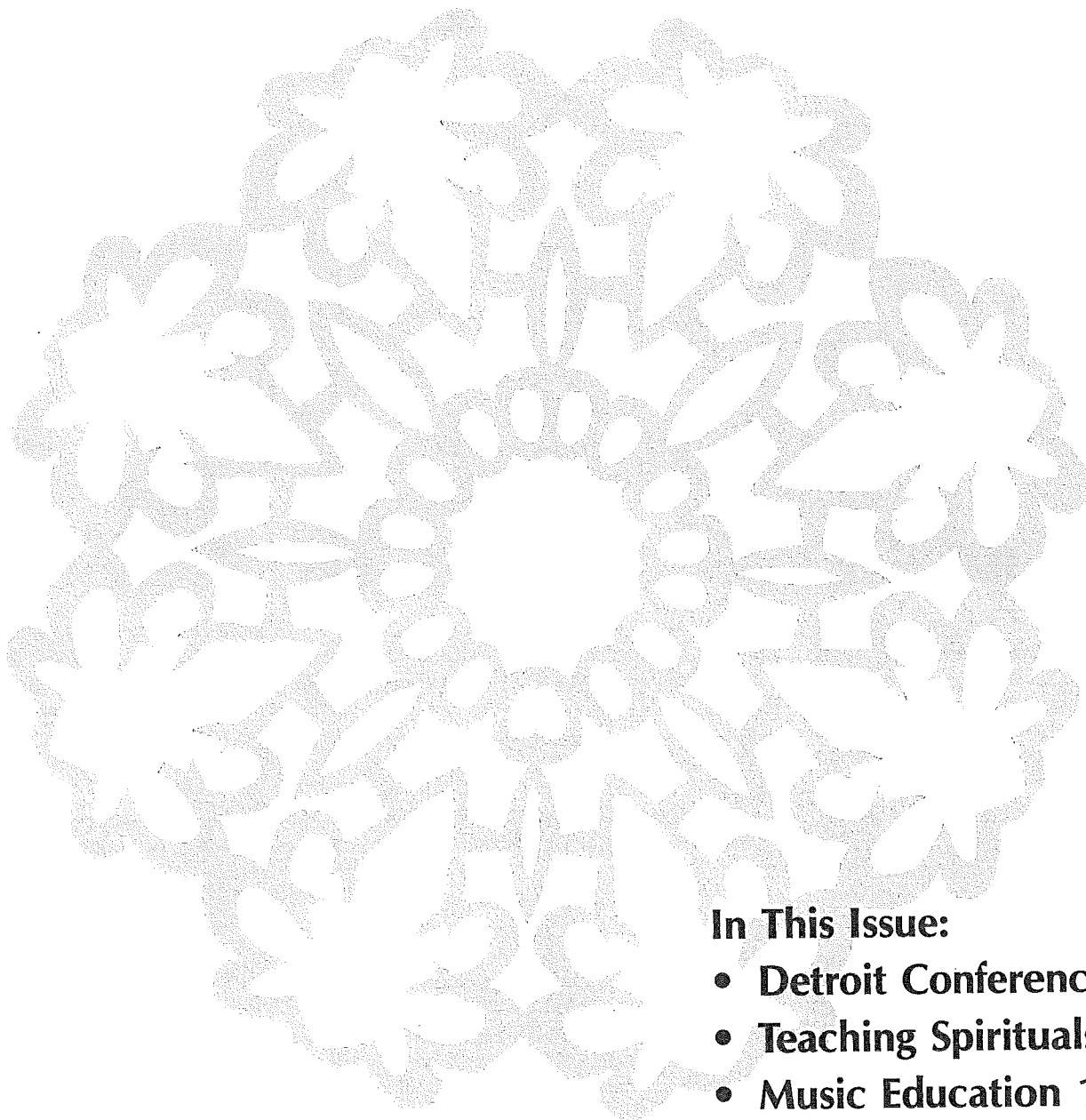


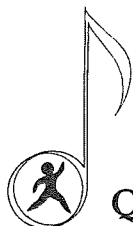
The Orff Echo

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Quarterly Publication of the American Orff Schulwerk Association

"Can we make up something again today?"

WOLFGANG HARTMANN



After my studies at the Orff Institute in Salzburg, I taught at two elementary schools in Munich for six years. The conditions were truly optimal, with fully equipped music rooms. Each child had four music classes each week, bringing Carl Orff's idea of a daily music lesson very close to reality.

Reporting on that time would be just an outline, a picture that hardly makes sense without the colors, the impressions. These emerge from my memory like so many unarranged mosaic tiles.

There is music making and children singing, concentration at work with the instruments, but also the noise and the quarrels, and the abrupt interruptions. "Do I get the bass xylophone today?" in the middle of the mathematics lesson and "He always gets the conga!" in the middle of playing a piece. Children hurrying happily into the music room, and hearing the oft-repeated question as they come in the door, "Can we invent something again today?" And, of course, there are those special evenings for parents, performances and radio and TV recordings, those high points that seem to remain with the children best of all.

But the really important things happened in the everyday school life. The first leanings

toward music need a more intimate frame, a closed classroom where a confidence-building atmosphere can be carefully initiated and fostered.

To round out my own impressions, I wrote to some of the children I had worked with for two years, asking for their impressions of those classes. At the time, most were twelve years old and this is what some of them wrote:

- "Mostly, I like to remember the pieces we invented by ourselves, with three or four in a group. First, every team thought up by itself what kind of music it wanted to produce, and chose instruments that might fit the piece. There was time for figuring it out and rehearsing before performing for the rest. Then we told the others what kind of music it was, like animal music, for instance."

- "I have realized myself, and from talking to some of my classmates, that a school day with music was more fun than the other days."

- "The sense of community in the class was really noticeable during the school holidays because we had done everything together in music."

- "The people in the class seemed nicer to each other and stuck together more."

- "My music lesson now is really quite contrary to our music lessons then. We learn major and minor, but we do nothing in group. When we sing it is the boys or girls alone, or the benches near the wall, the window or in the middle. But this does not stimulate the fantasy. This I regret."

Although these statements may seem to be written only as a polite compliment to a former teacher, a certain clear thread emerges; the pleasure in using the imagination, in being creative, and in working in small teams. More remarkable at this age are the signs of a highly developed sense of community.

Most of the pleasure the children had in those classes was derived from the discovery that they could actually make the music for themselves. And just as accurately, everything that I could teach them could be proven immediately on the instruments.

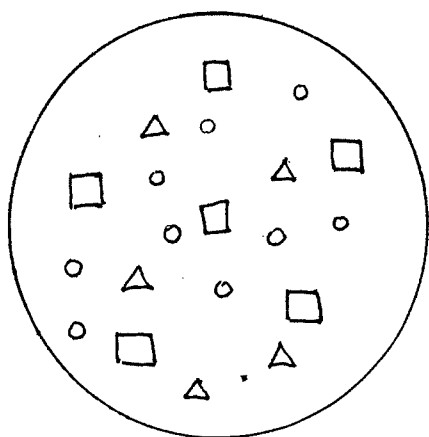
For instance, I could present the rhythmic note values, taken out of echo-playing, and hear them used immediately in their own percussion pieces. In this activity, I found the "model" aspect of the original Orff Schulerwerk books a great help. While these children seemed to have difficulty with on-demand and formal "doing," the models encouraged

the insertion of their own improvisations. Without a doubt, this brought them spontaneous pleasure and satisfaction.

Obviously, this music is not for an audience; it is personal, immediate, and understood only by those who create it, who are part of the whole process. By "process," let me say here that I mean the actual development of the work itself as it happens; the actual way in which children come to a result. This is what carries the main educational value. Planning of methodical steps by the teacher is very important, of course, but "process-oriented" doesn't say anything about how effectively we come to a result. In the end, it becomes just the opposite intention of "teaching process-oriented."

To many traditional music educators, it seems very difficult to concede that this creative music-making has a value all its own, that music made by children carries its own, and equal value. Many still hear "children's music" with romantic ears; classical compositions and traditional children's music seem to be the only models.

But what amazing music children can and do create! For them to draw a graphic, for instance, and translate it into music can produce amazing results. One team of four ten year-olds, for example drew this:



The sound realization emerged after long discussion and some rehearsing. Based on an ostinato of heavy beats on a large drum (the circle), two glockenspiels and one xylophone played short, improvised melodic phrases. After their presentation, they explained their piece. "It's in a medieval town; the circle is in the wall of the town and its towers are represented by the drum beats. They guard the children (glockenspiels and xylophone) who play in the town."

Although the music did not use any traditional or familiar patterns, the class asked to hear it again and again. They simply felt that this was an expression of their world, a big city and their own feeling, the search for security.

(Incidentally, Gregory, a new boy from New York, had come into the class just one week before this event. He spoke no German, yet participated immediately by playing the large drum.)

The psychologist Heinrich Roth says, "... It is nearly obvious that the creative processes are essential for the development of a human being in the sense of improvement, enrichment and the fulfillment of potential. Then there is the next question: what are we doing to search for these creative processes, to recognize and stimulate them very early in the child's development?"

With this in mind, Carl Orff's demand for discovery and creativity in music pedagogy is of unbroken reality, even after fifty years. When we become aware of how much mankind depends on the ability to leave old paths in order to master future problems, it is all the more alarming when Roth reminds us that "the learning processes which lead to divergent and creative thinking have not been appreciated very much in our whole educational structure." To me, this is a strong directive to recognize all creative possibilities and give them time and space in the classroom.

On the other hand, conformity and discipline are welcome behaviors at school. Of course, it is easier to have orderly, tractable and obedient pupils than self-reliant, independent (i.e. "inconvenient") ones. We might do well to consider what E. P. Torrance describes in his research:¹ a clear decrease of creative capabilities in the children's sixth, tenth and thirteenth year, the most significant ages for change and passage into other school eras.

When the teacher, however, offers the opportunity for children to explore their fantasies and express their imaginations spontaneously, he may well be confronted with unexpected results. The following situation occurred in my classroom.

Ten nine year-old children were sitting in a circle, each with a non-tuned percussion instrument, with the directive to try to find different ways to sound it. One boy put his woodblock on the floor and transported it over the carpet with the mallet; very softly and seriously, in a manner not unlike that of an ice-hockey player. The others watched this unusual game closely and then turned their eyes to me with curiosity.

Every teacher knows such moments well, when he must decide instantly but not incorrectly! Is this only a provocation or a serious attempt to enrich the sound spectrum? I wanted to avoid both; recognition of a provocation and a discouraging word to a seriously-intended contribution. In this unclear situation, I said only, "Hmmm," which meant

"OK, if you think so," and asked the next child for her ideas. In the next two years it was proven that this boy really needed such free spaces. Helping him through that moment very softly, taking his fantasy seriously might well have given impetus to his further work in this class. He had not been encouraged or put in the position of playing the clown, either then or later.

Through the exploration of all the creative possibilities, music education offers growth for the total personality and reaches far beyond the borders of this special subject. It becomes a path to mental self-reliance through creativity. Such high-flown terminology and philosophy make no sense to children. For them, the most important idea is that "music is something I can do myself," and therefore they like it.

And this emotional bond to music is stronger and more valid than all the scientific and theoretical information they will later accrue, despite its eventual importance. □

1. Torrance, E. P., *Creativity Research in Education: Still Alive*, "Perspectives in Creativity," I. A. Taylor and J. W. Getzels, Eds., Aldine, Chicago, 1975.



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The American Negro Spiritual

— An Elemental Style

RENÉ BOYER-WHITE

The term *elemental* refers to the stages of a developmental progression of musical abilities, discriminations, concepts and skills which are analogous to the Darwinian concept of biogenesis. According to this theory, a child's musical growth and development begin with the manipulation of simple sounds and sound combinations and progresses toward more complex forms.

In keeping with this theory, Carl Orff developed an *elemental* philosophy which focused on children being able to learn musical skills in an order similar to that experienced by their ancestors. Orff's philosophy was greatly influenced by Curt Sachs, a musician-historian who in his book *Rise of Music in the Western World* discussed the musical development of ancient man. This and other influences prompted Orff to develop the educational process which he called *Schulwerk*.

The American Negro spiritual provides the Orff Schulwerk teacher with a rich source of music that is elemental in style. An overview of the background and history of the Negro spiritual makes its applicability to Orff Schulwerk unquestionable. The phylogeny of the spiritual reinforces the ontogeny that Orff advocated in his philosophy, and is demonstrated in the developmental history of the spiritual. When presenting the spiritual to students, an introductory lesson in its background and history should be included as well.

Its Origin

The Negro spiritual is a genuine example of American folk music. The composers of Negro spirituals are unknown. The songs were transmitted orally from one person to another, from one group to another, and from one generation to another. They were performed in the church, at camp meetings, in the cotton fields, the rice fields, and the tobacco fields where slaves sang as they toiled. Spirituals were also heard in the deep ravines and the deep woods of secluded thickets, called brush arbors, where slaves gathered for secret religious meetings. These meetings have been referred to as the "invisible church of the slave."

The original spirituals were a result of Negro folk composers stringing together bits of prayers, verses from the Bible, lines from

Protestant hymns, and choruses that were improvised on the spot. The spontaneous joining of all these elements created songs that had special relevance to the lives of the slaves, as well as to their religious beliefs. At first Negro slaves called these songs their "spiritual songs." Later, they were called simply "spirituals."

They expressed the sorrow, the anguish, the prayers, the hopes and joys of slaves in a style filled with sharp imagery and poetic phrases. Certain themes appear in one spiritual after another; patience, optimism, freedom, weariness, despair, and fighting against sin. In short, many purposes were served by spirituals. They were a way to express hopes and dreams of freedom, show defiance, signal escape, worship, relieve the pain of toil and suffering and preserve the memories of a distant homeland.

Its Music

The early spiritual is simple in composition with repeated phrases and easily remembered melodies. Many Negro spirituals have the pentatonic scale as their basic tonal source, making them suitable for adding accompaniments and improvisations.

John W. Work, in his book *American Negro Songs: A Comprehensive Collection of 230 Folk Songs, Religious and Secular*, states:

"Of much interest are the scales of the Negro employed in the spirituals. He unconsciously avoided the fourth and the

seventh major scale steps in many songs, thereby using the pentatonic scale. But there were employed notes foreign to the conventional major and minor scales with such frequency as to justify their being regarded as distinct. The most common of these are the 'flatted third' (the feature note of the blues) and the 'flatted seventh.'"

In many spirituals, the lowest tones fall a perfect fourth below the tonic, and a typical octave span makes their melodies lie comfortably within the vocal range of young singers.

Typically, spirituals are marked by syncopation. Consequently, the rhythmic accents are shifted from the strong beats of the music to the weaker beats, resulting in a complex, yet interesting and easily singable melodic line.

