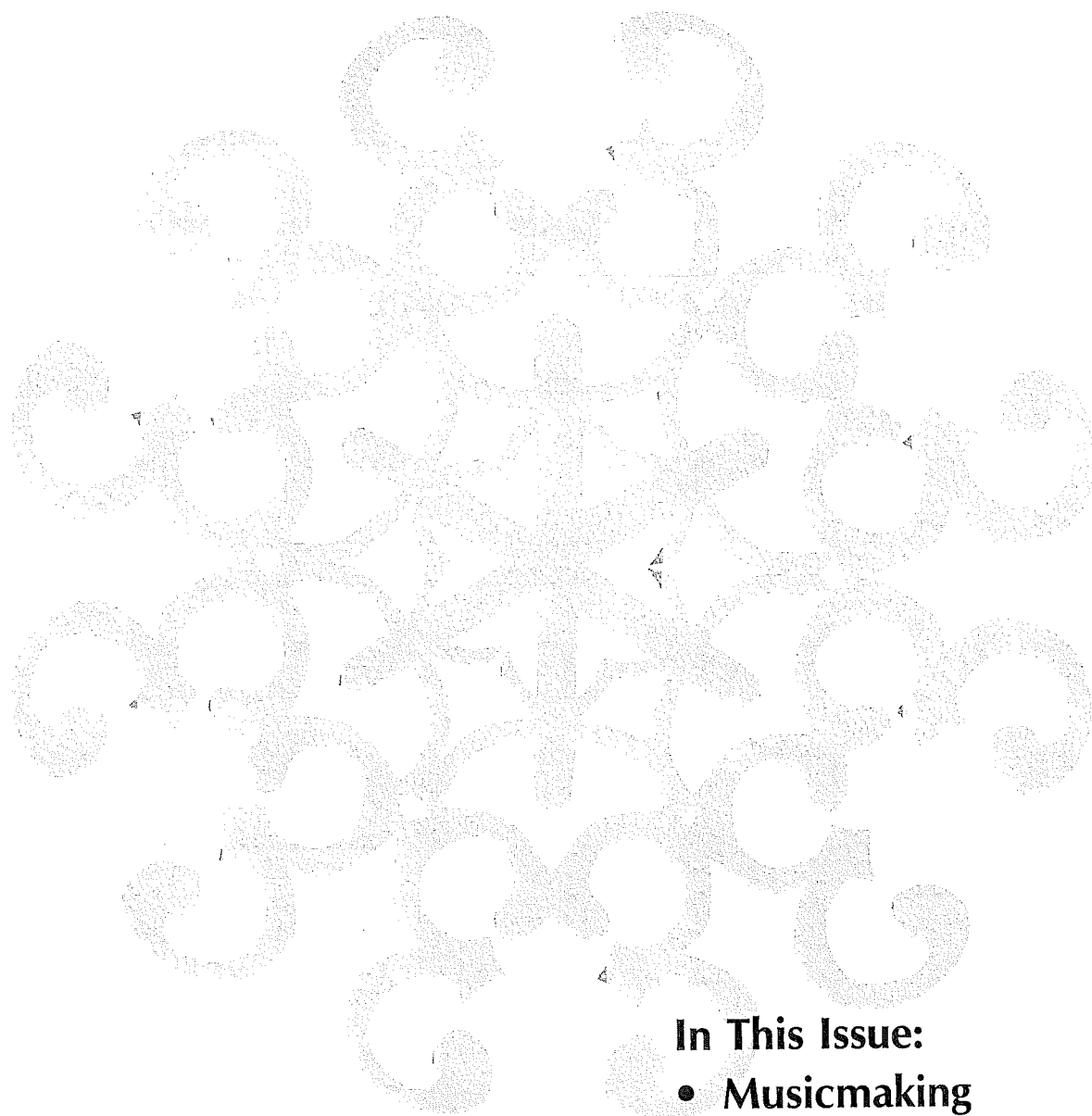


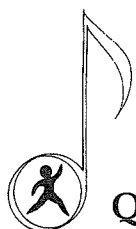
The Orff Echo

Volume XXI
Number Three
Spring 1989



In This Issue:

- **Musicmaking**
Children of Africa
- **Introducing Jazz, Pt. 2**
- **Poetry in the Music Room**
- **Thoughts on Movement**



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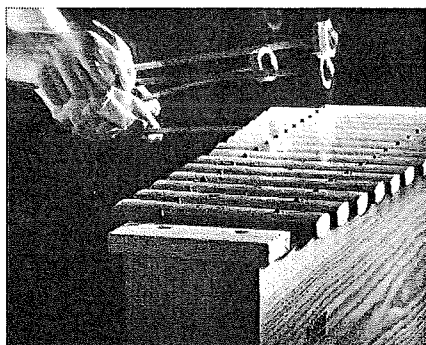
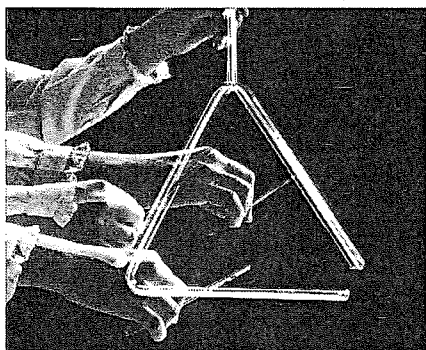
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Page

Table of Contents

2	Music-making Children of Africa by John Miller Chernoff
6	Introducing Jazz in the Classroom by Jack Neill
7	Poetry in the Music Room by Ruth Hamm
11	Orff Institute Teacher Retires
11	Conference Lookout
12	Interview with Isa Bergsohn by Nancy Ferguson
19	Reflections on Movement by Pat Paulsen
21	List of New AOSA Members
21	A Case for Textbooks by Connie Champion
23	For the Classroom, Jacobeth Postl, Editor
	"Ferry Boat" by Paneen Froneberger
25	Teaching Early Childhood by Veronika Schultz
26	Video Reviews by Donna Marchetti
29	President's Message by Del Bohlmeier
37	New and Views, Barbara Potter, Editor
43	Book Reviews, Gin Ebinger, Editor
44	Index of Advertisers

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Music-making Children of Africa

TEXT AND PHOTOGRAPHS BY JOHN MILLER CHERNOFF

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One of the things children everywhere love is music. Take your guitar to a park and begin playing; the first people to stop and listen will be children. Among the Dagombas of northern Ghana, it is the same.

"When we are going to a house to play," a Dagomba drummer once told me, "it is the children who meet us. Some of them will walk with us and lead us; the others will run ahead to inform the whole house, 'the drummers are coming! The drummers are coming!' Don't you see that it's nice? It is one way that music adds to us. Music makes us happy, and music shows us things about ourselves, and again, music is something we can pass down to our children."

When we consider the different conditions in which human beings grow up and the role of artistic expression in life, we must acknowledge that "wealth" is an ambiguous word: a measurement of quantity for some people; a reflection of values in human experience for others. The children of the world share a love of music, but African children in particular enjoy the benefits of musical life; they are as involved with music as our children are with television.

In the traditional societies of Africa, children's musical activities are more than recreation. Through music, African children learn social habits and personal discipline. Among the Dagombas, music making gives children a chance to participate in important events, and for some children, musical training also encompasses the study of history and folklore.

Dagomba children begin working at an early age. By the time they are four or five, boys are already accompanying their fathers to the farm, where they may be asked to fetch drinking water or farming implements. In a few years, they can weed and plant. They also care for such domestic animals as cows, sheep, and goats, and they have special techniques for finding food—mainly termites and ants—for chickens and guinea fowls. After a farmer has planted his crops, he may build a tree-house on his plot, and his children and their friends are sent to it every day with *balankon*, a slit-drum made from a hollowed-out log. Their job is to drive off monkeys.

Girls work with their mothers, sweeping the compound, carrying water, cutting and

grinding vegetables for cooking, and, in season, collecting the sea nuts from which Dagombas prepare cooking and lamp oil. The children's work is difficult, but the Dagombas measure character in the willingness to do hard work, and parents are careful to match tasks with a child's ability and strength.

At night, after eating, the children have no work to do and are free to roam. If they live in a town, they might be given money to attend a movie, but generally they meet with their friends and play. Those children interested in learning more about their tradition sit with old people. It is typical of Dagomba life that people from neighboring houses gather after the evening meal and talk. The children sit quietly to the side; they sometimes massage the legs of a storyteller while he talks: "In the days of such and such a chief, this was what was happening" or "During the war between the Dagombas and the Gonjas, this was what happened." If a child is sitting alone with an old man, he may press the legs of the feet of the elder until both man and child fall asleep side by side. In the villages an old man may relax with *jenjili*, a musical bow, or *moglo*, a guitar-like instrument; he sings songs to amuse himself and his grandchildren—songs that tell stories, illustrate proverbs, and sometimes recount history.

