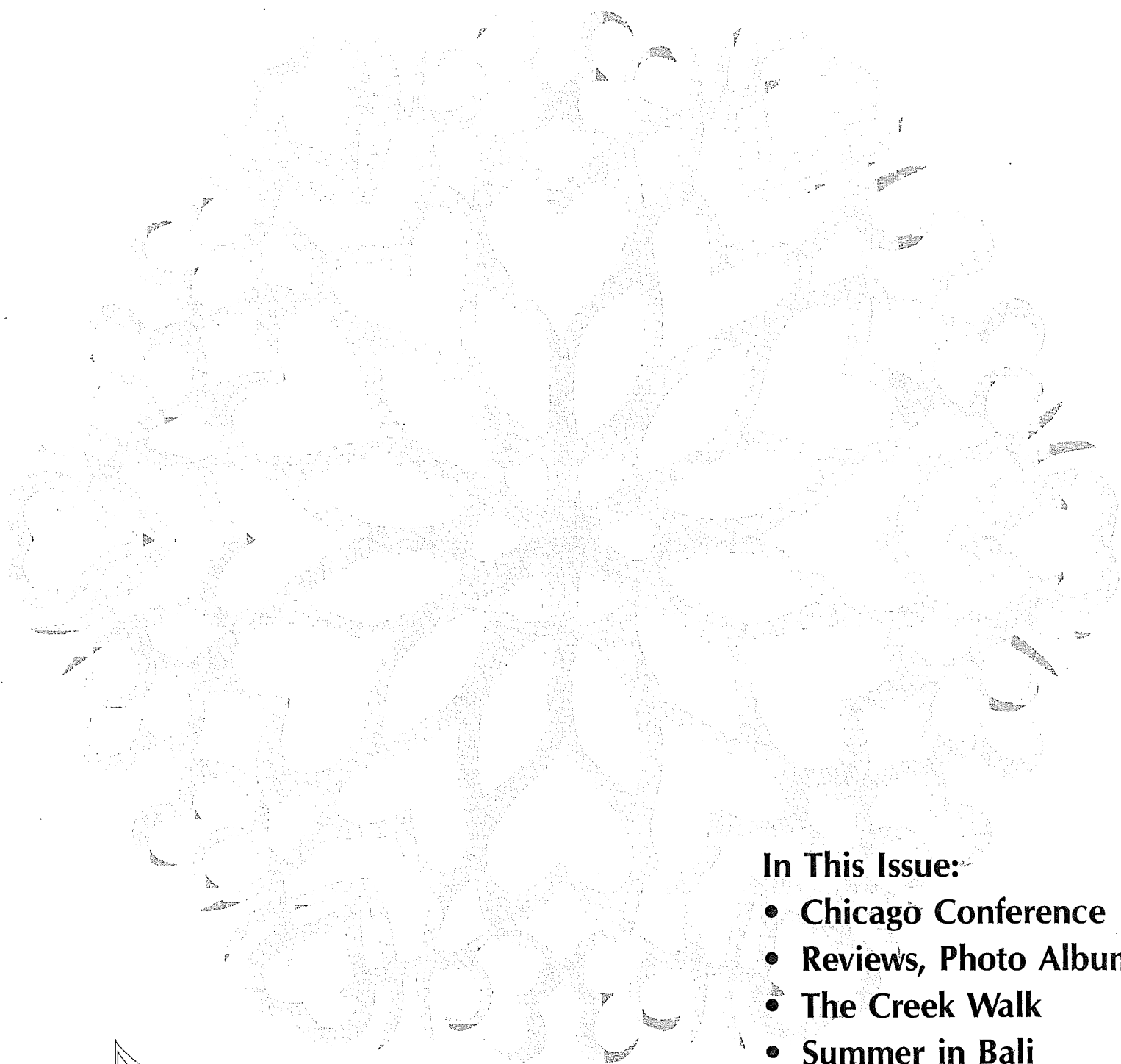


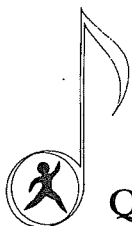
The Orff Echo

Volume XX
Number Two
Winter 1988



In This Issue:

- **Chicago Conference**
- **Reviews, Photo Album**
- **The Creek Walk**
- **Summer in Bali**
- **Speech, Movement**



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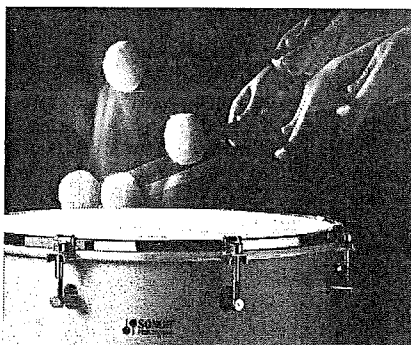
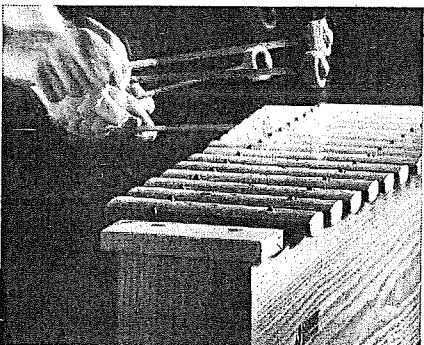
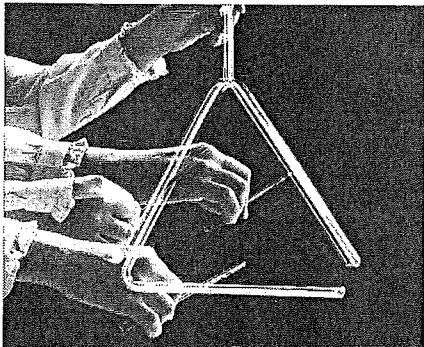
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The Orff Echo is published quarterly by the American Orff Schulwerk Association, a non-profit educational organization for music teachers and others interested in this approach. Editorial and Advertising mailing address is: 332 Gerard Ave., Elkins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

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

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

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

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

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NOTICE: To All Course Directors, Teachers and Schools.

Training courses wishing to apply for approval or renewal of approval should write to AOSA Executive Secretary, Cindi Wobig, P.O. Box 391089, Cleveland, Ohio, 44139-1089 requesting the appropriate forms. Closing date for these to be returned is January 30, 1988.

Any other related workshops wishing to be included in the general listing should send complete information to Marilyn Davidson, 31 Martin St., Bergenfield, NJ, 07621. Listings will be published and sent to all AOSA members in the spring of 1988.

Ads must be camera ready. They should be sent to the attention of Tossi Aaron, Editor, 332 Gerard Avenue, Elkins Park, PA 19117 (215-635-2622). The Echo cannot guarantee placement if ad copy arrives after the following closing dates.

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Cheers to Chicago

MARILYN COLLINS

"My kind of town, Chicago is . . ."—all the Orff people who were there must be singing this refrain after the wonderful November connection we made! Thanks to an organized, dedicated job by Carol Huffman, National Chairperson, and Sheran Fiedler, Judy Kirby and the entire Chicago chapter, the 21st Orff conference was an artistic success. Many of the sessions and presenters focused on this designated theme reminding all of us that the *artistic experience*—that hushed moment before the applause, the chill you feel when the tone cluster makes the air vibrate, the satisfaction and understanding when a child (or teacher) realizes that this was IT, just right—the artistic experience is the essence of what we do.

If there can be one highlight from such a unique gathering, it must be the wonderful children's choruses we were all so thrilled to hear. From Pat Hamill's "Ark" trip to the Chicago Children's sounds, to the unbelievable Glen Ellyn Children's Chorus, Orff conferees, as usual, responded enthusiastically to these artistic children.

Shenanigans, a folk music group from Australia, helped to revive all of us at the end of a long day by energizing our minds and bodies with folk dance. The days were filled with sessions covering the many aspects of the Orff experience. In fact, it would fill the whole *Echo* to list and describe every presentation. A few memories, impressions and images of the sessions that may stay with us through the "dregs" of winter:

Mary Goetze's concise 1½ hour lesson on how to teach children to sing artistically; Helen Kemp's beautiful handling of the children's chorus in its first attempt at a new piece; Randy De Lelles and Jeff Kriske's folk tale presentation; the lines of teachers moving under Margaret Dugard's direction to an infectious African beat; Marion O'Connell's expertise at the process of children's improvisation; Bob de Frece with his easy way of introducing children to two- and three-part singing; David Cross with his large band of busy dulcimer makers (a convention first); Jan Hall reminding us not to neglect singing because of our love for the instruments; Pat

Brown's gentle session with dulcimers; Hardin Minor's movement session with children going through cloth tunnels; Lillian Yaross' journey to the zoo and other places with pre-school children; Karen Huff and Betty Krebs methods of dealing with the "special" child who is just as artistic.

Is there any other group like ours that offers such an opportunity for renewal and refreshment every year? Each year we grow bigger, more members, more chapters, but that is not the real reason these conferences challenge us, yet inspire us, too. They give us opportunities to work with fine presenters, to see exhibits filled to the brim with new materials, hear and see concerts that inspire us, and especially, to offer opportunities for "community" with each other.

We are grateful for this gift of the Schulwerk that has come into all our lives, touched us and changed us in such a special way. Thank you, Chicago chapter, and chairpersons for keeping the tradition going at full strength! □



Ruth Hamm

Jos Wuytack



Carol King



Candid photos by Marie Blaney Cindi Wobig

A Conference to Remember!

MARIE BLANEY

Visions of smiles, sounds of singing voices, dancing feet, artistic impressions, child-like play; renewal and fresh beginnings will long echo in the memories of those attending this most successful 1987 national AOSA conference, *The Chicago Connection: The Artistic Child*.

In a wide variety of sessions, the conference provided experiences in both structured and very free and creative music making. The setting for all this was a beautiful and spacious location where everything seemed to run smoothly and without the problems that often plague large conferences. The well-organized plans for each day flowed without a hitch.

"Elemental music is never music alone but rather forms a unity with movement, dance and speech." This familiar quote by Carl Orff was certainly proven throughout the conference. Dance, movement, singing, instrumental technique, drama and the visual arts were joined together to give the artistic child, and ourselves as well, many avenues for exploration.

Jos Wuytack, Avon Gillespie, Judy Bond and Donna Otto Spence concentrated on learning process, each with a slightly different approach. Wuytack emphasized instrumental technique, transferring gesture from the body to the instrument. "Process is the same for all ages," he said. "What is different is the psychology." His focus on instrumental technique was divided into three sessions, beginning, advanced, and orchestration. Developing mallet skills, imitation of rhythms, and creating carpets of sound with tonal color began the work. Gradually increasing the proficiency of the participants, Wuytack took us into polyrhythms and syncopation with challenging instrumental pieces.

Avon Gillespie brought some of his colorful bouquets of movement and music to share. Avon urged the teachers to take the risk that Schulwerk demands. "What we are seeing is more and more safe teaching . . . a search for recipes and given information rather than for experience and discovery." He said it seemed that process and sequence were becoming more and more clouded. "Process is not such a neat package. It allows the learner a sense of community." And participation with that sense of community was the idea as he led us through child-like, playful movements.

Recorder in hand, Judy Bond enticed teachers to use listening skills to focus on



Judy Bond

elements of song. She involved us in lessons that promote musical growth for middle school and upper elementary students. Carefully posed questions and activities provided checkpoints for skill development, and understanding of concepts. Enjoyment of the music as well as analysis and synthesis resulted. "Think, observe, become conscious of the ideas you are searching for," said Judy.

Creating a safe environment with speech was the goal of Donna Otto Spence's presentations—*It all Begins with Speech* and *Let's Speak, Let's Rap, Let's Talk, Let's Move*. Using the rhythmic speech of the child's world as a springboard for development of forms, expression, articulation, notation, and drama, Donna opened the door for communication by beginning where all students would feel safe—in the vocabulary of their own vernacular.

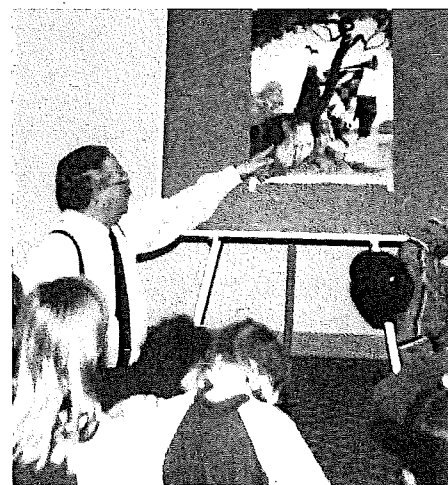
Numerous opportunities to dance and to get the bones moving were everywhere. The visiting group, *Shenanigans*, offered a wide range of Australian bush dances; great fun and accessible to all. Sanna Longden, with a wide variety of countries and styles represented, led international folk dancing.

Focusing on movement for the child through body awareness, mirroring, utilization of space, sequencing and choreography comprised the program of James Sapienza. An overview of the Dalcroze approach was given by Gabriela Chrisman in her session on Eurhythmics.



Although the Chicago conference offered a thorough beginning for the Schulwerk neophyte with the I.S. program, taught by Barbara Potter, Liz Gilpatrick and Claire Levine, there were new teaching skills for the seasoned teacher as well. It also added a dimension not always found, the visual arts. Dr. John Fines and Pat Hamill delighted conference goers with demonstrations and sessions designed to breathe life into what the eye sees.

The *Imaginative Approaches to Works of Art in Museums* was exactly that. Dr. Fines could be found nestled among the children looking like a storyteller of long ago; in fact, he skillfully turned the children into the storytellers. Going from what is seen to why it is seen, Dr. Fines asked questions and repeated the children's ideas until the group had developed a story. Then he asked the children to find actors in the audience to dramatize the story they had created. These were shared to the enjoyment of all.



Dr. John Fines

One particular picture was of a knight in armor with a bugle or horn. After they had made their fantasies into a story, Dr. Fines told the children that their ideas were not far from the artist's and that they could find such tales in books about King Arthur and the Knights of the Round Table.

A contemporary painting by Charles Wysocki, "Peddlers," was the inspiration for Pat Hamill's *Arts Alive; Sing Dance, Act and Create*. Carefully establishing a sound environment for the painting through children's chants, singing games, jump-rope and ball-bouncing rhymes, Pat took us from the children's scene to the vendors with street cries. Soon we were ready to make the picture come alive through the addition of move-

continued on page 4

ment and improvised dialogue. It was a marvelous way to tie the aural art of music with visual art.

Several sessions approached aspects of teaching the upper elementary grades. Inspiring Intermediates to Improvise with Gwen Mickle, began with speech and ended with improvisation in music and drama in "Tikki Tikki Tembo," a folk tale. Dianne Ladendecker showed how to prepare a program in the classroom related to curriculum. *Dance and Music for the Upper Elementary Grades* could have been called "Dance and Music for the Orff Specialist" just as easily if the smiles and laughter were any indication of the pleasure in Mary Helen Solomon's session. *Creating Peak Artistic and Musical Experiences in the Classroom* with Barbara Eberhardt had creative juices flowing while working with tall tales.