"All God's Chillun Got Shoes" is an example of a spiritual inspired by images from the *Book of Revelation to John*. The harps, crowns, robes, and wings (verses 2-5) belonging to the angels were symbols of salvation. Shoes (verse 1) were noticeably lacking for many slaves and therefore would be obtained in heaven, where just rewards would be issued.

The popular spiritual, "Nobody Knows the Trouble I've Seen," expresses the trials and tribulations often experienced by slaves. It was popular among the slaves on the Georgia Sea Islands and in South Carolina in the mid-nineteenth century.

All God's Chillun Got Shoes

The musical notation for "All God's Chillun Got Shoes" is written on two staves. The first staff shows the melody with a key signature of one sharp (F#) and a common time signature. The lyrics "I got shoes. You got shoes. All God's chil-lun got shoes." are written below the first staff. The second staff continues the melody with the lyrics "When I got to hea-ven gon-na put on my shoes I'm gon-na walk all o-ver God's hea-ven-".

Nobody Knows The Trouble I've Seen

The musical notation for "Nobody Knows The Trouble I've Seen" is written on two staves. The first staff shows the melody with a key signature of one flat (Bb) and a common time signature. The lyrics "No-bo-dy knows the trou-ble I've seen. No-bo-dy knows but Je-sus." are written below the first staff. The second staff continues the melody with the lyrics "No-bo-dy knows the trou-ble I've seen. Glo-ry hal-le-lu-jah."

Performing the spiritual

When the spiritual was first sung, there were two major forces involved. A song leader would sing the verses and the congregation would come in on the refrains. The song leader often improvised new words for the verses he sang. Those in the congregation or chorus were called the *basers*, for when they entered in on the refrains, they were *basing* the leader. This back and forth singing or polyphony, often found in African song, is known here as call and response. "Oh Won't You Sit Down?" yearns to be performed in a call and response style since the text consists of questions and answers throughout.

Eileen Southern, in her book, *The Music of Black Americans—A History*, concisely describes how the spiritual was performed when she states:

"... the slave songs were not typically sung in unison, despite evidence to the contrary in the music sources, where most of the songs are written down as melodies. And yet the term polyphonic, in its true meaning, hardly applies to the singing, for the slaves did not believe themselves to be singing different melodies at the same time. Perhaps the best descriptive word is heterophony, in that the singers followed the lead melody for the most part, but allowed themselves to wander away from it when tones were too high, or when the text called for special emphasis, or simply when their whims indicated the need for more variety."²

When performing the spiritual, a percussive accompaniment, produced by clapping

of hands, and/or the stamping of feet in time to the singing, was often present. This practice also pointed back to Africa where the drum played an indispensable role in the religious ritual. The slaves, forbidden to play drums by a society that feared the power of the African "talking drum," ingeniously used percussive gestures on parts of the body to substitute for the sounds of the drum. Today, we refer to this as body percussion or sound gesture and its use is an integral part of Orff Schulwerk.

In the Classroom

Today, with special occasions such as the observance and recognition of Martin Luther King's birthday in January and Black History Month in February, music teachers are finding more reasons to include this part of our nation's musical heritage in their planning.

The study of the spiritual can add an exciting extra dimension to music already being presented in the classroom. It can provide still another opportunity for presenting specific ideas and concepts.

In Orff Schulwerk, rhythm is not only the most powerful element, but is also the most fundamental. Physical awareness of rhythm precedes the evolution of melody, and therefore, comes before all music making. Spirituals provide clear examples of elemental music that is undergirded by a strong, syncopated, rhythmic drive. Selected spirituals can help music students hear and experience this most important of musical concepts very dramatically.

An examination of the spiritual's text demonstrates language as it conjoins with

rhythm and chant to form melody. One need only read the text outlined below to understand how the inflections of speech imply the placement of the strong and weak beats of rhythm which are ultimately transferred to the melody.

My Lord, what a **morn-** ing
My Lord, what a **morn-** ing
My Lord, what a **morn-** ing
When the **sun** re-fused to shine.

The spiritual offers a valuable source for elemental pieces that can be used in elementary and secondary general music classes. It provides examples of form, melodic variety, rhythm, and emotional expressiveness. An analysis and performance of the spiritual is highly recommended.

Improvisation, an important part of Orff Schulwerk is also one of the most important aspects of the performance of the Negro spirituals. They can provide excellent material on which to base improvisation in the classroom. The antiphonal style of some spirituals can encourage students to experience traditional improvisation techniques through the decoration and embellishment of individual tones and phrases.

Orff Schulwerk often incorporates elemental music and creative drama. The spiritual provides an excellent tool for teachers because of its vivid history and because its evocative messages are expressed easily through drama. The poetry of the texts carries messages. Acting them out can result in many beautiful ways to express the meaning of the words.

continued on page 6

Question Answer Question Answer

Oh, won't you sit down? Lord, I can't sit down. Oh, won't you sit down? Lord, I

can't sit down. — Oh, won't you sit down? Lord, I can't sit down — cause I

just got to hea- ven gon- na look a round. Who's that yon-der dressed in red?

Answer Question

Must be the child- ren that — Mo- ses led. — Who's that yon-der dressed in white?

Answer D.C. al Fine

Must be the child- ren of the Is- rael - ite. —

Guidelines and Suggestions For the Development of A Unit of Study on the Spiritual

Introduction to a unit of study on the spiritual should include a brief historical background with a discussion of slavery and the methods of controlling slaves.

1. Have students sing the songs. "Swing Low, Sweet Chariot," "All God's Chillun Got Shoes," "Nobody Knows," and, "Oh Won't You Sit Down," are good examples in the beginning.

2. Explain to the students that the Negro slaves developed texts for many of their spiritual songs from practical as well as religious themes.

3. Have students search for hidden meanings which might exist within the text of spirituals.

4. Discuss with the students the fact that many Negro spirituals are pentatonic.

5. Have them try to pick out (by ear) an easy spiritual with a pentatonic scale on the barred instruments

6. Have the class compose simple ostinato patterns that can accompany selected spirituals.

7. Have students compose lyrics that represent a memorable occasion or event in their own lives.

8. Ask them to try to compose pentatonic melodies and ostinato patterns to accompany their own compositions.

The concept of syncopation is clearly represented throughout many of the spirituals. "Rock-A-My-Soul" presents a special challenge for students in 4th-8th grades who are ready for more complex rhythmic and harmonic structures. The more syncopated and faster moving spirituals generate strong rhythmic feeling that is obviously experienced by students when singing. To reinforce this, the addition of sound gesture is inevitable.

For example, when singing "Rock-A-My-Soul," students usually feel compelled to add rhythmically to the music either through movement or the addition of sound gesture. The teacher should encourage the students' creative rhythmic ideas by helping them translate their ideas into ostinato patterns to accompany the spiritual. The ostinati not only enhance the rhythms of the spiritual but can also heighten the musical experience for the students.

The use of speech ostinati as shown in the example below, is recommended as a technique to facilitate the transfer of these rhythms to selected percussion instruments.

Rock-a-my soul in the bos-om of A-bra-ham,
 Rock-a-my soul in the bos-om of A-bra-ham,
 Rock-a-my soul in the bos-om of A-bra-ham,
 Oh rock-a-my soul.

Rhythmic Ostinati to Accompany "Rock-A-My-Soul"

Rock rock rock-a my soul
 Bo-som of A-bra-ham Bo-som of A-bra-ham
 Rock my soul, Yeah!
 Soul
 Oh my

As indicated earlier the addition of harmony was questionable. However, the techniques of melodic decoration allowed for much freedom on the part of singers to improvise extensively on a given melody.

The following two counter-melodies provide examples of how improvised melodies can be joined with the original melody of "Rock-A-My-Soul" to create interest and excitement in performance.

Part II
 Rock-a my soul—oh yes, Rock-a-my soul, Oh Lord-y. Rock-a my
 soul—in the bos-om of A-bra-ham, Hal-le-lu-jah—Oh-a—

Part III
 Rock, Rock, Rock, - a-my soul in the bos-om bos-om of A-bra-ham;
 Rock, Rock, Rock, - a-my soul in the bos-om of A-bra-ham.

Based upon the varying performance practices and tempi of spirituals, students should be encouraged to consider how spirituals might be categorized. Three such groups might include:

- A. the "call and response" form
- B. the slow sustained, long-phrase melody
- C. the syncopated segmented melody.

Familiar spirituals which fall into these categories:

Type A: "Swing Low," "Oh, Won't You Sit Down"

Type B: "Deep River," "My Lord What a Morning," "Were You There?"

Type C: "I Got Shoes," "Rock-A-My-Soul"

A broad overview of the role of music in the lives of the slaves including use of sound gesture and percussion instruments should be examined.

Many representative examples of songs, both in notation and on recordings should be presented and heard. The evolution of the "concert spiritual" and the composers of these spirituals should receive some recognition.

The Fisk Jubilee Singers, a group from Fisk University in Nashville, Tennessee, was responsible for spreading the message of the spiritual throughout the world and creating a new type of song, the concert spiritual. The special attraction of their concerts was to present spirituals and slave songs in addition to the usual concert repertoire. Of the nine singers in the first group all but one were ex-slaves. They knew from personal experience the depths of sorrow from whence the spirituals had come.³

Students should be encouraged to explore and understand that the spiritual is the well-spring of the blues, gospel, jazz and rock music. Tracing of this historical background can be found in Charles Hamm's, *Music in the New World*, published by the W. W. Norton and Company, Inc., in 1983, and Eileen Southern's, *The Music of Black Americans*.

As a culmination, teachers can provide for specific classroom enrichment activities which are directed toward the appreciation of the spiritual. Reinforcement of specific musical learnings and the development of selected musical skills can be based on the music of the spiritual.

Extensions might include the development of a musical drama that depicts the slaves and the role that music played in their lives. Attending a live performance by a choir singing Negro spirituals will demonstrate the inclusion of movement as an integral part of the performance.

Conclusion

Teachers should not let the religious text or

the practice of slavery which was its genesis influence the use of the spiritual in the public school setting. Spirituals are historic musical facts; they are part of the American heritage. They awakened the world to the talent and ability of the early slaves and this has taken them from their origin as means of religious practice to acceptance as part of the broad culture of the United States. The spiritual represents a style of music unique to the Negro in America; it has had a great impact on all our music. Its development reflects the history of a people who turned to the art of song as a means of comfort and salvation in a time of unspeakable horror and cruelty.

Later these newly freed people used the spiritual to prove their humanity to the world. This history of sorrow and beauty makes the spiritual clearly worthy of acceptance and broad understanding. Orff Schulwerk teachers will find in the spiritual a valuable source of elemental music to use as a learning vehicle.□

1. Work, John W. *American Negro Songs: A Comprehensive Collection of 230 Folk Songs, Religious and Secular*. New York: Howell, Siskin and Co., 1940, p. 26.

2. Southern, Eileen *The Music of Black Americans—A History*. New York: W. W. Norton and Company, Inc., 1971, p. 211.

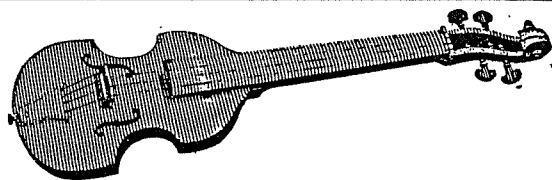
3. The sound of a twentieth century Fisk group is recorded on *Fisk Jubilee Singers* (Folkways FA 2372). Listings of other recordings of spirituals are available in the catalogs of the Folkways Records and Service Corporation and the Library of Congress Folksong Archive.

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The following teaching positions are on file at National Headquarters. Interested members with Orff Schulwerk training are urged to send for complete details immediately. They are all new listings and most begin in August or September.

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A Day With the Drum Makers of Cochiti

VIRGINIA EBINGER

On a glorious morning, we drove to Cochiti (Co-chi-tee) and were lucky enough to ask directions to the Cordero house of one of their daughters-in-law. Helen Cordero, maker of pottery storyteller figures (like the one AOSA sent as a gift to the Orff Institute) was not there, but her husband, the drum maker was. He was enchanting; he talked with us, laughed and agreed to the photographs. He suggested he would always be glad to tell anybody history, anybody who was interested. He loved the fact I knew that the large round bake oven in the back yard was an "horno."

He put on his headband and posed happily. Because of his near-blindness, he no longer makes drums, but he told us of his son

who does, and directed us to Gabriel Trujillo's house. These men may well be today's ultimate drum makers in Cochiti.

We saw elk hides waiting to be scraped and tanned, and log after log in various stages of development, standing or hanging in the brilliant New Mexico sun. He has custom-built most of his tools and equipment—chisels made of old automobile springs and a kind of sawhorse to support the drums in construction.

He described in some detail the preparation of the skins, the drying of the wood and the shaping and finishing of the drum bodies. These are carefully crafted; hollowed out proportionately to produce a different pitch at each end for ceremonial purposes.



Mr. Trujillo talked a bit about his family and led us through a family album. He told us of visitors who had come from all over the world to buy drums or merely to meet him, having heard of his drums.

The Corderos and Trujillos are an astounding family of traditional artists; Helen Cordero, storyteller figures, her husband, drums. Trujillo's wife and daughters are potters. His son is a potter now enrolled in commercial art at Ft. Lewis College in Durango, a school where many young Native Americans go. And even a great-grandson, now about two years old, ready to grow up and carry on a rich tradition of craftsmanship. □

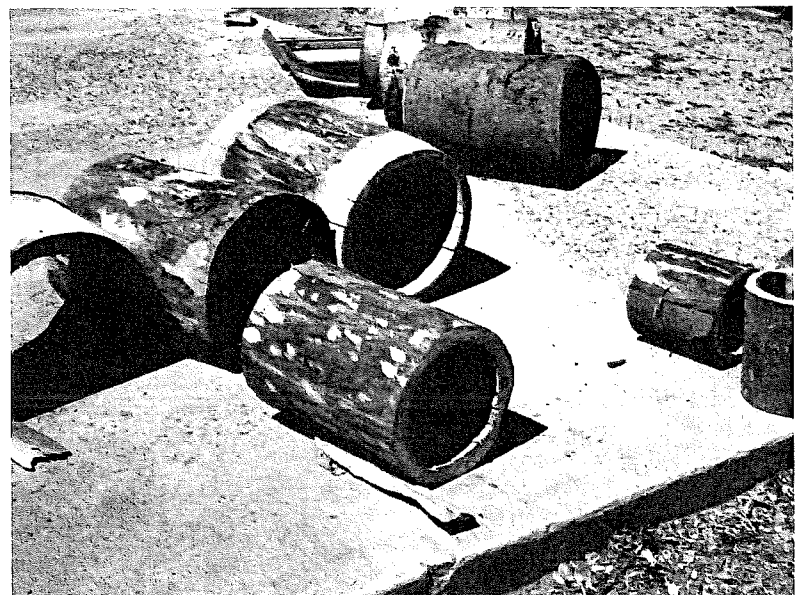
Photographs by Virginia Ebinger



Fernando Cordero



Gabriel Trujillo



Aspen logs ready for shaping

Vignette:

The Makers of Drums

HATTIE CLARK

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For years, Fernando Cordero was a leading drum maker at Cochiti Pueblo in New Mexico. He's now retired from the craft, but before backing away, he made sure the tradition was passed to good hands, those of his foster son, Gabriel Trujillo.