A sense of history is central to both Dagomba culture and musical tradition. The Dagombas have an elaborate political system based on hierarchical chieftaincies, and the paramount chief, called the *Ya-Naa*, sits at Yendi, about 60 miles east of Tamale, the most populous Dagomba town. Drummers know the most about history, and at certain times during the year, they sing and beat different parts of the Dagomba drum history outside the house of their town's chief, who sits with his wives and elders while the populace assembles around them. The drummers start in the late evening and play till dawn. The Dagomba drum history resembles no other art form so much as it resembles a Homeric epic.

Most of the drum history tells of *Ya-Naas* and their accomplishments, lending meaning to Dagomba traditional dances, which are based on the proverbial praise-names of the paramount chiefs of Yendi and the chiefs of other traditionally important towns such as

Savelugu and Karaga. Although a typical Dagomba's preference in dancing is not necessarily political, different dances have associations with family origins because most Dagombas trace their ancestry to former chiefs. Not every son of a chief can become a chief, however, and someone for whom the "door" to chieftaincy closed generations ago may still respect his family's line by dancing to the name of a great forefather.

A dance called *Nanto Nimdi* can serve as an example. *Nanto Nimdi* is a praise-name for *Naa Yakubu* (ca. 1850), and it means that meat that has been touched by *nanto*, a very poisonous creature, cannot be eaten or even approached. In addition to obvious respect for the power of chieftaincy, the name implies that whatever a chief's hand touches becomes a dangerous thing; thus the name cautions that citizens should not do anything bad or become involved in a matter that will come before the chief. Drummers beat the name *Nanto Nimdi* and improvise on its rhythm, and people dance to it. Dances such as *Nanto Nimdi* are danced individually inside a circle of spectators. Drummers call a person to dance by beating praise-names of his or her forefathers. A dancer may dance several dances inside the circle, while friends and relatives press coins on the dancer's forehead or place coins into the dancer's hands. The children of some drummers may dart in and out to pick up the money falling from the dancer and give it to the drummers, who later share it according to status.

In such a context, drummers must possess not only musical skills but also a detailed knowledge of a 500-year-old history and a familiarity with individual genealogies within their communities. Among the Dagombas, therefore, drumming is a professional calling, and to insure the continuity of professional excellence, Dagomba drummers maintain distinct lineage grouping and their own hierarchical chieftaincy organization. Not every son of a drummer is compelled to follow the vocation, although most do so for enjoyment and respect, but every daughter of a drummer must give at least one of her sons for training. Because drumming is knowledge as well as music, the Dagombas say that drumming has no end and that no one can know all of drumming. Each drummer can learn only his extent, and even old drummers

characterize themselves as "still learning more."

Their main instrument is an hourglass-shaped tension drum; the skins that cover both mouths are sewn to rings of bound reeds and laced with leather strings. A Dagomba drummer secures the drum under his armpit with a piece of cloth, and by squeezing the drum, he can produce notes ranging more than an octave. Commonly known as a "talking drum," this instrument is played in many West African societies. Dagombas call it *lunga*. The bass beat is provided by *gungon*, a large tom-tom with a thin leather string that acts as a snare; like *lunga*, it is hung from the shoulder.

When a drummer's wife gives birth, he takes his drum outside this house and beats praise of God and of the chiefs of Yendi. When the child is about three years old, his father will make a small drum by attaching two half calabashes back to back or by simply covering a metal can with a skin. At age five or six, a child is given a small version of *lumbila*, the small-sized *lunga*, and among the first things he is taught to beat are the proverbs every drummer beats when picking up a drum throughout life: A bachelor is a child, and a married person is the elder; the person who has an owner will eat, and the person without an owner should sit down; the person who says there is no God should look to his front and his back (his ancestors and children).

Next the child learns to beat the names of his parents, grandparents, great-grandparents, as far back as his father knows. From his family, the child moves to the names of the past chiefs of Yendi up to the present, and after learning the Yendi chiefs, he progresses to the chiefs of other important towns such as Savelugu, Karaga, Mion, Kumbungu, Tolon, Tamale, Nanton, Gushegu, Voggo, Sunson, and also the chiefs of villages in his area.

When a child is about ten years old, he will accompany drummers to functions, carrying their drums for them. There the drummers' children collect money from the ground and also learn to recognize the various people of their community and how the drummers praise each of them with the drum. In a few years the young drummers can begin beating and following the other drummers. By the time they are teen-agers, they may get *lundaa*, the medium-sized *lunga*, and they are distinguishable in the extent of their knowledge. When they meet their contemporaries at functions, they bluff each other. One young drummer will beat the chiefs of Yendi and Savelugu, only to be embarrassed when another youth follows him all the way and then goes on to beat Kumbungu and other towns.

Learning drumming is difficult work, and



the Dagombas say that if a person's heart is not in it, he will not learn. In describing the act of beating alone, Dagombas say that it is the heart that talks and the arm that does what the heart wants; only a child with a "bright heart" can gain wisdom. In the evenings, drumming children go to their master and massage his legs and feet while he lectures to them and teaches them singing. Some children learn everything easily; Dagombas say that these are "born with a drum." Those who are unwilling learners may be beaten or knocked on the head with a drumstick to motivate them. Some drummers can display scars on the top of their head; they remember their suffering but are happy that their masters did what was necessary, for they treasure the satisfaction their eventual mastery has given them. Beatings are not common, however, and children without talent or desire are generally left to achieve their own level.

Typically, young drummers reach the highest standard by traveling to different towns and staying with great drummers. There is no charge for the teaching, but a young drummer

gives his elder many gifts when he has finished learning from him. Dagombas say that two wise people cannot stay together; to learn drumming, therefore, one should make oneself a fool, put aside what one has already learned, and add the knowledge that the master can give. For the Dagombas, wisdom comes from saying, "I don't know," and then asking. Dagomba drummers do not reveal their hard-earned knowledge to those who are not serious, and to learn drumming requires patience and respect. Because drumming has no end, drummers move into maturity with the promise of continued growth in the practice of their art and the appreciation of their heritage.

Drumming by traditional drummers, however, is not an everyday occurrence but is reserved for events such as weddings, funerals, festivals, the installation of chiefs, and the public "outdoorings" of newborn babies. Besides drumming, such events are likely to feature the music of *goonji*, fiddles with strings made of hair from a horse's tail. The music of fiddlers is given an extra punch by a

number of gourd rattles in cross-rhythmic accompaniment. Fiddles were introduced into the Dagomba tradition about 200 years ago, but unlike drummers, fiddlers do not restrict entry into their profession by family origin. Although not as knowledgeable as drummers, fiddlers also sing songs of praise, and children who learn fiddling follow an apprenticeship that involves singing and rattle playing as a prelude to learning the main instrument.

The participants at social functions relate to the beat of drums and the tune of fiddles by dancing, and Dagomba children learn their traditional dances by watching and later practicing when they meet their friends to play in the evenings. The children are such avid fans of music that they think nothing of setting out after dinner and walking several miles to a neighboring village if there will be drumming and dancing to watch. Often, when the children return in the early hours, they find the doors to their houses locked because their parents have assumed that they fell asleep at a friend's house. Afraid to wake up the neighborhood by knocking on the door, the children climb over the walls of the compound. Climbing over the walls of their houses after musical events is something older Dagombas recall fondly as a part of childhood.

Dagombas who remember their childhood love of music often organize occasions for their own children to dance. *Tora*, *Takai*, and *Lua* are three popular dances for children and young people.

Tora is a dance for girls. The girls stand in a line, and two jump out in opposite directions, then turn and run toward each other, knocking their buttocks when they meet; the first girl out goes to the end of the line, and a new girl comes out to bump the second. Our

teen-agers may think that the "bump" is a new dance, but Dagomba girls have been doing it for more than a hundred years. Much of the drumming for *Tora* is the same as the drumming for *Takai*, a dance for young men and boys. The *Takai* dancers knock sticks or metal rods as they spin in alternate directions in a circle around the drummers; their traditional smocks bell out as they turn gracefully, offering a lovely spectacle. *Lua* is an athletic dance in which girls form a small circle, and one girl dances in the center. When the drummers reach a certain rhythm, she runs to one side of the circle, where three girls pick her up and throw her in the air so that she lands at the other side of the circle.

Baamaaya is probably the beat that Dagomba children first learn to recognize, and it is especially popular when mosquitoes are out in force. *Baamaaya's* meaning is that mosquitoes should not find a place to rest, and *Baamaaya* dancers twist their waists continuously as they circle around the drummers. Metal shakers on their ankles add complementary beats to the drumming, and they wear striking headdresses and earring and also carry fans that they use while dancing. I tried to dance the *Baamaaya* once, but I sat down in minutes, my stomach knotted in pain, and I had to content myself with watching the others while I swatted at what seemed an inordinate number of mosquitoes, which had, I suppose, no other place to land.

