixteenth notes.

3 3
Get-ting to-ge-ther a - gain.

The third system of music features a vocal line with lyrics "Get-ting to-ge-ther a - gain.". The vocal line has a 2/4 time signature and includes two triplet markings over eighth notes. The piano accompaniment continues with two staves, showing a rhythmic pattern of eighth notes.

Back in step. Trum-pet-ing as they go.

The fourth system of music features a vocal line with lyrics "Back in step. Trum-pet-ing as they go.". The vocal line has a 2/4 time signature and includes a triplet marking. The piano accompaniment continues with two staves, featuring a mix of eighth and sixteenth notes.

dim.

The fifth system of music shows the piano accompaniment for the final part of the piece. It consists of two staves. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand provides a harmonic accompaniment with chords and moving lines.

Music autography by Wendy Keaton.

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continued from page 10
regions (western vs. eastern Europe).

We introduced the soprano by playing a march by Georg Philipp Telemann, arranged for two sopranos, from *Easy Pieces for the Young* (ed. W. Hilleman. New York: Heinrichshofen Editions N4059, 1952). Then, as in our concert for youngsters, "The Cuckoo" by Delavigne introduced the alto recorders. These selections allowed us to contrast polyphonic, nonprogrammatic German music with a graceful, highly ornamented French piece. The tenor played "Jerusalem of Gold," by the contemporary Israeli composer Naomi Shemer, from *Come Let Us Sing: The Hillel Song Book* (Los Angeles: mimeo, 1977). Then the lowest voice of our consort, the F-bass, performed "The Hungarian Soldier's Song," arranged by Hans Ulrich Staeps for recorder and piano, from *Music for the Bass Recorder* (New York: Hargail H85, 1970).

The full consort played several movements from a twentieth century work, the *Rendsburger Tanze*, Opus 421, by Hans Poser (Hamburg: Sikorski 10, 1958)—an excellent introduction to contemporary music.

We followed that with "It is the God of the Waters Who Appears," from *Belles Pieces de Symphonie* by Andre Danican-Philidor (ed. E. F. Hurd, Boston: E. C. Schirmer, Earl's Court 2050, 1947). This piece allowed us to vary our instrumentation and also to discuss the French fondness for programmatic titles.

We then demonstrated that the same country can produce contrasting musical styles. From Cesar Bresgen's twentieth century arrangements of traditional sacred and secular Hungarian melodies in *Old Hungarian Tunes* (Celle: Moeck Zfs 375, 1970), we chose "King David" to illustrate slow-moving liturgical music, with its exotic moodiness, and "Hungarian Passamezzo" as an example of the country's dance music, with its wild rhythms.

We concluded with the same Jewish folk songs and klezmer music we used in the concert for the younger children.

We learned a number of things by taking our consort "to school." Perhaps the most important is that an amateur recorder group can successfully design and perform school programs. We can become active in the music education of children by playing live music for them that they have not heard before, on instruments with which they are unfamiliar. We urge others to do as we did and feel certain that they will find the experience as rewarding as it was for us.

For those who are interested in following our example, we have compiled a short list of do's and don'ts:

- Devise a theme that provides coherence and structure for both you and the audience.

- Select short pieces in various keys that represent a number of musical styles.

- Request that the teacher in charge speak to the children in advance about appropriate concert behavior. If this is not possible, and it is obvious that they do not know how to act, don't be unnerved. Teach them on the spot. Congratulate them when they behave. Correct them when they don't.

- Arrive early so that you become familiar with the surroundings and have the opportunity to reshape them if necessary.

- Play only for small groups—for one grade or classroom at a time. Even in junior or senior high schools, small groups work best.

- Perform close to the audience, preferably within touching distance of the first row.

- Don't talk down to your audience.

- Provide opportunities for the whole audience, for groups of students, and for individuals to participate in the program.

- Be friendly and enthusiastic. Don't be afraid to show that you enjoy playing by moving to the music yourself.

- Encourage the students to come up to inspect the instruments and talk with you after the concert.□

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In Philadelphia, Pa., Mayor W. Wilson Goode took his oath of office in a January snowstorm. At the glittering Inaugural Ball that evening, 1500 kazoos were distributed to the celebrants to play/toot during "Happy Days Are Here Again." One small step for . . . ?

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Linda's musical career began 1973 performing folk and popular music throughout California and Nevada culminating at the famous Purple Onion in San Francisco. She returned to the University of the Pacific in Stockton, CA where she received her Music Therapy Degree and pursued her Masters. Her training continued including studies through Orff Schulwerk and the Institute for Music and Imagery. She now has a private practice in Tahoe City, CA and gives workshops and children's concerts.

Singing By Ear

ALICE PARKER

Condensed and reprinted from "Melodious Accord Newsletter," Vol. III, No. 2, April 1987. Copyright Melodious Accord, Inc., New York; Used by permission.

Last spring, I conducted sings in Canada, New York, San Antonio, and Washington, D.C. Different from typical community sings in intent, repertoire and result, these programs are now a primary teaching method for me. They demonstrate a return to a kind of music making which begins with the ear rather than the eye. The enjoyment level of the singers is high and everyone participates, but the purpose is far more comprehensive than just "entertainment" or "enrichment."

The principal focus is the teaching of melody by ear. The sound of any particular melody is the product of two things; the model in the inner ear of the leader, determined by knowledge and imagination, and the sound of this particular group in this room at this time. Responding to both stimuli and bringing them together in a satisfying synthesis is a hard-won skill; it is the mark of a professional musician.

What happens when we ask a group to read a familiar or unfamiliar song? The leader may count out a measure, or give an instrumental introduction. Then the singers enter, each with a different expectation of the song, if there is one, and with varying skills in reading the page and in voicing it. The resultant sound is apt to be tentative, out of tune and out of rhythm, each singer's personal struggle with the page closing his or her ears to the ensemble sound.

Contrast this with teaching by ear, by rote. If the leader sings the first line of the melody in accordance with the inner model, the group hears one particular incarnation of the tune. Mood, function, tone of voice, quality of beat, relationship of tune to text, all are presented as a living whole, through one human throat. It is an immediate model of sound which must illumine the whole song.

If the leader then asks a response from the group which is based on sound rather than sight, and is polite but firm in guiding the group to ear values, then the result can be, simply, beautiful music making. Present in the single line melody are all the subtleties of the most sophisticated performance; communicative, evocative sound, in tune and in time, commanding attention and response.

I have a growing conviction that this kind of sound is a primary human craving. I have never found a group that did not respond, although each one may do so at a different

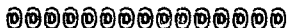
level. The ability to make music at once, regardless of training or experience, is a part of the choral tradition, a unique part that we should not give up lightly.

In a paradoxical fashion, teaching by ear improves sight reading. If the singer sees the page as he hears compelling sound, then the page becomes an aid to musical memory. Rather than teaching the page as it looks, we should be teaching it as it should sound.

A far more basic skill than reading is listening, and that is emphasized in this method. How closely can the singer remember what the leader has sung? Echoing, imitating, catching slight changes in inflection, integrating one's voice into the sound of the chorus—these are surely skills that must precede the ability to read. Being at home in the world of sound, joyfully learning and remembering new songs, feeling free to vary, to improvise—these are marks of "folk" singers—and the serious music world is diminished by their absence.


When we confine our attention to a single line, rather than a harmonization or more elaborate setting, we are posing the primary musical question: how can I sing this line, by myself, with no other voice or instrument, and make it satisfying both to me and to a listener? If the singer hears a model of easily produced, natural, communicative sound, then that is what will be imitated.

Great music evolves from, and is intimately connected to single-line melody. We should all learn the repertoire which is the collective wisdom of our culture; the songs which have lasted, the hymns and spirituals, love songs and lullabies that united our ancestors in song and which can unite us again . . . if our ears are open to living sound. □



Song Recall!

"A capital ship for an ocean trip was the Walloping Windowblind . . ." Is that one of the songs you remember from your elementary school days? Have the words and tune stayed with you quite clearly? We are compiling a list of favorite songs (other than Christmas carols) remembered from 50 years of U.S. music classes. Please send the titles of songs you recall (beginning in 1938) to the Editor, 332 Gerard Ave., Elkins Park, PA 19117. Look for publication in Fall, 1988.