The two men are quite a pair when they are talking drums. Each is an expert, but each has his own style. Fortunately, Trujillo and his family live just a beat away from the Corderos, around a corner and down a dusty road.

Cochiti Pueblo has long been lauded for its drums, a crucial element at pueblo religious ceremonies and feast days. Today the drums also are made for Anglo buyers, who mesh them into their eclectic decor as coffee tables or conversation piece accessories.

"Mostly I made them for ceremonies," says Cordero. "and whatever I got for the drums, it was always for the children's sake."

He places his last drum, a smaller version than usual, on the kitchen table and thumps one end. A low sound laments. "That's the thicker hide that give a low tone," he explains.

Then he points to the drum's other end, where the hide is thinner. "Not too thin, but thin enough to make a higher tone. During the ceremonial, the drummer knows when to switch to the higher side," explains Cordero,

who served three times as governor of his pueblo.

Asked to play the drum, he hesitates. Momentarily, he leaves the kitchen, returning with a blue bandana tied in traditional fashion around his head.

With sun-bronzed hands, he begins to beat. And above the rhythms rises his voice; thinned by the years. He sings a melody, high and haunting, that takes you to places you've never been before; but you're not sure where. Then the music stops. The drummer has drummed.

He beckons you through the back door where he picks up his hoe and idly hacks at straggly weeds as the conversation continues.

Back in the '40s, Cordero bumped along in a horse-drawn wagon, up into the hills to hunt for fallen logs suitable for drums. As time went on, he began taking his foster son, Trujillo with him on these three-day junkets.

"During the fall and winter I was in school, so he didn't take me with him then," says Trujillo, who came to live with his Cordero parents when he was ten.

Now, standing outside his home, Trujillo hammers on a log. "Hear that low pitch? That's a good one," he says. Some logs are rotted too deep in the middle and must be discarded; others have just a bit of rot, and the

hollowing-out process becomes much harder. The trick is to pick them just right. And Trujillo can do it.

Dozens of tree trunks are in a pyramid behind him, and hides hang on the clothesline. Generally, cottonwood and aspen are popular for the small and medium-sized drums, while ponderosa is reserved for the big ones. For the drum heads, Trujillo uses deer, elk, buffalo and cow hides.

Although he makes drums in his backyard in the way he learned from his foster father, Cordero, Trujillo has not remained there. He graduated from Haskell Indian Junior College in Lawrence, Kansas, and learned heavy equipment operation outside of Chicago. He served as junior high school coach at Santa Fe Indian School, and is now on the school's dorm staff.

While on a cultural exchange in Japan, Trujillo watched Japanese dancers perform with shields, swords and drums. "I picked up their rhythms, and I carry them here," he says, tapping his forehead. Yes, Trujillo learned his early lessons well. Like his foster father, he has drumbeats in his blood. □

Editor's Note: The Cochiti Pueblo was the source of the story-telling doll presented to the Orff Institute in honor of Carl Orff and Gunild Keetman. (See Orff Echo, Vol. XVI, No. 2, Winter 1984.)



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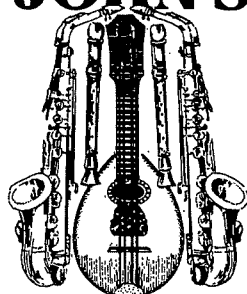
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Sound and Silence

ALICE PARKER

Reprinted from "Melodious Accord Newsletter," Vol. II, No. 3, October 1986.
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Silence is the frame for music. Out of nothing comes sound, building a structure of tones in time, subsiding again into silence.

"In the beginning was the Sound," says an Eskimo creation myth. And modern science finds that, indeed, vibration pervades the universe. The infinite dance of the atoms is reflected in light and sound, and we human beings are both made of, and move within this ceaseless round.

In his book *The Silence of God* (Macmillan, 1985), James Carse has some provocative thoughts. He posits two kinds of speech; the imperative, which forbids answer, and the expectant, which by its nature, creates answer. Expectant silence is the basis of communication; it implies a speaker who listens and a listener who speaks. The quality of that silence is the well from which music flows.

If we think in a similar way about kinds of sound, we can begin to connect the disparate realms of speech and song. Noise, as random vibration, is part of the natural world: what

concerns us is sound as a means of communication. Bird songs and animal call pre-date human utterance, and surely shaped it, along with the sounds of water and wind. And who is to say whether a baby's first gurgle is an attempt at speech or song? At this level, they are the same.

As the child grows, he recreates the wonder of "naming," of playing the game of sound-speech with chants, rhymes, songs and dances. He moves easily back and forth between language as rational discourse and as emotional release. Musical elements are strong in daily speech—if you listen to someone speaking a language you do not understand, all that you hear are pitch, rhythm, phrase, accent, pause. We tend to take these for granted as we concentrate on "meaning," but they are the basic stuff of poetry.

Poetry begins to harness the random sounds of speech into interlocking patterns of assonance, rhyme, rhythm. What it sounds like relates in a wonderful way to what it means. The poet is transposing the here/now

of experience into an abstract reflection composed in word sounds. Poets, however, are quick to protest that the poem IS "concrete," a play with language for its own sake, balancing meanings and sounds.

When we take the next step to poem-plus-music in a child's game or folksong, we have simply moved one step further into abstraction, this time adding the language of organized pitches. In ancient Greece, and still with folksingers, the poet and the musician are one and the same: the words and music are separate but one, the two elements beautifully balanced in time/space. Art song as we know it today adds the element of conscious linking that must be present when composer and poet are separate beings.

Music without words is a further step, but still playing the same game. What is it expressing? There are different schools of thought. My conviction is that music expresses mood, emotion, memory. It is a distillation of experience, working on a level far below that of words; that is, it touches us on a sub-verbal, subconscious level, releasing our minds to make associations which can't be done with words.

To bring together our thoughts on silence and sound, here is a sketch of a ladder or graph moving up from silence through sound to another silence.

fulfilled silence
music
poetry
prose
EXPERIENCE (here/now)
mood
emotion
collective subconscious
primeval silence

We work into abstractions from the center point, down from experience to the sensing of mood and emotion, then to shadowy memory ("I've always known that"), to the silence before speech, when no words yet exist. And up, from the reporting of prose through the gate of metaphor into poetry, further play with tones and rhythms into music, with and without words. Finally we reach the silence of shared experience, as at the end of a moving performance, of transcendence out of the here/now into the eternal/infinite.

"Music," says Yehudi Menuhin, "helps us keep in touch with the whole vibrating world, and thereby centers us in our own being." Music may connect us with another energy which can break down the walls that separate us from each other and all creation. Let us learn to listen—both to sound and to silence. □



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rondo form crystal clear, and offers an opportunity for simple improvisation. Other verses could be improvised as well.

2 voice

Ron- do train, runs so fast, Can't see noth-ing but the win- dow glass.

SG/AG (Page's)

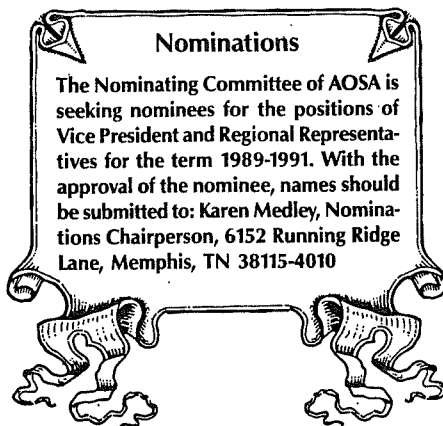
AX/AM

cabasa

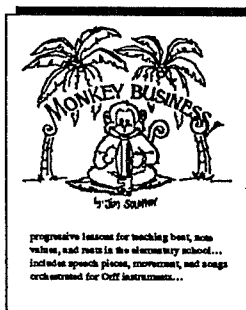
2 BX/BM

3. In reverse, or with a smaller class, begin with all in a single line behind the **A** leader; last two children in the line get off the train at each station, improvise and then remain to sing and pantomime. □

The Nominating Committee of AOSA is seeking nominees for the positions of Vice President and Regional Representatives for the term 1989-1991. With the approval of the nominee, names should be submitted to: Karen Medley, Nominations Chairperson, 6152 Running Ridge Lane, Memphis, TN 38115-4010

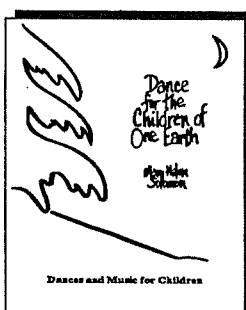


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Apply Now for AOSA Research Grants

The Grants Committee of the American Orff Schulwerk Association announces that grant applications are now being received for the 1988 allocation of funds. Deadline for the receipt of this year's applications is October 31, 1988.

In particular, the Committee wishes to encourage research work in the areas of Reading Difficulties, Learning Theory, Sequential Learning Theory in Music, Behavior Management and Left/Right Brain Studies.

Full or limited funding is available for projects meeting the required documented evidence of strict research procedures as judged by an impartial review panel of AOSA members.

The purpose of the grants is to encourage research in varied applications of Orff Schulwerk, to promote the philosophy and processes of the Schulwerk, and ultimately, to make these findings available to the general membership of the Association through the Isabel McNeill Carley Library.

Requests for applications are currently being received by the Executive Secretary, Box 391089, Cleveland, OH 44139.

Applications Open For Conference Presenters

Members and others interested in the goals and purposes of Orff Schulwerk are invited to submit proposals for sessions to be presented at the 23rd conference in Atlanta, Georgia, November 11 to 15, 1989. All proposals will be considered by the program committee and must be postmarked no later than November 1 and received by November 10, 1988. Applicants will be notified of the committee's decision by April 15, 1988.

Relevance of the topic, quality and clarity of the proposal as well as the objectives, content and the approaches of the presentation will be major factors considered in the selection process. The committee's goal is to achieve an overall balance in the program regarding the range of topics, age and grade levels covered, and the professional and geographic distribution of the applications. Therefore, in some cases these secondary considerations may enter into the decision on a particular proposal.

An application form and complete description of the proposed workshop sequence of activities must be attached to each proposal. These forms and further guidelines are available from AOSA Headquarters, Box 391089, Cleveland OH, 44139.

Summer Course at the Orff Institute

PAT PEZICK

On March 13, 1987, I received notice that a long standing dream was about to come true. I was awarded a grant from the Edward R. Kast Faculty Professional Growth Fund* to travel to Austria, to visit Vienna, the "capital of music" and to take the summer course at the Orff Institute.

Although I had taken workshops and seminars in Orff Schulwerk in the United States and had used the music and instruments in my classroom, I felt that I needed a clearer conception of what the Schulwerk was about. I wanted to experience it more fully and to have personal contact with people who were closely involved in teaching this music system.

Salzburg, set in the Alps, provided a beautiful setting for the Orff Institute. On the evening before the International Summer course began, I joined with 100 participants from all over the world to meet our instructors for the ten day seminar. There was a wide variety of countries represented: France, Italy, Norway, Australia, Syria, Japan, China, Spain, Greece, South Africa and the United States.

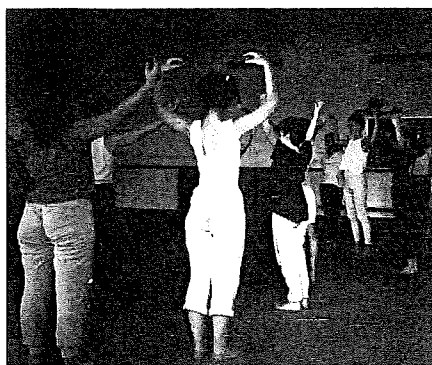
The next morning, when I found myself in Core Group "C," and as we introduced ourselves and talked about our backgrounds, I realized how diverse a group we really were. There were elementary school teachers with little musical background, music students with no teaching experience and music teachers with over 15 years of experience. Despite our differences we seemed to have two common goals; to learn Orff Schulwerk at its philosophical home and to refresh ourselves as people and as teachers through the experiences of the course.

Throughout the ten-day seminar, we were not permitted to take notes. It was made clear from the beginning that we were there to experience and participate, not to be passive learners. I was glad to be able to enjoy the classes without writing, but did manage to get some of the lessons on tape.

Our schedule was quite hectic. In the morning, we had classes with our "core" instructors, and in the afternoon we participated in our elected workshops. Mine included "Ensemble with Orff Instruments," "Composing and Arranging," and "Movement Improvisation." The last is probably the most memorable for me.

Margarida Amaral, our movement instructor, was a bright young woman of Chinese

and German descent with a lithe, slender body that seemed to move freely and gracefully on its own without any effort or direction from a brain center. When Margarida danced, one was never aware of the individual parts of her body moving, for everything seemed to flow together as a whole. Margarida was a vivacious but demanding instructor, expecting every concept she presented to be carried out to the best of one's ability.



Since the Institute is a school for both music and dance, it attracts students that are equally skilled in both areas. I have always loved and appreciated dance, and over the years have taken many dance courses but have always felt somewhat self-conscious about moving my body so freely in front of others. Somehow I always seemed to dance better in front of the mirror at home, with no one watching me. We worked with partners much of the time and many of the movements required skill, concentration and a definite lack of inhibition. I found some of them to be downright embarrassing.

"Pat, you have a wall up. You are afraid of being hurt by your partner. You need to break through this barrier," Margarida critiqued. I had just finished what I thought to be a worthwhile improvisation with my partner Andrea. "What does she expect," I thought. "Perfection?" I felt I didn't know my partner well enough to show intense emotions like anger and aggression toward her in this way. Besides, I rationalized, Andrea is the dancer. She should be leading me.

I thought a good deal about what Margarida had said, and for a brief moment considered hiking in the Alps instead of going to class the next day. However, I needed to feel a sense of accomplishment in this class, so I decided to give it another try.

Using the steps we had learned and working in groups of four, we were asked to create

a composition showing feelings of envy, greed and hoarding. When it came time for my group to share our improvisation, I decided not to care about how I looked and to let it all out, all the envy, the greed, and all the desire to hoard I had inside me.

"Pat, very nice," Margarida commented, "you really seem to have the idea." I felt wonderful and greatly encouraged. So this is what she wants—naked emotion. No adult-like manners. Elemental—back to basics. I could do it.

Later, I tried to summarize what I had learned from the experience of being in this class, and how I could apply it to my own teaching, and I thought:

The feelings of inhibition and embarrassment that I felt are not unlike those of the students I teach. In addition, many students come to me with little or no musical background, and they learn along with skilled students who have had broad musical experiences. I need to be continually sensitive to these situations.

Despite my discouragement, the teacher was supportive. She sensed my fear, but did not expect any less productivity from me. I should remember this.