In Cynthia Lilley's presentation, she carefully paired characters and themes, and led the group in dramatizing Berlioz's "Symphonie Fantastique." Erica Whitman Davis had us develop a simple choreography for



Barbara Eberhardt

"The Nutcracker Suite." Creative movement with dialogue presented an accessible way to help children understand and participate in this classic.

In a clear presentation of the first steps in recorder teaching, Carol King took us from the first warm breath to a scale in pentatonic G. Aimed at the middle grades, there were delightful songs to play immediately.

All presentations with children's groups were delightful. Noonday concerts were presented by the McKenzie School, Greenland Elementary, Lincoln "Orffans" and the St. Cecelia Youth Choir. Pat Hamill directed the presentation of Wuytack's "The Ark of Noah" by the St. Paul of the Cross Choir and Consort.

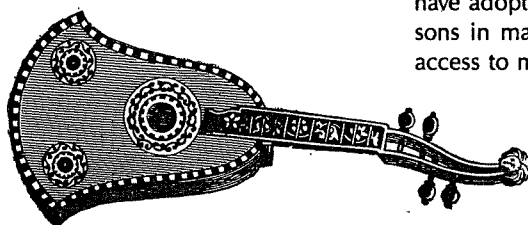
As the days passed quickly and the closing drew near, we found ourselves donning our "puttin' on the Ritz" clothes for the Saturday evening banquet. After dinner, President Del Bohlmeyer presented Avon Gillespie with a Life Membership in AOSA for his continuing and outstanding contribution to Orff Schulwerk. Then laughter filled the air as the improvisational group "Wavelength" pre-

sented comical and all too true sketches of the life and times of an Orff specialist.

The high quality of performances continued on Sunday in the presentation by "Plastique Animee." This group bases its work on the teachings of Emile Jaques-Dalcroze. They presented a physical representation of scores composed by Norman Dello Joio, Jaques-Dalcroze and Ginastera.

"The Symphony of Our Life Grows Out of the Themes of Our Youth," composed and conducted by Jos Wuytack, was the last session. With children's chants, humor, musical elements from "Carmina Burana," dance, instrumental and vocal improvisation, he helped us evolve a fitting conclusion for this conference.

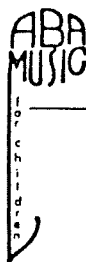
The Chicago Connection certainly was satisfying to the creative child in all of us; Carol Huffman, Sheran Fiedler, Judith Kirby and the whole Chicago chapter are to be commended for organizing and giving us such an artistically satisfying feast. □



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The Foundation for the Promotion of Highly Gifted Physically Handicapped Children in the principality of Lichtenstein has prepared a Braille edition of Orff Schulwerk, in view of its outstanding applicability with blind children. Those interested may contact the *Stiftung zur Forderung korperbehinderter Hochbegabter, Postfach 677, FL-9490 Vaduz, Liechtenstein.*

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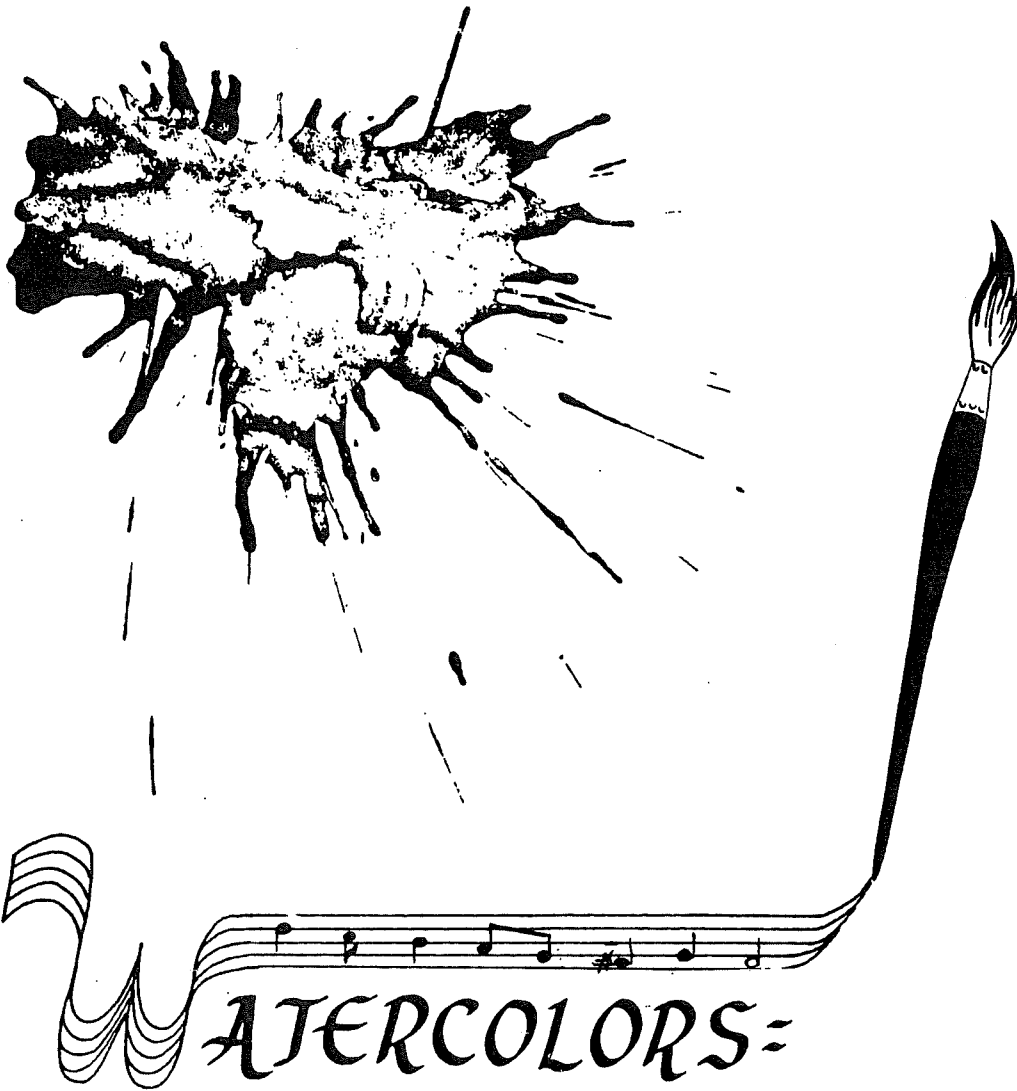
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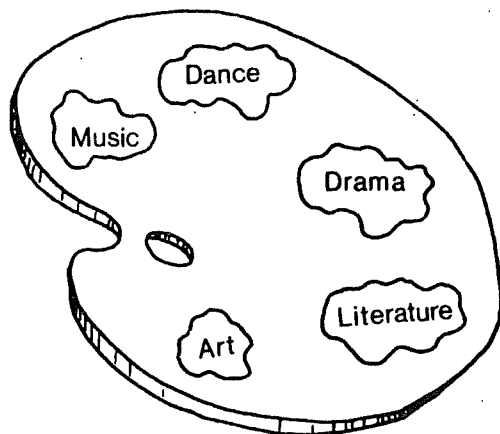
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The Creek Walk

Integration of Schulwerk, Earth Science, Creative Writing

DEBORAH PIZZI

Once a week from September to May, the third grade at Abington Friends School near Philadelphia takes a "creek walk" with the science teacher, tracing the creek that starts on the campus. Each week, they are transported to their previous week's stopping point to continue further along its route. The interests, observations and questions of the children become the focus of the science curriculum.

To support what they were learning, the classroom teachers extended these experiences with journal writing, social studies and math work. In music class, their recollections and observations inspired movement, rhythmic and melodic activities and improvisations. The final story was created as a link between all the ideas explored in music class, integrating them into a child-made adventure tale told with speaking, singing, playing and moving.

What follows are entries from my journal loosely tracing the music teaching and learning that evolved from the Creek Walk.

SEPTEMBER

End of summer observations: algae, wildlife.

OCTOBER

Birds and bird songs. Senses—feel of water, wet boots, smells, fall colors; collected sounds of creek on tape.



Photos by Lynne Mass

*Granite, garnet, mica, clay...
Petrified wood!*

Crumbly, sparkly, solid ROCK!

(Bongos; cabasa; shakers;
claves, f.c. wood block)

NOVEMBER

Collecting pottery shards, rocks; such as granite, quartz, mica.

Music class: developed rhythmic piece with rock names as theme. Explored various ways to say names of rocks; made list of those that sound good together rhythmically; notated rhythms; chose one as ostinato.

Chose percussion instruments to match selected sound color; decided on form, developed into speech piece.

Class made "movement," starting with literally imitating rock shapes and ending with "rockin' and rollin' "

DECEMBER

Reflections, currents, water movement and characteristics

JANUARY Weather changes; snow, ice.



Music class: created water sound stories; explored the various instrumental sound colors appropriate to gentle and rapid currents.

Orchestrated a creek's beginning and its eventual flow into a river.

In small groups, children created sound stories of a creek. Movement activities centered around water movement—imagery. Improvised movement in response to the tympani . . . flowing, strong, gentle currents, individually, then in groups. Children pretended they were boots, moving in shallow water, mud or ice.

FEBRUARY

Snow, ice patterns, animal tracks identification.

Music class: learned Greek folk song "Water Swiftly Flowing" by echoing phrases; then with sound gesture to prepare for instrumental parts.

Sang and played song several times.

Class worked on a dance that depicted the water movement, following the form of the song. Class noticed that the song didn't seem to have a real ending, much as the flow of the water. Re-arranged the dance so that it did not have a definite ending.

MARCH

Observed change of season, new growth, buds and swollen creek, stronger currents and rapids of the water.

Music class: Reflections—Explored ways to express reflections musically and in movement. Partners moved slowly, mirroring. In trying to resemble more closely the reflections of trees in water, one partner lay on the floor, face up, to mirror the standing child.

Melodies created for this movement. Children experimented with question and answer phrases, echoed phrases and tried echoing a phrase in reverse. Decided on echoed phrases.

This affected movement. Motions became echoed also. Children were satisfied with this decision after discussions of how reflections are made by light bouncing off a surface.



APRIL

Spring growth, sunbeams, rainbows. Wrote poems about the beauty and pollution of the creek, including a letter to the Mayor.

Music class: Class wrote a song about wildlife at the creek, based on one of the children's poems.

Animal Song

works-Laura Adams-Elizabeth Moore, Brian P.

A rac-coon goes down to the creek to wash her food, A

fish jumps out of the clear blue water and splash-es her



Experimented with different ways to say poem, determined the meter; notated the rhythm.

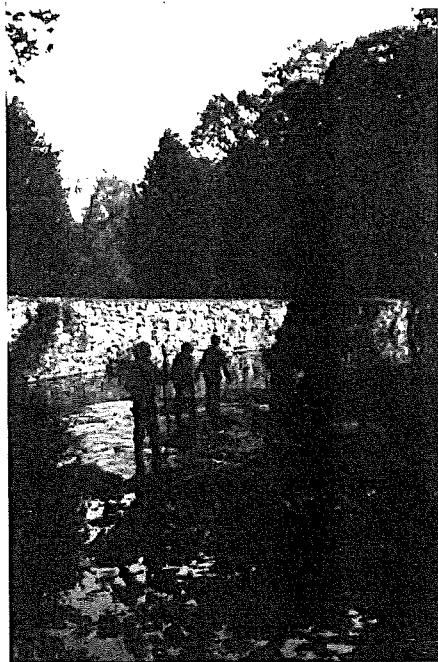
Solfège syllables of the pentatonic scale were written on the board; children took turns conducting melodic possibilities for the poem.

Saying the words to themselves, some tried making melodies on the tonebar instruments. Class decided which it liked best, all played.

MAY

Music class: developed story about life at the creek. Each of three groups worked at improvising a story. Some began by moving like various creatures (such as salamanders) and letting dialogue and story evolve from this. Some assigned roles and began with dialogue; not as successful; they found it hard to agree on a story line.

Through these improvisations, a pair of boots emerged as the two leading characters. In one tale, the boots helped the creek creatures who were menaced by a crayfish; in another, they scared all the wildlife at the creek. Both character types became part of the final story.



A FISH JUMPS
AS THE SUNBEAMS SHIMMER
UPON THE RUSHING WATER
— Michael Goldstein

After the story had its final shape, the children were encouraged to draw on their experiences and explorations from the whole term. A musical play emerged, telling the adventures of the two rubber boots (a boy and a girl) as they traveled down the creek. They became separated, got into trouble, and were rejoined just before the creek becomes lost and part of the Delaware River. The songs, movement, original poems, instrumental pieces and dances became part of the story, and it came together with slides of the semester's creek walk as interludes and backdrop. Every child in the third grade had lived through and been part of the whole "Creek Walk" experience and so understood it completely. What the class had created was really theirs from start to finish because of this.

Although the success of an interdisciplinary study like this lies in careful integration of all aspects of the curriculum, it also comes from the teacher's ability to guide the children's learning from that direct experience. □



*Today the water singed in my ears
And the fish made me feel like one,
And I felt like leaves going down the current,
And I felt like rocks in the cold water,
And I felt like a tree that got cold by the water,
And I felt like the sand in the water,
And I felt like a leaf fall from the tree,
and hitting the water
and hitting the rocks,
And I felt like the water.*
Brian W.





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A Summer in Bali

DOUG GOODKIN AND PAM HETRICK

Bali is a small island located at the tip of Java and it is one of 13,000 islands that comprise the country of Indonesia. Both Java and Bali are famous for their gamelan music and dance, but stylistically these are very different, due to the equally striking differences in their culture.

Java is primarily Muslim, with its artistic centers in the cities that hosted a royal court tradition; the music is often described as calm and sedate. Bali is primarily Hindu, with its artistic centers in the many rural villages; this music is often described as startling and vibrant.

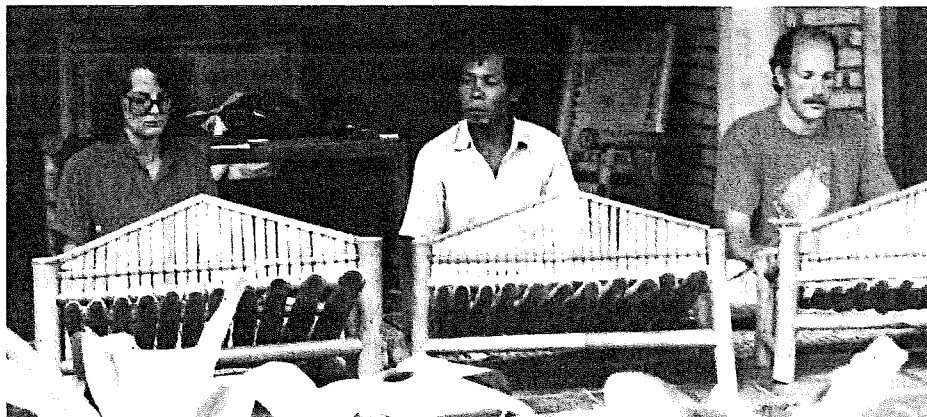
All the arts in Bali are an intrinsic part of daily life, and its calendar is full of festivals and celebrations where these find full expression in a totally integrated way. The Balinese people exude much humor, grace and beauty. Their warmth, gentleness and abundant smiles made us feel instantly at home in a culture markedly different from our own.