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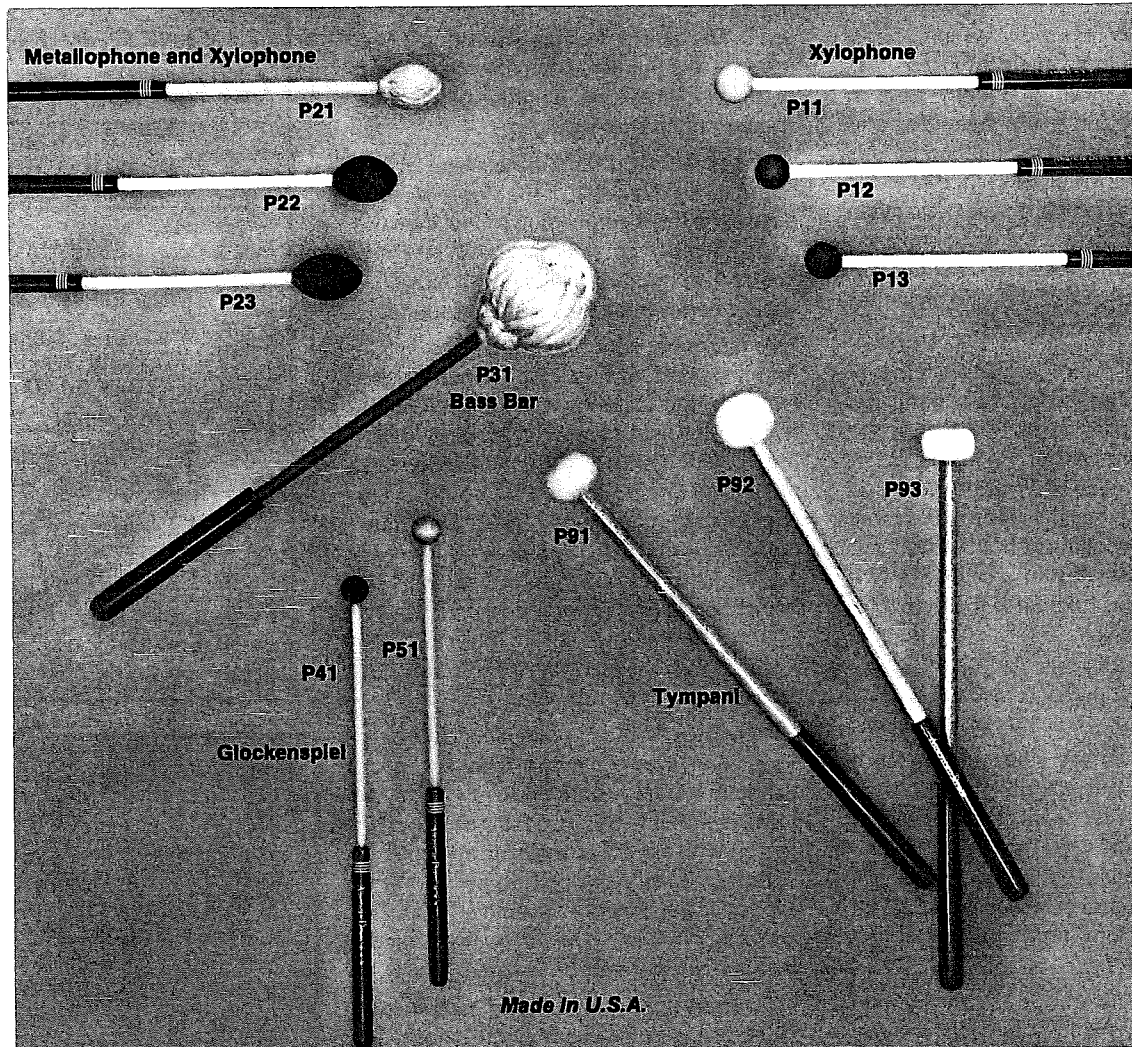
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President's Message

DEL BOHLMAYER

AOSA is coming of age! This year, 1988, marks the twentieth anniversary of the official birth of this organization. And what does that mean? Do we act differently? Do we appear differently? Are we suddenly more sophisticated?

AOSA has successfully grown from infancy through the loving care of a small group of pioneers with strong convictions about the value of the Orff approach to music education. Then in the childhood years, AOSA gradually increased in membership and expanded its activities. Finally, AOSA entered the teens and experienced all the glories and problems of sudden growth; more new chapters nationwide, and grants for its members. The basic organization of AOSA struggled like a teen-ager to provide the structure and foundation needed to nurture this many-faceted, rapidly growing association.

Now, AOSA is a young adult—stronger, full of hope, laden with new projects, and alive with an abundance of enthusiastic workers and supporters. Membership in AOSA continues to grow despite a decline of music

educators in this country. AOSA is led by a Board of Trustees that is well-organized and functioning in a positive manner, at full capacity. Our conferences are bigger and better each year, *The Orff Echo*, continues to improve in quality and is becoming more self-sufficient each year, assistance is now provided for our members by way of research grants, Keetman assistance grants, and Shields scholarships. The Isabel McNeill Carley library has found a permanent home at the University of Arizona School of Music and our film and video library is growing rapidly, providing quality resources for you. The message of AOSA is being spread into new territory by way of brochures, posters and advertisements. In addition, AOSA is working to secure grants and outside funding for other exciting projects. We hope to have news of one of these very soon.

So, do we act differently and appear differently now? Yes, I think so. We can proceed with a sense of confidence in what we are all about. We know we are "on track" as we see others approaching us for leader-

ship in music education. Most of the major textbook companies are finally including many more materials for Orff Schulwerk. Orff sessions at general music education conferences are always packed. AOSA is sought out by those in the field of educational media to provide leadership in the development of new resources for music education.

We have every right to exude the confidence of a bright, energetic young adult. We are professional in every aspect at committee, board and general meetings, with a dedicated, hard working Board of Trustees and an excellent paid staff. We are almost totally computerized in the areas of finance, publications, policy and records. We are, indeed, coming of age!

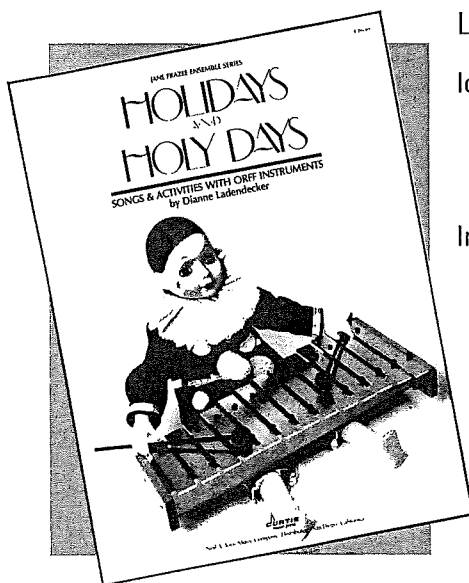
Now we have more time and energy to focus on services to our members and growth for our organization. We can look forward to constructive, ever-expanding and vital years ahead.

Happy twentieth anniversary to AOSA! We are coming of age!

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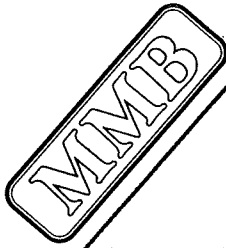
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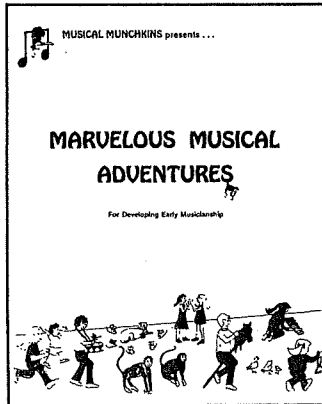
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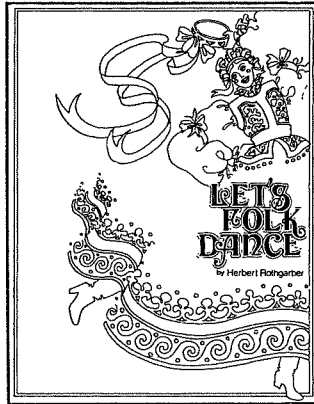
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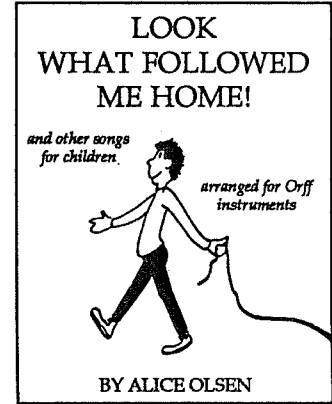
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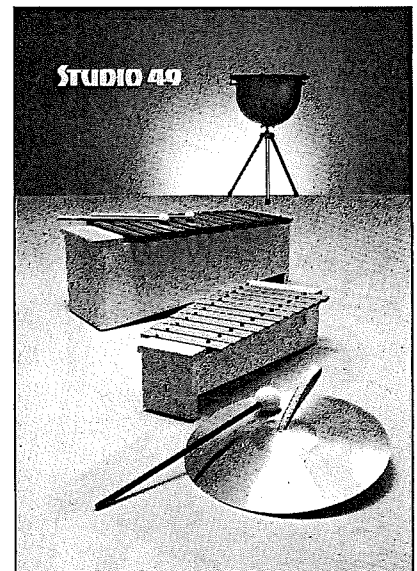
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continued from page 5

Students at this age immediately see through a poorly prepared lesson and, in general, will not tolerate it. It seems more important for the teacher at this level to be strongly based in total musicianship; to be flexible and very able to take suggestion and criticism from the students. If the teacher is not based in that musicianship and psychologically secure, I could see this age being a potential disaster. It is not easy teaching and reaching the various developmental levels presented in the junior high classroom.