Many Dagombas continue to dance *Baamaaya* or *Takai* into their adult lives, but young people also organize their own type of music, called *Simpa*, through neighborhood clubs. Club members pay dues and may be fined for missing rehearsals or performances. A tourist on an evening stroll in a Dagomba town would have a good chance to meet

different *Simpa* groups practicing for one of their competitions, singing songs with flute or harmonica and drum accompaniment. *Simpa* originated about 50 years ago from a Kotokoli dance called *Gumbe*, but the young Dagombas have transformed *Simpa* into an eclectic style that includes High Life, rumba, soul, merengue, blues, bossa nova and other generic beats. Different groups use different types of instruments, from traditional Dagomba drums to sets of square-frame drums to sets of conga and jazz drums fashioned of metal by local blacksmiths. In an active *Simpa* club, members come every evening to sing in the chorus. The songs are often based on Dagomba proverbs, but the singers also comment on community issues and satirize rival groups. The dancing is done by 12- to 15-year-old girls who come out, one or two pairs at a time, to dance matching, studied steps with intense concentration. *Simpa* groups usually participate in Dagomba funerals, and newly installed chiefs call them to help the young people celebrate.

Simpa styles are diverse and open to influence and change. In recent years, popular movies from India, romantic musical fantasies, have caused a sensation among young Dagombas, who remember the songs and set their own words to them. The melodies also provide inspiration for long improvisations on plastic flutes. To fit the music, one young Tamale man called Ali Bela, after the swashbuckling hero of some of the films, created a new style of drumming, using the fingers of one hand on different parts of the bottom of a five-gallon oil drum while using the other hand to play accents on the rim with an empty can of evaporated milk. The music is beautiful, and I was impressed by the notion of walking in the streets of Tamale and coming across a musical group with a name like Bombay, singing Dagomba homilies fitted to Indian tunes, with instruments acquired from Western oil companies and food processors and from Asian toy manufacturers.

But it is the small children who have most recently astounded Dagomba society with their musical inventiveness. *Atikatika* is a new dance that started in Tamale and swept through the other towns. A few young adults help the *Atikatika* groups solve organizational problems, such as acquiring uniforms and arranging transportation, but it is the children who plan the music, songs, and dancing. The children, of course, are true believers, and only rain—or an Indian film—can make them miss their nightly practice. The drummers are boys eight to ten years of age. The dancers, boys aged from four or five to eight, dress in white singlets with matching colored shorts and beanies; they tie metal shakers to their ankles, and dance precision acrobatic steps in a circle, using the shakers in



various ways to cross the heavy, characteristic 12/8 beat of the drums. The chorus of young girls is led in high-spirited singing by an older girl, perhaps in her early teens.

Because the *Atikatika* children sing witty political songs, they are often in trouble with local authorities, who periodically ban their music. The children respond by planning new songs and dance steps and starting up again—only to be banned again. Some songs abuse pretentious prominent figures or are obscene commentaries on adult hypocrisies; sometimes, they resemble “children’s rights” manifestoes, featuring complaints about such matters as being given yesterday’s food.

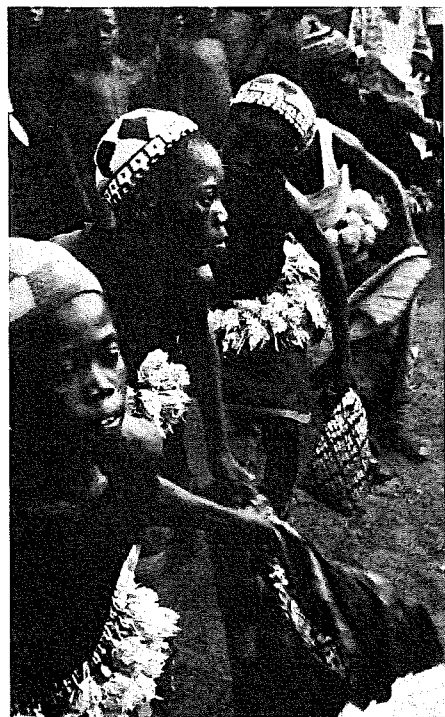
Atikatika began during the political and social turmoil that followed the overthrow of the Nkrumah regime in 1966 and, on a local level, the escalating crisis in a continuing dispute over the Yendi chieftaincy. Many of the old people who object to *Atikatika* feel that the inflammatory songs the children sing are contributing to current problems, but *Atikatika* is popular with young people who consider themselves modern. Many young people, alienated economically or disturbed by the inequities of the modernization process, encourage the children to continue speaking out through their provocative, humorous songs and dances. When an *Atikatika* group practices, young spectators gather to be entertained, waiting to see what new things the children will do next, many old people stay away and mutter among themselves, until they take action.

Whatever happens in the future to change Dagomba society, music and dancing will

continue to be a vital part of Dagomba life. Dagomba children will continue to learn their traditional dances and to find musical means to express their ambivalence about the world in which they are growing up. Music, for them, is a source of continuity in their own lives, a link to the past and a path to the future. Older Dagombas, even those who look at *Atikatika* and wonder what today’s children are coming to, acknowledge that children give meaning to tradition. As one Dagomba told me:

“If you want to see our way of life, you will

see it from the children. Even when we watch them play and we watch how they are with each other, we know how they will end up. So it is the children who make our culture, because the children can do something and it will come to stand as something for the old people. All our old dances, the children didn’t start them, but when children play, they dance them. And the new dances we have not seen before, it is the children who started them, and when these children grow up, these dances will become an old thing to them. And so, as for our way of life, it all starts from the children.”□



CATALOG FEATURES

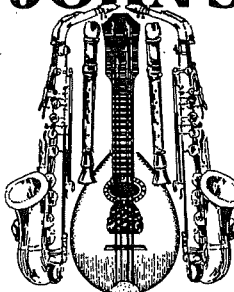
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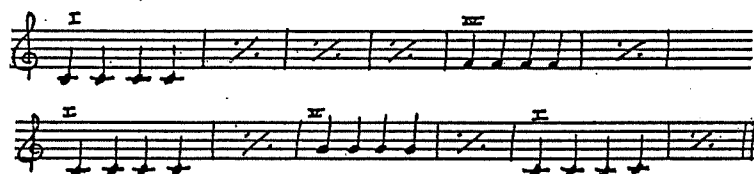
In the first part of this introduction to jazz in the middle school classroom (Orff Echo, Winter, 1989), an historical background and some examples of speaking rhymes with a "jazz feel" were offered. This is the first exploration of the blues and approaches to understanding their harmonic structure.

The blues had its beginnings in the "holers" and field songs of the slaves. Since it was originally a vocal style, it seems logical to start with the voice in introducing students to the blues. Once they have an understanding of tonic/dominant/subdominant harmony, they have a "right to sing the blues," so to speak!

Begin with the harmonic structure of the 12-bar blues,

I I I I
IV IV I I
V V I I

and a bass instrument playing a very basic tonic accompaniment:



Students may freely sing "riffs" to a neutral syllable, transposing in measures 5 and 9 and inventing new ones. To provide examples and build confidence, I have adapted a technique used by Bobby McFerrin in a concert. It becomes a game in which the class repeats a riff (or one riff for the boys and a different, complementary one for the girls) while I vocally improvise a tune.

This exercise should be supplemented with careful listening to good, "classic" recordings. Count Basie's records are especially good for this.

Some examples of riffs:



Once the blues became established as an instrumental form in early New Orleans jazz, the 12-bar structure became the norm. This is one of those "basic blues" structures in the key of C. Students may begin by chanting the

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* * * *

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Dr. Joyce Wunderlich,
Dept. of Music, Mansfield University,
Mansfield, PA 16933
(717) 662-4738
AA/EOE

poem with a jazz feel. Then chant poem again while the bass xylophone accompanies.

We've got to work together,
don't you understand?
Respect for one another's
what the times demand.
We've got to work together,
don't you understand?
Respect for one another's
what the times demand.
I'm walkin' with my neighbor,
walkin' hand in hand,
Celebrating brotherhood across the land.

Traditionally, the lyrics of the 12-bar blues consist of two lines of words, with the first one repeated—AAB—as illustrated by this "classic" piece, *Joe Turner Blues*.

Bass Xylophone Accompaniment:

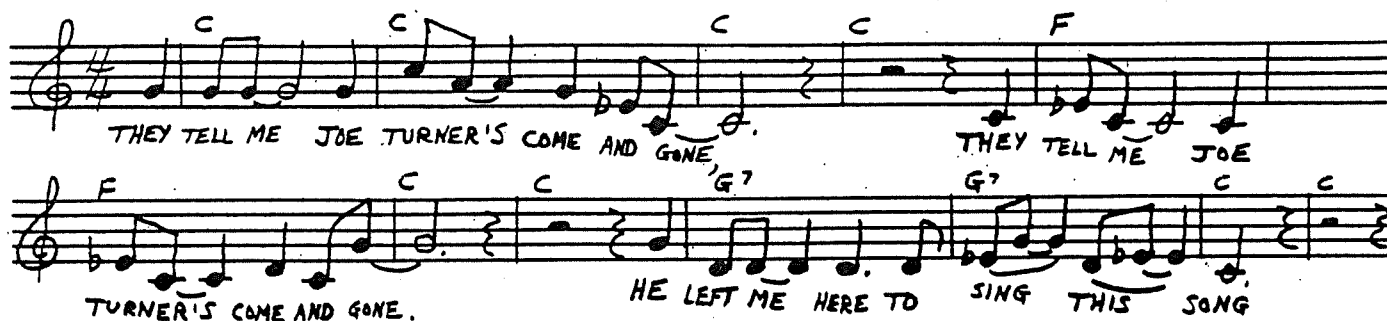


Students then use the speech rhythms to improvise, either vocally or instrumentally, using the notes indicated for each measure.