Knowing we had but seven weeks there, we kept somewhat to our American pace and studied quite intensely. Michael Tenzer, the co-founder of *Sekar Jaya*, the gamelan ensemble in which we once played, was in Bali prior to our arrival. He had ordered the building of the instruments we were to study, the *tingklis*, arranged for lessons and found places for us to stay in the village of Peliatan. His assistance throughout our stay was invaluable.

Within days of our arrival, we were sitting on the woven grass mats on the outdoor porch of Pam's room beginning our first lesson with our teacher, I Wayan Madri. As he spoke little English and we spoke little Bahasa Indonesian, the music truly became the medium through which we communicated.

We did learn some key phrases rather quickly—"Please play slowly"—"May we try that again?" and "Can we meet tomorrow?" We averaged five lessons a week, with each lesson lasting two hours. At the end of each lesson, we would tape-record the material covered that day, to assist us in practicing by ourselves later in the afternoon.

During the course of learning a piece, we would notate the piece in traditional Western notation to help clarify the music and make sure that we could remember it when we returned to the United States. However, in keeping with traditional Balinese practice, we always learned the music first by rote and never played by reading. Balinese do not use



any notation, even as a memory device. In the course of our study, we learned four complete pieces, each approximately ten minutes long.

Dozens of different types of ensembles exist in Bali, each with its own style, repertoire, social and religious function, tuning and particular combination of instruments. Probably the most ubiquitous ensemble on the island is known as *gamelan gong kebyar* (this is the type of gamelan that *Sekar Jaya* plays). The majority of its instruments are metallophones, with bronze keys suspended over bamboo resonators. (Carl Orff drew his inspiration for the Orff metallophones from Indonesian sources.)

These are played with a single wooden mallet in the shape of a hammer. A difficult damping technique is required in which the left hand pinches the bar of the note just played while the right hand plays the next note - which amounts to playing in canon with oneself at a very fast tempo!

Gongs of various sizes make up the second major family in this gamelan, with two-headed drums, bamboo flute (*suling*), a one-

stringed bowed lute (*rebab*) and cymbals (*ceng-ceng*) completing the ensemble. Most of the repertoire for this gamelan accompanies highly complex and beautiful dancing, with male and female styles, both abstract and story forms, masked and unmasked genres. These are always elaborately and richly costumed.

The *tingklik* is part of one of various types of bamboo ensembles called *joged*. A *joged* ensemble consists of *tingklis* combined with flutes, gongs and drums and is used to accompany a dance in which a trained female dancer exhorts members of the audience to dance with her on stage. *Joged* music is secular music and the closest thing to folk music in Bali. Because of the *tingklik*'s simple and inexpensive construction, it is the most common instrument on the island. Unlike the village-owned bronze instruments, *tingklis* can be found in many Balinese households and at all times of the day you can hear children and adults playing.

The *tingklik* has eleven or twelve bamboo tubes laterally suspended on a wooden frame. There are two mallets made of long



sticks with rubber disks at the end. Since no damping is required, each hand plays an independent part. There are two common scales used in Bali: *pelog* (approximately e,f,g, - ,b,c) and *slendro* (c,d, - ,f,g,a). These pitches are arbitrary; tunings are not standardized and each set of instruments has its own variations.

Tingklis are generally tuned in the *slendro* scale, which is fairly close to the pentatonic scale Orff teachers know so well. The left hand plays the melody, and this is doubled by the flutes in the full ensemble; the right hand often plays elaborating melodic ornamentations known as *koketan*. *Koketan* occurs when two instruments play two independent parts that interlock when played together to create a variation on the main melody. The primary part, *polos*, is based on the main tones of the melody and often begins on the beat. The other part, *sangsih*, complements the *polos* both rhythmically and melodically and often begins off the beat.

Thus it is possible to play parts at twice the speed possible with just one player. Fitting the parts together at high speed requires great precision and skill. Below is an example of a short tingklik piece that is sometimes used as a "sign-off" theme at the end of a concert. The *polos* player plays the melody in the left hand and the *polos koketan* in the right, and the *sangsih* player also plays the melody in the left hand with the *sangsih* part in the right.

We would always first learn a piece entirely in *polos* and then turn around and have to relearn it in *sangsih*. Learning four pieces was really more like learning eight! Like all other Balinese music forms, the minimum number of people required to play music is two, one on *polos*, the other on *sangsih*. One person alone is not complete—this practice has deep philosophical implications.

As music teachers, we were naturally interested in the teaching method, but our prior experience with *Sekar Jaya* in the United States prepared us to expect the rote method. Our first lesson began with our teacher playing the first phrase, and away we went, echoing section by section until the entire piece was learned. An Orff teacher might be inclined to isolate distinct elements in the music, work on them separately and then reintroduce them in the context of a piece. Yet starting with the pieces themselves and gradually becoming familiar with the common elements seemed to work just as well.

At the beginning, we were grappling with technique, finding notes (there are no convenient spaces to outline the pentatonic shape nor note names on the bars), learning long and unevenly phrased melodies, memorizing the the difficult rhythms of the

Tabuh Gari

koketans and hearing them interlock, coordinating the two hands, handling the fast tempos, and memorizing the long and complex forms. It was frightening, exhilarating, challenging and frustrating, all at once.

Yet near the end of our study, we were excited to discover how much more quickly we were learning, often echoing a complex two-handed passage correctly the first time. By the fourth piece, it felt as if we had basically grasped the essential elements of the style, and that future pieces were variations of these elements.

The parallels between Orff Schulwerk and Balinese culture are very clear—the emphasis on group, communal expression, the integration of the arts, the belief in everyone's innate musicality, even the types of instruments themselves. Going to Bali was a reaffirmation of certain cultural values and assumptions about the human potential for artistic expression; the very things that attracted us to Orff Schulwerk initially. We feel that the very existence of Orff Schulwerk speaks of our need to return to ancient and timeless ways of being, amidst the demands of an industrial and technological society. □



Research Grant Deadline Changed

The Research Committee has announced a new closing date for project grant applications. Beginning this year, applications must be received by **October 1, 1988**. Those projects now in planning for the old date of January 31 will be honored for this year only, and the committee hopes this is an equitable way to make the transition.

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Movement Activities: a possible sequence

TOSSI AARON

Every chapter workshop offers a veritable supermarket of movement activities to take back to the classroom, but this variety may lead to some urgent questions. What should I teach first? How can good skills be built? Will that lovely folk dance be too hard for my third grade? What is a logical progression for a particular grade?

Let's look at some possibilities by following the chart. Solo, or individual exploration at any age might be the best place to start. Understanding how the body moves, balances and responds to sound is basic groundwork for more complex movement activities. Standing in one's own space allows for freedom coupled with the innate awareness of others nearby, and the limits of the immediate space.

Ask the students to reach up, down, out to either side, to the front and back to define that personal space. Call it "your own private space bubble, one that doesn't touch or bump anyone else's." In this formation, reaction games are important at any age. They promote careful listening and good physical control.

Example:

1. "Try to stop moving exactly when the music (or phrase) ends (or changes)."
2. "Can you begin in a little ball and grow taller as I play steps up the scale?" (and reverse)
3. Variation of "Pop Up," the Toaster Game (*American Edition, Vol. 2*) In their own spaces, the children stoop down. Teacher sings a child's name: "Betsy, pop up!" while playing so-mi on AX continuously. Betsy pops up to standing position, immediately calling on another child the same way. Repeat until all are standing, then move quickly to another activity; or teacher calls "everyone, pop down!" to get the class seated. By continuing the so-mi (usually on g-e at first), pitch matching is easier; eventually there will be no pause between names called. Offer a student your role as soon as possible.

Moving as an individual within a group requires a refinement of the spatial awareness, and an increased sensitivity to others. Try to encourage coverage of the whole floor area. All too often, that instinctive counterclockwise circle bunches up, speeds up and robs space from those who need it. Suggest "take your space capsule to the outer planets, travel across to a place on the floor where no

one else has gone." (Beware: someone is bound to crawl under the piano!)

Invent reaction to sound games that ask, perhaps, for moving in straight lines when the woodblock plays, and curves during the cymbal sound, to build accurate listening skills.

Pairs of children working together open the first doors to social interchange, and each partner helps the other to learn. Clap-patsch games while singing reinforce the beat, mirror games demand eye-contact and compromise. For older classes, private question-answer games in pairs save the embarrassment of public mistakes and allow "practice time." After five or ten minutes, any pair that wants to share may do so, with no applause or "gold star" approbation. This saves face for those who have not quite achieved the understanding of phrase length.

Sometimes the addition of small percussion instruments can be both aurally appealing and good preparation for the next part of the lesson.

Example:

1. Pairs of children, one with a hand drum in two hands with skin head facing out, one with pair of soft mallets. Both sing and move freely for the length of a slow, quiet song. On its last beat, both "freeze." Teacher plays rhythmic pattern, perhaps from the song, for mallet player to echo. Trade instruments after four turns.
2. In groups of four, each person in turn calls for a body shape for the others to try: straight lines, curly or twisted shapes, hard angles, small or stretched out wide. Groups of this size are very manageable for improvisations, for small dramatizations and speech settings to be worked out. Even a first grade can divide into fours to work out *The Three Bears, The Three Pigs* or *The Three Billy Goats Gruff* in gesture only.

In movement games that use short lines of five or six, children come to understand the burden of acting as both leader and follower; responsibility while being the former, patience during the latter.

Most are eminently suitable for middle grades because they require longer sequences of figures, not usually described in the song, and have swinging and frequent changing of partners. They may

start with two or four in the center, and keep everyone active. Because many are pentatonic, they invite recorder interludes and settings created by the students.

It seems to work well to present the song and movement simultaneously. Show the movement yourself as model, singing as you go. "Adding the movement part at the end" tends to break up the cohesiveness of word, melody and movement and diminishes the spontaneity of the whole. Once the song and movement are secure, recorder interludes, instrumental parts and improvisations could be developed.

A few tips here: first, do the playparty many times at first presentation, until everyone has had a turn, and the class is satisfied it knows it very well. Second, teach every new playparty to the highest grade you teach FIRST and let it filter down to the younger ones (usually on the school bus). That way it will not become labeled as "baby stuff." The very day a younger class asks for a particular playparty, teach a new one to the older class.

Just as the dramatic games belong to the younger children, some playparties should remain the exclusive property of older grades. These children have the balance, patience and pride of accomplishment needed to polish and refine their skills. They can sing better, move more smoothly to the beat and can remember longer sequences. Often, with practice, fifth graders may be less reluctant to work with a partner.

Examples:

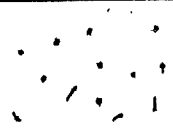
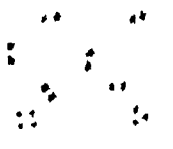
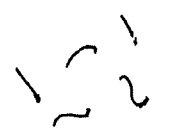
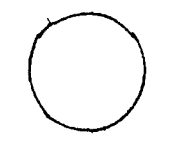
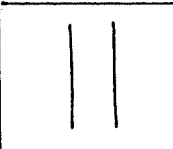



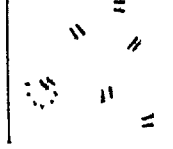
Pop Goes the Weasel, Shoo Fly, Turn The Glasses Over, The Skaters, Sugar Bowl, Noble Duke of York.

For this last one, which demands that the lines move forward exactly together, try having the children say "step, step, step, hold" as a teaching device at first. A clap could be inserted on this rest beat, or the lead couple could hold and play a drum beat here. The drum would be passed to the new head couple as it walks under the arch in the last figure. Keep the lines short—six or seven couples in each set—and remember, they need not be boy-girl couples at first.

continued on page 13

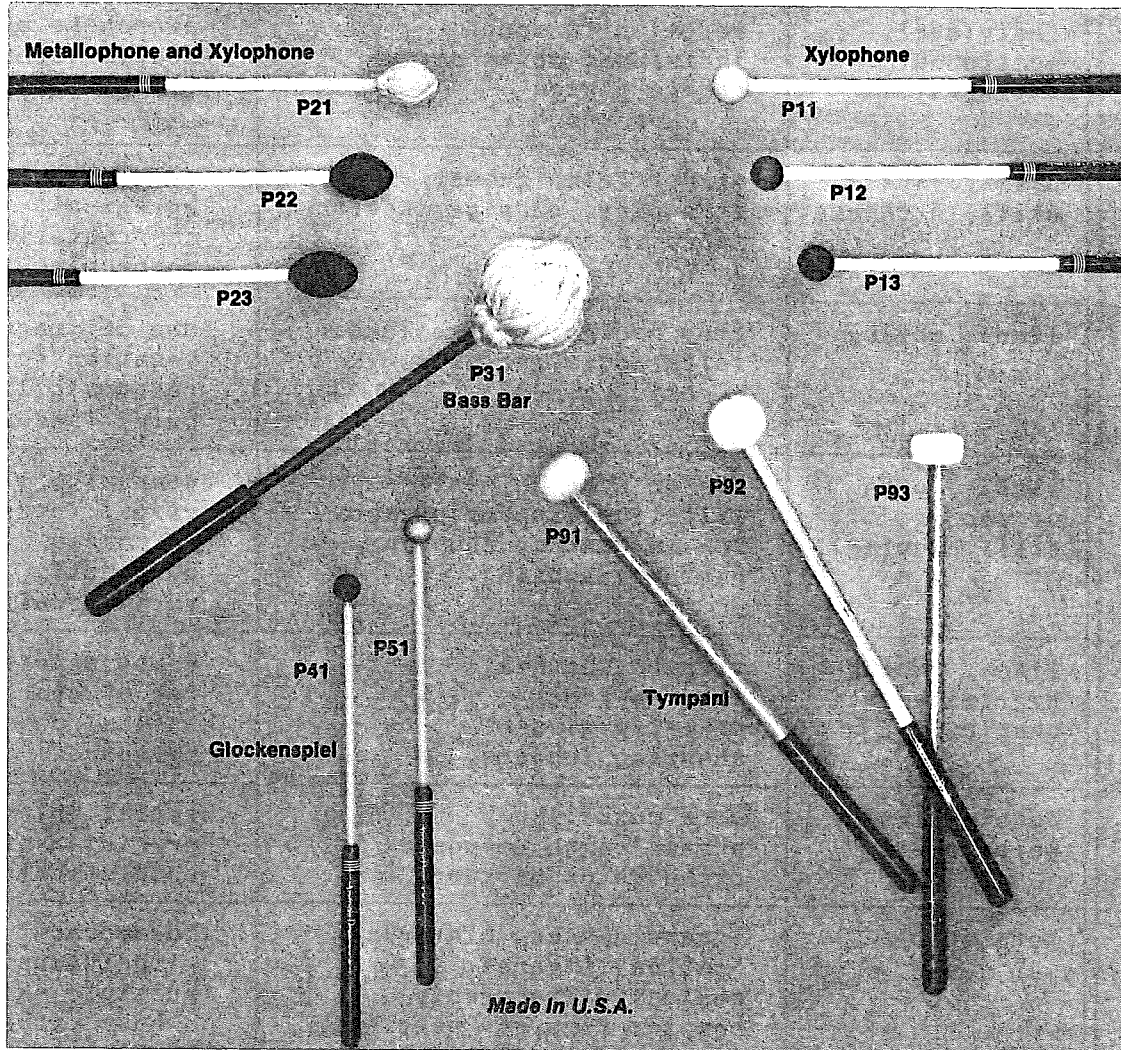
PROGRESSION OF MOVEMENT FORMS

Suggested Framework for Teaching Sequence

	FORMATION	MUSIC, DANCE OR GAME ELEMENT	CONCEPT AND GOAL
	individual, scattered, moving/still	reaction to sound individual movement change places of sound	awareness of body, spatial sense, relationship to other
	pairs, 3's, 4's still, exchange	mirror, clap games, echo play, body percussion, improvisations.	eye contact, agreement; confrontation, compromise.
	lines, moving	stop and go, change leaders, imitation w./wo drums, reaction games.	use of space, reaction to sound, responsibility, being leader/follower
	circle, open or closed, still, moving	one or none in center, imitation, improvisation. few in center, changing. partner choosing	community, visual focus, responses, continuity, rules recall.
	lines, facing. aggressive? sharing?	step to the beat. move as group. dramatic element. changing leaders.	group sensitivity, use of space, musical phrase, patience.
	double circle, pairs moving,	more dancelike. phraselength response. exchange of partners.	social interaction, precision of beat, sophisticated!
	sets, stable	square dances, historic "called" figures. musical dictatorship. complex figures, weavings. always partnered.	"democracy" but no individuation. multiple skills: hear, move, follow. precision, pattern,
	group forms, sequences	"country" dance forms. sophisticated sequences. complex -ABBCCD, e.g. changing formations. English heritage.	formality, choreography, mannered gesture, balanced movement.
	ballroom, popular dance folk dances	remain with partner. steps historical and matched to music. changes with times.	personal regard, asexual in modern times, socially dictated.