If, after four or five years of teaching at this level, I am able to say again that I really enjoy the energy and enthusiasm as well as the abilities of the students, I feel I will have succeeded in some way. At present I am a beginner, only starting to find out what works and perhaps beginning to find out why. Next year I will know more about the possibilities of organizing material. The third year I will have an opportunity to stretch and grow more with my students. By the fourth year, I will know if I have something to offer to this age level.

Are there many teachers willing to devote this amount of time to learning about their work? I hope so. I feel very strongly that it takes this same kind of searching to become a teacher of any kind.

Why aren't there more teachers of Schulwerk at this level? It takes time to develop the background and be willing to fail. Perhaps we are all beginning to come of age and more people will be willing to work in this direction.

Editorial Comments: Because of the nature of the Schulwerk, the variety in the responses above is not surprising. The differences among these four teachers are in their approaches, the materials they use, and in their personal philosophies of teaching. They all agree that teaching junior high can be exciting and challenging because of the abilities and maturity of the kids. We all know that it does take a certain kind of person who enjoys and can work with adolescent personalities.

The limited number of musical experiences a child can have beyond the sixth grade is an issue which reaches all educators who deal with the secondary music curriculum. It is an issue which Schulwerk teachers should be addressing. Secondary-level instruction is rarely included in Orff Schulwerk teacher-training courses, since there is hardly enough time to complete the three-level curriculum as it stands now. Perhaps it is time for us to consider another type of training course which would deal more directly with secondary level teaching.

Are there so few Schulwerk teachers at the secondary level because it has been so

strongly performance-centered, rather than process-centered? Is it easier to teach only performing groups at the secondary level? Certainly it is possible to incorporate ideas from the Schulwerk in the teaching of vocal and instrumental performing groups—at both the junior and senior high levels. Are many

people doing this, and to what extent?

The *Echo* invites reactions to this "panel-in-print" and encourages people who work at the secondary level to submit ideas about Orff Schulwerk teaching beyond sixth grade. □

Recorder Composition Competition Announced

The Trustees of the Dr. Erich Katz Memorial Fund of the American Recorder Society announce their third annual contest for an original composition for recorders. Works for the 1988 contest must be scored for one voice and one to four recorders, written in standard notation, of four to seven minutes duration, and playable by intermediate to high-intermediate players.

Entries will be judged on musical interest and attractiveness, idiomatic use of record-

ers, and playability at the defined level. Compositions in any musical idiom that meet the above criteria are welcome. The deadline for receipt of entries is July 1, 1988. The winning composition will receive a \$400 prize.

Applications may be obtained by writing the American Recorder Society at 596 Broadway, Room 902, New York, NY 10012-3234.

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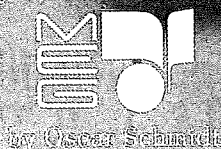
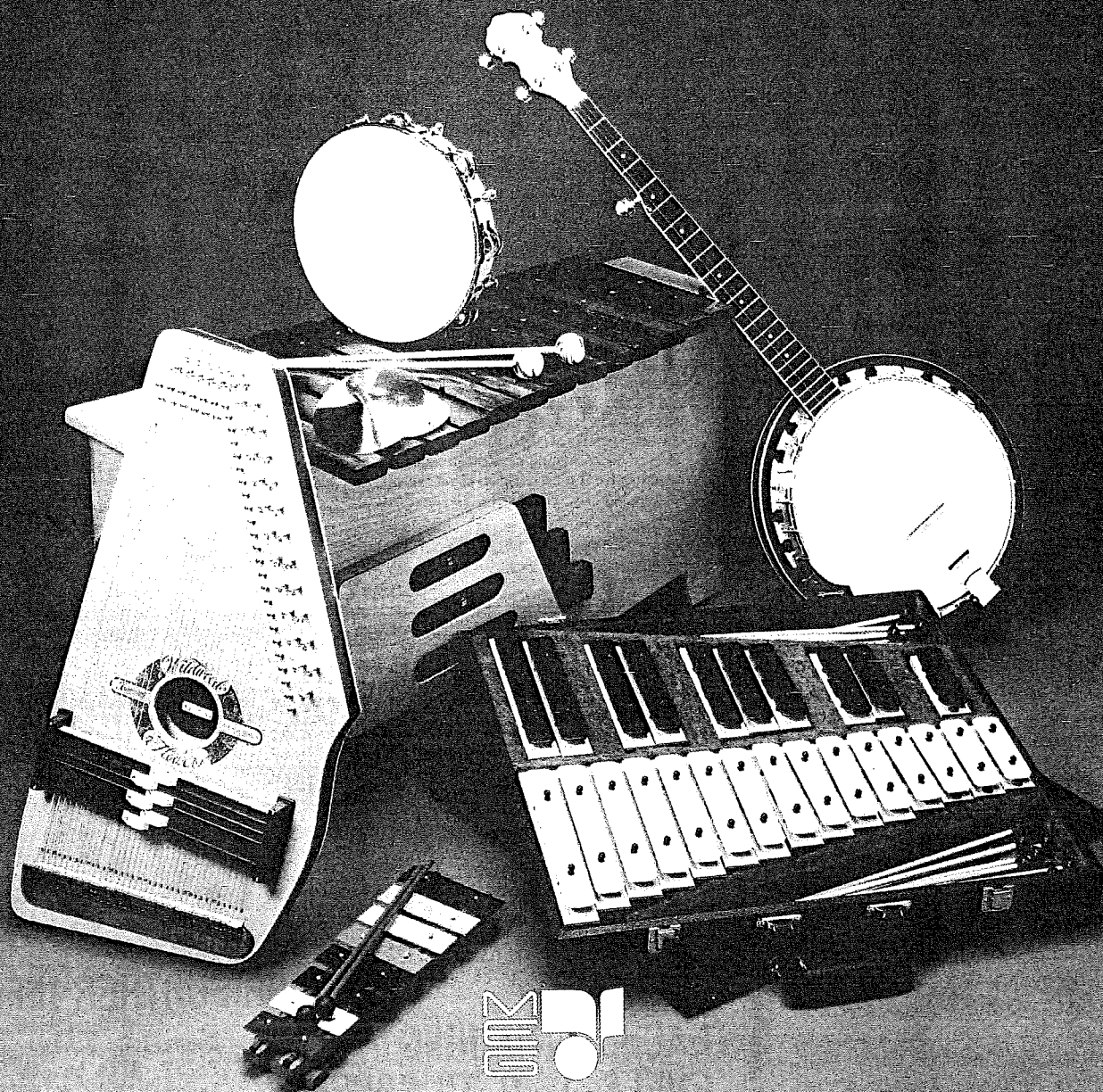
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"I know only two tunes.
One of them is Yankee Doodle.
And the other isn't."
Ulysses S. Grant

Have you ever echoed this sentiment? It does seem that the number of times music teachers are asked to prepare a program with a patriotic theme is out of proportion to the amount of authentic and appropriate material available to us.

Here are some pieces from original sources suitable for upper elementary students that may help to fill that need.



Benjamin Franklin was one of our most loved Founding Fathers. In addition to his statesmanship and his inventions he was well known as the author of *Poor Richard's Almanac*, a book for farmers and city dwellers alike, whose margins were crammed to the edges with well-known sayings re-written by Franklin in a terse, witty style.

from POOR RICHARD'S ALMANAC

WB	Lie stands on ┌───┐ └───┘	one leg, 	truth on } ┌───┐ }	two. γ Δ A } ┌───┐
HD	Half the } (Half	truth is the truth	of-ten a } ┌───┐ γ Δ } is of-ten	great lie. } γ Δ } a lie.)
Δ	3 may keep a ┌───┐ ┌───┐ └───┘ └───┘	se-cret } ┌───┐ } └───┘	if }	2 of them are dead. ┌───┐ ┌───┐ └───┘ └───┘
guiro	Bet-ter } \uparrow	slip with } \uparrow }	foot } \uparrow	than tongue. } \uparrow }

Possibilities: The maxims with percussion can be performed one after the other. Or try combining two or more maxims. Percussion playing the rhythm of the words rather than the written parts can provide interludes. Students can invent body percussion accompaniment and/or movement.

My Days Have Been So Wondrous Free

Francis Hopkinson (1759)

My days have- been so - won- drous- free. The lit- tle birds - that fly with-

SX

AX

A

BX

care- less ease from- tree- to tree were-but as- blest as- I were, but- as blest as I.

SX

AX

A

BX

arr. C. Erion

Like Franklin, Francis Hopkinson was a versatile man. In addition to being America's first composer, he was an accomplished performing musician, a gifted writer of prose and poetry, an inventor, an artist, a designer (he is believed to have designed the American flag), a lawyer and a philosopher. He was a signer of the Declaration of Independence. The first piece of music composed in America is this song, "My Days Have Been So Wondrous Free," written in 1759. It is a lovely song and a good one for appreciating unequal phrase lengths.