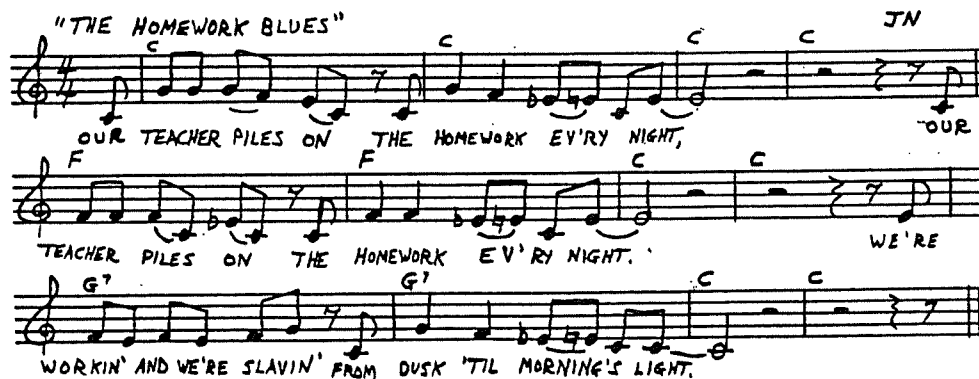
When confidence has been gained, students may use other rhythms, passing tones and so on.



"JOE TURNER BLUES"



"THE HOMEWORK BLUES"



My affluent suburban fifth graders have very few reasons to sing the blues (aside from a broken Nintendo game), but together we've enjoyed singing, playing, improvising and dancing "The Homework Blues," set in 12-bar form. Use a blues accompaniment previously described, or devise your own. What new verses can your students invent?

2. There's History and Spelling, there's Math and Health and Science too. (2x)
On top of that, tomorrow a ten-page book report is due!
3. We've got no time for talkin', we've got no time forseein' our friends. (2x)
We've got no social life 'til this homework misery ends!

continued on page 17

Poetry in the Music Room

RUTH HAMM

The substance of speech is sound, just as it is in music. Poetry is conveyed and manifested to us as musical language. Poetry, like music, has rhythm and cadence; it must be read aloud or listened to for full appreciation. "When poetry is expressed well orally, other commonalties (with music) are present, such as dynamics, texture and pitch. Music must be heard, and poetry may be deemed music when it is spoken and experienced through the ear."¹

All of us interested in teaching the Orff approach have used speech exercises to develop musical concepts of rhythm, form, texture and notation. But are we reluctant to go beyond Mother Goose and rhymes in strict metric pattern, beyond canon and rondo forms? Are we willing to continue with more advanced techniques? How many of us go as far as developing a structure for aleatoric composition and using graphic symbols for speech notation, as suggested in *Guidelines For Orff Schulwerk Training Courses, Levels I, II, III; AOSA 1980?*

Development of speech and poetry techniques to be used in Orff Schulwerk follows a fairly definitive sequence. We are most familiar with the early experiences. Rhythm is usually at a constant tempo; tonal range may be narrow, but mood and inflection are probably stressed. Often the poem is learned by rote. Pauses (rests) are used to delineate structure and metric pattern is intensified with sound gestures and/or instruments.

In the middle or intermediate grades, there is greater poetic diversity, fewer metric techniques are employed, and poetic points of intensity demand wider tonal range of speech, reflecting climax and meaning. Some learning may be by rote, sometimes words may be read. In the upper intermediate grades it may be appropriate for certain structural speaking arrangements to become more clearly defined. A single line, phrase, thought or even an individual word may be spoken by one student or a small group. Non-metric poetry and that which is similar to spoken prose will occur and demand

greater tonal color and broader use of dynamics. Not all poetry will be memorized, but the keener efforts and greater refinements will often motivate to the level of excellent recall.

Selections chosen at the advanced level require knowledge of moods, ideas and forms so that words may be enhanced by some instrumental and vocal sounds of considerable sophistication. Tonal color, proper breathing and enunciation are expected as a matter of course, to create a truly fine aesthetic performance.

Now children can take on conducting tasks and may create their own notation for scoring, and invent gestures for the delivery of the poem. These conducting movements may be formal for certain needs (upbeat, attack, release, metric pattern), but often unique movements are created to best serve the demands of poem and conductor.

Experimentation should be encouraged within a group of various voice textures and conditions, such as placing an atypical voice between two resounding ones, or putting atypical voices together for a special effect. The solo voice may be heard within the group or much apart from the group, depending on the desired effect. It is sometimes useful to explore time spacing for vocal effect, i.e. "tight" versus "open" or "separated" to stress contrasting ideas in a poem.

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As music teachers we should involve the classroom teachers in our work. Make it known that we are interested in increasing many language arts skills (and indeed we are!) with the same degree of interest we have in musical skill development. There is a fine article on how such cooperation can be implemented in the *Music Educators Journal*, September, 1982, (p.40) by Glenis T. Shaffer, entitled *Music Teaches Poetry*. Justifiably, the title could also read *Poetry Teaches Music*. With this article is a well-judged list of selected readings and recordings.

Explain to the language arts teacher that students benefit in very specific ways when involved in choral speaking. These include effectively improving slurred and sloppy speech habits with little or no toilsome effort on the part of pupil or teacher. Often by using choral techniques, dullness and tedium are removed from specific basics in reading skills.

Involvement in group oral poetry reading relieves the stutterer and emboldens the less confident reader; there is more individual assurance within the protection of a group endeavor. Often there are results less immediately obvious: better listening habits, greater self-esteem, broader and more perceptive powers of mood and imagery, more positive feelings towards words and the study of language.

Children's libraries have many poetry collections and excellent anthologies that include works by less well-known authors as well as familiar ones. There are poetry selections included in most contemporary school music texts.

Some years ago I wrote a review in *The Echo* of the four volume anthology by Geoffrey Summerfield entitled *First Voices*, with the recommendation that these selections were especially fine for the intermediate grades. Although out of print as separate books, they are included in a school poetry program called *AWARE*, by Random House School Division. The program is not new, and may still be found in some schools.

Be adventurous, try the following lessons with the classes you teach; the suggestions are meant to be proposals for exploration. When your own enthusiasm and eager support for poetic works are demonstrated in the classroom you will find they are contagious. There will be many surprises and rewards for you and those you teach, as rich as those from Orff Schulwerk itself. "A word fitly spoken is like apples of gold in a picture of silver." (Proverbs 25:11)

DANCE AFRICAINE
by Langston Hughes

The low beating of the tom-toms,
The slow beating of the tom-toms,
Low — slow —
Slow — low —
Stirs your blood.

Dance!

A night veiled girl

Whirls softly into a

Circle of light.

Whirls softly — slowly,

Like a wisp of smoke around the fire —

And the tom-toms beat

And the tom-toms beat,

And the low beating of the tom-toms

Stirs your blood.

from *Selected Poems of Langston Hughes*,
Vintage Books (Random House, 1974)

Used by permission.

SUGGESTIONS:

The poem moves along in an even flow at the beginning and the end, while the middle section has a much freer feeling.

- Establish an even two-pulse meter, approximately mm=104. The sign / is used over the word which falls on the first pulse and - is the sign used for the unaccented second pulse. Sometimes it is necessary to hold a one-syllable word for two beats. Do try to maintain this pattern, but do not allow the flow to be lost or the language to become stilted in an attempt to keep the rhythm precisely as marked.

- Use conga, bongo or bass drums as they are available. Otherwise, strive for three drums with different pitch levels.

- Begin with the bass drummer. With a large soft wool mallet, he plays a steady even beat at the tempo the speakers will use on the accented words. After 8 primary beats, he is joined by the conga player with a more complex rhythmic pattern. After 8 more primary beats, the bongo enters with yet another contrasting but complementary rhythmic pattern. The instrumentalists play 8 more primary beats and then the speakers begin. (Bass drum, 32 primary beats, conga, 24 and bongos 16.) Older students or those skilled in improvisational rhythmic techniques can create their own conga and bongo rhythms.

- A small group of voices speaks each of the words *low* and *slow* with different speech ranges. Students can use their own judgment

in deciding personal pitch differences. The desired quality is a wide variety of pitch levels. *Stirs your blood* is the climax and should be spoken loudly (fortissimo) and with much thrust. Instrumentalists and speakers stop abruptly at the same time on the word *blood*.