All of the arts, including music, dance and drama, demand an unleashing of emotion. Without it, they become technical and lifeless.

Orff Schulwerk can be a vehicle for the expression of feelings as well as musical skills, and most certainly deserves to be a part of the school music curriculum.

I am extremely grateful for having been given the opportunity to experience Orff Schulwerk at the Orff Institute, and I finished the course with a much better understanding of what it is about. The trip has given me a better perspective on my life and my work, and has inspired musical, historical and personal insights which will remain with me forever.

As Carl Orff says in "The Schulwerk" (Volume 3), "Remaining alive also means to change with time and through time. Therein lies the hope and the excitement."□

**The Edward R. Kast Fund honors a former headmaster at Germantown Academy, near Philadelphia. It was designed to assist faculty members in pursuing further education, travel and special projects to enhance their professional growth.*

A Magna Charta of American Music Education

Words of 1838 Still Meaningful in 1988

MARTHA CHRISMAN RILEY

One hundred and fifty years ago music was made an official part of the curriculum in the Boston Public Schools. That action, taken by one of America's most respected educational systems, sent a message to the country that an education was incomplete without the study of music. This year, as we celebrate the growth of public school music over the last 150 years, we need to remember just how much we owe to those pioneering music education advocates in 1837. How did they get music into the curriculum, anyway? What arguments did they use to persuade the Boston School Board that music should be a regular subject and not just an extra-curricular activity? Indeed, many of the ideas of those who established the first music program are still valid and valuable for our profession today.

The impetus for Boston's school music program came from a choirmaster-composer-singing teacher named Lowell Mason. Mason believed that everyone should be able to read music, and he felt the way to achieve universal music literacy was to teach music to children. Concerts given by Mason's pupils amazed the Bostonians, who, in general, had not realized that they could be taught to sing in tune.

In 1836 a committee of school board members was appointed to study the possibility of including music instruction in the public school curriculum. The eloquent and articulate report of that committee,¹ the document that affirmed the value and importance of music instruction and persuaded the board to offer music in all the Boston schools beginning in 1838.

Summary of the Report

The committee members first defended music education on intellectual grounds. They pointed out that in the scholastic ages music was not considered an "art" but a science, and was allied with arithmetic, astronomy and geometry in the "quadrivium."² They observed that music was a mental discipline, and that memory, comparison, attention, and intellectual faculties were all improved by its study.

Music's moral value was the second consideration. The committee praised the feelings of happiness, contentment, cheerfulness and tranquillity that were the natural result of music. It maintained that music had the



power to humanize, elevate and refine whole communities. As for physical benefits, the committee recommended vocal music as a means to expand the chest and strengthen the lungs and vital organs.

There were other points as well. Singing could help children improve their verbal reading skills through the deliberate and correct sounding of vowels and consonants. Music could provide respite and recreation to refresh students in the middle of a day of laborious studies. And music would beautifully augment the opening devotional exercises of the school day.

The committee also addressed some of the objections that had been raised against music education. Chief among these was the conviction that a person either had a natural ear for music or not, and that music instruction would be ineffective for those who did not. The committee argued that while some may have a natural ability to excel in music, a "musical ear" was largely the result of cultivation and training. Testimonies of music teachers were cited to support the certainty that every child could be taught to sing in tune unless prevented by some physical disability.

It was argued that the time spent on school musical instruction would be wasted because it was not nearly enough time to create a musician. The committee responded that the goal was not to create musicians. Its view was that music should be treated like any other subject. Not all children would become mathematicians or poets, yet they would all benefit from the study of arithmetic and grammar. Though not all would excel in music, all could at least learn enough to understand and appreciate it.

The question was raised as to why music should be taught and not other accomplishments, such as dancing and drawing. The committee replied that music was more than an accomplishment and that dancing simply did not have the intellectual character and moral purposes of music. However, it felt that drawing did have practical applications and might some day become part of the curriculum as well.

A last concern was that music would impair discipline in the schools. The committee replied that this was impossible; a music lesson was similar to a math lesson, but with musical instead of mathematical symbols on the blackboard. Children would be led systematically from principle to principle until the whole science was evolved. The committee considered music to be a discipline of the highest order, involving the mind, ears and eyes simultaneously.

Finally, the committee members asked the school board to reflect upon the true purpose of the schools. In their eyes, that purpose was to educate the whole child.

(The schools) are valuable mainly as a preparation and training of the young spirit for usefulness and happiness in coming life. Now, the defect of our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely when for all the true purposes in life, it is of more importance, a hundredfold, to feel rightly than to think profoundly.³

Analysis of the Report

The report is a powerful declaration of the importance of music education for its academic as well as esthetic value. Not only was the committee thoughtful and thorough in its investigation of the question, it was compelling and convincing in its delivery of the report. In the 1830's every course under consideration for inclusion in the schools had to pass the test of being intellectually, morally and physically beneficial to students. The committee accordingly addressed these issues first, but then went beyond them to speak about the value of music for many other reasons.

Some of those reasons might be perceived as peculiar today—music is rarely defended on the basis of its ability to expand the chest

or improve pronunciation. However, some of today's justifications may seem just as irrelevant to music's essence—increase social interaction, improve hand-eye coordination, entertain a football crowd, provide prep time for classroom teachers . . .). What makes the committee report of 1837 so enduring and meaningful are the statements that address music's unique contributions to children's education and lives.

The committee agreed that the goal of teaching music in all the schools was to give all children, regardless of talent or background, an opportunity to understand and appreciate music. Music is an art—a powerful and complex expression of human emotion and existence. In order to be appreciated, music must be experienced. Experience leads to understanding; understanding leads to appreciation; appreciation leads to aesthetic response, emotions, feelings. Music teaches a child to feel beauty, joy, love and much more. The committee of 1837 believed this result made the study of music essential to a complete education.

Music is intricate and multifarious. Its diverse elements of rhythm, texture, timbre, harmony and form must be seen, heard and felt all at once. As the committee pointed out, it requires the total attention of ears, eyes and mind simultaneously. When today's children

experience music through Orff-Schulwerk activities—singing and chanting, playing and dancing, improvising and developing, they learn not only to love music, but to think creatively and to perceive complexities instantaneously. As one contemporary music educator expresses it, this is artistic thinking, and it is essential for life.

Thinking artistically means seeing a multitude of responses to a given problem . . . In the coming century survival will depend on those who have learned to handle threats with imagination, change with improvisation, and human relations with empathy.⁴

As we contemplate our goals for the future, we, like the Boston School Board, should consider the true purpose of our schools. Isn't it the same today as it was in 1837—to prepare children for "usefulness and happiness in coming life?" Music can do that in its own unique way, and Orff teachers are making it happen.□

1. Birge, Edward Bailey, *History of Public School Music in the United States*. Boston: Oliver Ditson Co., 1937, p. 35-49. This chapter contains a reprint of the School Committee's report originally published in the *Boston Musical Gazette*, No. 15, December 1838.

2. The "trivium" included grammar, rhetoric and logic. The trivium and quadrivium formed the seven liberal arts.

3. Birge, p. 47

4. Keister, Gloria J. "Teaching Music: for 'Feelingful' Intelligence." *Minneapolis Star and Tribune*, Nov. 10, 1986.

Martha Chrisman Riley grew up in Berea, Kentucky. She is an Assistant Professor of Music at Purdue University, where she teaches music education courses. Her previous article in *The Orff Echo*, *Traditional Appalachian Music: Resources for Teachers* appeared in Vol. XIX, No. 2 (Winter, 1987). She has two books in press; *Music of China* and *Music of India* (MMB).



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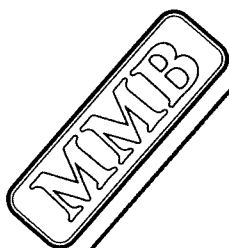
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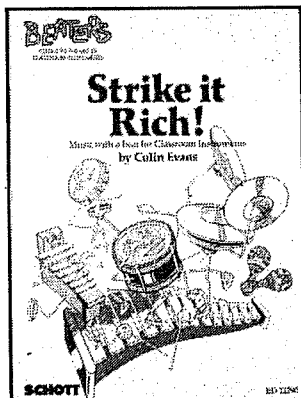
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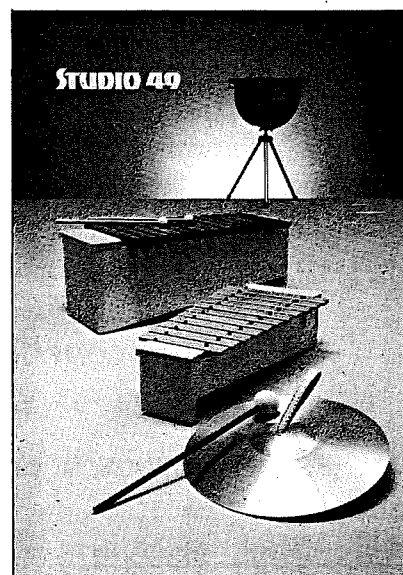
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President's Message

DEL BOHLMAYER

A recent conversation with my boss, the assistant superintendent for educational services, has caused me to review, evaluate, and then prognosticate about the future of music education in our schools. Our discussion centered on a very familiar concern: supply and demand. This time it was about two of the most vital resources for education: time and money.

These basic needs continue to threaten many areas of the curriculum, but especially the arts. The problem, of course, is too much demand and too little supply of both these essential commodities.

I remember my early years as a music teacher quite well when it was simply understood that music was an important part of the curriculum. And I know there are places like that today. But, in many places the squeeze has been put on both time and money with the addition of many very real social, economic and political needs which have become our new educational needs as dictated by society.

The launching of Sputnik by the Russians in 1958 brought a nationwide cry for more emphasis on science and math in our schools. "Emphasis" can be translated into "time and money."

A wide variety of social issues have found refuge in the public school system. It is common to find programs directed toward bilingual education, migrant education, Indian education, career education, sex education, drug education, respect for the law. We have "Keep America Beautiful," "Swish and Spit" dental health, consumer education, and now AIDS education. The captive audience called "school" is simply the most convenient arterial to the masses during those all-important formative years.

But all of these programs require time and money. Sooner or later, something added at the front door is going to force something else out the back. All too often that "something else" is music and the other arts. Now, I do not mean to indicate that any one of these new programs is frivolous or unnecessary. On the contrary, each serves a vital need for the students served. And, these needs are directly related to daily life. Many of the new programs are now understood by nearly everyone to be a necessary part of the curriculum. We may be approaching that time quite soon when each program in the curriculum must clearly show relevance to daily life or it will simply pop out the back door.

We in the music education business must do some real soul-searching. We need to look at our individual programs and ask ourselves some pointed questions:

How do my classes relate to the daily needs of my students? How can I support my answer?

How can I prepare for the time when my program will be challenged (if it hasn't been already) for a place in the curriculum at my school?

How does the rationale and data justifying music in the curriculum compare to the rationale and data justifying other programs?

We cannot be complacent about music's role in the curriculum. Part of the problem, it seems to me, is a direct result of experiences provided in the past by the music curricula. Performance-oriented music classes have focused on the elite, the talented, the few. These few became adults, parents and taxpayers who strongly supported music in the schools. But, the few obviously do not constitute a majority vote in determining our future.

We who use and promote the Orff approach have come a long way in making music meaningful for many—for the future adults, parents and taxpayers. If each music educator looked upon each student in each class as his/her "future boss," we might well ensure a quality experience that will last a

lifetime for that child. Each of us can do that now.

On the national front we must show relevance to the real world with solid data. AOSA is working toward that end. The Board of Trustees has developed a Research Grant Program for the purpose of supporting needed quality research in music education. Research proposals are reviewed by a panel of university music research specialists who determine the acceptability of each proposal.

Quality research is essential for promoting music education in today's overburdened curriculum. We are planning an in-depth discussion about this needed research at the Detroit Conference, with a panel consisting of individuals who bring very different perspectives to the panel. Watch for details; the future of music education is truly at stake.

Update on Braille Edition

The Winter, 1988 edition of *The Orff Echo* announced the publication of the Orff Schulerwerk in Braille. Through the courtesy of Elfriede Parkinson of "Friedel Musikalien Haus," we have been informed that the Braille edition is available only in German.

The Lichtenstein publishers have advised Ms. Parkinson that they have no plans to produce an English edition at this time.

BOOKS ON THE BRAIN

Introduction to the Musical Brain - Campbell	14.00
Contains workshop exercises with instructions for their use.	
The Brain's Timetable for Developing Musical Skills - Coulter	2.65
Reprint of an article in <i>Orff Echo</i> and <i>General Music Journal</i> .	
The 4MAT System - McCarthy	27.25
A book for anyone interested in how people learn.	
Open Mind, Whole Mind - Samples	14.95
Parenting and Teaching Tomorrow's Children Today	
Two Sides of the Brain - Segalowitz	7.95
Brain lateralization explored.	
Left Brain, Right Brain - Springer, Deutsch	16.75
Presents points of view on hemispheric asymmetry.	
Free Flight - Vitale	8.95
Celebrating Your Right Brain	
Unicorns Are Real - Vitale	10.95
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Teaching for the Two-Sided Mind - Williams	8.95
A Guide to Right Brain/Left Brain Education.	

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De Colores
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Watercolors: An ... awaits you

THE EVENT: The 22nd AOSA National Conference

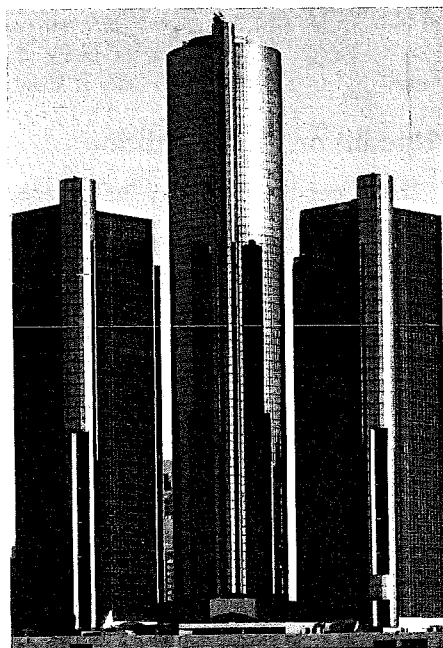
THE TIME: Wednesday, November 9—Sunday, November 13, 1988

THE PLACE: Westin Hotel, Renaissance Center, Detroit

THE HOST: The Greater Detroit Chapter, AOSA

Carolyn Tower and Donna Monticello, National Chairpersons

Marilyn Collins and Claudia Spring, Detroit Chairpersons



Seventy-three stories high, overlooking the Detroit River and the Canadian skyline, the world-class Westin Hotel is the setting for the blending of cultures in North America. Together, they will create perfect harmony in the "Watercolors" celebration of Orff Schulwerk.