The first book of music published in North America was The Whole Booke of Psalmes Faithfully Translated into English Metre, known as the Bay Psalm Book, published in 1640. In Puritan worship, a Leader, known as a preceptor, would sing the psalm line by line, with the congregation singing each phrase after him. This practice of Lining Out is still used in some parts of the United States today.

Psal. 23. Low Dutch Tune.

s m i m s l r o f i m i s m

Leader

The Lord to me a shep-herd is, went there-fore shall not I

Congregation

The Lord to me a shep-herd is, went there-fore shall not I

The Minuet

The minuet was a popular dance in Colonial America. The word "minuet" means small and refers to length of the steps. The version given here is simplified, eliminating the minuet's characteristic but complicated Z shaped floor choreography.

Dancers hold their bodies very straight and dance on the balls of their feet. The dance is for couples. All face the same direction, either towards the music or an audience.

The Minuet Step: The entire step consists of four steps performed during two measures of music, 6 beats.

Measure 1 - Step forward on the ball of the right foot.

Immediately bring the left foot behind the heel of the right foot but do not transfer weight to the left foot. This is all done on beat one. Hold the position for beats two and three.

Measure 2 - Take three very small steps on each beat, left, right, left.

A Minuet from Williamsburg

Form: A, A', B, B', A, A', B, B', A, A'

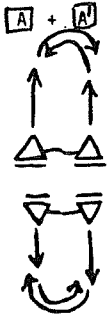


Figure 1

With inside hands joined, dance forward two minuet steps.
Release hands, cross and turn while dancing two minuet steps.
Join hands, dance two minuet steps back.
Release hands, cross and turn while dancing two minuet steps.



Figure 2

Facing partner, join right hands and do a complete turn clockwise using 4 minuet steps.
Join left hands and do a complete turn counterclockwise using 4 minuet steps.

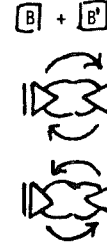


Figure 3

Facing partner, join both hands and do a two-hand turn clockwise using 4 minuet steps.
Do a two-hand turn counterclockwise using 4 minuet steps.

Repeat **A + A'** Figure 1

Repeat **A + A'** Figure 1

PSAL XXIII.

A Psalm of David.

THe Lord to me a shepherd is,
want therefore shall not I:
2 He in the folds of tender grass
doth make me down to lie:

The Lord to me a shepherd is,
want therefore shall not I
2 He in the folds of tender grass
doth make me down to lie:
He leads me to the waters still.
3 Restore my soul doth he:
In paths of righteousness he will
for his names sake lead me.
4 In valley of deaths shade although
I walk, I'll fear none ill:
For thou art with me, thy rod also
thy staff me comfort will.
5 Thou hast fore me a Table spread
in presence of my foes:
Thou dost annoint with oyl mine head,
my cup it overflows.
6 Goodness and mercy my days all
shall surely follow me:
And in the Lords house dwell I shall
so long as days shall be.

1 f m l s f m l s m l m f l s

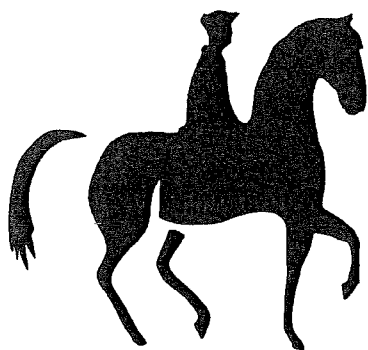
He in the folds of ten-der grass doth make me down to lie.

"Is any merry? Let him sing Psalms." This quote appears on the title page of William Billings' *The New England Psalm-Singer*, published in 1770. Composer Billings is well known for his "fuguing tunes," his singing school and his strong patriotic feelings. Many of the songs contained in *The New England Psalm-Singer* had patriotic texts and referred to specific military events. The piece included here, 'America,' was written for SATB and has been arranged for two treble parts.

AMERICA (1770)

by William Billings

text: "New England Hymn", Rev. Mather Byles



Musical notation for the first line of the hymn, featuring a treble clef and a key signature of one flat. The melody is written on a single staff with lyrics underneath.

To Thee the tune - ful an - them soars, To
 Lord guard Thy Fav - vors; Lord, — ex - tend Where

Musical notation for the second line of the hymn. The melody continues on a single staff with lyrics underneath.

Thee Our Fa - ther's God, — and ours; This
 far - ther West - ern suns — de - scend; Nor

Musical notation for the third line of the hymn. The melody continues on a single staff with lyrics underneath.

wil - der - ness - we chose - our seat; to
 South - tern Seas - the bless - ings bound; Here

Musical notation for the fourth line of the hymn. The melody continues on a single staff with lyrics underneath.

rights - se - cur'd by e - qual laws, From
 Lib - ber ty E - rects — her throne; Here

Musical notation for the fifth line of the hymn. The melody continues on a single staff with lyrics underneath.

per - se cu - tion's i - ron claws, We
 Plen - ty pours - her Treas - ures down Peace

Musical notation for the sixth line of the hymn. The melody continues on a single staff with lyrics underneath.

here - have sought our calm — Re - treat.
 smiles, - and wraps - the Globe — a - round.

(arr. C. Erion)

Barbara Potter, Editor

Lillian Roe of Berkshire-Hudson Valley Chapter celebrated her "Unretirement" this year by being more active than ever. She leads a parent-and-child Orff Schulwerk class at her church and finds that both learn more easily and joyfully in this arrangement. Her chapter presented her with a lifetime chapter membership to mark the occasion.

Eighteen of Jane Frazee's fifth and sixth graders appeared as guests on National Public Radio's "Good Evening" show at the World Theater in St. Paul, Minnesota. Their own report is on page 38. (And the New York Times reported that they played "marimbast!")

St. Louis Chapter was proud to honor three members; Elizabeth Hutcherson, new music coordinator for Ferguson Florissant School District, Beverly Davis, teacher of the year from her building and Nancy Miller was chosen by the Council for Private School Education as a Teacher of Excellence throughout the state, one of twelve. Congratulations, all!

Florida Suncoast Chapter recognized two members for their work with the Florida Department of Education. Cindy Lippert and Ollie Stanley were appointed to work with the Institute for Instructional Research and Practice for their state to develop tests for teachers and for initial certification. And special applause for Shelley Fullerton, the president of Florida MENC. Member Carolyn Reynolds is the district representative for

continued on page 39



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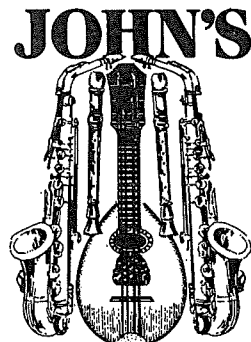
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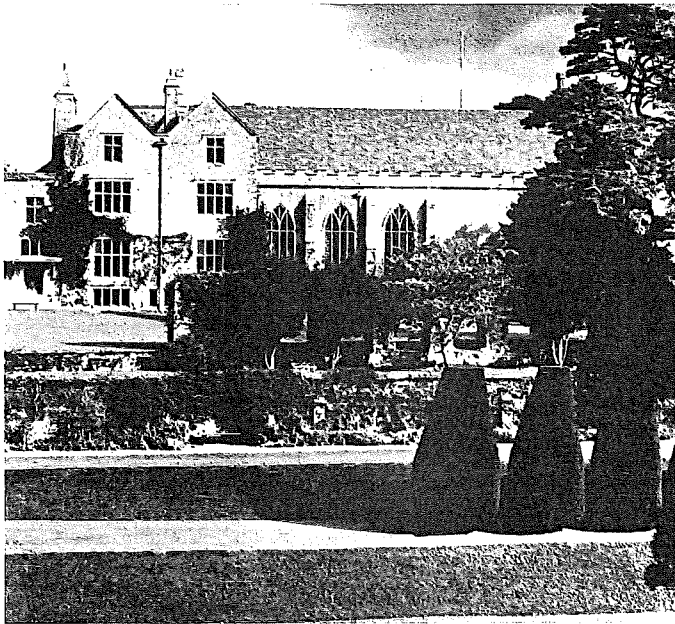


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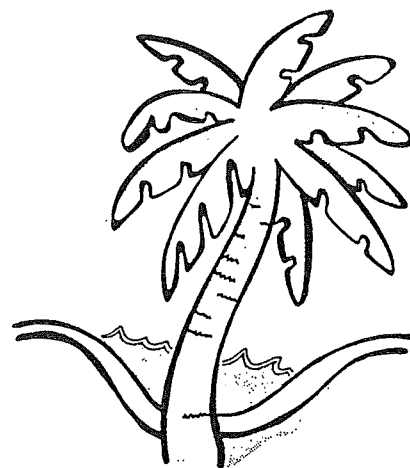
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continued from page 9

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Dr. Frederick Miller has been dean of the School of Music at DePaul University since 1976. Earlier, he served on the music faculties of the University of Arkansas and Northwestern University. Author of numerous published works for band, Dr. Miller is active in the work of regional and professional accreditation. Currently, he is treasurer of the National Association of Schools of Music.