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Example:

Ask the leader of each line to find a gesture or way of going for his "train" to imitate. This may be defined and limited by a song, piano or recorder improvisation. It could be left open until a woodblock or other sound signals for a change of leaders, with those who have had a turn going to the end of that line.

Line games for middle school could start with four or five solo dancers moving to a pop record. On signal, each goes to a seated student, invites him/her to join, with the new dancer becoming the leader. Gestures and steps may be imitated, or remain as individual improvisations. Keep lines to 6 or 7 people.

Circles are part of almost every culture's history and are appropriate at any level in the Orff Schulwerk classroom. From nursery school onward, children are comfortable sitting, standing and eventually moving in a circle. For the teacher, a circle means eye contact with every child; in drum-passing or other imitative games, the shifting of focus demands a renewing of attention from and to every child.

Every collection of games offers many possibilities, but some may be beyond the reach of young children. Most suitable are the traditional singing games we ourselves once played. Their lyrics describe the movement and their gestures are locked into the music. The teacher provides the gesture model and the reassurance.

Examples:

The Farmer in the Dell, Oats, Peas Beans and Barley, Old King Glory, Punchinella, Here We Go 'Round The Mulberry Bush, Hokey Pokey.

Individual movement styles and improvisation are encouraged, the rules are non-competitive and the choosing of one's friends is always pleasurable. To rejuvenate these singing games, have the children chose a small percussion instrument to accompany each new character or event. *Hokey Pokey* and its great-grandmother *Looby Loo* remain sure-fire successes with mixed-age and parent-child groups.

Like these more elementary games, many of our uniquely U.S. playparties are based on simple melodies with roots in the British Isles.

In double circles, an acute awareness of one's own place, and the space between people is needed. There is a progression of moving on to the next partner, a device that 6th graders seem to

appreciate. If feasible, one circle of boys, one of girls clarifies the new partner system. Many "round dances" or "running sets" come from the Appalachians; Kentucky, Virginia, North Carolina and Tennessee. These require circles of partners.

For most square dances, the element of singing a related song as we move is missing, and it is the caller who announces the figures. In singing square dances, the caller sings the directions into the music (see *Texas Singing Square, Fall, 1987*). Very often, as the dance becomes familiar, the dancers begin to sing the directions as well. "Allemande left with the corner girl, then give your partner a Dixie whirl . . ." is typical, but instructs the male partner only.

A Danish folkdance, "Gustaf's Skoal" sung in translation (See *American Edition, Vol. 3, p. 155*) also calls for a square formation, but lacks the typical partner-visiting of our square dances. All square dances are or were choreographed by an individual caller at some time.

It is when we come to the sophistication of partnered folk dances and New England or English Country Dances that we arrive at material most suitable for junior high and high school classes, preferably those with a strong movement background.

I confess I have taught "Black Nag" and "Nottingham Swing" to a very "well danced" 6th Grade for a Renaissance program, but it took longer than they or I enjoyed. In June, they voted "Pop, Goes

The Weasel" as their favorite for the year.

True, there are many so-called "simple" Serbian or Israeli circle folk dances with only three steps, but the song is not intrinsic; the steps are the focus, the music external. I prefer to save these as a culminating treat for much older students, and not risk the frustration of younger ones.

Last, but not least, a cautionary note. Spurious and careless simplification is truly disrespectful of our cultural heritage. If your planned selection is too difficult, it is wiser to set it aside for a later time than to demean it. If you are convinced that you MUST introduce a particular playparty in a simplified version at first, please tell the class you are doing so, and upgrade to the original as soon as possible.

All of these games, playparties and dances serve multiple functions; they develop strong, flexible bodies that respond and move rhythmically; they encourage accurate listening and build good pitch sense; they provide a broad vocabulary of forms for movement improvisation and they increase sensitivity, concern and awareness of others in a musical, pleasurable group activity.

Most importantly they can help us to build instinctive musicality through the binding of mind, body and voice into a unified whole, a developing child. And their value goes beyond their use as learning tools; as teachers we are actively transmitting a tradition well worth preserving. □

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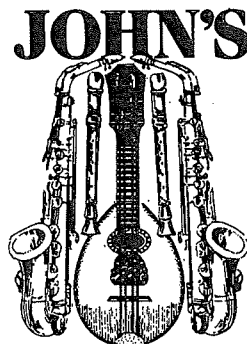
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Music Center

This time, this column is devoted to speech and word game contributions from teachers and children in the classroom. They are valuable for socialization, creativity and reinforcement of language arts skills as well as geographical and historical data, and science related subjects. Classroom teachers who have some understanding of beat, rhythmic pattern and meter can use this material to enhance academic learning and spark up the day. The use of such material within the appropriate class periods, rather than only at "music time" is worth the extra effort from the classroom teacher many times over. It is my hope that some of you who try these materials will be inspired to share some of your own speech games, those that have delighted your classes and added to their learning.

I wish to thank Karen Medley, Deborah Goodell, Lillian Yaross and their students for these contributions to this "speech" column, and look forward to receiving more such materials from YOU!

LANGUAGE ARTS, SOCIALIZATION

1. "Hola, Hello" Karen Medley

Using name rhythms to create phrases:
 Sitting in a circle, each student plays own

name rhythm on nonpitched-pitched percussion instrument. Make a rondo with song as A section and 8 names as B.



Ho-la! Hel-lo! Can you say + play your name? Ho-la! Hel-lo! Can you say + play your name?

2 "Halloween Night" by Ruth Louise Ilmer, age 5, Fresno, CA

Ruth added patschen on the beat, repeated "In the hall" and paused after the "goblin king," but continued the patschen.

Halloween Night

Trick or treat, the goblins
 march up the street, *W*

~~If~~ they fall, you're in
 trouble in the hall *HA*

You will meet the bubbly
 goblin king,

He will hold a grinning
 pumpkin. *Ruth Louise Ilmer*

3. "A Carnival of Animals" from 4th grade music class, Deborah Goodell, Bogert School, New Jersey.

"Monkeys" by Christine Cho, Lindsay Minikus, Jennifer Sandler.

Form: Build these as cumulative ostinati, possibly to accompany another "monkey" poem, e.g. "Monkey see, monkey do, monkey look, just like you!"

SEE THEM swing on their vines!

watch them play all day, watch them...

Monkeys love Ba-na-nas, Ba-na-nas Ba-na-nas

goh-ah-ah-ah ooh-ah-aah-aah....

Catch a ball,
 Catch a fish,
 Catch a boat or train.
 Catch a bus,
 Catch a cold,
 Catch a cup of rain.

Catching this,
 Catching that,
 When it's said and done,
 I wonder how we caught them,
 Not ONE of them can run.

Billie M. Phillips

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"Deer" by Sara Eisen, Larissa Sperling, Andrea Schulman.

A. Poem in 4/4
 See the cute and friendly deer,
 They met over there;

With their tails in the air,
 What a perfect pair!

A. Ostinati to play cumulatively. Perform as ABA.

Prancing in the pret-ty field, prancing in the pret-ty field,

Halt- ing for a drink Halt- ing for a drink

white tails a- flash- ing, the fox is com- ing near!

GEOGRAPHY AND HISTORY

1. "Take a Trip Around The World" Karen Medley

Language and pulse reinforcement; In a circle, each student is given an alphabet letter with which to begin the place or thing. Students give the previous response then their own. Maintain ostinato for pulse. All chant rhyme: "Take a trip around the world, Tell us where you'll go, (or what you'll wear, eat, buy, see.)

Example of response: First I'll go to Africa, then I'll go to Boston . . . (next player, First I'll go to Boston, then I'll go to Cairo, next player, First I'll go to Cairo, then I'll go to Denmark . . .)

2. "Computer Geography" K.M.

Using rhythms to sequence phrases. Students chose eight names for a word chain; countries, rivers, continents, cities. Work for a variety of rhythms, rhythmic climax, final point. Develop sound gesture ostinato, e.g.

patsch, clap, snap, snap for song and list. Read poem from visual, sing as A, word chains are B.

Variation: play rhythms of B on nonpitched percussion instruments.

*I work with a computer and his name is Max,
I program my computer and it prints out facts,
I needed some names so I asked for a list,
There must have been an error for it printed out this:*

Musical notation for "Computer Geography" by K.M. The piece consists of two staves of music in 4/4 time. The first staff has the lyrics: "I work with a computer and my name is Max, I program my computer and it prints out facts. I". The second staff has the lyrics: "needed some names, so I asked it for a list; There must have been an error, for it printed out this:". The music features a steady pulse with some melodic variation.

2. The Thirteen Colony Canon: Lillian Yaross, ostinati J.P.

Note: The canon is very effective without ostinati, but they can add historical and rhythmic interest. Possible form: as intro-

duction, speak words of ostinati in sequence; transfer to nonpitched percussion and play together under spoken canon (3x). Coda of instrumental sounds, perhaps fading in 3, 2, 1 order.

Musical notation for "The Thirteen Colony Canon". It features four staves of music in 4/4 time. Each staff has a specific rhythmic pattern (ostinato) and lyrics for a state: 1) Delaware, Georgia, Penn-syl-va-nia; 2) Ma-ry-land, Vir-gi-nia, New Jersey, New York; 3) Rhode Is-land, Mas-sa-chu-setts; 4) Car-o-li-na North and South, New Hamp-shire, Con-nect-i-cut.

Three numbered rhythmic patterns with lyrics: 1) Two hun-dred years a-go; 2) In seventeen eighty seven; 3) 13 colonies signed the con-sti-tu-tion.

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Continued on page 17

**Editorial:
Fresh or Frozen?**

The Chicago Conference was a cornucopia of plenty, a feast of music, dance and art experiences. We bring home from the conference a program book, a photograph, some scribbled notes or a tape. Did some real learning take place in those condensed hours? Was there some activity that produced a flash of sudden understanding?

Too often, the book of conference notes becomes a veritable supermarket of pre-

packaged lessons plans to be frozen and stored until thawed and used verbatim some Monday morning in April.

Therein lies the caution: every session we attend, every class we take part in is a direct and personal experience, one that is intended to be imprinted on our minds and bodies, with intense immediacy. It is meant to become part of a rich storehouse of musical experience, one that we gather fully and completely.

It is from exploring this treasure that we build our daily teaching structures. Each one will be differently shaped, flexible and eminently suited to an individual, personal teaching style and situation. To try to teach from another's lesson plan and sequence is like wearing another's shoes. They may look fairly good, but feel awkward, and in the end prove uncomfortable and futile. To do so consistently is not only dangerous, but foolhardy, and against Orff's most basic principles.

Orff Schulwerk teaching is the absolute antithesis of this contrived "recipe" teaching; it cannot be learned from a book. Schulwerk demands an adventuresome spirit to deal every day with a fresh, vital handling of musical ideas. It requires an playful, open mind to depart from and revise or adapt our personal, careful plan.

The Schulwerk is totally unique in this, but it is a fragile idea that can become lost all too easily in pedantic rigidity. Its systems are not shortcut paths to produce an end result for a state test or a performance; its very identity lies in the learning systems themselves, at the precise minute they occur.

There is no doubt that Schulwerk teaching is demanding, exhausting and draining. There are days when a lesson goal must be altered completely because of a new (for him) and exciting discovery by one child. But those are the very situations in which the Schulwerk proves its inherent value; the whole class is turned to share that learning, with the teacher as guide.

It is exactly then that we as teachers must select from our experiential treasure house to become both mentor and partner. In the open, childlike spirit of play we begin to improvise, experiment, select, arrange and learn . . . together. And it takes courage to allow a child to lead.

That exact moment, when we move away from the lesson plan, boldly and with confidence and start to build on one child's experience, we are released. Then we come to understand more fully what Orff and Keetman meant by improvisation. It is not only the proscribed eight bars in the B section, but a daily investment in our own creativity, proof of innate trust in one of the richest of our human blessings. It is one of the rewards of our training and a confirmation of our understanding.


In the early stages, teaching without a recipe feels risky; the security of the printed instructions is gone. But we had no instructions for most of our life skills. We simply repeated the action, with a few tumbles and errors, to be sure. We watched and imitated our elders, experimented and practiced until it was achieved with less chance of failure.

Making Orff Schulwerk the center of our teaching life asks for that same kind of learning, albeit on a conscious level. To some, perhaps, teaching in this open-ended way will seem to be a relinquishing of hard-earned teacher control; it is not. It is a special kind of freedom, and like every other freedom, it carries with it solemn responsibilities.

It demands respect for every child's ideas, conscientious guardianship of the best musical taste and careful adherence to Orff and Keetman's original intent: humanistic music education. Used thoughtfully, the freedom to teach this way is a life-long gift. It turns teachers into learners and the classroom into a place of shared delight. It renews our belief in why we are here, why we are committed to what we do, and in the value and integrity of Orff Schulwerk. □

Opinions expressed in this column are those of the editor and do not necessarily reflect those of the American Orff Schulwerk Association.


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SCIENCE AND HEALTH

1. "Inner Passage" by J. Wallin, classroom teacher, Chicago.