"Watercolors: An International Palette" will have a colorful array of Orff Schulwerk presentations with a strong emphasis on children's literature and folktales. With Detroit's proximity to Canada, the 1988 conference is proud to introduce many Canadian presenters. A new dimension for this conference will be the often-requested "Mini-Master Class," where those with extensive previous experience and training can continue to grow and develop their skills.

THE BRIGHT COLORS:

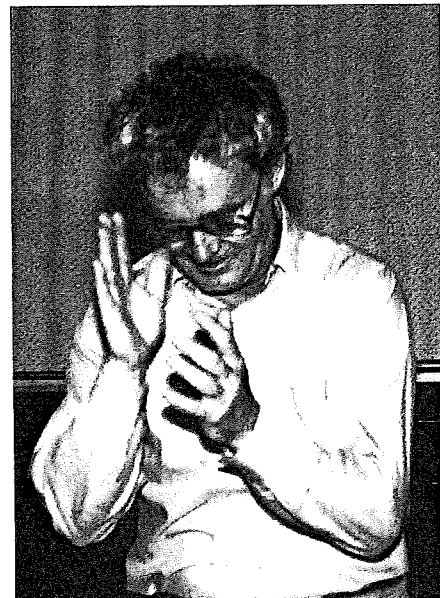
Special Guests

David Booth, Toronto, Ontario is chairman of the Department of Drama and a member of the Faculty of Education at the University of Toronto. A former student of Dorothy Heathcote, he is known internationally for his work in language arts, dramatics and children's literature. His sessions will explore the use of favorite stories in creative dramatic settings.

Duo Mediterraneo is made up of Jannis Kaimakis, who is Greek, and Issam El-Mallah, who is Egyptian. They delighted us with their noon concert at the Boston Conference and we shall have the pleasure of hearing them again in Detroit. Specializing in music of the Middle Ages and the Renaissance, their sessions will explore the practical performance of this music and the music of Greece and the Arab countries, showing how both relate to the roots of Orff Schulwerk.



Jill and Michael Gallina, a New Jersey writing team whose publications have been enjoyed by music teachers everywhere will combine their abilities in their session, "Chorals, Collections and Musical Plays K-8."



Richard Gill of Australia is familiar to AOSA through his stimulating presentations at conferences and courses in the U.S. Professor, Gill, Dean of Music at the West Australian Conservatorium in Perth, is author of many musicianly source books for upper grades, among them *Have you Any Wool?*. He will deliver the opening address and conduct a class on 20th century music for advanced and experienced Orff teachers.



David Holt from North Carolina was first heard at the Pittsburgh conference. A specialist in Appalachian music, he is a musician,

International Palette

presence to unfold

storyteller, historian and award-winning television performer. David Holt is founder and director of the unique Appalachian Music Program in Ashville, to study, collect and learn traditional music and dance. His sessions will show storytelling, clogging, banjo, and a variety of unusual and traditional instruments.

Gerald McDermott, now of Connecticut, is a children's book author, illustrator and film maker. His book, *Arrow to the Sun* won the Caldecott Medal, and his Detroit session will be based on his new book, *Musicians of the Sun*, a myth of ancient Mexico.



Minna Ronnefeld comes to us from Denmark, where she is presently working for the Denmark Ministry of Education. She is co-author with Gunild Keetman of two books of Christmas music, *Singen Und Spielen Zu Weihnachten*. Her sessions focus on searching for and accenting the basic affinities, as well as the differences between the arts.

Murray Schafer, acclaimed Canadian composer of over 70 works, was recently awarded the Glenn Gould Prize for Music and Its Communication. His outstanding and thoughtful writings on music education include *Ear Cleaning*. Murray Schafer's sessions, titled "The Thinking Ear," will illustrate his experimental and environmentally-based approach to creating music.

THE DISCOVERED COLOR:

IS, Introduction to Schulwerk

This course-within-a-conference offers the newcomer to Orff Schulwerk intensive and carefully outlined instruction with small

classes held during the regular conference hours. Under the guidance of expert teachers, all facets of the Schulwerk will be experienced; movement, recorder and ensemble.

The opening and concluding sessions will be led by Jacobeth Postl; other teachers are: Judy Cole, Penny Mahoney and Nancy Miller, movement; Judy Bond, Cindy Hall and Jann Muck, recorder; Pat Hamill, Marion O'Connell and Lillian Yaross, ensemble (Basic Orff).

NOTE: Early registration for IS is strongly recommended, since the number of participants is strictly limited.

THE FRIENDLY COLOR:

Multi-choice presenters from Canada



Jean Ashworth Bartle is founder and director of the Toronto Children's Chorus. Her session addresses choral techniques with children and she will also conduct a performance of this nationally acclaimed group of young singers. Author of the newly published *Life-line for Children's Choir Directors*, Ms. Bartle received the Ray Thompson Hall Award in 1986 for her outstanding contribution to the musical life of Toronto.

Joe Berarducci, British Columbia, co-author with Birthe Kulich of the recorder series, *Windsongs*, and currently recorder editor for *Ostinato*, Carl Orff Canada's publication, will present a framework for teaching recorder.

Lois Birkenshaw Fleming, Ontario, author of the useful book *Music for Fun, Music For Learning* will present a session on the role of music in mainstreaming special students.

Donna Otto-Spence, British Columbia, is

currently president of Music for Children/Carl Orff Canada/Musique Pour Enfants. Her session will be multi-cultural, focusing on music for upper elementary grades and middle school.

Ursula Rempel and Carol Ritchie-Kunzman, Winnipeg, are co-authors of *A Medieval Feast*. They will present "An Introduction to Renaissance Music and Dance for the Orff Schulwerk Teacher."

Katharine Smithrin, Toronto, has recorded with Bob McGrath (Sesame Street) *The Baby Record* and *Songs and Games for Toddlers*. Her session demonstrates a storybook-based approach to music in early childhood.

THE ARRAY OF COLORS:

Multi-Cultural Happenings

Louis Ballard, New Mexico, is the nation's leading authority on Native American music. He is a descendant of Cherokee chiefs on both sides of his family, and is currently Music Education Specialist under the Central Office of Education of the Bureau of Indian Affairs. A composer, author of many publications and educational materials, Mr. Ballard will focus on Indian songs and dances for elementary school children.

Gin Ebinger, New Mexico, is the immediate past president of AOSA. She is currently chairperson of the New Mexico Alliance for Arts Education. Gin is a contributor to the American Edition, *ReEchoes* and author of *Make a Joyful Noise*. Her session will focus on games, songs, stories and traditions of Hispanic children.

Lillian Holtfretter, Michigan, has studied Indonesian Gamelan music. With her own sixth grade students, she will demonstrate how she teaches children to play the Indonesian Gamelan instruments through the use of Orff instruments.



Athan Karras, California, is an internationally recognized teacher and authority in the field of Greek dance and culture. He will examine the history of Greek culture as reflected in its

continued on page 21

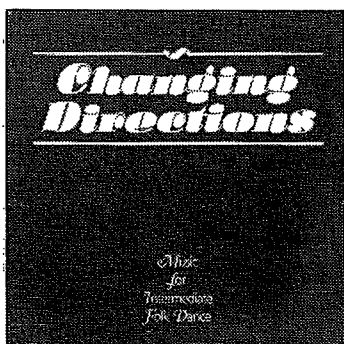
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Early Childhood Institute — June 22-25, August 7-10, or August 24-27

Beginning/Intermediate Folk Dance Weekend — September 1-4, 1988

*All training institutes conducted by Phyllis S. Weikart at the High/Scope Conference Center in Clinton, Michigan.

Phyllis S. Weikart is a nationally recognized leader in movement and dance education for all ages. In addition to her extensive training activities, Professor Weikart coordinates the Adult Lifestyle Program at the University of Michigan.



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Conference from page 19
myths, stories, dance and music.

Mary Shamrock, California, Professor of Music at California State University Northridge, traveled to Japan, Thailand and Taiwan in 1987 for Orff Schulwerk observations. Past president of AOSA and past editor of *The Orff Echo*, her presentation will concern the use of material from the Asian cultures.

Jim Solomon, Florida, teaches elementary music in St. Augustine. His session, "South of the Border," will include Latin American music activities for stimulating the upper elementary grade student.

Judith Thomas, New York, is AOSA past president and internationally recognized Orff Schulwerk teacher. Called "Everybody Needs a Rock," this multi-faceted session is aimed at fourth grade students, and is built on the universal fascination that rocks hold for every age. It will include scientific information, passing games and the whole range of Orff Schulwerk activities, culminating in a language arts drama.

THE NEW FOUND COLORS

Curriculum and Research

Del Bohlmeier, President of AOSA, will moderate a first-time Administrative Research Review Panel. Del and his special guests will address the topic: The Role of Research in the Future of Music Education.

Dee Joy Coulter, Colorado, faculty member of the Naropa Institute in Boulder, is familiar to AOSA members for her audiotape sets *Mind and Music*. Her studies on awakening childrens' minds inspired her session "Music's Gifts to the Developing Mind." Her session will give participants a clearer appreci-

ation of Orff Schulwerk and help them explain its value to others.

Jane Frazee, Minnesota, AOSA past president and internationally recognized master teacher, is the author of *Discovering Orff* and other books. Her curriculum-gearred session "Rediscovering Orff: A Review of Elements" will remind teachers of the ways that Orff pedagogy and theory work together to promote student confidence and competence at every level of musical development.

Joan Fretz, New York, is adjunct professor at Hofstra University. Her session "The Comprehensive Music Program: Meeting Grade Level Expectations Through Orff Schulwerk." It will present sequential materials for the development of music reading, performing, creating and analyzing skills in the classroom.

Carol Erion, Virginia, AOSA Higher Education Committee Chairperson, will lead a much-requested annual panel discussion: "Meeting of the Minds, Part III," which concerns the AOSA-approved Teacher Training Courses.

THE TENDER COLOR:

Early Childhood

Rita Shotwell, Missouri, is a consultant and author of books of activities for early childhood. Her session, "Skills that Grow Through Music" for pre-school and kindergarten children, will show how to use these activities to improve auditory and motor skills and concentration.

Wilma Salzman, Texas, a charter and honorary member of AOSA, has become well-known in the field of early childhood education. A pre-kindergarten teacher of Spanish-speaking children, her session will address

the possibilities of teaching English as a second Language (ESL) through Orff Schulwerk techniques.

THE SOPHISTICATED COLOR:

Upper Elementary/Middle School

Margaret duGard, Tennessee, is Orff Specialist in the Nashville Public Schools and has presented at other AOSA conferences. In her session "Beginning Again . . . Grades 3-6," she speaks to teachers coming to a new school, wondering where to begin with middle and upper level students. Activities will include multi-cultural materials in non-threatening, creative learning situations.

Richard Layton, Maryland, is an Orff Schulwerk teacher at The Key School in Annapolis. He will build on the music from the original Orff Schulwerk Volumes (Orff-Keetman) for grades 5-7 and include drama and movement.

Alexis Zolczer, New York, is a music specialist for the Buffalo Schools. She calls her presentation "Put Pizzazz in your Process." This session will be a "melting pot" of upper grade Orff Schulwerk activities emphasizing the elements of music.

THE SINGING COLOR:

Choral Techniques

Mary Goetze, Indiana University School of Music is director of the Indiana University Children's Choir and author of several books including, *Sing We Noel* and *Simply Sung*. Her session, "Vocal Colors: The Spectrum of Cultural Variation," will explore the differences in vocal range and production among

continued on page 31

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Videotape Reviews

DONNA MARCHETTI

Videotapes from the Chicago 1987 Conference are now available. Among them is Margaret Dugard's session, "Afro-American Culture." Ms. Dugard's dynamic and fluid approach, as well as the rich material, make for valuable and interesting viewing. Intended for grades 2 - 6, the activities include songs, dances, chants, and a game.

On an imaginary magic carpet ride, younger students are taken to Kenya, where they learn a "Hello Song" in many languages, and then to Tanzania, where they visit a big game preserve. The students, of course, become the animals they see, re-creating their movements and postures.

The rest of the songs and chants in the session are better suited to upper elementary classes. *Harriet Tubman* is a chant with sound gesture which offers an opportunity for students to dramatize the story. *Allunde*, a hauntingly beautiful lullaby-prayer in Swahili, uses a variety of percussion, pitched

instruments, and vocal parts to create a piece of soothing repetition and subtle intricacies. The last piece is *Ife Tai Yo*, a song and dance with percussion accompaniment. The dance element is largely improvisational, and can be drawn, Ms. Dugard points out, from many different cultures.

The tape is approximately 90 minutes long, and both sound and picture quality are excellent.

"Young Learner, Active Learner"

Of special interest to the pre-school teacher or music specialist is Marcelyn Smale's "Young Learner, Active Learner." Taped at the Boston 1986 Conference, this 90-minute session features a demonstration with children, a follow-up practice session with the audience, and a discussion of the activities.

Ms. Smale uses the concept of accent for her demonstration with the four, five, and six-year olds. She conveys the concept by both auditory and visual means; the children

experiment with it by imitation and improvisational movement activities. The session ends with the *March of the Kitchen Utensils*, the children successfully demonstrating that they have internalized the concept.

Following the children's demonstration, the audience is invited to participate in simple rhythmic improvisations with sound gestures. Later, percussion instruments are introduced for the same type of improvisations. The participants also play some "stop and go" games, movement activities designed to sharpen the auditory skills necessary to recognize changes in tempo, timbre and meter.

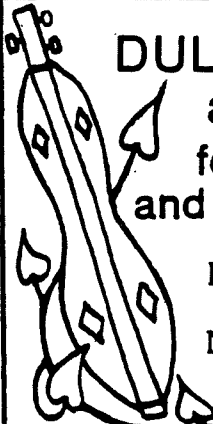
Ms. Smale ends her session by answering questions from the participants, offering some thoughtful and valuable insights into working with the very young. "Most important to remember," she says, "is simplicity."

The teacher who is sensitive to what is appropriate for this age group avoids frustration for her students and fosters enthusiasm in the classroom. Ms. Smale also stresses the importance of allowing freedom of choice within structured activities, modeling when necessary. She cautions that there should be no one right way in any endeavor, that creative and individual response are encouraged by allowing a wide range of possibilities.

"I Can Make Music"

Also of interest to pre-school teachers is the film "I Can Make Music," now available in VHS videotape format. For details concerning the content of this tape, see the review column in the Fall 1987 *Orff Echo*.

These videotapes are available for a \$5 loan fee per tape and a \$20 deposit per tape. Please copy and use the form opposite.