Today I've asked our panelists to address the topic "What is the future of public school elementary music?" with an emphasis on the public. Let's start with Dr. David Woods.

David Woods: Thank you, Del. Today there is a major reform movement in teacher education in this country that I'm sure you are all aware of. The Musical Educators National Conference (MENC) has developed a number of commissions to study teacher education and teacher reform, and the National Association of Schools of Music, has a commission looking at the improvement and revitalization of undergraduate music education curriculum.


This report from the NASM will be made later this month in Boston. Generally speaking, these commissions have found that undergraduate teacher preparation is not only inadequate to meet the task at hand, but many times it is irrelevant to the needs, the aptitudes and the attitudes of the children in the school rooms. I truly believe that we need to strip away the chains of methods course sequences from our undergraduate music curricula. We need to create a new teacher training format that connects theory with application and methodology with total curriculum development.

In higher education, let us establish pre-school and primary lab programs to give our students at the freshman and sophomore levels the experience of working with children in an exploratory environment. Let us teach Orff Schulwerk, its concept, its philosophy and its sequences, not only as a course, but also as a total curriculum that would involve children and undergraduates with each other. Let us focus on the process of curriculum development for elementary music with emphasis on the stages of musical skills and content. Let us focus on how children learn music. Let us place our college students directly in the middle of this process with children.

My concern as a member of this panel today is that we all participate in this reform so that our elementary music programs in the twenty-first century will be relevant and significant for our children. My concern is that we actually make reform. I fear after

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hearing and reading some of the preliminary reports from the commissions I mentioned earlier that we are reshuffling the deck and once again dealing the same cards.

In 1950, Archibald Davidson wrote in the Harvard Dictionary of Music. "Of all branches of music education, that connected with the public schools is the most static and reactionary, and in that quarter, enlightened progress is painfully slow." That was 37 years ago. My concern is that the progress is still painfully slow.

Frederick Miller: As undergraduates in music education, we were constantly confronted with the slogan, "Music for every child, every child for music," and we grew up assuming that that was the way it should be done. In the studies David has already referred to, I find this same concept of advocacy, the notion that what we are talking about is a requirement that all youngsters will have a curriculum in music. I am going to suggest that we re-examine that premise, which I think may be a little glib. I wonder instead if we should be thinking about a slogan which would suggest that music ought to be for any child, but not for everyone.

I would like to see us explore whether that requirement is really the way to get the job done. I think of other things that are required, compared to those that are privilege, and I wonder; I don't have the answer. It is an intriguing question, obviously a controversial one. I'd like to begin to explore it.

Barbara Grenoble: As I was looking at the question about the future of music education, the first thought that came to my mind was the future of the child in music education. To me that represents the future of the humanness in all of us in music education, whether we are teachers of children, or instructors and professors at college level; this has to be a concern. That type of thinking was not a concern at all in my own training. Nowhere, except in the music making that was involved with my family, did I ever touch what is the most important thing about music in the lives of humans.

Then along came a philosophy and a way of working with young children that called for more attention to the child, and how that child learns, and how important music is to his very existence.

I'm concerned about children and their instinctive yearning and drive for musical expression, for creating music, for participating in it rather than being entertained by it. I'm concerned about communities of parents that are putting aside the importance of music in their own lives and that of their children. My concern for future of music education is its relationship to the human race.

continued on page 30

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At the banquet on Saturday night, a Life Membership was given to Avon Gillespie in recognition of his outstanding service to Orff Schulwerk and AOSA.

continued from page 29

Konnie Saliba: One of the things that has been happening in Tennessee, particularly at Memphis State, is the real need for music education students, because they simply are not going into the field, or if they are, they are getting part way through and then changing.

There are many reasons, and one of them is salary, but I don't think that's all of it. I know we're all concerned about this because it seems to be a trend in all of our universities. The other trend just now is that we can take those who just have a degree and teach them to teach music generically. So I think there are some very big problems and I'm very con-

cerned about them.

Richard Colwell: I hope that this association and our new national research center can work together over the next three years in attempting to improve music education.

I've observed that educational change starts off pretty slowly and then takes off. Of course the technique that is usually used to bring about change is the review committee, but as Will Rogers once observed, "outside of traffic, there is nothing that has held up this country as much as committees."

Educational reform has been on the agenda for at least a decade. And of course, we in music have been hanging on to our programs by our fingernails. But despite that rhetoric, the evidence is that fewer than 10% of the secondary teachers and fewer than 25% of the elementary teachers have changed their programs or their methods of teaching. Thus my primary point is that I don't expect the elementary school to change radically in the near future.

There is some good news and some bad news here. The good news, of course, is the extent of the arts advocacy movement. Just last week, representatives of thirty organizations met at Interlochen to discuss ways to really improve our visibility even further. However, some major forces are attempting to change our programs, and that may be the bad news.

These forces have diametrically opposite goals, and this makes a really interesting situation for those of us in music education. Because in some states music educators have teamed up with art, dance and theater educators in the campaign to ensure that arts education is a part of the school program. This team effort often extends to constructing tests to measure what the students are learning.

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Now the chance that elementary schools will add specialists in theater and dance to match music and art is about the same probability as my winning the lottery.

To attain state mandated goals in all four arts, school administrators will be forced either to turn over these responsibilities to the classroom teacher or demand that colleges train teachers who can teach in all four areas. On the other hand, many states are writing tough elementary school curriculum guides accompanied by competency tests for art and music. Those guidelines make one's heart leap with joy.

Even here, however, we're losing out to art. Music traditionally has had 5% of the instructional staff. This past year that dropped to 3.7% while art climbed to 3.1% from 2.5%. Art teachers in the schools since 1976 have increased in number from 32,000 to 42,000, and of course we have been dropping about 20,000 music teachers during the same period of time.

A third factor should be mentioned. The Department of Education last month funded a five-year elementary education center at Michigan State whose responsibility includes music and art for the elementary schools. That center's plan suggests, and here I quote, "that a coherent curriculum in the arts be organized around key concepts in the discipline and designed to develop students' higher level thinking and problem-solving in addition to teaching basic facts and skills." They say "this would mean addressing a narrower range of content, but teaching the content that is addressed more thoroughly, and including more written assignments, application exercises and other opportunities to develop higher level thinking and problem solving."

That doesn't sound compatible with the exciting goals of the music program I've been witnessing at this conference. Music educators need to practice some nimble-footedness. We must be ready with compromise when the advocates of vigorous evaluation of improved music programs clash with those who champion a discipline-based cultural and understanding curriculum. If we're successful, the joy of creating and re-creating music will be part of the schools in the year 2000.

Robert De Frece: It struck me as I prepared this that I'm getting sad that I have to be on these august panels, sad that there is a necessity for us today to discuss this kind of topic. I wonder if educators find it necessary to discuss the future of language arts or mathematics in schools. We are in that position right now with music, and we've got to recognize the need to defend its place in the curriculum very strongly until we really know that it is secure.

I believe that basic experiences for children that encourage personal expression are important, because these, which we generally call the arts are so related to our cultural heritage.

In most public elementary schools, music is taught to each class from 30 to 60 minutes per week. The fact remains that children are spending more time at recess than they spend studying music. The amount of time is not the

only critical factor. Even very small children learn that various learning periods carry different time values. Music is often offered in the afternoon, scheduled for a small amount of time, and not in the morning, the optimal time for learning.

And if we want the community to notice music education and value it, one of our roles must be to educate the parents as well as the
continued on page 34

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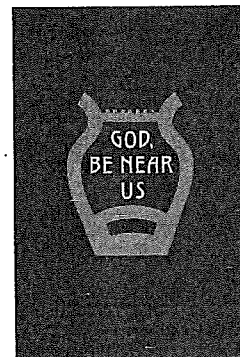
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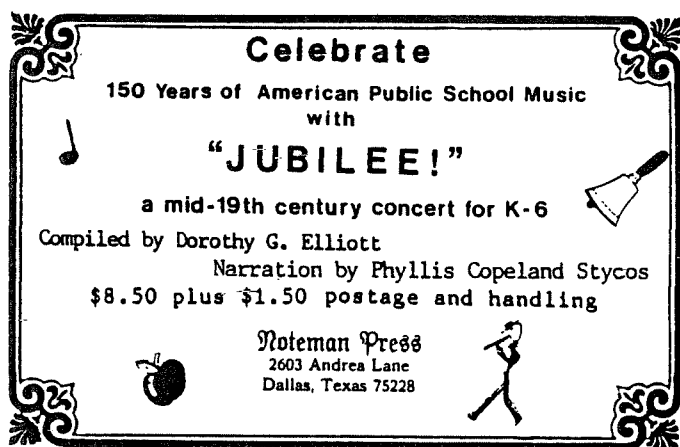
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When the membership of AOSA elected each of us to serve as its president, it did us high honor. When you elected to award the past presidents honorary membership, you reaffirmed that honor. I thank you very much.