The movement of the blood, which could be accompanied by a two-toned wood block, but DO improvise movement patterns in

canon for this one! Be sure to speak it with a great deal of dynamic interest.

J. Wallin

From the right auricle, to the right ventricle, to the pul-mo-na-ry ar-te-ry,
and the lungs, then back, back, back, thru the pul-mo-na-ry veins, to the
left auricle, and the left ventricle and right thru my lit-tle old body!

* canon entrance, 2nd voice

2. "Oh, My Diet!" to the tune of "Clementine" words by Shana Mitchell, age 11, Grahamwood Elementary School, Memphis, TN.

*She likes candy, she likes ice cream,
She likes anything that's sweet,
When her mother isn't looking,
That is all she ever eats.
Not potatoes, not tomatoes,*

*Not fresh fruit or even meat,
She don't like them, she won't eat them,
All she wants is something sweet.*

Note: The words could be spoken rather than sung, with the group deciding how to express the rhythms accurately and effectively. Percussion might be added to highlight the nouns, perhaps, or even as ostinati. Just for fun, a B section could list some of the gooey sweets beloved by Clementine (and others!) J.P.□

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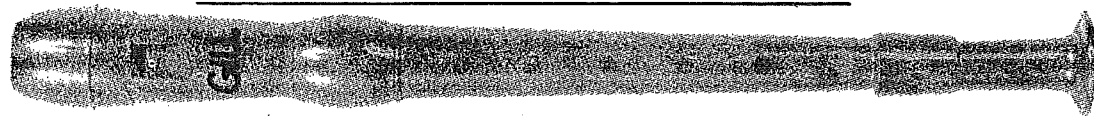
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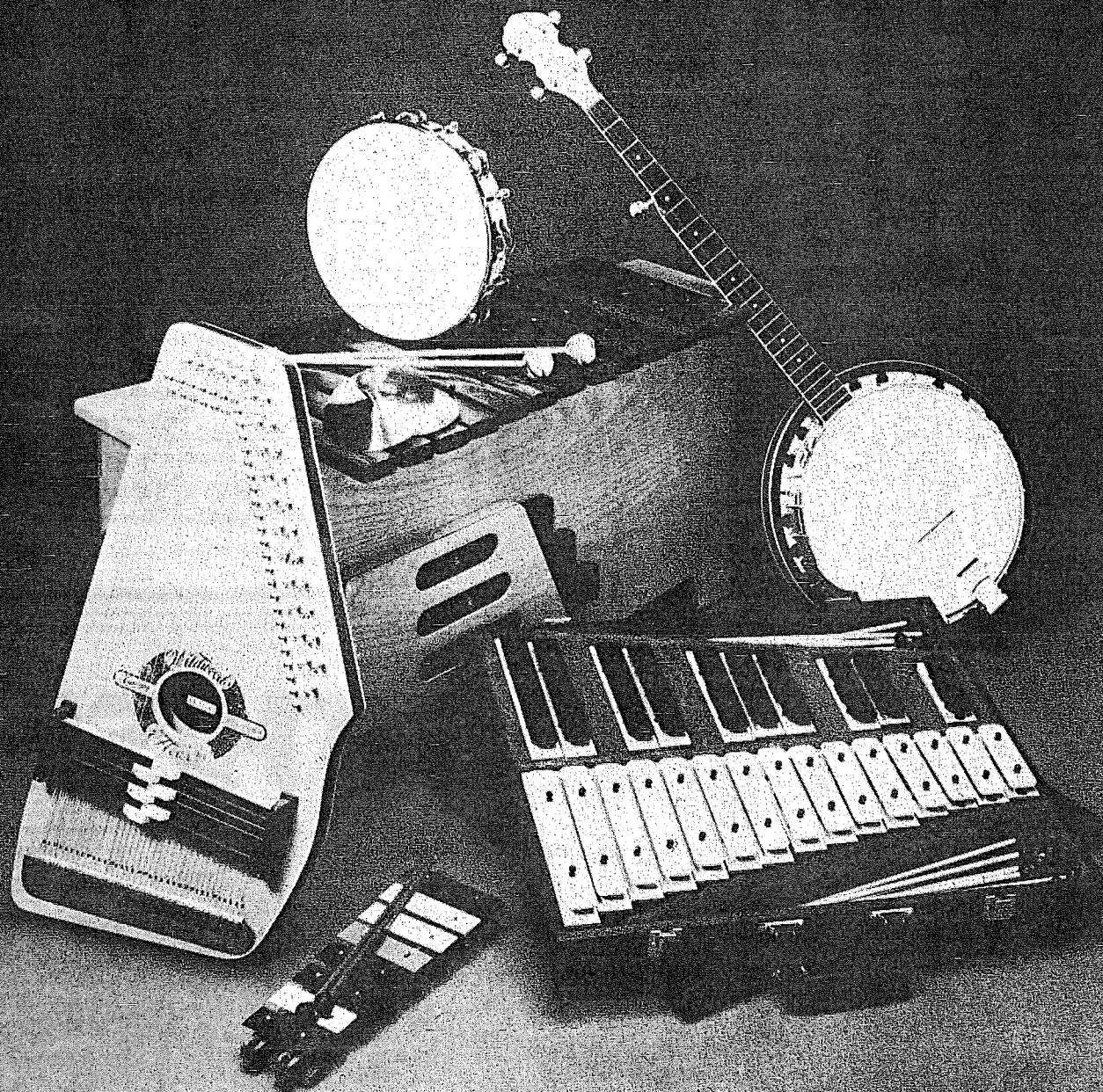
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University of Arizona Accepts Carley Library

Dr. David Woods, Director of the School of Music at the University of Arizona, spoke at the Advisory Board meeting in Chicago on Sunday, November 15, 1987. His address was the official acceptance of the Isabel McNeill Carley Library of Orff Schulwerk materials to be housed at the University. The following are excerpts from that speech.

It is an honor and a privilege to be able to accept the Isabel McNeill Carley Library collection for placement in the Music Library at the University of Arizona. As an AOSA member for the past fifteen years, it is indeed a dream come true.



Dr. David Woods

I accept with the sincere commitment that it will be housed in the best possible facilities, that it will be carefully catalogued and organized and that it will be available for research and study for all music educators interested in Orff Schulwerk.

The Isabel McNeill Carley Library will serve as a media and study center for the AOSA, disseminating archival and multimedia materials. As you may know, it is a unique collection of the primary sources of the history of the Orff Schulwerk movement.

The School of Music at the University of Arizona began in 1892 as part of the Arizona Territory and is one of the oldest and most comprehensive Schools of Music in the country today. Ranking in the top 20, the School of Music Library has over 30,000 volumes on music and 150,000 catalogs and scores. There are eight staff members and two full time music librarians. The Library is directed by Mr. Dorman Smith, who has been at the University of Arizona for the past eight years.

We are currently engaged in a \$17.1 million building project, which is funded and

well underway. The building will include two new concert halls, practice rooms, studios, classrooms, a center for music and technology, an opera theater center and a new music library facility. This will double the present size of the library and will have designated space for the Isabel McNeill Carley Library. A bronze plaque will be in place stating the dedication to Isabel Carley and to the AOSA. Completion of the building will be in early 1990.

It is anticipated that eventually the collection will have every work and document ever written concerning Orff Schulwerk. We hope to encourage Masters and Doctoral students to complete major research using the Library. This summer we plan to begin Certification Level I under the direction of Nancy Ferguson, past president of AOSA.

The materials arrived last August and were stored until the "unofficial" opening ceremony on October 5, 1987. All are now being catalogued and bound, with the rare and archival materials being housed in the Rare Books and Special Collections Department. Dorman Smith and his staff have reviewed every document, book and composition so that they will be available to all members of AOSA and other music educators through various interlibrary loan programs.

Each year Dorman Smith will provide a report to the National Executive Board and the staff will compile an updated list of all

materials available in the Library to members of AOSA.

On behalf of the students, faculty and staff of the University of Arizona School of Music, I would like to thank the AOSA Executive Board and the Library Selection Committee for deciding that our school would be the appropriate depository for the Isabel McNeill Carley Orff Schulwerk archives. Indeed, it is a wonderful honor for us! We will do everything we can to house the materials efficiently and effectively, and to distribute them in a responsible way to music educators all over the United States. We are committed to you, your philosophies, your ideals, and your



Dorman Smith, Nancy Ferguson, Del Bohlmeier

dreams. Thank you so much for granting us this honor.□

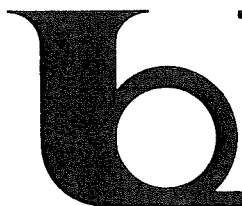
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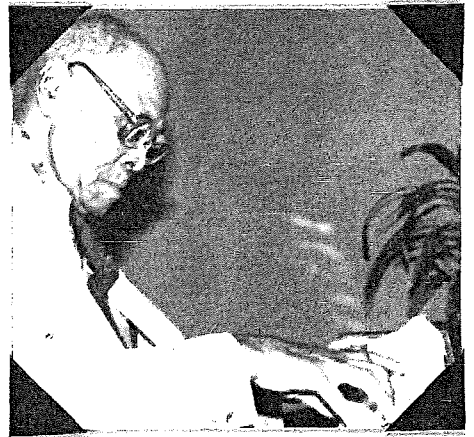
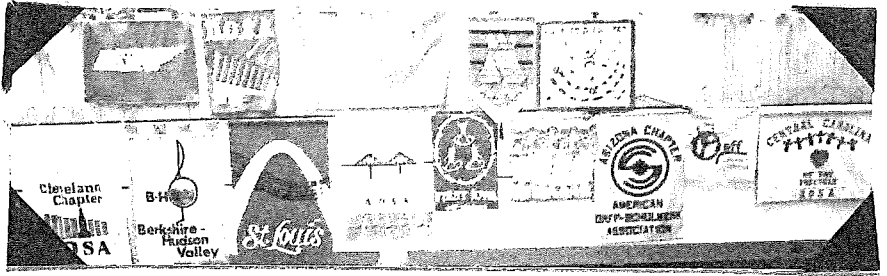
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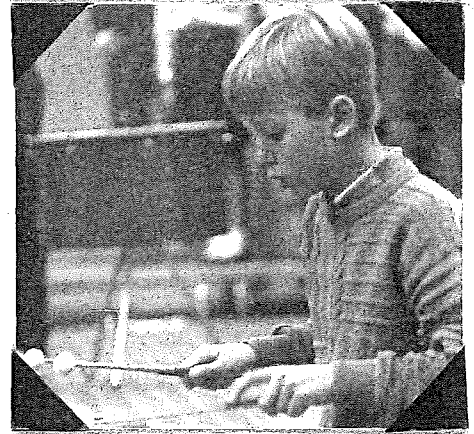
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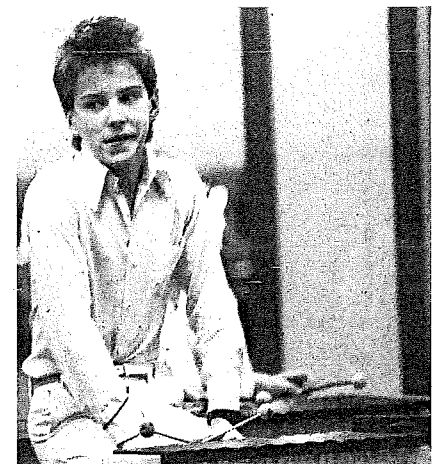
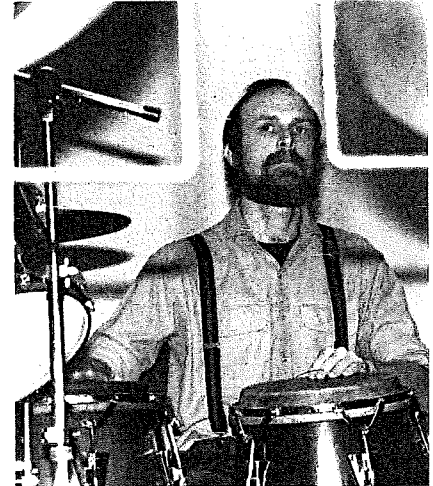
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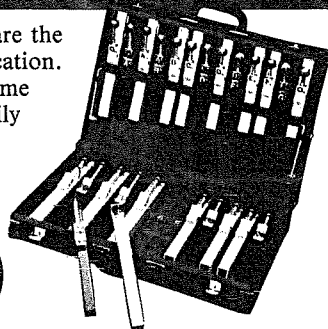
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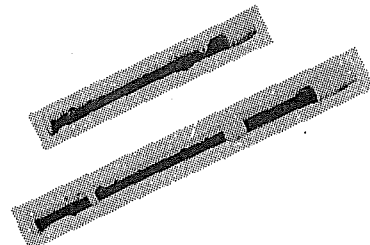
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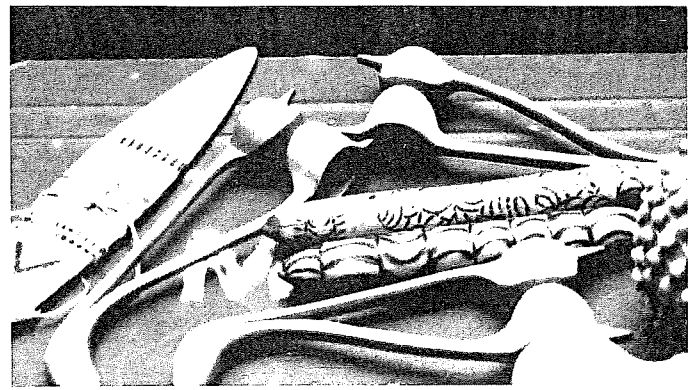
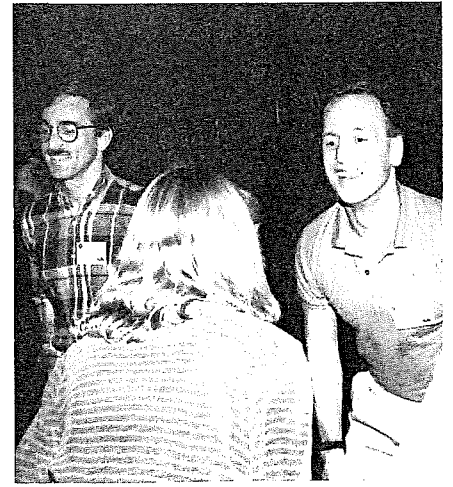
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Jane B. Frontone

Jane B. Frontone, of the Central New Jersey Chapter, was awarded the "Governor's Award for Excellence in Teaching" for 1986-87. This was accompanied by a grant for \$1000, which she used to purchase a BX, AM and some risers for the school.

Jane began her Orff training with Ruth Hamm in Cleveland in 1967, and will close out her 35-year teaching career in June, when she and her husband will retire to Florida. Sarasota County will have a new "Orff Substitute" next year!

"Old habits are hard to break—especially such good ones," says Jane, who plans to continue to attend national conferences.

Lori Goldschmidt, Central New Jersey Chapter, wrote a delightful parody about the Boston Conference, starting it on the plane on the way home. It was sung lustily at the chapter's January meeting, then duplicated and shared with the Northern New Jersey Chapter.