NON-METRIC SECTION:

- Play finger cymbals just before the word *Dance* is spoken by a light quality voice. The next three lines could be a solo, a slightly lower-pitched voice using good inflection and a slightly mysterious sound. A small group may speak *whirls softly* and another, *slowly*. Like a wisp of smoke around the fire is best expressed by a girl with a light, high quality in her normal speech. Students may want to experiment with various sound effects on the word *whirls*. A large hand drum played with a wire snare drum brush in a circular motion makes a nice wisp of smoke. Take care not to cover the spoken words with sound and do not use too many effects that will obscure the meaning.

- A more sophisticated version could have the drummers in an effective setting while a dancer moves during the middle section. Place the speech chorus on risers at one side of the stage. Or use one or two dancers behind a shadow screen on stage, with the speech chorus and instrumentalists on risers to the right and left just below stage level.

METAL MUSIC by Ruth Pollock Hamm

Round blows the wind,
Up blows the dust;
The old auto's half buried
And covered with rust.

But look closely, dear children . . .
I think I see life!
A skunk and his babies—
And of course, his dear wife.

They've built a snug home
In under the hood,
Which indeed, they prefer
To field or the wood.

Now why do they like
Such an old hunk of junk?
The engine is gone
And the front wheels have sunk.

Well, I think I know
What made them settle—
It's the MUSIC that's played
By raindrops on metal!

Copyright Ruth Pollock Hamm. Used with permission.

continued

SUGGESTIONS:

- This poem lends itself to mime, movement and sound accompaniment. It may be as elaborate or as simple as the teacher wishes to make it. There is great potential for stirring the children's imaginations and incorporating their creative ideas. A lesson could be nothing more than the teacher reciting the poem and improvising on the piano while the children mime the actions as their fancy dictates.

- If used as part of a school program, the following ideas may appeal to the class. While none of the described development is arbitrary, this type of elaboration may spark student's thinking.

I. A small group of children comes to center stage and mimes the decrepit state of the auto. Use as few props as possible, perhaps individual signs to designate which part of the auto each child represents.

II. Skunk family arrives, investigates, then settles in. They freeze.

III. The rest of the class forms a semi-circle (if on a stage) around them, or a circle (if in a gym with bleachers). They bring instruments and place them on the floor in front of them. Reading of poem begins.

- A combination of solo voices, small groups or the entire group speaking adds variety and color.

- Remember that all movement sections last only a few seconds! For in-class exploration, locomotor movement may be acceptable, but there will be less confusion on a program if group III performs its movement in place. (Wind and dust.)

- Group I, as the auto, shows gradual collapse.

- Group II should find a way to identify each member of the skunk family and appropriate actions.

- After *raindrops on metal!* Group III plays a small composition to describe this. Children may wish to use other sound effects during

the reading of the poem. Let creative ideas be expressed, but don't overdo.

For the teacher inexperienced in this sort of development, it could be undertaken in three segments. First, introduce the poem and explore the speech qualities. Give children opportunities to read the lines with various inflections—the children will know who reads well and with expression. Soon speech parts can be assigned.

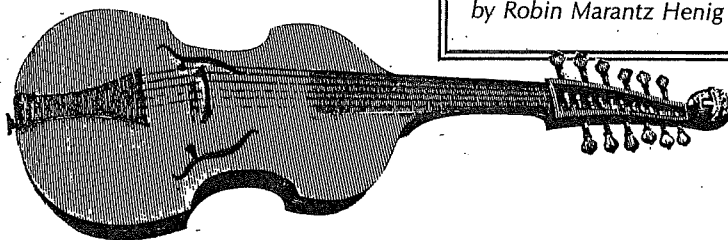
At another class time, develop the movement and begin to combine it with the speech. At a third class time, decide on the appropriate "sound envelope." Remember that quality does not equate with quantity—the poem is what the audience should hear. Keep the movement soundless and the instrumental accompaniment sparse and within bounds. □

1. *Fence Posts and Other Poems*, Ruth Pollock Hamm, Schott Music Corp., Mainz, London, New York, Tokyo, 1982.

From the New York Times May 22, 1988

"Learning to read is really not the business of childhood," says Ann Marie Mott of the Bank Street School for Children in New York. "The business of childhood is play." If in playful spirit a child learns to read, that's great; how wonderful to discover for yourself the meaning of those hieroglyphics of the printed page. But other things must be learned during this time, too; building with blocks and running down hills and dancing and singing and being read to. And they must be learned by the child at the child's own pace—not imposed on the child because that's the subject matter next on the agenda. As Jean Piaget, the Swiss psychologist put it, "Every time we teach a child something, we keep him from inventing it himself."

—"Should Baby Read?"
by Robin Marantz Henig



new! FROM OUR BOOKSHELF

DUO MEDITERRANEO

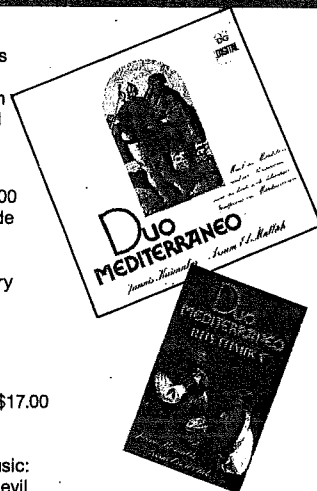
DUO MEDITERRANEO recently performed and were presenters at the 1988 AMERICAN ORFF-SCHULWERK ASSOCIATION CONFERENCE in Detroit, Michigan. Jannis Kaimakis and Issam El-Mallah make up the exciting musical duo and have produced two recordings.

DMCASS DUO MEDITERRANEO RHYTHMIKA cassette\$12.00

This cassette reflects four different styles of music. These include Folk Music, Historic Music, Carl Orff and Greek Music and Gunild Keetman and the Duo. (Besides Carl Orff, G. Keetman also endeavored to revive the art of improvisation in both theory and practice. The initiative of Frau Lieselotte Orff resulted in a musical encounter between Keetman and the Duo in 1987. This cassette contains two pieces recorded during that session.

DMDISK DUO MEDITERRANEO compact disk\$17.00

This compact disk contains music which covers a period of 400 years, beginning with the Middle Ages up to the Renaissance. Though an instrumental ensemble, the Duo also plays vocal music: vocal compositions are being interpreted instrumentally in medieval minstrel manner.



University of Alberta Orff-Schulwerk Certification Course July 3 - 14, 1989

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Teacher Honored on Retirement

Traude Schrattenecker, movement teacher at the Orff Institute, was honored there this winter on the occasion of her retirement. Known and admired on both sides of the Atlantic for her clear and direct teaching, Traude was the first movement teacher for many, especially those of us who trained at the University of Toronto's Royal Conservatory of Music.

Originally a professional dancer, Traude worked closely with Carl Orff and Gunild Keetman and was one of the leading contributors to the development of the Schulwerk. Herewith, a salute and congratulations to Traude Schrattenecker, teacher and inspiration. Long may she wave!



Traude Schrattenecker with children's class at the Orff Institute.



Traude Schrattenecker

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Interview with Isa Bergsohn

Dance Department, University of Arizona

NANCY FERGUSON

NF: Tell me, Isa, about your association with Professor Orff. How was it important to you?

IB: My only personal association with Professor Orff occurred when I was a young student of Mary Wigman in Leipzig, and since she had been invited to choreograph Carmina Burana there, she asked Carl Orff to come to the class to give us an idea of the work. That's precisely what he did. He came, but he did not just sit at the piano, he attacked it from all sides with his hands and his feet, and produced all kinds of different sounds with his voice. We were absolutely fascinated because he gave us a kind of holistic idea of the work.

Mary Wigman worked with us to prepare us for it, taking the ideas which Orff had stressed, but working out her own framework at the same time. I saw the performance itself in Leipzig and thought it was very beautiful; I made the decision that if I ever became a choreographer I would like to do that work because it had some aspects that I would like to bring out. And that's what I did later on.

NF: You did get to choreograph Carmina Burana?

IB: Yes, in fact I did two different versions, one in California and one in Arizona. In California one of the local voice teachers asked if I would help with a production and I asked him if his people would be willing to rehearse with me, to sing AND move. He said they would, without really knowing what I

meant. (I spent more time with the chorus than I did with the dancers!)

As a result it was really a unified group that came together quite well. I sent some photographs of this production to Martha Wampler who sent them on to Carl Orff. Not long after this I got a very kind letter from Professor Orff expressing his delight that Carmina was still being interpreted in new ways. I thought that was particularly nice.

NF: Is it true that you found Professor Orff more associated with the gymnasium than with the dance studio?

IB: The Guntherschule (founded by Dorothee Gunther) had a good reputation as a school for people who wanted to teach eurythmics. The largest part of the school was for gymnastics with only a small artistic segment called dance training.

NF: I know you were associated with several people prominent in the field of modern dance at the time. Were you influenced by the work of Jaques-Dalcroze?

IB: As a child I was sent to a Dalcroze school because my mother believed that a child should learn something basic about music before studying an instrument. I went when I was about five or six years old, but then when I began my music classes she felt there was no more need for Dalcroze.

NF: Tell me about your association with Mary Wigman. Who do you think most affected her work?