There's something else I particularly want to thank you for. I shall always treasure the thought that you made a substantial contribution to the Harriette Evans Shields Scholarship in my name. Old (you should pardon the expression) Board members know that I worked a long time and as hard as I could to get that wonderful, generous scholarship offer operative. It has, I think, two enormously important, far-reaching implications.

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I am very grateful. With all good wishes for 1988.

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21PD *Prop Up the Day*

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

Panel Discussion, Cleveland, 1983

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

Margaret Dugard, Chicago Conference, 1987

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

Shenanigans, Chicago Conference, 1987

25SH *Multi-cultural Folk Music*

Pat Hamill, Chicago Conference, 1987

26AA *Arts Alive*

Dr. John Fines, Chicago Conference, 1987

27JF *Imaginative Approaches to Art*

Sue Snyder, Chicago Conference, 1987

28EA *Educating Administrators 1 & 2*

Grace Nash, Music With Children

29RP *Rhythm and Pulse*

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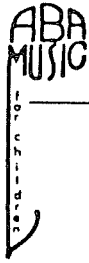
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continued from page 31

children. This is the only way parents will value it and insist that it become a part of their children's general education in the public schools. The future, thus, is largely in our own hands.

Jacobeth Postl: On the positive side of today's serious dilemma, we have communities like Evanston, Illinois, whose high school has built a curriculum of global education with fine arts as a core part of the curriculum, and we have an elementary school which fully reinstated music, art and drama specialists a few years ago, largely as a result of enormous community and parental pressure.

On the other hand, there are the devastating conditions of big city systems where we find a mixture of economic privilege and deprivation, of educational and cultural concern along with ignorance and even hostility. There is a sense of demoralization and defeat in many highly qualified teachers, as well as considerable indifference and even incompetence.

Such school systems have failed to educate an alarming number of children in the basic skills necessary to achieve decent living standards in our increasingly automated and computerized society. For those caught in such a trap there cannot be much cultural concern, and I think understandably so.

We cannot afford to throw on the scrap heap those intelligences that lie outside of the linguistic, logical, mathematical areas. The new research is slowly influencing what and how we teach. Hopefully, some of those whom we failed so far will be reached through this educational process, provided significant changes occur of political, social and economic systems as well.

Man is born with the capacity to express himself through various means and he has the capacity to appreciate his loftiest artistic achievements, but he is not automatically able to do so. Only education can fill that gap.

I believe that Orff Schulwerk, which encompasses those very forms of intelligence through its multi-means approach, has already greatly influenced music education and through its further growth and self-evaluation will continue to influence our future.

According to William Kieschnik, president of the Atlantic Richfield Company, "in our highly competitive society, we need minds and bodies that are capable of dealing with ambiguity and with innovation; of intelligence, flexible response, and of understanding."

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our society, and even for its meaningful survival, we must recognize the the significance of other skills as well.

Jane Frazee: As you know, it's fashionable right now in all the new reports that arts belong in the school life of every child. What we are talking about is music education, and that's a different story. My big concern is about quality.

My guess about the future is that it's not going to be left to the councils or the professors alone to reform music education. I believe it is we practitioners who will lead the way; we're the ones who will be developing statements of purpose. We're the ones who are affected, so we're going to have to make some strong statements which really affirm our proper role in the intellectual and emotional life of the child, that art is something to learn as well as to enjoy. We will make clear, those of us who teach, that we offer another way of learning through a symbol system which is different from, but no less important than numbers and letters.

And we will work toward performance and skill teaching with a solid curricular foundation. Whatever pedagogical approach we use, we will provide plenty of opportunities for analyses which lead to understanding. Finally, we will make our classes a place where artistry is encouraged at all levels.

Harold Best: First of all, let me say that in my estimation of the future and the present, only the best and most carefully screened and justly remunerated folks will ever be allowed to teach children. I feel that to teach children is about as high a calling as can be given another human being. I can't think of more important people and culture than those who work directly with K-6 children.

Nobody entering the teaching profession should ever do so without feeling the elegance of the call, without feeling the transcendent importance of children. To simply "fall back on" teaching, which is one of the unfortunate rubrics of contemporary culture, is one of the greatest curses that ever can be imposed on the human race, in the name of what we call education. In consequence, we've got to recentralize, redignify what we have so blatantly and carelessly called a music education degree. I can't help but believe that it is the most important degree a music school can offer.

We need to be sure that whatever we say about curriculum and whatever turns out to be put in place by whatever mandate, will bring musical substance to the creative energies of children. Teachers are not there to cause creativity, but to bring substance to it; this means that teachers must participate actively in what it means to be creative. Good

continued on page 37

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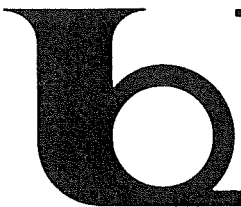
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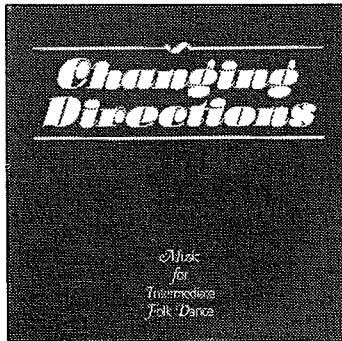
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continued on page 35

teaching is not methodologically driven. It's creatively driven; if we grieve over the way that it's taken away quite quickly through our poor teaching, then we will cry out for creative teachers. We've got to emphasize creativity over application. Thinking something up has to be cherished over repeating something back. And imagination has to fuel content.

Second, content has to guide performance. Musical content, artistic content, any content has to be so exciting that performance of it is a symptom, not a cause. I believe we have this backward in contemporary musical culture. We are a performance driven culture and I think that is tragic. It is causing effects that we will regret until we reverse the order.

Third, the poetry of music, the poetry of anything must inform its grammar, whatever that is. Children need to be shown that rules do not cause beauty any more than law causes morality. Grammar doesn't cause creativity, but grammar issues from it. We spend an awful lot of time making children (and later adults), afraid to be artistic. We teach artistic process as something we do in order to avoid the very errors that we warn against while it's being done. We teach art as if not to err.

Fourth, the linguistics of music must guide its languages. World creativity is the arena within which we live and move and have our temporal being. And cultural preferences are right, but only as they position a student, not as they provincialize a student. To work toward the idea that music is an aspect of being human, even before it's an aspect of predicting artistry or virtuosity, is to engage in the larger world of music making in which artistry is not the spectator-oriented event that it seems to be with us.

Fifth, we have to teach children to respect the multiplicity of musical languages, and that that is more important than the mastery of all of them. It's the openness in the capability of human artistry that is so important.

I would hope that eventually our children will be taught to begin to think in music, not about music. In our verbally driven culture, our chief way of educating has been to get people to think *about* music, to respond to it verbally without ever thinking *in* it.

All of this comes back to teacher preparation. It is not our duty just to reform music education curricula, it's our duty to radically reform all of music curricula in higher education. If we do that substantively, then perhaps for the first time in the history of art education, arts will be causal of change, rather than the victims of it from another arena of higher education. □

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Report:

The "Good Evening" Radio Performance

It was the first year I missed trick-or-treating but I didn't mind. I wanted to be in the "Be a Radio Star" mini-class very much. When I got in, I was really excited.

Things got started fast. We learned "Hi-Ya," our introduction song, then the "Witches' Song" from Macbeth, and "Jellicle Cats" from the musical "Cats." I think that "Jellicle Cats" was my favorite, though I liked them all.

On the day of the show, we took a tour of the World Theater. The biggest thing was that we got our own dressing room with our name on the door. Then we ate lunch (it was good) and did a run-through of the whole program. There was still about a half hour left before the show started so we went outside across the street to the steps of the Science Museum. When we went back to the World Theater, people were starting to arrive and it was neat using the stage door when they had to use the Main Door.

About 15 minutes before it was our turn to go on stage we went down to the Green Room to wait. Then I got nervous. When we were up next to go on the air there were butterflies going crazy in my stomach. When we were on stage everyone was tense. I was excited, but also sad because I knew it would all be over in a couple minutes.

Our first song was great, so was the second song, then it was getting so easy that we were finally relaxed. The last song was the best. We were all happy. When we were done, we all agreed that it was the best day of our life!

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continued from page 25

Florida Music Educators. Florida is certainly taking hold of music education in their area. Best wishes to you all.

Piedmont Chapter, North Carolina has sent a listing of its high achievers; this is quoted from the Piedmont Pulse, their newsletter. "Many officers and former officers of the Piedmont N.C. chapter have received high honors as 'Teachers of the Year' in their schools and counties. This supports my own theory that most Orff teachers are high achievers, being self-motivated, creative, energetic, enthusiastic, and have a desire for lifetime learning, for their own edification as well as that of their students." They are:

Rebecca Comer—Teacher of the Year, '79-80 and '80-81.