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- 2 HD** *Hand Drum Technique*
Dr. Edith Bondi
- 3 PS** *Papa Shamus Hanukah Operetta*
Steve Calantropio
 Kansas City Conference, 1985
- 4 II** *Intermediate Improvisation:
 A Matter of Style*
Freda Ensign
- 5 MM** *Music Making with Children*
Jane Frazee
 Kansas City Conference, 1985
- 6 GC** *The Gift and Challenge of Carl Orff*
Danai Gagne and Judith Thomas
 Boston Conference, 1986
- 7 CI** *Children Involved—
 Developing African Materials*
Richard Gill, Portland Conference
- 8 TT** *Take a Tempo, Take a Text*
8 DD *Do You Dance Divisions*
8 CD *Children's Demonstration*
8 MM *Moving Mostly Musically*
8 CS *Closing Speech and Performance:
 United We Stand, Divided We Fall*
Doug Goodkin
 Kansas City Conference, 1985
- 9 MF** *A Multi-Faceted, Multi-Cultural Exper-*

ience for Upper Elementary Students

- Lynne Jessup**
 Kansas City Conference, 1985
- 10 BR** *Back to the Roots—African Xylophone*
Gunild Keetman
 Three films from German TV—
 Not for commercial use!
- 11 GK 5** **11 GK 9** **11 GK 16**
Helen Kemp
- 12 SR** *Sing and Rejoice:
 Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice:
 Developing the Young Singer*
John Langstaff, Boston Conference, 1986
Ritual Dance, Morris and Sword Dance
- 13 RD 1** Part 1, **13 RD 2** Part 2
Peggy McCreary
 Kansas City Conference, 1985
- 14 CO** *Caring for your Orff Instruments*
Beth Miller, Boston Conference, 1986
Introduction to Schulwerk, 3 Sessions
- 15 IS 1** **15 IS 2** **15 IS 3**
Konnie Saliba, Kansas City, 1985
- 16 SP** *Singing, Playing and Moving:
 Theory, Activity, Creativity*
Marcelyn Smale
 Boston Conference, 1986
- 17 YL** *Young Learner, Active Learner*
Jim Solomon, Kansas City, 1985
- 18 LA** *Latin and African Rhythm Ensemble
 for the Elementary School*
Shirley Sushereba

- 19 CS** *Challenger Shuttle Tribute*
Jos Wuytack
 University of Washington, Oct. 1979
- 20 OS** *The Orff Schulwerk Process*
20 FP *Final Performance, U. of Washington*
20 CC *Orff Schulwerk Process—
 Chicago Conference 1987*
Lillian Yaross, Boston Conference, 1986
- 21 PD** *Prop Up the Day*
21 NB *Near the Beginning,
 Demonstration Class 3-5 yrs.*
Margot Schneider
- 22 OS** *Orff Schulwerk in China, 1985-1986*
Panel Discussion, Cleveland, 1983
- 23 SP** *Soundings: Past and Future (D. Hall,
 B. Haselbach, J. Matthesius,
 M. Murray, Liselotte Orff,
 N. Goldberg, moderator)*
Margaret Dugard
 Chicago Conference, 1987
- 24 AF** *Afro-American Culture, Grades 2-6*
Shenanigans, Chicago Conference, 1987
- 25 SH** *Multi-cultural Folk Music*
Pat Hamill, Chicago Conference, 1987
- 26 AA** *Arts Alive*
Dr. John Fines, Chicago Conference, 1987
- 27 JF** *Imaginative Approaches to Art*
Sue Snyder, Chicago Conference, 1987
- 28 EA** *Educating Administrators 1 & 2*
Grace Nash, Music With Children
- 29 MC** *Rhythm and Pulse, Musical Forms, Ex-
 pressing Note Values, Music in Action*

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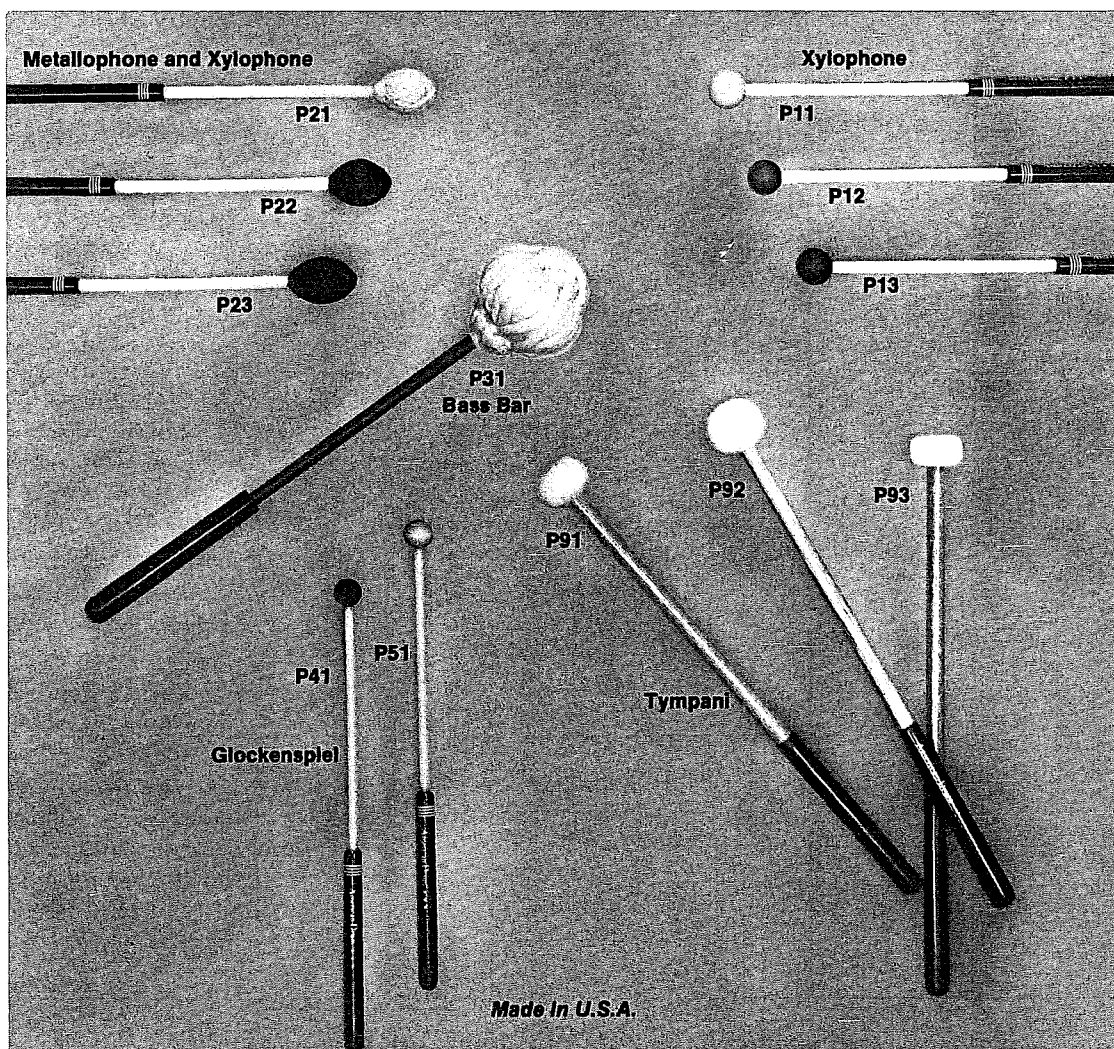
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NEWS AND VIEWS

Barbara Potter, Editor

Los Angeles Chapter was very involved in African music this year, with members building and then learning to play African instruments. A grant from the Humanities and Fine Arts Department of California State University at Dominguez Hills made it all possible. Sessions involved dance, storytelling and in-depth explorations of African music and culture in Los Angeles.

Desert Valley Chapter in Nevada publishes a newsletter every two months with a calendar of workshops at other chapters and information on courses offered. Mark Weigand and his 4th and 5th graders, in their production of **The Nutcracker** appeared on television in December. Karen Mazar and her 5th grade Honor Choir walk to their performances and hiked to a convalescent center to perform their winter and spring programs for the residents.

Berkshire-Hudson Valley Chapter prints profiles of its officers in its newsletter and highlights one member each time as "Feature Teacher." In the winter issue it was Lillian Roe.

Piedmont North Carolina Chapter has many members who were named Teacher of the Year in the past few years. They are: Sue Combs, Theresa Shiflet, Jeanette Sigmon, and Jomelle Key, Outstanding Young Educator Award. Congratulations to all!

Central Texas Chapter's Past President, Penny Mahoney, sends this report on the growth of the chapter and its membership.

"They are well organized, caring, loving and sharing people; the enthusiasm radiates throughout the membership.

"Everyone attending a workshop becomes a chapter member automatically; this fee is waived as a courtesy to anyone who can show membership in another chapter. Telephone numbers are provided to assist with car-pools and transportation.

"Last fall, people flew in and drove from all over the state for Phyllis Weikart's workshops and this networking really materialized. One hundred people folkdanced on Friday night and two hundred and twenty came on Saturday for her session on *Key Experiences in Movement: a Sequential Approach*. It was a day not only of great learning, but great joy!"

Penny also reports that five collegiate institutions encourage, or even bring their students. Six clock hours of advanced academic credit are offered by the state for each full day workshop.

The chapter recently became a teen-ager, celebrating its 13th birthday with a cake and



Central Texas Chapter at Weikart workshop.

12 active charter members in attendance, including the first president, Carol McDonald.

The **St. Louis Chapter**, at some of its sessions, offers a free workshop for that day and another at half price. Seems like a good way to attract new members. Let us know if you have an idea like this in your chapter.

South Florida Chapter is compiling a booklet of tried and true Orff Schulwerk activities composed by members. It will be copyrighted and sold to raise money for the chapter, with a release date set in April.

Evergreen Chapter co-sponsored an all-day Orff session at the Washington Music Education Association Conference. The chapter awarded scholarships to four of its members to assist them with their summer workshop training; Kerri Nichols-Sorenson, Ronald Ebbers, James Warner and Eileen McMackin.

This spring, the chapter held a Mini-

Conference at the Cispus Environmental Center that featured sessions on Mexican, African and Far Eastern musics, as well as workshops in percussion and aural learning. Among the featured presenters were Mary Shamrock, completing her Ph.D., and Dr. William Amoaku, author of the book of *African Songs and Rhythms*.

Their recent newsletter had an article on instruments of Australian Aboriginal life, including the *Digeridoo*, *Bullroarer* and music sticks called *tinypilpa*. These fascinating instruments were among those played by the group "Shenanigans" at the Chicago Conference.

Philadelphia Area Chapter is proud of Elizabeth Villareal Brennan, who was featured in a newspaper article. A bi-lingual Orff teacher from Ecuador, Elizabeth introduces students to authentic materials in Spanish from her native country.

continued on page 27

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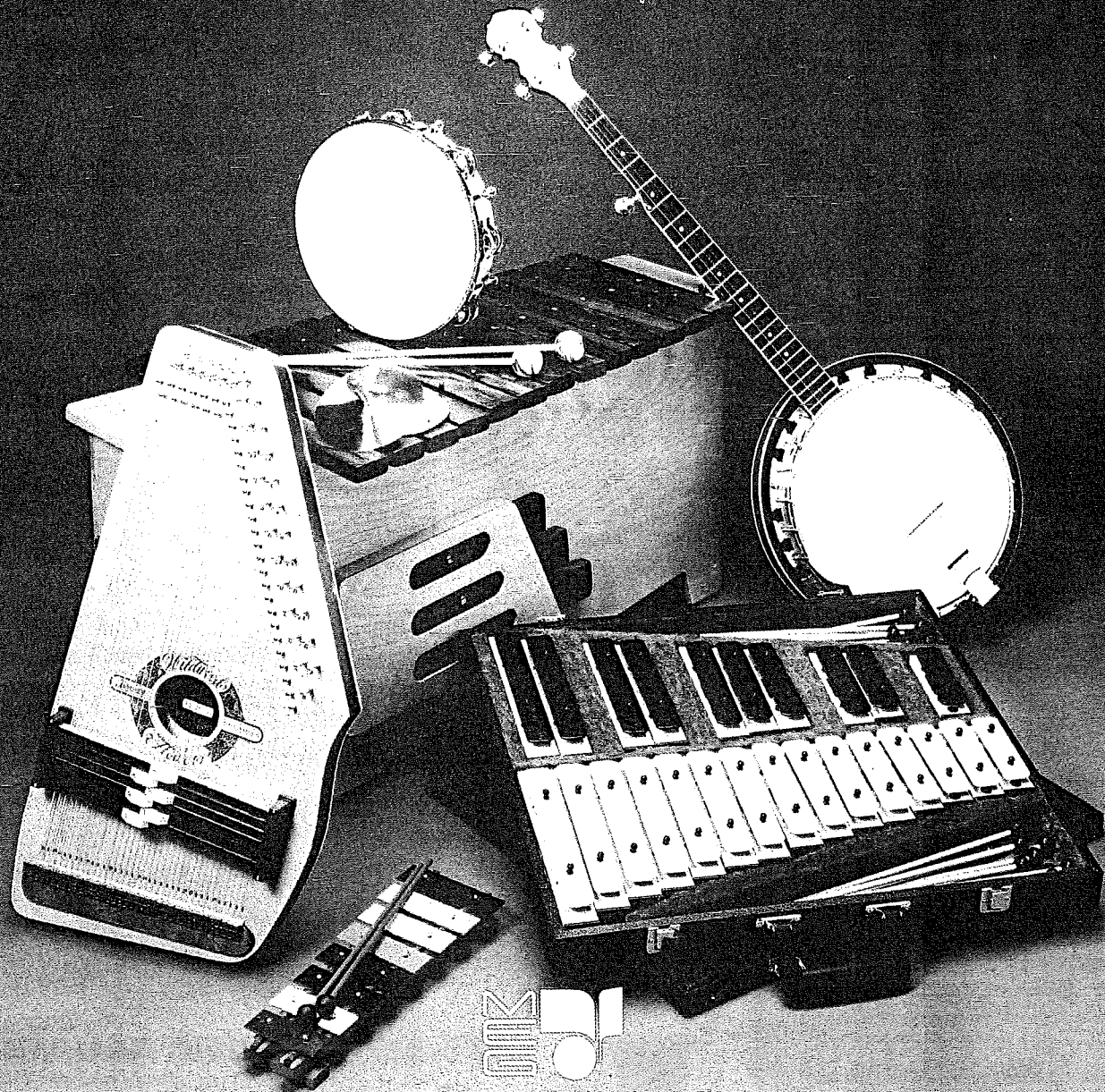
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Detroit Chapter, in the midst of all its work to present a super conference in November, has held raffles and concerts to raise funds.

This summer, chapter member Freda Ensign will deliver a paper, "The Development of Sensitivity to Meter in Five-Year-Old Children," at the Early Childhood Seminar in Australia. She will bring a videotape of her kindergarten classes to support her theory. And Claudia Tull received a grant to use Orff Schulwerk with nursing home residents.

Mid-Michigan Chapter has doubled its attendance in the past two years. They feel that the credit offered by Lansing College has been helpful in this. The talents of chapter members are quite diversified. President Bill Henson is active in theater and plays dulcimer, Barb Harris, who once toured with the Trapp Family, is an outstanding recorder player, and two members have recently published collections of Michigan songs.