IB: She was, first of all, herself. She worked between 1913 and 1917 with Laban, who was a great scientist of modern dance in Europe. He certainly exerted a great influence on her, but I wouldn't dare to say how much was Mary and how much was Laban. When she presented movement materials, she presented them as her own ideas. There was no bad intention behind it; it was simply her way of experiencing something so as to make it her own.

I mention this because later, when I came to Jooss, I was very surprised at his way of presenting the Laban material. He would say, "Laban did this in this way," and we would learn the Laban way. Then he would say, "Don't think that's the only way. Now you come up with modifications on it." So we did, but at the end he would say, "I have some other ideas and I'll show you what I have done with it, but don't take that as a bible. This is just to get you started, because all previous material should be just a springboard for you to do your own thing, and not pass everything on as if you are a museum."

NF: Was it in Switzerland where Laban initiated the "new freedom of movement" that transpired in the thirties? Was Laban responsible for this movement revolution?

IB: He WAS it! He was one of the priests of that mystic modern dance where you have complete unity of body and mind. I know that idea was originally Greek, but it was very new to the dance world in 1920. People had to rediscover it, to see it as ritual and not as entertainment, a ritual that everybody can take part in.

So in 1917 large movement choirs came together. The event was so big that groups covered a whole mountain side and people danced for three days. It was not a gymnastic display, but a very soulful event.

NF: It was more like a therapy?

IB: Absolutely. Rich ladies really paid the price for Mr. Laban's dance school because they got private lessons in the morning and came together with all the people who just wanted to dance in the afternoons. You had the combination of people changing their lifestyles, going back to their beginnings, and at the same time playing Chopin. It was a wild mixture which we called *Ars Nouveau*. In 1917 Laban left Switzerland and my teacher Kurt Jooss came to him.

NF: Who was Jooss?

IB: He was a young man who lived close to

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Kurt Jooss (left) and Isa Bergsohn

Stuttgart, one of the German cultural centers. He came to Laban in 1920 and showed him a dance he had made, based on an Indian prayer. At the end Laban said, "If you can find five other young men, I can teach you." By this time he had started to find a notation system for all the possibilities of movement in space.

Jooss looked up to him and admired him as an authority, and it is from Jooss that we have the image of Laban as a scientist who made great discoveries but never took time to work them out. On purpose, he dropped the whole mystical aspect of Laban because he himself was not a mystical person; Jooss had his two legs on the ground. He wanted a clear, friendly atmosphere, so he ignored the mystification and the ritual feeling of that earlier time.

NF: So Jooss and Wigman were really Laban's important students?

IB: Yes, it was they who really made modern dance a stage art in Germany . . . the *Moderne Tanz* of the 20's. Wigman did her main work and was at the climax of her artistic life in the late 20's. She was invited to perform in the United States and had great success here . . . until 1932, the start of the Nazi time.

Jooss had just produced "The Green Table," a pacifist work with Frederic A. Cohen, later on the Director of Opera at Juilliard. Because Cohen was Jewish, Jooss was warned to leave Germany just two weeks before the Nazis really took over. He went to Holland and then to England, where the Elmhurst family offered him their beautiful facilities, Dartington Hall. From 1934 on,

Jooss had a training school for the dancers from Germany who came with him and started a new company. They came to the United States five times.

That was before my time; I was still in school and didn't meet Jooss until 1949. I was in a German theater company when Jooss came to town for a summer course. At that one class, I decided to leave the company; I knew this was the person I wanted to study with. It was a very clear decision and I think it was a good one; I believe it really determined my professional life.

Everything was so exciting and innovative . . . no money but lots of revolutionary things going on. Young people were desperately looking for a good teacher, a professional person to lead us. For about a year and a half he trained people who came from all over and not just Germany: England, Uruguay, France, Belgium . . . it was a very international group. Jooss didn't form it into a company right away, just laid the groundwork. When he asked me to assist him, I felt it was a good apprenticeship for me.

I had taken a job as a ballet mistress in a German opera house in the hope that I could do some modern choreography. But it turned out that the other ballet mistress was . . .

NF: More traditional?

IB: She was more than traditional, she was afraid of anything new! Fortunately, Professor Jooss called in the middle of the season to ask if I would be one of the main teachers at the school. I was there for seven years.

NF: And while this was going on, Orff was developing his pedagogy for children?

IB: That's right, but as long as I was studying dance, I didn't know much about this. At this time, I wasn't interested in children. Later on in New York, when I had children of my own and was asked to teach children's classes, I became interested in Orff's ideas.

Then I moved to California, met some Orff people; they liked what I was doing and I learned from them. While I was at the University of California Santa Barbara, I brought those of my senior students with movement experience to a regular elementary school. I organized an after-school program with mothers and my students to

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plan what was appropriate, movement-wise, for the children.

It was about this time that the conductor who asked me to do Carmina Burana brought Martha Wampler to Santa Barbara. I met her when she did her workshop for the teachers. Gradually, my program developed into a more integrated one; I am proud to say that I've been away from it for eight years and it is still running.

NF: That is really wonderful to hear! Now we've heard about your journey from Germany to New York to California . . . how did you come to Arizona?

IB: I lived and taught in California for 12 years. It was a wonderful place to bring up children, but when the second child was grown, I was invited to interview at University of Arizona. I remembered that I had been there once before and liked it very much. I was ready for a new start and felt I could contribute. When I gave a class the kids were very responsive. I also liked the different age levels I was given to work with.

NF: How did you come to do Carmina Burana at University of Arizona?

IB: Actually, I did it on the side of my other duties, and the conductor did it on the side of his duties, too. When Professor Woods came for his interview he said something about

Orff, just as a bit of conversation. He said, "Some time we will have to do Carmina Burana."

That was in 1985. He came to one of our dance recitals and was very impressed. I asked him when we could do the Carmina and he said to go ahead, even though the orchestra conductor said he did not have the people to do it.

I had very good cooperation in the drama and dance departments. The costumer loved the piece and offered to give me anything I wanted. We went through the whole wardrobe and pulled out medieval clothes. Everyone was so cooperative that it all came together for a good performance. About 800 people were left standing outside of Centennial Hall—it was sold out! Nobody really expected that, of course. So that's the story of Carmina Burana!

NF: Thank you, Isa Bergsohn, for telling us about these people and the interesting times in your life. □



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Alice Mix died on Feb. 18 in Sharon, CT. She was the wife of the late Ted Mix, co-founder of Magna-music-Baton, now MMB, Inc. In 1979, she became owner of Magnamusic Distributors, a music publishing company known for recorder music.

ARS 50 AMERICAN RECORDER SOCIETY 1939-1989

The American Recorder Society will mark its 50th birthday with a simultaneous, world-wide play-in on April 1, 1989 at 5:00 P.M., Eastern Standard time. For the first time ever, groups all over the world will be playing the "ARS Night Watch," an almain with five parts by Anthony Holborne, at exactly the same moment. The time has been adjusted for participants from Greece (midnight) to Japan (7:00 A.M. Sunday).

Lutenist Lucy Cross has written delightful lyrics, should your group decide to add singers. If you are a member of ARS, you have received the music and instructions; if you are not, call a friend who is and participate in this extraordinary event. ARS headquarters at 596 Broadway #902, New York, NY 10012-3234 has all the necessary information.

(If this reaches you after you've been part of the play-in on April 1, will you write and tell AOSA about the experience? Thank you.)

Election Results

AOSA Executive Secretary, Cindi Wobig, has announced the results of the January elections. They are:

Vice President:

Marilyn Davidson

Regional Representatives:

Region I, Lisa Parker

Region II, Pam Mahoney

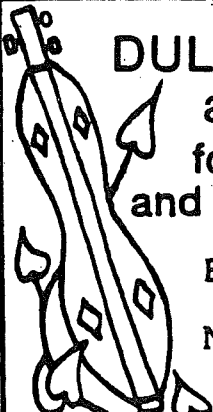
Region III, Judy Thompson

Region IV, Karen Medley

Region V, Steve Calantropio

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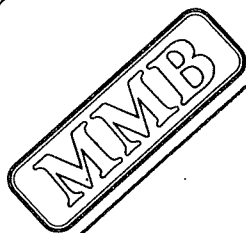


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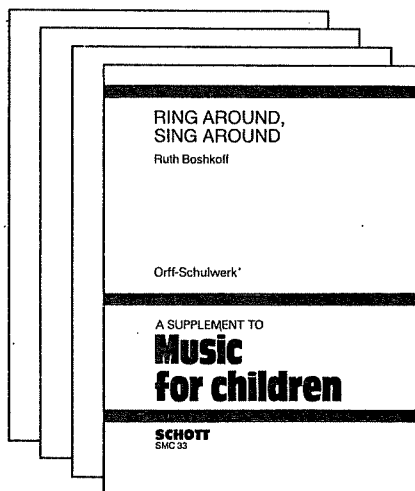
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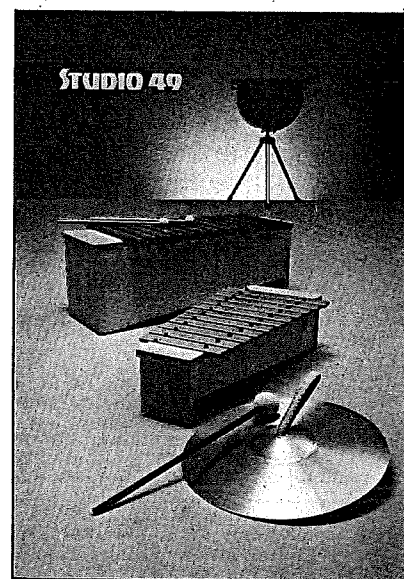
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IGMF Founder Recognized

Frau Elizabeth Link, founder of the *International Society for Music-Pedagogical Further Education* was honored in 1987 by the Federal Republic of Germany. She was awarded the Order of Merit for her contributions to music education and music therapy in Germany.