Sharon Frazier—Teacher of the Year, '84-85 and '87-88.

Paneen Froneberger—Gaston County Teacher of the Year, '85-86.

Jønelle Key—Outstanding Educator, '87-88.

Becky Love—Caldwell County Outstanding Educator, '87-88.

Michael Nichols—Jackson County Teacher of the Year, '85-86.

Donna Staton—Teacher of the Year, '87-88.

Dottie Tobias—Outstanding Educator, '85-86.

A truly outstanding group of teachers in North Carolina.

Peggy Klinkerman, of **Southern Colorado Chapter** was one of ten area teachers honored at a banquet given by the Colorado State Board of Education in June. This was their Second Annual Celebration of Teaching Excellence.

Debbie Craig of the **Berkshire-Hudson Valley Chapter** received an Alliance for the Arts in Education grant for her work in inter-disciplinary education.

The St. Louis Chapter will be honoring all of their past presidents at their April meeting. This is a good way to recognize those who have built your chapter and kept it going. For example, **Donnalou Rollins** was one of the outstanding past presidents honored this year at the **Connecticut Chapter's** lively "Sweet Sixteen Party!"

Marilyn McGriff of the **Greater Milwaukee Chapter** recently visited China and brought home a very heavy set of Chinese temple blocks. They were auctioned off at the first meeting this year, and the chapter profited from their selling price.

The **Atlanta Chapter** has a musical flea market as a fund raising project. They earned \$250 in just two meetings selling various items related to music, donated by members.

Do you have news and names of note to share? Please send your news and newsletters to this column.

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Keetman Recipient: Linda Metzner

In the summer of 1987, I was awarded the Gunild Keetman grant. This made it possible for me to advance my level of certification in preparation for the launching of my private studio of Orff Schulwerk here in Asheville, North Carolina.

I have taught in public and private schools, including the Harmony School of Creative Arts in Columbia, South Carolina, and pursued a master's degree and a fellowship in composition and theory. After I completed Level I, my appetite was whetted to have my own studio where I could experiment freely with arrangements and explore creativity with small groups of students.

A gift of money from my godfather enabled me to purchase a set of Orff instruments. But it was the generosity of the AOSA Keetman Fund that helped me further my studies by taking the second level of certification at the New England Conservatory's summer course at Pine Manor College.

The level of ability and expertise in the NEC faculty I found astounding. This was coupled with their willingness to share of themselves in an unlimited way. Perhaps this sharing was facilitated by the fact that many of us lived together on the campus of Pine Manor near Boston.

I was touched that Danai Gagne (movement) and Judith Thomas (general classroom technique and curriculum) had just returned from a visit with Gunild Keetman at her home in Austria, where they had made music together. I feel that she was, in an indirect way, my "benefactress" through the grant in her name.

As is usual at Orff certification courses, the students found each other to be as full of talents and abilities as the faculty, and we were given ample time in the two weeks' schedule to explore each other's musical wisdom. The final celebration in the grand Victorian facilities of the college were unforgettable. I have a tape of our singing that day which I've played often with great enjoyment.

I wish to thank the members of AOSA and all the donors to the Gunild Keetman Grant Fund for helping me raise my level of certification. I invite any interested members visiting the Asheville area to come by and visit the studio which was furthered through your generosity.

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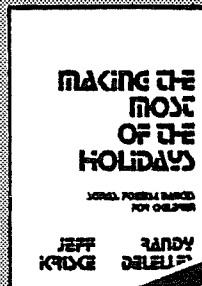
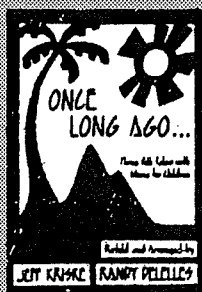
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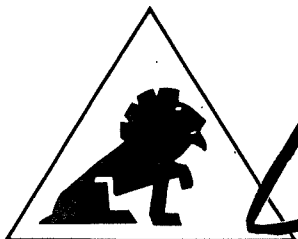
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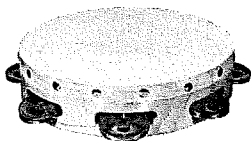
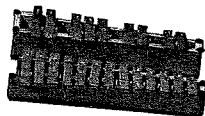
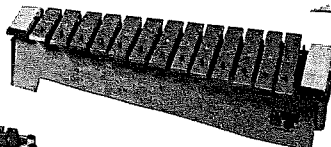
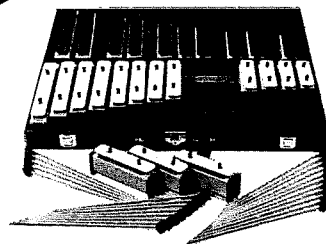
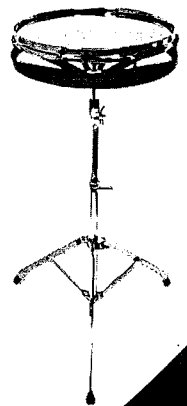


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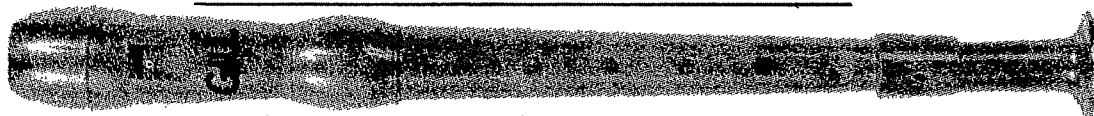
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BOOK REVIEWS

Virginia Ebinger, Editor

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DISCOVERING ORFF: A Curriculum for Music Teachers by Jane Frazee with Kent Kreuter, Schott Music Publishing Co., Ltd, London.

In 1963, Carl Orff spoke at the opening of the Orff Institute in Salzburg, Austria. He compared the Schulwerk to a wild flower, "always developing, always growing, always flowing." Though he considered the Schulwerk to be "complete and proven," he knew that it must continue to develop. He concluded his speech with a quotation from Schiller: "Ich habe das Meine gethan . . ." (I have done my part. Now do yours.)

In their book, *Discovering Orff*, Jane Frazee and Kent Kreuter have met Orff's challenge. This book reflects many of the exciting and uniquely American developments in Orff-Schulwerk in the United States over the past 20 years. In addition, it provides readers with a clear and complete music curriculum, one which sets forth what is to be taught, the order in which it is to be taught, and the means required to teach it.

Frazee and Kreuter's curriculum is a blueprint that will enable teachers to employ Orff-Schulwerk successfully in the classroom. Their students will not only become enthusiastic participants in the musical process but also skillful and competent musicians.

The book is organized in two parts. The first gives the philosophical and historical background of the Schulwerk and explains its media, pedagogy and theory. Part two presents a program of instruction that outlines the curriculum for each grade from one to five. The authors first describe objectives, such as the development of rhythmic competencies, and then suggest how these objectives can be achieved. The body of the chapter gives explicit directions for techniques to use for each concept.

There are abundant examples of song materials as well as those for speech, pitched and unpitched percussion and movement. Scores for a listening lesson for each grade are printed in full. Other aids in the book include: information on ranges of instruments, placement of instrumental parts on a score, an outline of the complete curriculum, and an alphabetical list of songs and their sources.

Though some teachers will be so impressed with this curriculum they will want to follow it to the letter, the book is not meant to be

exhaustive. Instead, it provides teachers with the framework on which to build a curriculum using their own materials. *Discovering Orff* offers the raw materials and, like Carl Orff himself, it challenges teachers to do their part in their own classrooms.

The musical examples in this book are beautifully crafted arrangements by Ms. Frazee and excerpts from excellent Orff-Schulwerk source materials. The text is clear, graceful, humorous, and filled with valuable teaching suggestions. There are many chapter notes at the end which provide direction for further study.

This is a book for all those who are interested in the Schulwerk, whether they are students, teachers of children, or teachers of adults. Beyond that, it is a book for anyone who admires good teaching.

*Ruth Boshkoff
Indiana*

I REMEMBER MARTIN LUTHER KING, JR.: An American Celebration of Freedom, by Ruth Roberts, Michael Brent Publications, Port Chester, NY 10573 \$16.00

Plan on presenting this delightful musical play next January! Written especially for grades 3 to 9, there is a place for every child in a school or church group. With twenty speaking parts, few props, and no sets or real costumes, the heartening and inspiring story of Martin Luther King, Jr. is told with traditional songs and short scenes.

There are nine lively spirituals, some with guitar chords, others in choral arrangements or accompanied by sound gestures and these provide the musical interludes. Dance improvisation is suggested, and the possibilities are many. Most songs are for unison or two-part singing, with a range of an octave and a third, based on the middle octave. The piano accompaniments are not difficult; an accompanying tape is available, should no pianist be present. "Old Ark's A-Moverin'" suggests Orff instruments and allows for a setting to be developed.