The Northwest Ohio Chapter of AOSA was chartered at the Chicago Conference last year, making it the newest chapter in the state that produced the first AOSA chapter, -1. After an introductory workshop in 1985, Levels I and II were offered at Bowling Green State University in 1986 and 1987. Members Donna Moyers, Loma Muir and Anita Kowalski (now president) were the movers and shakers in this endeavor. Their enthusiasm gave impetus to form a chapter and made it possible for many northwest Ohio teachers to obtain Orff training closer to home.

In March the chapter held a highly successful Honors Orff Festival under the leadership of Judy Bond, Vice-President of AOSA. In preparation, each of the 39 chapter members selected and prepared four students from



The banner of the new Northwest Ohio Chapter.

their 4th and 5th grade classes. Ultimately 112 singers and 29 instrumentalists participated.

Morning rehearsals preceded the afternoon concert, which closed with the theme song, "You Shall Have a Song," by Harriet Ziegenhals. The new Northwest Ohio Chapter is certainly off to a good start with this year's Honors Orff Festival.

From a report by Judy Beck

And here's a special recipe from the **Los Angeles Chapter** newsletter, written by Barbara Harrison and Sue Weaver.

*Take 1 talented clinician and combine with:
1 cup enthusiasm
2 cups creativity
2 tsp. rhythm*

A dash of movement, a pinch of clap, a pinch of snap, a pinch of patschen.

Assemble all ingredients. Blend with clinician in a room full of joy and song.

Happy baking . . . and happy summer!

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Conference Lookout

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National Dalcroze Conference

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How the AOSA Board Operates

Have you ever wondered who's "running the ship," and just how the American Orff Schulwerk Association functions? With 4000 members to whom we are responsible, we have many major decisions and policies that must be discussed, voted upon and passed or vetoed.

Three times a year, the Board of Trustees of AOSA meets to conduct the business of our organization. Two of those meetings are held during the first weekends of March and September, and the third one occurs during the national conference weekend.

The complete board consists of the president, vice-president, executive secretary, recording secretary, treasurer, editor, conference chairpersons and industry representative. Most importantly, all the regional representatives are part of this governing body.

Each board member has a specific job to do and serves on three committees, and may chair one. Some of these are: finance and budget, regional representatives, higher education, media, public relations, grants, conference and membership. Each committee, following its own agenda, meets two or three times during the weekend, and each meeting lasts two hours. Some begin at 8:00 a.m., some may end at 10:30 p.m. The whole board meets several times as well, to hear and vote on motions made in committee.

The special Finance committee meets all day on Thursday, before the Other members arrive, to work out the budget for the coming year. Early on Friday morning, President Del Bohlmeier calls the first general meeting of the Board of Trustees to order. At this all-

morning meeting, the board approves the minutes of the previous meeting, hears the reports of the executive secretary and treasurer, updates on old business, and the introduction of new proposals.

Most recently, some topics presented at this time concerned the upcoming and future conferences, the guest educator invitations and foreign visitors policy. In the afternoon, board members adjourn to meet in committee in other rooms; perhaps Regional Representatives, Foresight and Budget from 1:30 to 3:30 p.m. and Grants and Media from 3:30 to 5:30 p.m.

Every board member attends at least six of these committee meetings during the weekend. These continue throughout the day on Saturday. Discussions, often quite intense, lead to the writing of motions to be presented to the whole board. After dinner on Saturday, there may be a general session or another set of committee meetings.

Sunday begins at 8:00 a.m. with the whole board gathering to hear the motions made in committee. Each one is read, passed, voted down or tabled. President Del Bohlmeier gavel the meeting to a close by 2:00 p.m. By 3 o'clock, the hotel conference room is strangely quiet and the members of the AOSA Board of Trustees have scattered.

At home, they will work on the proposals passed, write letters to their chapters, continue the research begun in committee and complete their assignments. In six or seven months, they will meet again to work as a team, to turn the wheels of the American Orff Schulwerk Association.

Invitations Open For Guest Educators

"It was truly refreshing for me to rub shoulders with educators who are totally committed to the music teaching profession."

"... making plans to provide Orff workshops... encouraging Orff training..."

"... said we (nine teachers) should plan to attend the Detroit Conference as a full staff..."

These comments came from the evaluation forms submitted by the educators, administrators and those who recommended them to participate as our guests in the Chicago Conference. Several mentioned the skill and enthusiasm of the participants, the quality of the presentations and the air of excitement they found truly contagious.

This very successful program is a way of educating the educators, and is available to the conference's host chapter and region each year. In 1988, nominations for Guest Educators may come from anywhere in Region III and the Greater Detroit Chapter. Administrators and college level educators are eligible and welcome, and will be the guests of AOSA throughout the conference.

Please contact AOSA Executive headquarters, Box 391089, Cleveland, Ohio, 44139-1089 for guidelines and application forms. These must be submitted by September 1 to be considered.

TEACHER'S PANTRY

Ingredients to cook up as you choose.
Contributions welcome. Send to Editor.

MUSIQUOTE

Fill in the definitions, writing one letter on each space given. The first, then last letters, read top to bottom, will reveal a short quotation.

1. A reply _ _ _ _ _
2. Play a maraca _ _ _ _ _
3. Last Greek letter _ _ _ _ _
4. Pebble of gold _ _ _ _ _
5. French dance _ _ _ _ _
6. Narrow neck of land _ _ _ _ _
7. Instant music reading _ _ _ _ _
8. Sharp taste _ _ _ _ _
9. New AOSA chapter _ _ _ _ _
10. Earwarmer _ _ _ _ _
11. Welcome visitor _ _ _ _ _

- Write one topic on each of six or eight cards, such as ball teams, streets or cities or even brands of sneakers! Divide class into groups; each chooses a card, face down. Within a time limit, each makes list with comments for a "rap" to be spoken over an improvised percussion ostinato. Works well with sixth graders.

ASSIGNMENT



These postal code marks are appearing on mail. How could you play them as graphic scores? Loud/soft? Quarter and eighth notes? Parts for instruments? Sound gestures? Movement scores? Trade them with friends in other cities for a variety of possibilities, and share your ideas here.



- This is: ☐ The Orff Institute
☐ Carnegie Hall in 1893
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☐ Site of the 2001
AOSA Conference

Calgary Hosts Canadian Conference

Calgary was the setting for many star-studded events at the end of winter, 1988. Not the biggest nor the flashiest nor the longest lasting, but certainly one of the warmest and most valuable for some 350 participants, and one with many brilliantly lustrous stars, was the Tenth National Conference of Music for Children/Carl Orff Canada/Musique pour Enfants.

Children from the Irish School of Irish Dancing and Songs from Ireland framed Phyllis Weikart's folk dancing session, opening the conference with a Shamrock Shindig. As we sang and danced to "Oh, How Lovely is the Evening," we knew the stage was properly set for a conference full of wonders and excitement.

Opening ceremonies, after a procession of the National Executive, special guests and banner-carrying chapter presidents, featured 150 4th-6th grade children singing, dancing and playing "Canada, This Land," a set of Canadian folk songs assembled for the occasion by Bob de Frece.

Ursula Rempel was moderator for a panel striking a thoughtful note, "The Future of Orff Schulwerk in North America," featuring panelists Bob de Frece, Margaret Dugard, Phyllis Weikart and Ruth Wiwchar. The future of Orff Schulwerk depends on how we apply it to today's children, Weikart said. She made a plea for longitudinal research which could attest to its validity in long-term gains to those children who have been in Orff Schulwerk programs. She stressed the importance of involving whole families in music education of children and the extreme importance



of making sure foundation skills in motor development are firmly set, with their sequence being dictated by age and developmental appropriateness.

Weikart, Minna Ronnefeld from Copenhagen and Miriam Samuelson from Salzburg, as headline presenters, charmed and educated those who attended their sessions. Jeane Tearne and her Calgary Orff Chapter also join the star-studded list.

Other familiar faces to AOSA conference-goers and/or Echo readers included Donna Otto-Spence, President of Music for Children/Carl Orff Canada/Musique pour Enfants, Morna-June Morrow, Past President, Lois Birkenshaw, Valda Kemp and John Harper, Schott of London. Doug Goodkin

and Margaret Dugard were session presenters; other AOSA members attending included Carolyn Tower and President Del Bohlmeier.

Gin Ebinger

To the editor:

Yesterday, for the first time in my 13 years as a teacher devoted to the Orff approach, I left a workshop before it was finished—about three hours before! It was the proverbial "straw that broke the camel's back."

It is my understanding that Carl Orff meant for each country, in adapting the process that he developed, to use its own folk music and materials for the instruction of its children. And yet we see clinician after clinician using his/her own compositions (in some cases, mediocre materials that are poorly arranged) as a basis for an entire workshop. Given the great availability of folk song collections, it is totally unnecessary to resort to giving our children more second-rate materials than they already get from the popular culture.

Most of our children will never gain any knowledge of our musical and cultural history if they don't get it from us—I believe that we ignore it at our peril. It is where we came from; it helps to tell us who we are and how we got where we are now.

As teachers, we need to remember why we are doing what we are doing. We have a responsibility to pass on to these next generations what our past has given us. It is not our job to stroke our own egos at the expense of losing our heritage. It is we who must keep the torch lit for the future.

Most sincerely,
Philip A. Bunker

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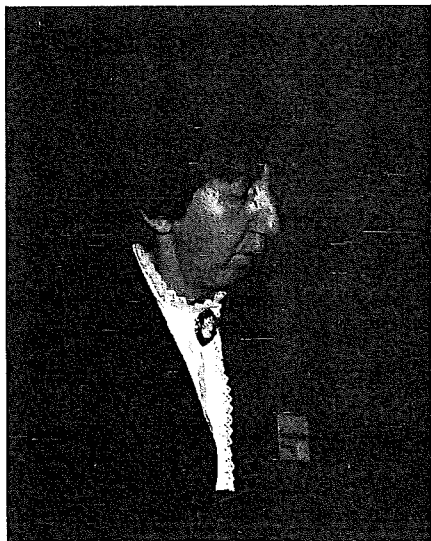
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Conference from page 21

cultures and the challenges this presents to teachers in a pluralistic society.

Sue Lawson, Michigan, elementary vocal music teacher in the Ann Arbor Public Schools, has studied the Kodaly system in the United States and Hungary. In her first session "Introduction to the Kodaly Concept of Music Education," attendees will participate in activities to make students musically literate. The second, "Developing Musical Skills and Abilities Using the Kodaly Concept," will include rhythm, singing, movement, notation, memorizing and games.



THE FLOWING COLORS:

Movement and Dance

Liselotte Orff, West Germany, widow of Carl Orff, has completed extensive training in the Feldenkrais method. Her sessions will lead us through this method, a unique body-centered learning process achieved through gentle, interesting movement sequences which simulate the exploratory learning natural to infants. The goal is to improve one's flexibility and coordination and rediscover our innate capacity for graceful efficient movement.

Konnie Saliba, Tennessee, AOSA past president, director of the Master of Music in Orff Schulwerk program at Memphis State is the author of many useful materials. Her session "When The Voice Sings, The Feet Dance," will demonstrate ways to integrate movement into the music program for all ages.

Phyllis Weikart, Associate Professor of Physical Education at the University of Michigan, Ann Arbor, is an internationally recognized authority on rhythmic movement and folk dance. She is well known to AOSA members through workshops and conferences. In her presentations, she will begin with early movement experiences and progress to "Teaching Intermediate Folk Dance."

THE BRIGHT COLOR:

Special Learners

Hilree Hamilton, Minnesota, is a registered music therapist who uses Orff Schulwerk approach in her work. Her session, "All God's Critters Got a Place in the Choir . . . Including Special Learners in the General Music Class," will present materials for children mainstreamed into the general music class.

THE WONDROUS COLORS:

Sound Exploration/Improvisation/Jazz

Pat Brown, Massachusetts, is known to AOSA through workshops and her contributions to the American Edition and her book *The Mountain Dulcimer*. In her session, "Picture a Sound," she will guide participants through the possibilities of color and texture in sound exploration.

Steve Calantropio, New Jersey and **Jann Muck**, Michigan, are both teachers in Orff Teacher Training Courses and workshops. They will combine their efforts in a unique session on improvisation by demonstrating with elementary grade students.

Nancy Ferguson, Associate Professor of Music at the University of Arizona, is past president of AOSA and one of the original directors of the Memphis Music Project. Author of the recent book, *Good Morning John Denver*, she will explore Orff-Schulwerk's role in teaching jazz to upper grade students.

THE FUTURE/PAST COLORS:

Rainbow

Ed Jacomo, Michigan, chairperson of the Department of Creative and Performing Arts

at University Liggett School, Grosse Pointe, has served as a consultant in arts and humanities to the U.S. Office of Education and as an adviser to the National Endowment for the Arts. His discussion will take a look at the arts in education for all students. This will be a session of rationale, philosophy and action /advocacy plans.

Honors Panel: **Doreen Hall**, Toronto; **Grace Nash**, Arizona; and **Joe Matthesius**, Michigan, are among the honored founders of AOSA. Their achievements are the roots of Orff Schulwerk here and they have played a major role in its growth and acceptance. They will share with us their memories and experiences about the beginnings of Schulwerk in North America.

THE SPARKLING COLORS:

Performances/Events

Exciting times are in store in Detroit with delightful concerts, folk dancing, chapter sharing and excursions, including one to the Henry Ford Museum and Greenfield Village. Look for details in the Fall issue of *The Orff Echo*. Be sure to register as soon as you receive your conference call; this will insure your assignment to the sessions of first choice. □

"And that's why
the love that embraces
all colors, all races
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Interview with Alice Parker

Alice Parker is a musician and editor of "Melodious Accord." Very kindly, she has given us permission to reprint some of her editorials from this newsletter in recent issues of The Orff Echo. Alice Parker has been conducting sings all over the country for many years. Our questions about this worthy activity produced this "mail interview."

TA: Although you are both a musician and composer, the most important musical involvement has been the sings you lead. Have you always been interested in singing with people? What was the original impetus?

AP: I've always loved singing—my mother sang often with us as children, and although not a musician, she was a born teacher. I always wanted to be a musician; she says I could sing over 100 hymns by age three, and started composing at eight. I played for church school when I was 11, and sang and played all through high school and college.

Robert Shaw was my conducting teacher at Juilliard and Tanglewood, and he taught me much about the nature of melody and human voices. I've continued to sing with my own children (and now grandchildren!) and with students of all ages.

TA: What influences your choice of songs? Do you plan programs with a particular theme or progression in mind?

AP: First of all, I recognize, value and collect good melodies, ones which exactly fulfill their function, that come out even, that sound as if they've always been there. And I love the variety; all the way from "steak" (A Mighty Fortress) to "marshmallows" (My Bonnie Lies Over The Ocean).

In a program, I plan for function first—sacred, secular—and then for variety of mood and tempo. Often I work in an historical context, but just as often I'll explore one byway or another.