Her husband, Horst Link, is president of the Sonor Instrument company in Germany, and Frau Link entered the music field when she had responsibility for the school music department of a leading music store in Vienna, Austria. Since that time, she has assumed management responsibilities in the Sonor music factories in Aus/Westphalia and since 1965, has organized courses on "Play, Music and Dance at School." At present, she is director of IGMF and president of the Music School Wittgenstein in Bad Berleburg where she resides with her husband.

Frau Link organized international courses and invited outstanding European teachers from France, Denmark, Norway and the Orff Institute as guest instructors. Beginning in 1975, AOSA members Arnold Burkhart, Konnie Saliba, Carol Bitcon and Jean Wilmouth have taught in the English language courses.

In her address at the award ceremony in Bonn, she drew attention to the need for good teachers to have skill and enthusiasm for both their art and the art of teaching.

"Music teachers must arouse enthusiasm in their pupils; they must do this not only with creativity, but with their own excellent playing techniques... All those working with the handicapped shall learn how music as a means of communication can be used to establish or to improve the contacts with handicapped people... We must motivate children, youths and adults to make music themselves instead of just having music presented to them."

Congratulations to Elizabeth Link for being presented with this prestigious award.



Elizabeth Link

Reflections on Movement

PAT SONEN PAULSEN

Originally Titled "A Case for Dance Everyday"

Drawings by Marc Mathers

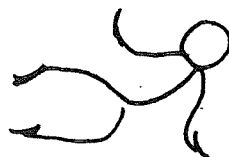
Reprinted from *The Orff Echo*, Vol. 5, No. 1, 1972. Original text edited and condensed.

My world is movement and it has been for 50 years. Even when I'm not actually moving much, I am aware of no-movement, or little movement of my body. It's rather like listening to a silence. The stillness is beautiful; the sound of music afterwards sweeter. The sensation of my body moving after a calm is thrilling. It is my being . . . alive!

Forced stillness is confining and hard to bear. "Sit still." . . . "Be quiet," the teacher's voice rang out. How the child in me hated that! And that same child resented always being told how to move. "Stay in a straight line." "Keep in step." Why couldn't I move the way I wanted to? Couldn't I try sitting in my chair a different, crazy way just once and still be regarded as a respectable person? Goodness, no! Someone might snicker—or someone might think the teacher in charge didn't have control of me and the class.

I heard a speaker, Dr. Paul Lippman, say to a conference of Dance Therapists, "Most children are systematically and lovingly taught from their earliest days what amounts to denying their own experience; they are told what to feel, what not to feel, what to think, what to dare to say, how to move, how, when and how much to express themselves."

In spite of very early experiences of a sense



of continuity, of my own individuality, I remember being bewildered about something. Why did all the fun, all the exciting (and now memorable) experiences happen out on the playground, in the vacant lot or in my own back yard?

There we threw ourselves into games, running, flying, spinning into statues—"Guess who I am?". Bringing in fantasies, making up stories from what we knew about the world we lived in, acting out all the parts, relating to one another in so many ways. Rolling over in the damp grass, feeling the hard earth crunch under our bodies, becoming all things—a ball, a baby, a rock, a caterpillar, a shooting star, a flowing willow tree, a straight tall man like Daddy, a soft woman like mother (blowing out my cheeks and swinging loose). "Guess what I am?" I

know now; I was the universe—I was all things.

I was whole and I learned it totally through my physical self and imagination, my emotions and experiences but not in the classroom. Not just listening, not just watching, not just thinking, but all of these; taking the NEW inside myself and feeling it there by testing, and keeping it forever by feeling it again and again with my body . . . moving and showing the world that I have it. "It's mine, I've learned it—it, the NEW, is now me!"

And I don't want to spit it back in words, print it in cold, hard writing. I also want to sound it out in rhythm, clap it out, and try it out in space with my whole self. Even to lie still on the sweet ground or scratchy floor rug and let it tingle through my being.

Pearl Primus, anthropologist and dancer, recaptured these memories for me when she said, "Healthy children and persons are ONE in body and mind, ill children are not. The only way to maintain, expand or possibly re-establish the sense of oneness which is the source for all spontaneity, curiosity, creativity, openness and flexibility is through a physical-spiritual experience of one's body."

continued on page 33

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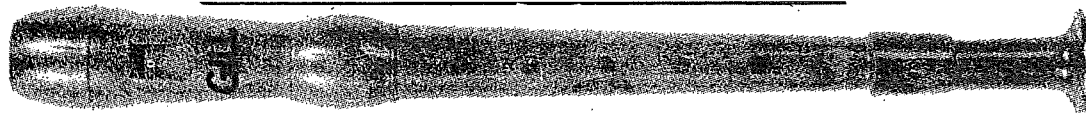
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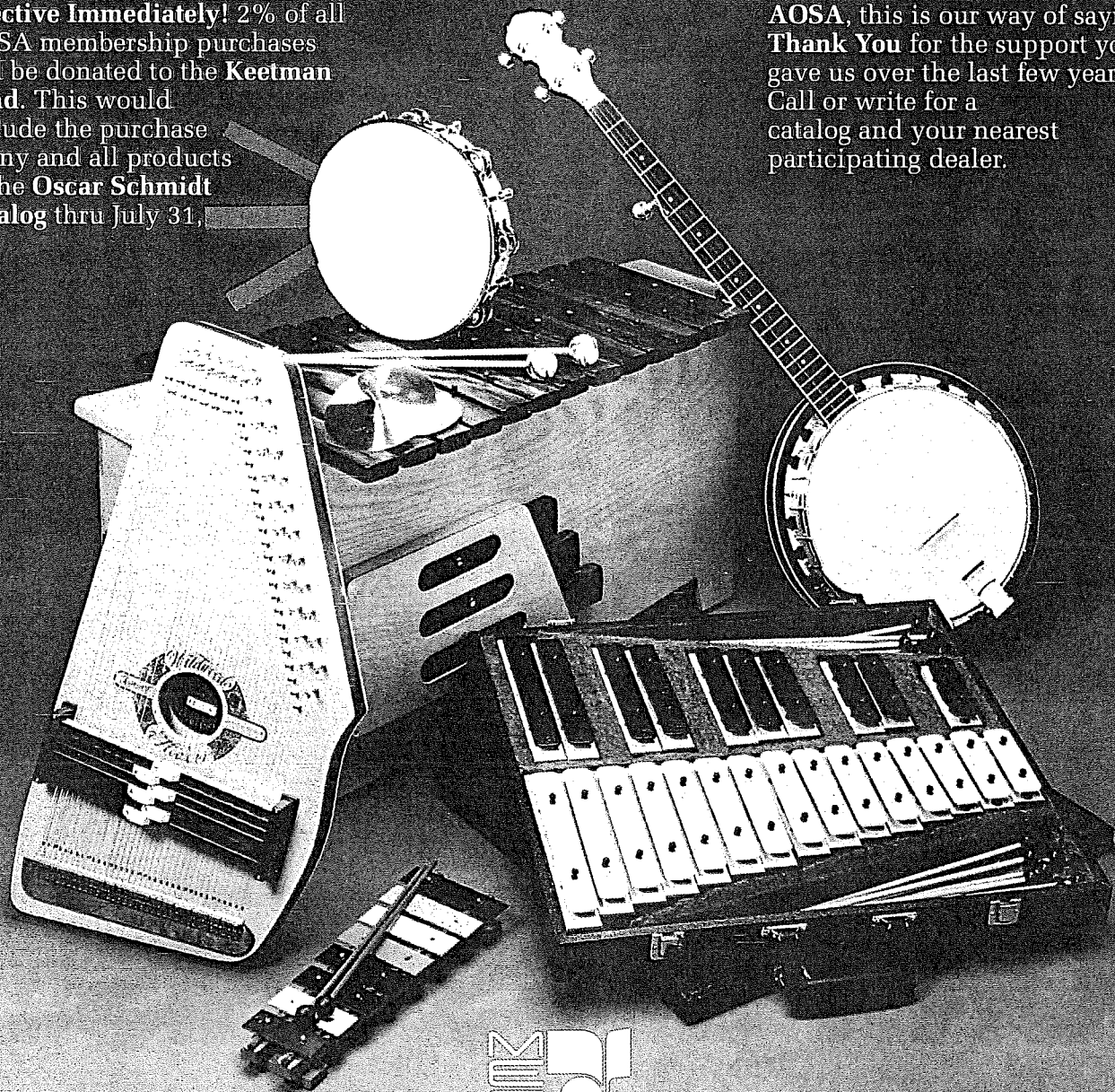


Oscar Schmidt

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Welcome to New AOSA Members

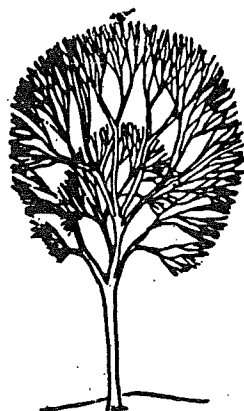
The following people and organizations joined AOSA since the Winter issue of *The Orff Echo* went to press. We welcome them into membership for the coming year.