Laurie has been involved with Revels for about three years, helping to run a similar style event for the Unitarian Church that included recorder groups, contra dancing to a live band, and Schulwerk pieces played by the Sunday School children.

Berkshire-Hudson Valley Chapter of Albany, New York, is proud of members Lillian Roe and Alayne Trombley. For the past three years, they have been invited to teach Orff Schulwerk classes for children from preschool to 12 years at a three-day Suzuki Festival, held at the State University of New York. The Festival is sponsored by Suzuki teachers from the Capital District.

Lubbock, Texas doesn't have a chapter yet, but it does have some very active

teachers working hard to promote Orff Schulwerk. AOSA members Candace Cameron, Gary Wood and Candy Sisson sponsored and taught at a "Summer Music Camp" to raise instrument money for the Frenship School District.

There were 60 students, ranging in age from four years through sixth grade, and the curriculum included recorder and Kodaly techniques. Most of the students came from districts that have no Orff curriculum. This program has been very successful for two years; \$3500 was raised in this unique project. The devoted teachers donated their time.

Northern California Chapter, assisted by the Monterey Chapter, sponsored a Mini-conference last April at Hidden Valley Ranch in Carmel Valley. An outstanding faculty headed by Mary Shamrock and Avon Gillespie offered a program that included sessions on modes, early childhood, Native American materials, drama, story-telling, a children's demonstration and an "Un-talent Show."

The beautiful setting, excellent planning and complementary qualities of the presenters produced a spirit of intimacy not unlike the first AOSA conference at Ball State. Many of the 140 participants felt it was a most outstanding weekend, and the chapter plans to repeat the seminar every two years. This year it was planned by Mary Konsgaard and Victoria McCarthy, and Andrea Cribbs has accepted the position of chairperson for the next one, to be held in 1989.

The chapter is investigating uses for the considerable amount of money made, from a children's concert series to the purchase of instruments for the chapter. They plan a written summary of the steps involved in arranging the seminar for other chapters that might consider sponsoring such an event.

Congratulations to all of you on your first California Coast get-together, and good luck in the future.

Is your chapter's birthday coming up? It already has for several chapters. Northern New Jersey celebrated its 10th Anniversary with a potluck dinner on November 21 in Ridgewood, New Jersey, with birthday cake and treats for all.

Connecticut Chapter is planning a celebration for its "Sweet Sixteenth" on March 11 at a fancy local restaurant in Middletown, Connecticut. The chapter is hoping to honor all of its past presidents: Virginia Gable (now of Nashville, Tennessee), Rida Davis, Patsy

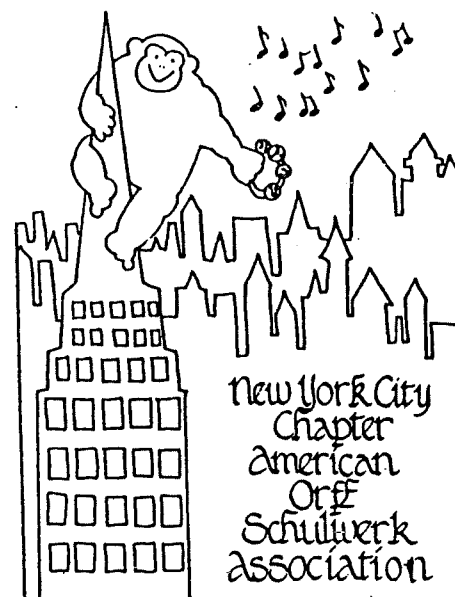
Riello, Barbara Potter, Marilyn Regan, Pat Farmer, and the present President, Jean Collins.

Northwest Ohio is Chapter -90, and they were making plans for their big day when they unveiled their chapter banner at the first meeting of the year. Norma Culow, Vice President, shared a video of activities from her time in Salzburg. The chapter is rehearsing an ensemble to perform at the meeting of the Ohio Music Educators Association in February. This young chapter is certainly using its energies to spread the Schulwerk message.

Alaska has its first chapter, which was chartered in Chicago. President Sally Miller will be sending us some pictures from "Up North" very soon. Their newsletter is printed in combination with the Society of General Music. We look forward to hearing more from Alaska.

In its recent newsletter, President Shirley Hogan of the Saint Louis Chapter shared information about members who had taken summer courses or done special studies over the summer. This news can be very helpful to those who have questions about specific courses.

Have you seen the logo for the New York City Chapter? It's King Kong atop the Empire State Building, with a set of handbells; just great!



Dick Slaker, of the San Diego Chapter, sent us photos of some chapter members during a summer course. Their Orff Ostinato newsletter advises that all paid-up members receive free admission to all workshops for the year, plus flyers, a directory and local job

placement information in the newsletter. Quite a package deal!

Jane Carlstrom of the **Rocky Mountain Chapter** at the age of sixty, placed second in the Denver Symphony Run in her division, and recently won first place in the Governor's Cup Race. The Rocky Mountain Chapter is deservedly proud of her; may she inspire all of us to keep fit!

Cathy Yost of the **Detroit Chapter** reports that local Chairpersons **Marilyn Collins** and **Claudia Spring** have been hard at work preparing for the 1988 Conference in Detroit. To help the chapter raise the fund for this up-coming event, two of their charter members have prepared a special publication of major interest. **Claire Levine** and **Betty Morris** have made an index, in English, of all the selections found on the *Musica Poetica* and *Music for Children* records, indicating where these pieces can be found in the original Schulwerk volumes. Profits will go to the chapter to help support the Detroit conference.

Nancy Knobloch, President, and the **Northern New Jersey Chapter**, have a policy of granting one free guest pass to every chapter member. Administrators and college-level music education faculty may always attend free of charge. Does your chapter have an outreach policy you would like to share with others?

Cecilia Riddell and **Sue Weaver**, who serve as editors of the **Los Angeles Chapter's** newsletter, *The Orff Beat*, usually include a review of a previous workshop, a preview of the next one, a projection of the year's program, membership directory, and materials for teaching. This time there was a list of helpful books for Christmas material and a choreography for *Jingle Bells!*

Your chapter newsletters can be a major source of information for this column and are greatly appreciated. Spread the word and let others know what is happening in your part of the country. Please put the editor of this column on your membership mailing list; send to Barbara Potter, 83 Parkview Drive, Plantsville, CT 06479.

One more item: have you found a way to assure that Orff Schulwerk becomes a familiar name in your area? I'd like to share with you something I have done for several years. When asked to serve as a member of a telethon for the Easter Seals fund raising, I've used that short interview to identify myself as a member of AOSA, and to explain our purpose and involvement with children. If someone in your chapter does something similar, please tell us about it.

Remember, this column is for your news and views; we'd like to hear about what you are doing. □

Distinguished Service Award Criteria Set


The Board of Trustees is pleased to announce a Distinguished Service Award, designed to provide recognition for one who has given exemplary service to the American Orff Schulwerk Association, or to one who has contributed to the growth of Orff Schulwerk in the United States.

This honor bestows honorary lifetime membership, a certificate of recognition and presentation of the award at the national conference.

The following guidelines for the award were adopted:

1. Nominations may be made only by members of AOSA.
2. Criteria for selection of the recipient shall be based upon some/all of the following:
 - Nature of service
 - Length and quality of involvement in the Orff movement.
 - Impact of service on community, state or nation.
 - Impact on the national growth and acceptance of AOSA aims and objectives.
3. Anyone previously awarded an honorary membership is ineligible.
4. Nomination forms are available from the Executive Secretary.
5. Nominations must be sent to the Executive Secretary prior to August 1st and must include three letters of recommendation based on the criteria listed.
6. All properly completed forms will be presented to the Board of Trustees at the September Board meeting for final selection.
7. Not more than one award will be given during each year. However, this does not mean that an award must be given every year.
8. A letter of acceptance is required of the recipient prior to the conference.

AOSA members are invited to submit names for this honor.



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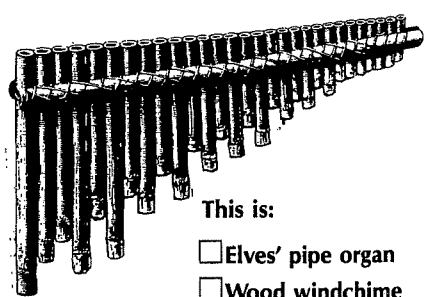
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In the "Orff Beat" from Cape Town, South Africa, Miriam Schiff reports on a course she gave for Pre-Primary teachers. Their concern with good singing is as marked as ours, and she includes a delightful "Shapes Song,"

written by one of the participants. Movement and graphics possibilities are there for the inventing; we thank our Orff Schulwerk friends for sharing.

SHAPES SONG

VIVIENNE MEYERSON



1. I'm a cir-cle, I'm a cir-cle I go round+round+round. I'm the wheels of a car that can take you very far, I'm a circle, I go round + round.

2. I'm a triangle, (2x)
I always have three sides.
I'm the hat of a clown,
I can be red or blue or brown,
I'm a triangle with three sides.

3. I'm a square, (2x)
With all four sides the same.
Look all around and see

How often you see me;
I'm a square, four sides the same.

4. I'm a rectangle, (2x)
Two sides long, two short.
I can be a door,
Can you see any more?
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President's Message

DEL BOHLMAYER

This year, 1988, marks the 150th anniversary of music in the public schools. This is also a special anniversary for the American Orff Schulwerk Association. It was on May 11, 1968 that AOSA was begun by nine hard-working pioneers. Twenty years later, we find AOSA membership reaching over 4000 and annual conferences bulging with over 1400 registrants.

Apparently, music education is alive and well if we are to look at these statistics. Well, yes and no. While there are wonderfully exciting things happening in some places, there are equally dismal stories in others. Music education, and especially Orff Schulwerk music education, seems to be flourishing in schools and districts where the "powers that be" have had the foresight to provide this most important developmental opportunity for all students. There are, however, far too many schools and districts where music, and classes in all special subjects simply do not exist—unless taught by the classroom teacher.

I'm sure we are all aware of the story of Lowell Mason's struggle to get music education into the Boston schools in 1838. How

is it in Boston now, home of the first school music education in the United States? Do the public schools provide all their children with quality music experiences? It was my understanding at the Boston Conference last year that student demonstration groups came from private schools in the area because the public schools had so little music education at the elementary level. I have discussed music programs with people in the public schools in other areas of the country, and I was told that the public schools especially in many large urban areas, provide no special subject classes. Students who want those kinds of arts experiences must go to a private school. One man told me he preferred to teach in the public schools because the salary was higher, but he wouldn't think of sending his own children to anything but a private school for this reason.

So what do the experts in education today have to say about the future of our public schools? There are many studies forthcoming on this subject at all times, it seems. Most indicate that the arts are an important part of the learning experiences for all children, yet many seem to accept the premise that all

subjects will be taught by one classroom teacher. And then, if time permits, the arts would be included.

When we consider the amount of specialized training our excellent music teachers have had in order to achieve that excellence, it is easy to see how a classroom teacher with little or no musical training might resort to "singing with the recording" as the highlight of the music class. In addition, most state testing programs emphasize reading, language and math skills and teachers seem to take their cues from these testing programs in determining what is important and how time should be allocated in the classroom.

So what of our future? Are we creating a society of "haves" and "have-nots" by eliminating music and other arts classes from so many of our public schools? Are we creating a two-class system in this society; is the gap between those two classes widening? Is there anything we can do to bring enlightenment to those who make the decisions? I would answer "yes" to all three questions. The first two frighten me greatly, and make me angry enough to pursue the third question with increased energy.

First, we must "sell our product" to administrators, school boards and college personnel. AOSA is trying in a small way with the Guest Educator program at our annual conferences. AOSA also provides excellent visual resources to help in this task. Then, second, we must provide quality programs so that the public, the parents, simply cannot be satisfied without them. They will demand the continuation of music when the "budget cutters" are on the prowl. Finally, we must not let apathy creep into our professional lives. Improving our skills, challenging our students, and taking on whomever tries to take music away from kids is the responsibility of every one of us. □

*Three possessions
should you prize:
a field, a friend,
and a book.*

Pirkey Avot

1986-1987 NATIONAL ANNUAL REPORT SUMMARY

REGION	I	II	III	IV	V
Reporting Chapters	15	12	16	15	13
Number of:					
Local Members	1134	1069	923	693	819
Local and National	413	480	576	471	463
First-Year	348	366	196	171	221
% of Nat'l Members	36%	45%	62%	68%	57%
Average No. Workshops	4	4	4	4	5
Average Dues:					
Regular	\$18.00	\$9.00	\$10.50	\$10.00	\$15.00
Range	\$ 5-35	\$5-20	\$ 3-20	\$ 5-15	\$ 3-30
Median	\$20.00	\$8.00	\$ 9.00	\$10.00	\$10.00
How many chapters offer these memberships:					
Student	12	9	15	8	11
Retired	5	2	9	1	5
Institutional	4	3	7	0	5
Average Workshop Fee:					
Member	\$ 5.50	\$11.00	\$11.00	\$10.00	\$9.00
Range	\$ 0-25	\$ 5-20	\$ 5-22.50	\$ 0-18	\$5-15
Median	\$ 5.00	\$10.00	\$ 9.00	\$14.50	\$9.00
Non-Member	\$11.00	\$15.00	\$12.00	\$13.50	\$9.00
Range	\$ 0-27	\$ 5-25	\$ 1-25	\$ 0-23	\$2-15
Median	\$15.00	\$13.50	\$10.00	\$15.00	\$9.00
How many chapters offer Workshop series:					
Average Price	N/A	\$23.00	\$26.00	\$30.00	\$35.00
Range	N/A	\$20-25	\$10-35	\$30.00	\$26-60
Median	N/A	\$25.00	\$25.00	\$30.00	\$35.00
How many chapters offer College Credit:	8	7	9	4	4

Prepared by Donna Monticello

Helen Kemp Videos Now Available

Looking for some fresh and creative ideas to aid you in directing your chorus or choir, or in teaching individual voice students? Two new video tapes by Helen Kemp are sure to provide insights into the challenging art of teaching young singers. Armed with an amazing and often humorous arsenal of props, Mrs. Kemp takes the abstract concepts of music and puts them into the most concrete and easily understood terms. Her energy and enthusiasm easily transfer to her students, making what could be a dull rehearsal into a real learning experience.

"Body, Mind, Spirit, Voice: Developing the Young Singer" focuses on the individual. Each of the ten short sessions with Mrs. Kemp's students deals with a different problem one is likely to find in this pre-adolescent age group. The child who sings through clenched teeth, the shy child who will not project, the young man with a voice just beginning to change, the child who wanders in and out of key, seemingly with no concept of pitch—these are just a few of the problems addressed by Mrs. Kemp. Short snippets of drill are introduced, carefully planned so that

the child is never overwhelmed. Mrs. Kemp's technique is programmed for success; every child quickly shows a measure of improvement and is gratified by his own efforts and results.