Short dramatic episodes, introduced by a narrator, tell the story of Martin Luther King Jr.'s life. An older child wearing a head scarf and apron and carrying a basket portrays the mother; she leads a younger child by the hand. A mixed age group carries placards in a protest march that winds down through the audience.

Very clear production hints are given, and the play lasts 25 minutes. "I Remember Martin Luther King, Jr." could be performed easily at any school or church, especially one with an ethnically-mixed population. Presenting this play near the time of his birthday (January 18) would be ideal, but it could tie in with history and social studies units at any time.

Its important message of non-violence is quite clear, and presented in a joyful, musical and timely manner. The ensuing discussions and perceptions of the participants are bound to be interesting and revealing. I wish I could be there to hear them.

TA

Index of Advertisers

ABA Music for Children	34
American Drum	16
Andrews Music Festival	25
Antique Sound Workshop	12
AOSA 1988 Detroit Conf.	Back Cover
Augsberg Publishing	31
Backyard Music	28
Bowling Green State University	28
Linda Saxton Brown	14
Ted Brown Music Co.	35
Central Connecticut State University	9
Colorado State University	35
Coyle Music	15
Crane School of Music	42
DePaul University	31
East Texas State University	32
Florida Atlantic State University	27
General Music Store	30
Golden Bridge U.S.A.	40
Hamel Music	12
Hamline University	38
Hartt School of Music	37
High/Scope Educ. Research Fnd.	36
Hofstra University	15
Holt, Rinehart and Winston	26
HSS (Hohner/Sonor)	Inside Front Cover
John's Music Center	25
Kid Sounds	41
Neil A. Kjos Music Co.	17
Kodaly Center of America	29
Lyons	42
Memphis State University	29
MMB Music, Inc.	18
Music and Instruments for Children	19
MusicWorks	28
92nd Street "Y"	7
North Texas State University	12
Noteman Press	32
Alice Olsen Publishing	5
Peripole, Inc.	39
Rayburn Musical Instrument Co.	43
Re-Creations	4
Schott	6
Oscar Schmidt	20
Seattle Pacific University	19
Don Slagel	28
Studio 49	18
Suzuki Corp.	Inside Back Cover
Sweet Pipes, Inc.	13
University of Arizona	39
University of California-Santa Cruz	42
University of Cincinnati	13
University of Hawaii	6
University of Kentucky	12
University of Lowell	41
University of South Florida	7
The Voice Center	8
West Chester University	25
Western Carolina University	Inside Front Cover
Western Michigan University	39
West Music Co.	34
World Music Press	29

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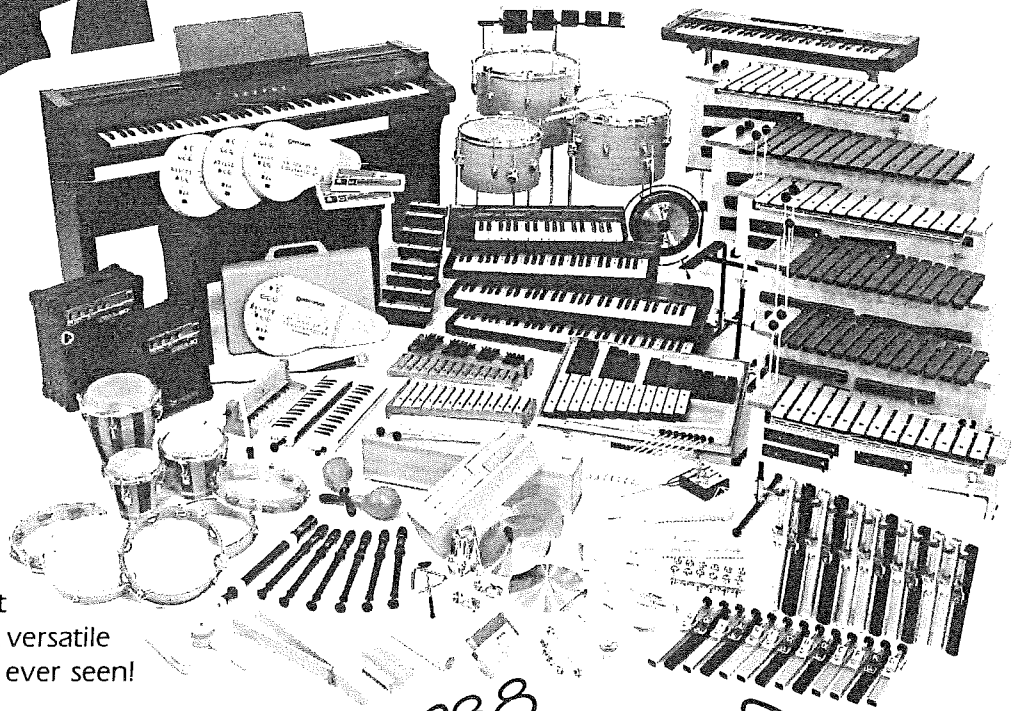
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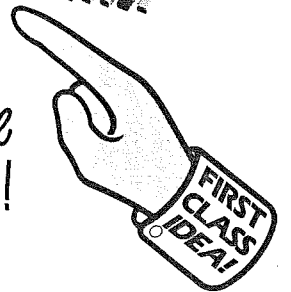
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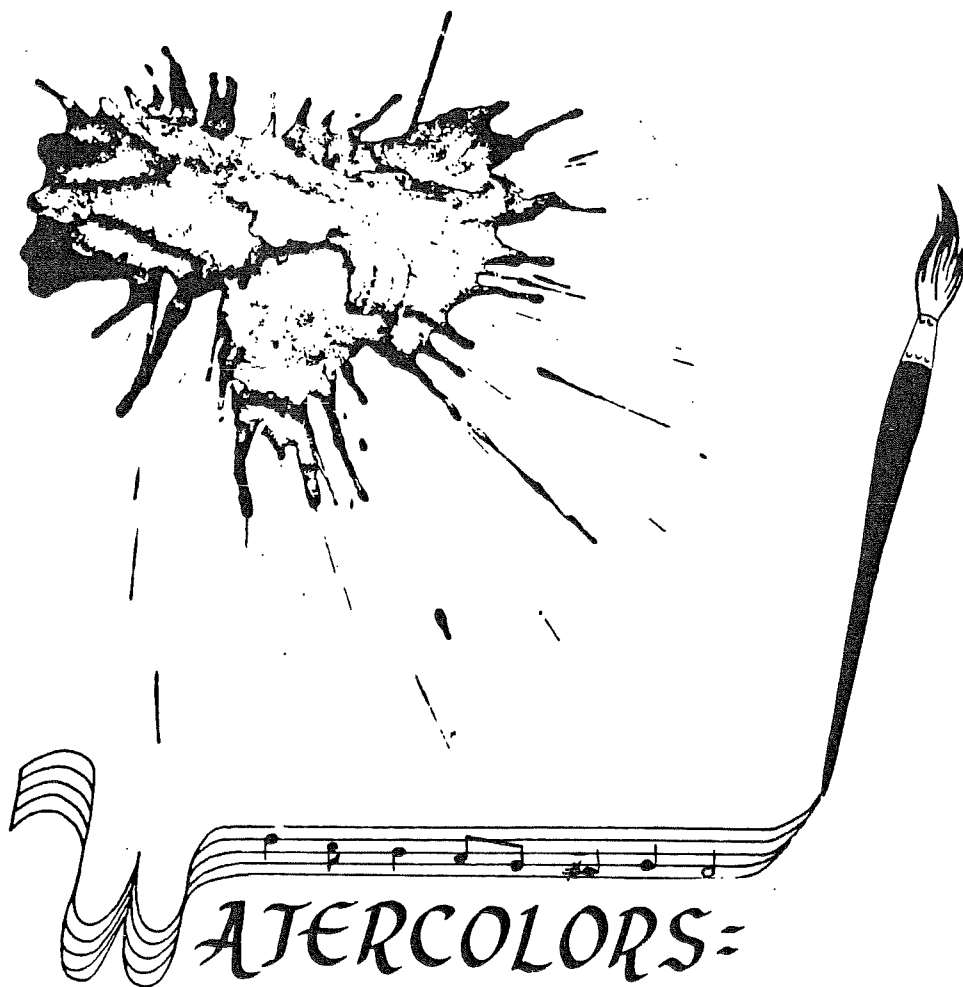


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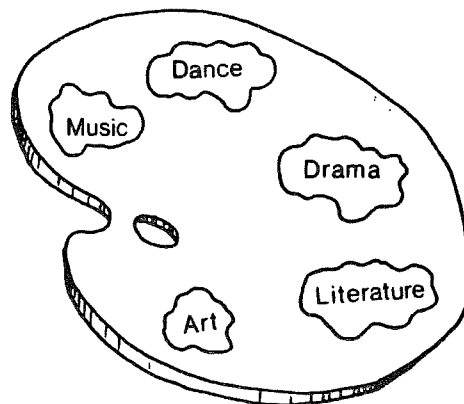
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