TA: How long is a typical sing, if there is such a thing? And do you hold them in churches, or just whatever setting is available?

AP: People warm up slowly and the effect is cumulative, so I like to have at least an hour and a half for a good sing. Sometimes in a church service, I'm given 20 minutes; I can do four hymns, but then I always wish for more time!

Settings can be churches, schools, community centers or conference centers—best are places with warm acoustics.

TA: It seems that just getting together to sing is almost unheard of these days, and it is such a simple and wonderful thing to do. What kind of response do you get from those who participate? Are they from any particular age group?

AP: The most frequent response is "That was such fun!" as if singing, or church, shouldn't be. Many people have never had the chance to respond to pure musical sound without the pressures of the page, or technique or prior knowledge of one kind or another. This is what they respond to, and to the result; beautiful music making, in tune, in rhythm, and communicative.

All ages come to sing; when the youngest and eldest join in, then I know I'm doing it right. Babies sing, too. A frequent comment: "Did you see old Mr. So-and-so? He hasn't opened his mouth in church in years!" My thought: maybe no one asked him to.

Singing is a primary gift of God. I think we sing before we speak and that singing gives us a way of communicating with each other that words alone can't come close to. When we pin it down into petty opposing camps; sacred vs. secular, serious/popular, composed/folk, proper/improper, even vocal/instrumental, we limit its power and are thereby impoverished.

I believe singing is our birthright and underlies all other musical activity. No prior knowledge is needed, only open ears and throat. All of the knowledge we may come by through study or experience may enrich the act of singing, but does not change its basic communicative power. The really important thing is someone singing for and with you when you are tiny; what or how doesn't matter—just that it communicates love.

TA: How true! Thank you so much for letting us hear from you. □

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The Music Class According to Murphy's Law

JACK NEILL

Murphy's Law states, "If something can go wrong, it *will* go wrong," and folks who have spent time teaching children know that this is most certainly a fact. While little obstacles can stimulate our inventiveness and creativity, we all have days when it seems that we have the Midas Touch—everything we touch turns to mufflers. If Mr. Murphy had visited an Orff-Schulwerk teacher's classroom, he might have seen his law in a new light and stated it in any of the following ways.

- Any day that you come to school with laryngitis and a fever, your supervisor will come to observe you.
- The number of children in your classes is inversely proportional to the size of your teaching space and the number of instruments available.
- Nothing stimulates student creativity as much as asking children why they forgot their recorders.
- There is a strong magnetic attraction between the end of a mallet and a first grader's mouth.
- Whether the game you're playing requires the children to be in pairs, or in 3's or in 4's, there will always be one extra child.
- If the music your children are performing

includes a B-flat or F-sharp, at least one student will forget to put it on the instrument. Without exception, it will be the loudest instrument and will be the farthest away from you.

- Your best recorder player's hands will never be able to reach a low F on an alto.
- Children who are notorious behavior problems are never absent on the days they have music class.
- If you are planning an outdoor movement activity, it will rain.
- When the budget must be trimmed, clarinets and trombones always take priority over glockenspiels and metallophones.
- After you have spent a great deal of time removing the appropriate bars from the instruments, some child will replace them, thinking he's being helpful. A corollary - after you've carefully tuned the tympani, a child will absent-mindedly turn the head and untune it.
- The piano in your classroom will never be in tune with your barred instruments.
- The overwhelming majority of your students will know the guiro only as "the fish." Those who don't call it "the fish" will call it "the weirdo."

• Your supervisor/principal is constitutionally unable to pronounce "Schulwerk." Likewise he/she will generally refer to the recorders as "flutophones" or "tonettes," and will think that "patsch" is a German obscenity.

- After working with three mallets, nearly one half of your students will forget how to hold two mallets.
- A flu epidemic at your school will always coincide with a major performance by your students.
- Your tiniest student will always insist on helping you carry the bass metallophone.
- While you are working on a very quiet piece, the lawnmower will roar past your classroom. When things settle down and you begin again, the fire drill bell will ring.
- At least one parent each year will ask how to get "one of those cute little xylophones for my child," and then choke when learning the actual prices.

Obviously, Murphy had an Orff-Schulwerk classroom in mind when he devised his fabled law. But look at the bright side; these are precisely the opportunities for us to exercise our skills of improvisation. Or to take two aspirin and call in sick! □

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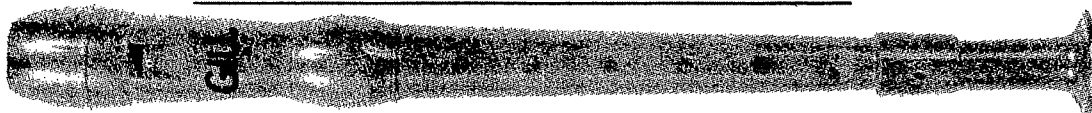
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A sincere thank you to these Chapter Presidents who have served their chapters in the past year.

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Florida	Southwest Florida	Darlene Maute		Western New York	Stephanie McGinty
	Suncoast	Mary Jane Brantley	N. Carolina	New York City	Joyce Coffey
	North Florida	Anne Dix		Central Carolina	Nelle Keeley
	Central Florida	Maolee Duckworth	N. Dakota	Piedmont	Paneen Froneberger
	Tallahassee Area	Will Brecht	Ohio	Prairie Winds	Judy Moore
	South Florida	Jovanna M. Saber		Greater Cleveland	Nancy Hardy
Georgia	Atlanta Area	Sharon A. Vrieland		Greater Cincinnati	Diana Webb
Hawaii	Hawaii (P)	Roxanne Lang Shoemaker	Oklahoma	Northwest Ohio	Anita Kowalski
Idaho	Idaho	Suzanne Van Zee		Homa/Okla	Suzi Lenhart
Illinois	Greater Chicago	Sheran K. Fiedler	Oregon	Portland	Ann Schmiedeke
Indiana	Indiana	Debra M. Miller		Lane	Sharon Boehringer
Iowa	First Iowa	Denise Naeve	Pennsylvania	Philadelphia Area	Susan E. Ayres Davis
	Southeast Iowa	JoAnn Evans		Pittsburgh Golden Triangle	Cak Marshall
	Greater Des Moines	Cheryl A. Davis	S. Dakota	Sioux Valley	Nancy Scholten
Kansas	Kansas	Beth Bolton		Black Hills	Beverly Peterson
Kentucky	Kentucky	Linda McKinley	Tennessee	Middle Tennessee	Beverly M. Brian
Louisiana	North Louisiana	Margaret P. Hall		Memphis	Karen Gephart
Maine	Maine	Nancy J. Cash	Texas	Central Texas	Judith W. Cole
MD-DE-DC-VA	Middle Atlantic	Jack Neill		Texas Gulf Coast	Lindslee Greer-Rogers
MA-VT-NH-RI	New England	Joan Dewsbury		Dallas Metroplex	Vickie Renzenbrink
Michigan	Greater Detroit	Diane Dillard	Virginia	Virginia Highlands	Judy M. Overacre
	Mid-Michigan	Bill T. Henson	Washington	Evergreen	Lynn Schneider
	Western Michigan	David Lipps		Inland Empire	Charlene Steele
Minnesota	South Central Minnesota	Patricia M. Rice	Wisconsin	Greater Milwaukee	Marilyn McGriff
			Wyoming	Wyoming	Diane L. Hultgren

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Keetman Committee Report

During the March meeting of the Board of Trustees, the primary responsibility of the Keetman Fund Committee is to review applications for grants and make recommendations to the board. Beginning this year, applications will be identified by number only to ensure impartiality and guarantee anonymity.

Six grants will be awarded this year, for a total of \$2,854, a new record for the committee. Recipients are: Robin Renee Belk, Maria Liesenfelt, Thelma Rozukalno, Marjorie Shenk, Dr. Susan Snyder and Barbara Sterbank.

Five of the grantees will begin or continue their Orff Schulwerk training this summer. Dr. Sue Snyder will be conducting as oral history project at the school where she teaches in Connecticut, after studying collecting methods this summer. Then she and her students will collect stories, songs and traditions from the school's neighboring community; the goal is to integrate this traditional material into live performances.

AOSA extends its congratulations to all grantees—we look forward to hearing about these projects.

To date, the Gunild Keetman Assistance Fund has awarded 38 grants. All money donated to this fund is carefully invested and the grants are awarded from the interest accumulated.

Many chapters make annual contributions as a whole chapter, and individual contributions may be made with honorary, gift, celebration or memorial cards. If your experiences with Orff Schulwerk have enriched and expanded your professional life, we urge

you to consider giving the Keetman Fund your assistance. You can show your commitment to and joy in the Schulwerk in a very real way; every small contribution becomes part of a worthwhile project or helps one more teacher get training. You could help make a dream come true for someone.

If you are that someone, and wish to apply for a grant from the Gunild Keetman Fund, please write to Executive Headquarters, P.O. Box 391089, Cleveland, Ohio 44139-1089 for application forms. Any AOSA member seeking assistance for further education or special projects relating to Orff Schulwerk may apply. The deadline for next year's grants is January 1, 1989.

**Karen Medley, Chairperson
Keetman Fund Committee**

Keetman Fund Concert

The National AOSA Conference in Detroit, Michigan will be the setting for a very special concert featuring David Holt and the groups *Gemini* and *Duo Mediterraneo*. Outstanding musicians all, they offer a colorful palette of interesting and exciting folk music sung and played on an assemblage of authentic instruments.

This will be a benefit concert with a large percentage of the income from ticket sales going into the Gunild Keetman Assistance Fund: Here is a perfect way to support this helpful fund that backs valuable projects as well as teacher education, and have a special musical evening at the same time. Order your tickets early—it's sure to be a sellout.

A Canon to Dance

Sent in by Ellen Aaron, member of the *Red Thistle Dancers*, a Scottish Country Dance company in California, this canon to sing and dance uses words from Australia. It seems to be similar to a canon printed in *The Orff Echo*, Volume XIX, No. 1, Fall 1986. Perhaps your classes could write original words?

Melody: Frere Jacques

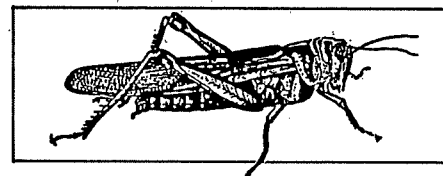
Formation: 3 concentric circles, hands joined.

1. Eucalyptus, Eucalyptus,
2. Rabbits, too, Rabbits, too,
3. Wallabies and wombats, wallabies and wombats,
4. Kangaroo, kangaroo.

Dance:

1. Slow walk to the left, one step per measure (4)
2. Same, to the right
3. Small rocking step to center (in, out, in, out)
4. Drop hands and bring both to chest like curled front paws and hop with both feet in own small circle (hop hop hop rest, hop hop hop rest)

On the last rest, rejoin hands in circle to begin again. Teach as a single circle, then form 3 (or 4) concentric circles. Center circle, 3-5 people, begins canon. Allow space between circles for the hopping. Keep a straight face.



Bergerault ... The Source!

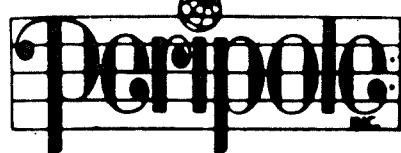
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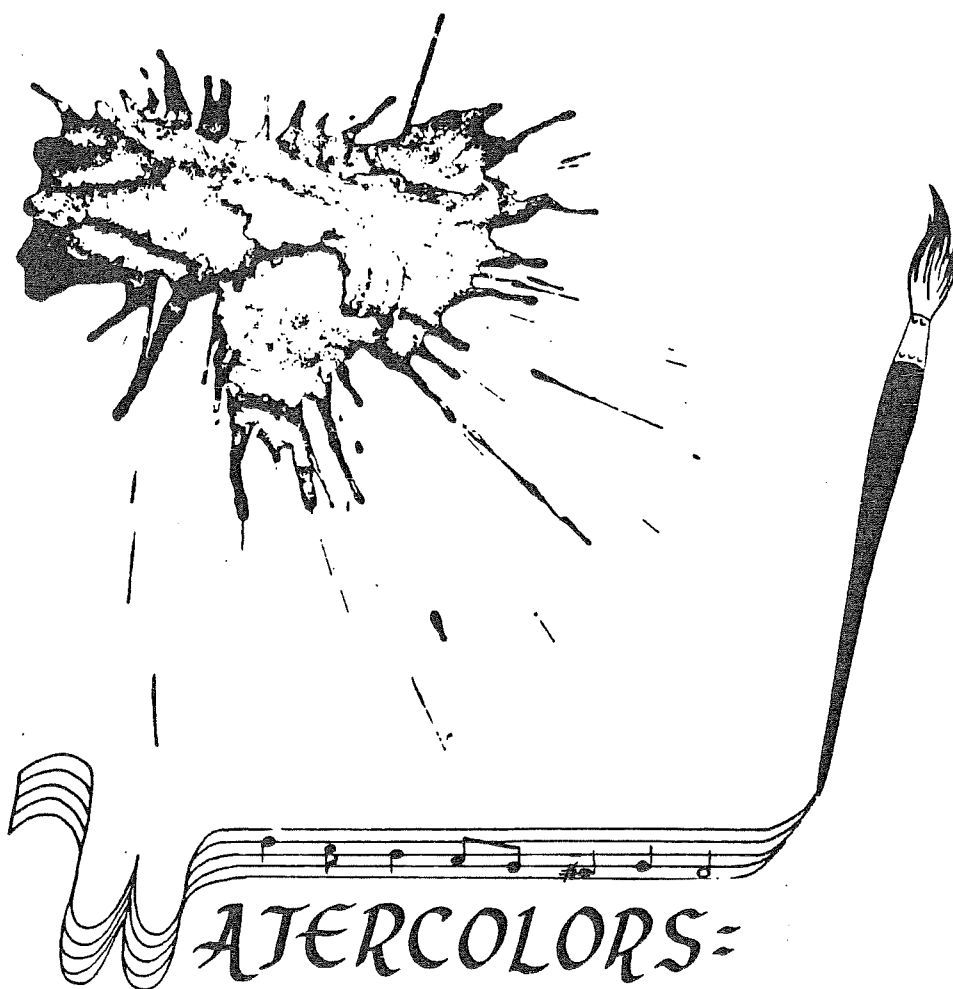
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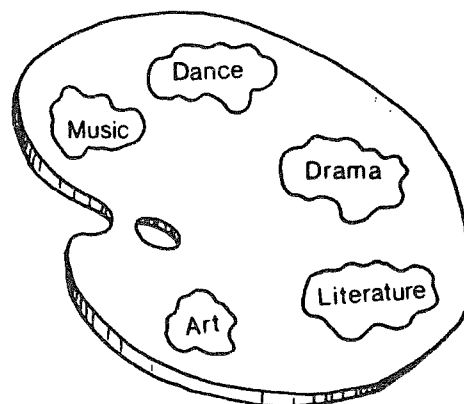
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