Mrs. Kemp uses a variety of unusual steps to reinforce her instruction. A puppet serves to illustrate proper head position. A movable bull's eye helps the child focus on sound and pitch. A large tube placed from the child's mouth to his ear amplifies the sound of breathing in a discussion of breath control. These props and a variety of others, as well as Mrs. Kemp's many analogies to everyday life, bring musical concepts closer to the student's own experiences, helping him internalize what he is hearing and doing.

"Sing and Rejoice: Guiding Young Singers" concerns itself with a group of singers, in this case a choir. The film takes us from rehearsal to pre-service warm-up and then to the service itself. Many of the same techniques are employed here as are used in "Sing and Rejoice," but are here adapted for the group, with individual qualities considered. Included is a discussion of many physiological

aspects of singing—posture, head position, and breath control. Also illustrated are various rhythm exercises, warm-ups for lips and tongue, and interval drills. All are interspersed with more wonderful analogies and ingenious use of props.

Mrs. Kemp speaks of some of the more subtle aspects of preparing for a service and the actual participation in one. Pre-service warm-ups should be designed to calm the participants and focus their energy on the music. Once the service begins, the director should be prepared for the unexpected—the usually quiet singer, who in his excitement belts out over the others, or the descant singer who makes a wrong entrance. Above all, Mrs. Kemp says, the director should be aware of body language and facial expressions, both of which become so important in the absence of the usual spoken cues.

While directed primarily towards the voice teacher or choir director, these videos cover many broad music concepts that are pertinent to instrumentalists, and especially to wind players.

Both videos are filmed in color with excellent picture and sound quality. They are available in VHS only. "Body, Mind, Spirit, Voice" is approximately 43 minutes long; "Sing and Rejoice" is approximately 84 minutes. (Rental fee is \$5 per video; a \$20 deposit per video is also required.) Please use the order form to send for either tape.

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Danai Gagne and Judith Thomas, Boston Conference 1986

7CI *Children Involved—Developing African Materials*

Richard Gill, Portland Conference

8TT *Take a Tempo, Take a Text*

8DD *Do You Dance Divisions*

8CD *Children's Demonstration*

8MM *Moving Mostly Musically*

8CS *Closing Speech and Performance:
United We Stand, Divided We Fall*

Doug Goodkin, Kansas City Conference 1985

9MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*

Lynne Jessup, Kansas City Conference 1985

10BR *Back to the Roots—African Xylophone*

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11GK5 11GK9 11GK16

Helen Kemp

12SR *Sing and Rejoice: Guiding Young Singers*

12BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

John Langstaff, Boston Conference 1986

Ritual Dance, Morris and Sword Dance

Part 1, **13RD1** Part 2, **13RD2**

Peggy McCreary, Kansas City Conference 1985

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Beth Miller, Boston Conference, 1986

Introduction to Schulwerk, 3 Sessions

15IS1 15IS2 15IS3

Konnie Saliba, Kansas City, 1985

16SP *Singing, Playing and Moving: Theory,
Activity, Creativity*

Marcelyn Smale, Boston Conference, 1986

17YL *Young Learner, Active Learner*

Jim Solomon, Kansas City, 1985

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

Shirley Sushereba

19CS *Challenger Shuttle Tribute*

Jos Wuytack, University of Washington,
October 1979

20OS *The Orff Schulwerk Process*

20FP *Final Performance, U. of Washington*

Lillian Yaross, Boston Conference, 1986

21PD *Prop Up the Day*

Margot Schneider

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

Panel Discussion, Cleveland, 1983

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

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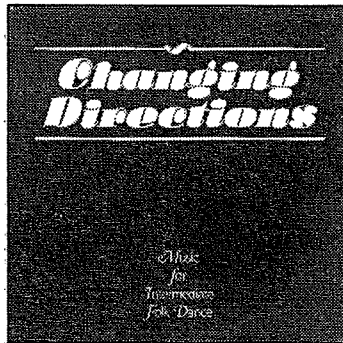
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PEGGY BREESE

On a stormy day last June, a few hundred students of the Hillside Elementary School in Niskayuna, New York, sat attentively before six adult Soviet performers with their fingers raised in the familiar "V" of peace. Then principal Ray Pressman smilingly returned the gesture; a connection was made and silently translated into a universal language.

This was the first United States-Russian cultural exchange in almost ten years. When the Empire State Institute for the Performing Arts had gone to Moscow in 1986 with their "Rag Dolly" musical, a bag full of pen pal letters from students at the Hillside School had gone with them and were eagerly snatched up by the Russian children attending that performance.

Arrangements, almost two years in the making by the principal and a PTO member had resulted in this one performance by the Moscow Children's Theater while the group was performing in Albany. Faculty and PTO meetings were held, parents with knowledge of Russian were sought out, and soon computer-printed banners saying "Welcome" in Russian were hung in the front hall of the school.

The children were coached in protocol concerning proper audience responses to Russian performances; applause and "bravos" are acceptable, cheering and whistling are considered signs of displeasure. They practiced saying "good morning" and "good afternoon" in Russian, and two musical pieces were prepared in the grades one through five music classes as responses to the troupe's performance.

Hillside Elementary School was to be the Moscow Children's Theater's last stop before a 4 a.m. flight took them back to the Soviet Union on Tuesday, June 17, 1986. Ksenia Oskalova and five other adults performed a version of *Pinocchio* in Russian, and neither the feeling nor the script needed any translation. The students roared with laughter at the antics of Galina Skripnikova, even though the original may not have contained quite so many trills and rolled r's.

After the play, the performers took turns singing Russian and American songs with the children, who joined them on some from Sesame Street. Mistress of ceremonies Ksenia Oskalova told the assembly, "Our contact with your students has brought us more joy and happiness than we could have imagined."



The visitors were quite moved when representatives from each grade presented them with garden flowers and gifts. Each child hesitantly spoke "We are glad to see you" in Russian, while a fifth grade played "Moscow Nights" on the Orff instruments.

After the presentations, another fifth grade played Marilyn Copeland Davidson's arrangement of "It's A Small World" from the Silver Burdett Music series. Three hundred and fifty children sang to this accompaniment using a Russian translation for the refrain, while six students twirled ribbon sticks in intricate patterns on the stage.

"We welcome you not only as artists," Dr. Pressman said, "but as citizens of the world." The members of the Russian Children's Theater Troupe accepted the title with smiles. □

Footnote: An informal talk with the performers after their presentation revealed that they thought our school was a specialized musical arts school because of the Orff Schulwerk instruction, playing, dancing and singing. They had never heard the instruments before. Perhaps we need a missionary to the Soviet Union?

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AVON GILLESPIE is Associate Professor of Music Education at North Texas State University, Denton, Texas, teaching courses in Comprehensive Musicianship and seminars in Elementary Music Education.

RICHARD LAYTON, presently teacher of the Orff-Schulwerk, grades one through seven, at the prestigious Key School in Annapolis, MD.

KATHLEEN POOLE is a Music Specialist currently working with grades 1-6, Northshore School Dist., Bothell, WA.

URSULA SCHORN is the brilliant and dynamic dance and movement educator from Berlin, West Germany.

MARY SHAMROCK is presently Associate Professor of Music at California State University, Northridge.

For a brochure including course fees and housing information, contact University of California Extension/Orff-Schulwerk Program, Santa Cruz, California 95064 or call (408) 429-2761.

Pam Hetrick, Doug Goodkin: Keetman Fund Recipients

This past summer, assisted by the Gunild Keetman Scholarship Fund, Pam Hetrick and Doug Goodkin spent seven weeks in Bali, Indonesia, studying a bamboo xylophone known as *tingklik*. It was a rich and special time. They returned with material usable by children, their own musicality broadened and stretched, and the inspiration of a culture that nurtures the artistic spirit within us all.

This was the second trip to Bali for both. Doug had visited the island briefly in 1979 as part of a year-long trip throughout Europe and Asia that included music study in South India and Java. Pam toured Bali in the summer of 1985 with the California-based group *Gamelan Sekar Jaya*.

Sekar Jaya, comprised entirely of Americans, had been performing Balinese music in the San Francisco Bay Area for six years, and was privileged to have been invited by the Governor of Bali to perform at their annual Arts Festival. The tour was a success and a video documentary, to be aired on public television, is now in the final stages of editing. Both Pam and Doug performed with the group at the Vancouver World's Fair in 1986

as part of the first International Gamelan Symposium.

It was during the 1985 Bali tour that Pam began taking *tingklik* lessons, learning several pentatonic pieces on the instrument. When she returned, she shared one of the pieces with Doug and adapted it to the Orff instruments. (This piece can be found in Doug's book "Mango Walk," with an accompanying tape of two children performing the piece.)

Both Doug and Pam have adapted the Balinese *Kecak* in their work with adults and children. *Kecak*, or monkey chant, is a performance based on a story from the Ramayana, where vocal chants interlock rhythmically to produce an exciting effect. Pam taught *Kecak* to a mixed group of adults, children and physically disabled at Cazadero Music Camp and Doug devoted part of his 1985 National Conference presentation to a *Kecak* experience. (This is now available on videotape through the AOSA film library.) The Keetman fund presented a wonderful opportunity for us to return to Bali and pursue at greater depth the learning process begun years before.

"We are deeply grateful to the Keetman Scholarship Committee for its assistance in this project. The scholarship made it possible for us to explore an area of Balinese music

that seems potent in its application to developing appreciation for other cultures in the American classroom. From the folk tales and shadow-puppet plays to the wide variety of music, dance and drama, the fascinating world of Balinese culture offers a rich resource for the Orff Schulwerk teacher. We hope we will be able to continue to share our knowledge and appreciation of a small part of the Balinese world."

Pam Hetrick and Doug Goodkin

School Programs Described

In the *American Recorder* of August, 1987, Paul Larson and Mollie Rubenstein describe what happens when "A Recorder Consort Goes to School." They presented programs for elementary and high school students that included both traditional and contemporary music. As performers, they tell what they taught and what they learned.

Two delightful examples of the music appear at the end of the article; The Kangaroo Family scored for speaker, soprano and tenor, and Two Elephants Walking, for speaker and two bass recorders. Both are by Paul Larson, and will be reprinted in the next issue of *The Echo*, with permission of *The American Recorder*.

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The Language of Spirituals

ALICE PARKER

Reprinted from 'Melodious Accord Newsletter,' Vol. III, No. 1, Dec. 1986. Copyright Melodious Accord, Inc., New York; Used by permission.

The language of spirituals in both text and tune permeates 20th century American music. The way we perceive rhythm and melody, the varieties of human song, the possibilities of improvisation and free ornamentation; all have been explosively influenced by the vitality of the combination of Black and white art. How did this happen and in what ways does it affect us now? Should white congregations sing Black music? Can it be learned and taught?

Spirituals and secular songs were forged in bondage, the only artistic outlet for a people with a strong and varied tradition of music and fine arts. Working under conditions of great stress, they created songs and stories which both preserved their own culture and adapted it to the the new influences surrounding them.

Looking first at language, the many native dialects were combined with American speech patterns which ranged from the King's English (rare) to the most idiomatic Scottish or Irish speech, further modified by life on the frontier. Southern American speech is musical in its variety of pitches and rhythms, with a strong sense of play in its colorful use of word pictures.

It is important to note that the Black laborer of the last century learned English totally in an oral tradition. He was forbidden to learn to read and write. What the ear heard, the mouth uttered, and song was just a hairs-breadth away from speech. Emotions were vented in individual and group song, where elements of variation and improvisation were prized and memory highly developed.

The Bible was often the only literary teaching, and its characters and stories came vividly alive in the retelling. Work songs combined the rhythm of the work with the emotional toll exacted, and children's play and game songs were inventive combinations of past and present influences. Dance was a natural means of expression, and the different tempi and rhythms were intensified by the home-made instruments available: all sorts of percussion, banjos, guitars, fiddles, flutes.

In a pre-literate society, the arts, religion and life are all one, expressing a unified vision. Stories are told, not written, songs are imitated, not read. The folk singer invests each tune with his or her own personality. The language will be subtly or extravagantly changed, the pitches become more complex

and the rhythm intensified. The form often changes to allow more repetition in a refrain, or becomes a call and response pattern which invites improvisation. These singers often have a highly developed ensemble sense, knowing instinctively when and how to answer as a group. They are not fettered by written rules; the music is "ear-perfect." Variation is prized over "accuracy;" both the song and the performance are new each time.

It is this difference between an ear-culture and an eye-culture that partially explains the impact of Black music on our European-American music. Music IS sound, but the invention of notation in Western music has led successive generations away from that knowledge. Of course, there was a variety of improvised music on the American frontier; work songs, dance and play-party songs and ballads, but these were continuations of European traditions. The newness of the Black idiom, its enormous emotional content, and its vitality in rhythm and sheer sound must finally account for its success.

It is all around us. Every time we turn on the radio or the television, we hear an "American" idiom which combines African and European roots. Jazz, country, rock, show tunes, commercials, background music, Copland, Bernstein—all breathe this air. It is part of us, whether or not we realize it or affirm it.

And what does this mean for our own music making, our teaching and studying? Perhaps we educated, literal types need to find our roots in the oral tradition. We need the connection with a living folk music out of which all the fine art variations grow. We need the connections between music, speech, dance, drama and life view which become weakened in an overspecialized society. We need to express our emotions through an improvised sharing of pitch and rhythm, of mood and color. We need to relearn how to sing by ear, how to bring a page of written music to life. We need to relearn the "play" element in speech and song—oh! are we ever serious! And most of all we need to pass this knowledge along to our children.

Perhaps this music which has already leapt over cultural barriers may help future generations to learn to live together in one world, where each individual cultural heritage is loved and preserved and honored. □

Editor's Note

In response to a query on the series, "Forgotten Magic," the author, Louise Bradford will send a bibliography to anyone requesting it.

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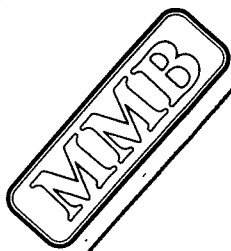
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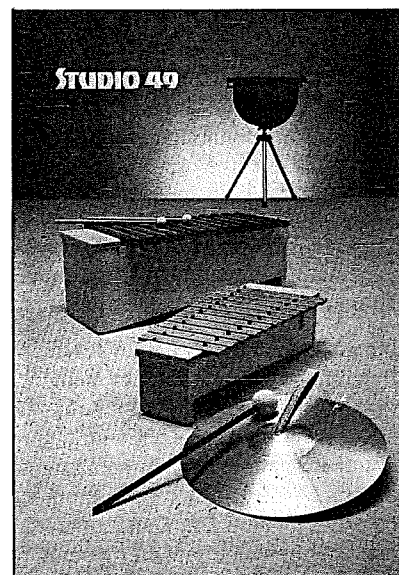
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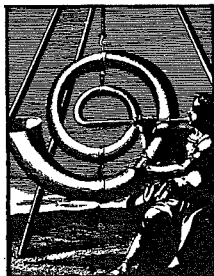
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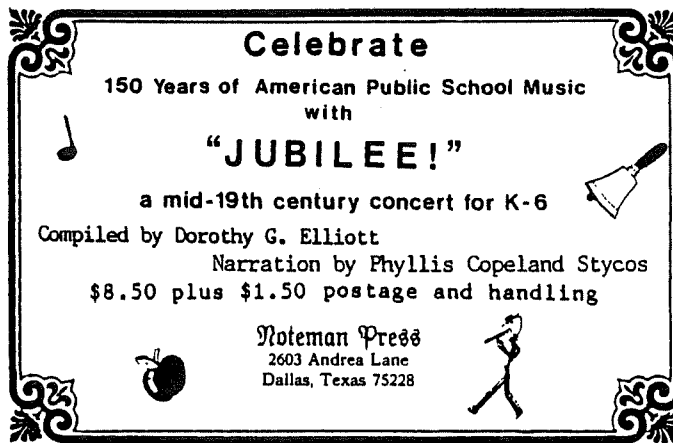
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BOOK REVIEWS

Donna Poppe, Editor

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

DRAGON BOAT: 20 Chinese Folksongs for Voices and Instruments, by Gaik See Chew, Chester, London. Available from MMB Music, Inc., St. Louis. \$6.00

Ms. Chew has chosen some delightful Chinese songs to share with English-speaking children in easy arrangements for bar instruments and unpitched percussion. She has kept her translations as close to the original texts as possible, and has included four romanized texts in *pinyin* for the more venturesome.

The songs are arranged into sections: Chinese New Year (including directions for the famous Lion Dance), Work Songs, Activity Songs, Songs of Nature, and Songs of Romance. The ranges are surprisingly wide in many cases, and those within an octave are often set so low that children would have trouble producing a good tone. Notes up the octave are often included for the sake of the singers or soprano recorder players, but the integrity of the tune is destroyed by these arbitrary jumps. One wonders why Ms. Chew didn't simply transpose at least those songs within the octave to a higher key. And, speaking of keys, why do so many of the songs require chromatic instruments or patterns that don't fit on standard bar instruments at all.

Editorial notes are very helpful, both in the body of the text and in the appendix, where Ms. Chew calls attention to the non-harmonic nature of Chinese music with its pentatonic and hexatonic melodies traditionally accompanied by instruments doubling in different octaves, with occasional interruptions by unpitched percussion instruments. She suggests doubling the tunes with soprano recorder, but other instruments could be substituted or added.

Ms. Chew has added simple parts for bar instruments, some with standard broken bordun patterns, some with shifting chords. A few melodic ostinati are suggested, usually for glockenspiels, and standard classroom percussion instruments are assigned their own ostinati for every song. Many settings are needlessly and, to my ears, ineffectively dissonant, with parallel seconds or, for example, a C to E' glissando over a D minor drone. Many others muddy the texture by overlapping the vocal line with the accompanying bar instrument. The most effective

use tone clusters far above the voices in the glockenspiels or hold to a very simple broken drone throughout. But it would be easy to revise the arrangements with the authentic style in mind.

A good bibliography and lists of organizations and shops in the London area complete the editorial notes.

*Isabel Carley
Brasstown, NC*

MOVE! by Bronwen Nicholls, Plays, Inc., Boston, Mass.

There are more delights coming from Australia than koala bears and "Shenanigans." Bronwen Nicholls calls her book "MOVE!"—a practical handbook for teachers to introduce movement and drama, but that description belies its scope.

With articulate writing and visually excellent photographs, Ms. Nicholls offers seven lesson plan groups with familiar headings; *Exploring Space, Changing Level and Direction, and Quality of Movement*. Within these categories are imaginative warm-ups to lesson structures that often include the actual "words to say" printed in italics. This is unusual help for a teacher with language for every facet of the Schulwerk, but a shadowy vocabulary for movement. Experienced teachers will find refreshment here as well.

Half of this slim book offers solutions to some universal problems; environment, discipline and possible inhibition are approached with sensitivity to students and staff alike. In Australia, the activities were aimed at junior high school students, but it is easy to imagine our 5th and 6th graders becoming involved with enthusiasm.

In her opening paragraphs, Bronwen Nicholls tells of having given a bored class careful instructions for making secondary colors (green, purple, orange) by the proportional mixing of primary colors (red, yellow, blue). About a year later, an ecstatic child came to her with a dripping paper, shouting joyfully, "Look, I made ORANGE!" Many children create. They get orange if we step aside and stop spoiling the miracle for them before it happens . . . Not interfering does not mean ignoring!

Her words to teachers stay with me; they are never preachy, just helpful. Good thoughts, good ideas to try, good book. □

GOOD MORNIN' JOHN DENVER (John Denver's Greatest Hits) by Nancy Ferguson, Memphis Musicraft Publications, 3149 Southern Ave., Memphis, TN, 38111 \$9.50

If you love John Denver's music, this is a must for your library. The collection, geared for upper elementary, middle school and junior high school students, includes most of his favorites, including "Thank God I'm a Country Boy" and "Take Me Home, Country Roads."

There are guitar accompaniments as well as settings for tonebar instruments and non-pitched percussion, and some include a second voice part to enhance that John Denver flavor. Detailed lesson plans are provided, using the Orff Schulwerk process to isolate specific concepts to be taught. Each song unit includes visual aids, warm-ups and a suggested form for final performance.

My students were very motivated by the arrangements in this book—they found the music easy to identify with and fun to perform. The way the lessons were laid out, clearly and in detail, really facilitated the teaching of these pieces. I recommend this book highly, both for you and your students.

*Sue McCormick
Kansas*



Avon Gillespie

TEACHING MUSIC IN THE TWENTIETH CENTURY

by Lois Choksy, Robert Abramson, Avon Gillespie and David Woods. Prentice Hall. 1986

Here we have a rather comprehensive overview of four teaching methodologies—those of Jacques Dalcroze, Kodaly, Orff and of the Comprehensive Musicianship Program—each presented by a recognized specialist in the field (Jacques Dalcroze by Abramson, Kodaly by Choksy, Orff Schulwerk by Gillespie and CM by Woods).

The book begins with a look at school music in the United States, with a review of the especially valuable contribution of Lowell Mason based on the pedagogical principles of the Swiss educator Pestalozzi—"discovery" principles which also underlie the four methodologies presented. A summary of the major forums on the status and standards of music education in recent years follows: the *Woods Hole Conference*, the *Young Composers Project*, the *Yale Seminar*, the *Manhattanville Music Curriculum Program*, and the *Tanglewood and Ann Arbor Symposia*.

Each author/specialist then gives an overview of the philosophy, background, principles, tools, techniques and materials of his/her methodology. These are substantive, interesting, and informative. The marked inequity in coverage is striking, however. The Dalcroze section occupies some forty pages, Kodaly twenty, Orff eleven and CM only eight. More detail of content and sequence is included in some than in others, which raises questions on both sides.

Next, the MENC statement of goals and objectives for school music programs is offered as the standard for presentation of lesson plans in each of the four methodologies. These illustrate how each would go about attaining the goals in question. General requirements of each methodology are discussed first, such as space, equipment and teaching style. Then specific lesson plans are given, first for grades K-2, followed by 3-5, middle school, and finally, examples for "older students," be they high school or beyond.

Each level assumes the participants are well-grounded in the previous levels of training. These lessons should not be considered plans to be lifted out for classroom use; rather they serve to illustrate very clearly and effectively the differences in style and intent of the four methodologies.

The Orff Schulwerk lessons bear the unmistakable humanistic stamp of author Gillespie, summarized by the statement con-

cerning "community" as a primary goal; the focus is the "musical experience" rather than the acquisition of a particular body of skills or concepts. The unstated message that comes through after reading this section on the methodologies is that the Schulwerk seeks to develop and expand the horizons of human beings by means of awakening musicality; other methodologies focus on training musicianship with the broader intent of developing human beings—a fine but significant distinction.

Not all Schulwerk teachers will agree with Gillespie's order of priorities—no barred instruments until late second or third grade, recorder in fifth grade and little or no notation learning until upper grades. We know that the Schulwerk approach is flexible enough to consider differences on such matters as normal. Gillespie's statement on pg. 103: "Freedom of choice and its concomitant individual responsibility to the process are zealously guarded by teachers of Orff-Schulwerk . . . the individual teacher must be able to make choices with understanding of the process . . ." applies to these specific matters as well as to more general aspects of application.

Author Choksy, responsible for the introductory and concluding chapters as well as the Kodaly material, is highly critical of American music education at several points. The criticisms are well founded, and the sad state of affairs is for the most part, indeed a reality. But there is an unexamined gap between the school situation and the projected roles of these methodologies. It would seem a more positive approach to view each methodology as a tested possibility for the attainment of excellence, standing as model to be applied where appropriate, rather than using these possibilities as a collective put-down for what may currently exist.

In her conclusion, Choksy makes a strong case for the inadvisability of eclecticism, since the four methodologies are so different in style and intent that it would be impossible to (1) integrate them effectively and (2) train teachers sufficiently to handle all of them. As illustrated by the lesson plans presented, each clearly stands on its own as a worthy approach to music education. The reader may have his/her own ideas about relative merits, but that is not part of the discussion.

Each has the potential, in the hands of a qualified and sensitive teacher, for providing students with a rich and stimulating musical experience. However, if the educational process is to remain vital and stimulating, methodologies must constantly be re-examined and re-adjusted. Creative teachers will continue to experiment and to come up with what for their own styles and situations may be a very appropriate eclecticism, super-

seding the model of methodology. And is it not the richness, the soundness, the endless potential in these methodologies which has made them the four "most commonly used approaches in North American schools" (Foreword).

Certainly, this book will become a popular college text, and it is highly recommended as a fine addition to any library. □

Mary Shamrock
California

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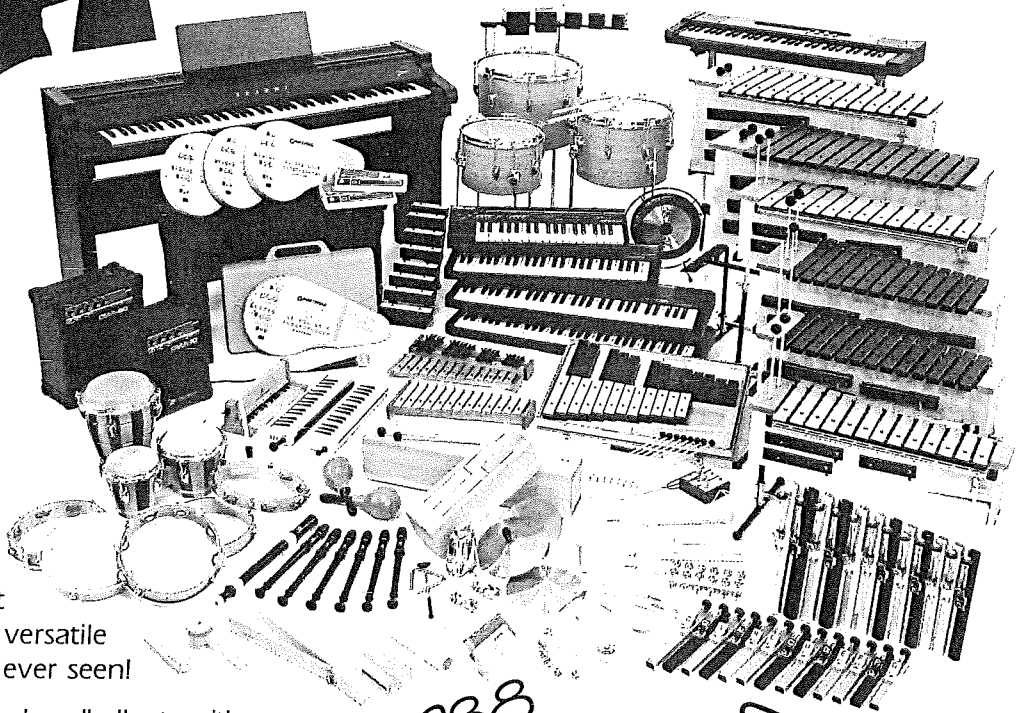
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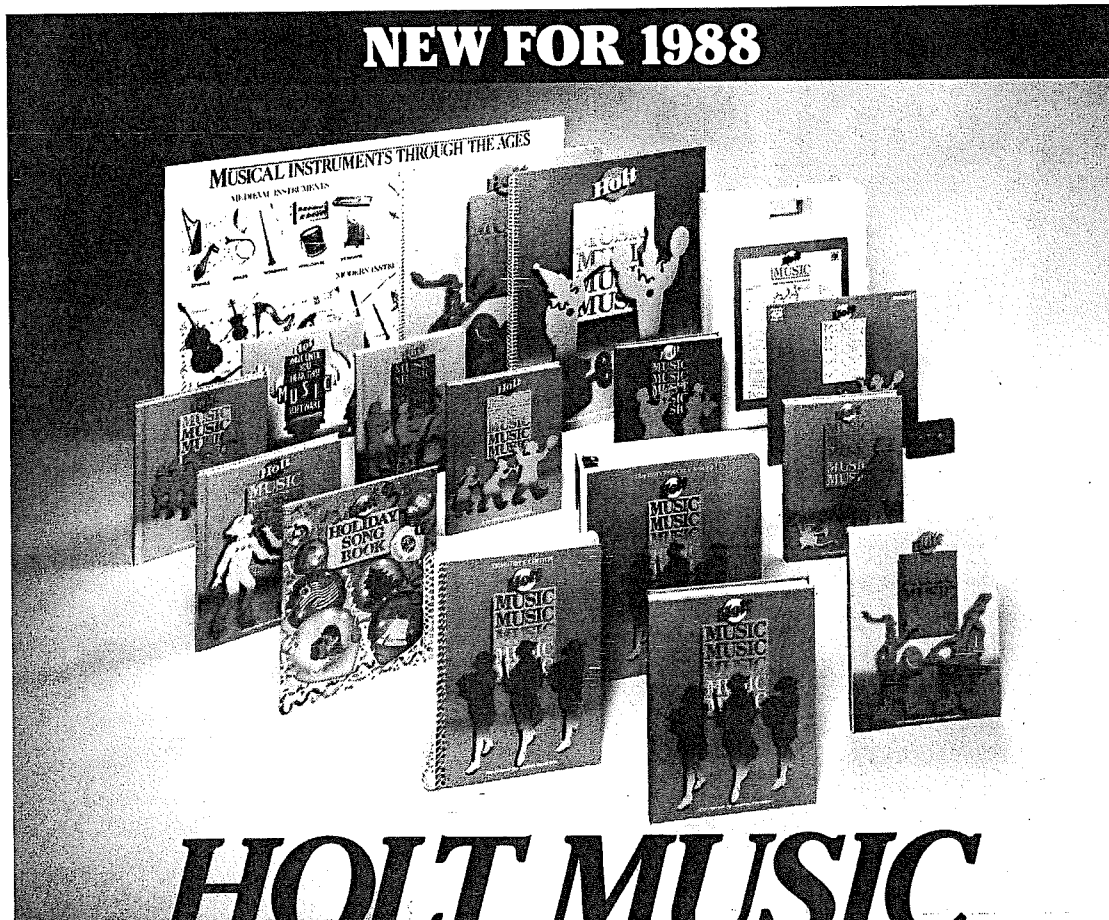
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