—Cindi Wobig, Executive Secretary, AOSA.

Wendy J. Agron, NY
Dana L. Beattie, PA
Dr. Lois Blackburn, WV
Kassy Brohaugh, CA
Beverly Brouwer, MI
Brenda Brummel, MI
Nancy S. Burgeson, NE
Dr. Zemula Camphor Bjork, AL
Mrs. Nancy W. Carroll
Donna Chaff, MA
Robin F. Chaly, GA
Susan Chami, PA
Lani Aloha Christian, OK
Norma F. Chun, HI
Peggi Chute, CA
Hugh Coker, TN
Pam Davis, TN
Robert C. Dee, NY
Marta Dickson, CO
Joycelynn Drace, AR
Diann Eachus
James L. Eaton, IN
Mrs. Sally Eckfield, MD
Deena Hester Faris, SC
Jennifer Fellows, MD
Marisa Fonterrada, Brazil
Betty Gandy, TN
Chris Gilling, MI
Patricia E. Gonsalves, CA
Angel Gonzalez-Marti, OR
Peggy S. Graff, NE
Silvia Greuter, AK
Donna Hackler, OH
Barry G. Haines, NJ
Robert Hamilton, TN
Dr. Luella Hermanson, AZ
Wendy Hofmann, CO
Debra S. Hoppe, CO
Becky M. Huskey, CA
Alison Kenny-Gardhouse, Canada
Marsha L. Jones, FL
Gina Krause, NC
Mary Kreider, MI
Cheryl A. Lackey, MI
Joan F. Lediger, NY
William Lovelace, CO
Jennifer Maples, NV
Sean McBryde, IN
Julie McNamara, CO
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Cindi Menefield, OH
Susanna Michaels, MI
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Wanda I. Rivera-Ferri, FL
Barbara Robinson, MI

Vera Russanow, MI
Eric Shang-jen Wang, CO
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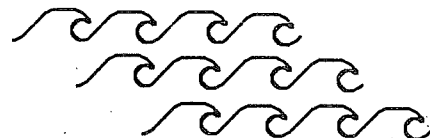
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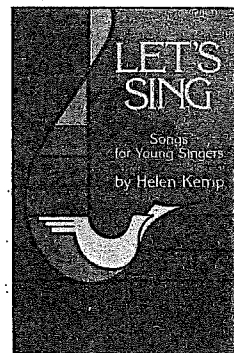
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A Case for Textbooks

CONNIE CHAMPION

In my first year as a music teacher, I questioned the adequacy of the music textbooks I found in the music room. The series reflected a time when accountability had not yet arrived. It was primarily a songbook with an occasional listening lesson.

A year later the school board president activated support to improve the district's music program. Each elementary school received a set of Orff instruments, a stereo system, selected recordings and new textbooks.

Rock-style songs, detailed lessons, and listening tests characterized the new series. At first this seemed to be an improvement, but the listening tests discouraged students. Many had difficulty deciding if a piece played by a string quartet had been AB, ABA or AABA form. The detailed lessons were like scripts for the teacher to memorize. There was no interplay between the teacher and students, no opportunity for growth. The series lacked speech activities and lessons incorporating the new Orff instruments.

At times, teachers would discuss the textbooks at workshops and meetings. Some said that textbooks no longer met their needs and

they were using other materials instead; books of folksongs, poetry, collections for Orff instruments, teacher-developed lessons and ideas from workshops they had attended. Many felt that they, rather than a committee of textbook authors, could best evaluate the needs of their own students.

After these early experiences with textbooks, I doubted their value. Last year the music curriculum committee looked for a new series to adopt and all of those reviewed reflected the important changes that music education had undergone. Movement lessons, orchestrations for Orff instruments, speech exercises and folksongs were very much in evidence. We found a text that complemented our curriculum and philosophy quite easily.



There are some good reasons to use a textbook. First, it provides a framework on which to build and can be useful in sequencing lessons; teachers can avoid duplicating their work. A good text will offer a variety of teaching strategies—dances, songs, listening examples—that correlate with the teaching goals. It is like having an experienced teacher to consult with; perhaps not always to agree with, but one that offers another viewpoint to consider.

A text can also strengthen weak areas. For example, a teacher who loves to sing may not feel comfortable with movement, but if movement ideas are consistently incorporated into lessons suggested in the textbook, it is less likely to be neglected.

Last, textbooks provide legal copies of a variety of songs. Sometimes rote may be a less effective way to teach, especially with older children. Seeing the selected song in print can help teach or reinforce a given objective.

Any music teacher benefits from having a wealth of good materials from which to choose, and textbooks can be a convenient starting point; their ideas can always be expanded or adapted. However, for the student, textbooks, videos or computer programs should not replace the teacher. For the music teacher, a good text can only support, suggest and advise, it cannot teach.

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words:
Christina
Rossetti

PANEEN FRONEBERGER

music: Paneen
Froneberger

"Ferry me a— cross the water, Do, Boatman do," "If

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You've a pen-ny in your purse, I'll ferry you."

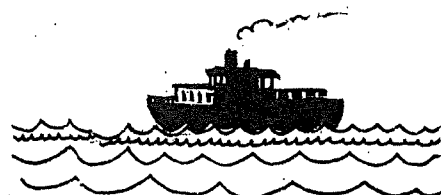
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BX
BM

Paneen Froneberger of the Piedmont Chapter, who was named Teacher of the Year (1985-86) in Gaston County, North Carolina, gives us this appealing melody and setting for a poem by Christina Rossetti. It offers many possibilities; e.g., an improvised B section on glockenspiels or xylophones. Even beginning recorder players could play question/answer on as few as 3 notes; c', a, g or g, e, d. Even though quite simple, this would create an effective contrast to the lilting melody. Or try antiphonal singing between the "boatmen" and the "passengers" to inspire a little movement and dramatization in only two short phrases. The children could write other verses



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Suggested procedure:

1. Echo teach song; isolate and compare measures 3-4 and 7-8.

Sing, then play them on barred instruments.

2. Add broken chord bordun; prepare cross-over with patschen.

3. Teach AG/SM ostinato with patchen and words, perhaps

Take | me | home, | fer-ry boat.

4. Prepare f.c. and AM parts together, noting alternation.

5. Sing with accompaniment.

Arrange chairs, one behind the other, in short lines, as if in a canoe. Using plastic golf tubes as 'oars,' children 'row' across the river with one stroke per measure. Alternate sides or switch sides after 4 measures. (Imaginary 'oars' work, too.)

Setting simplified by T.A.

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Early Childhood

Unmapped Territory or Settled Terrain?

VERONIKA SCHULTZ

For those of us who teach Orff Schulwerk in the elementary school, the greatest energy drain often occurs from teaching preschool or kindergarten classes. From time to time at workshops, both veteran and neophyte teachers have sighed, "But what do you do when they finish the lesson in ten minutes?" Or what to do when the class wiggles restlessly, or even more frustrating, if an explosive group mood seems to warrant an extended recess? There are glimmers of recognition out there; we have been in these situations together.

This is a given: the younger the child, the more skilled and artful a teacher must be. A primary teacher must change the pace often, meet individual needs, balance play with skill-building activities and hold a diverse group's interest. Few of us would dispute the statement that a kindergarten classroom teacher probably works harder than a college teacher who dispenses information in a lecture format. By extension, any teacher of a special subject (art, music or physical education) must rise to the challenge anew with each class of lively, independent four-through-six-year olds.

Why does Schulwerk "work" with children? What do we attempt to do that is different from other music approaches? These are the kinds of questions administrators and parents ask. We must be ready with professional answers which validate our work. Quite simply, we have the best recipe from the child's point of view.

It is an enticing mix: beat and rhythm, speech and song, concentration and laughter, drama and imagination, movement and dance, discovery and delight, individual response and collective effort. Our curriculum is ever in flux, adaptable and active. Our youngest students are increasingly more sophisticated and accustomed to constant stimulation from the media, but we who have come enlivened from Orff training, workshops and conferences come well prepared to meet their needs.

Teachers of Orff Schulwerk attempt to teach ALL children—from the slow learner to the gifted; we try to adapt our lessons for all levels of ability. However, how many of us realize that we are so effective precisely BECAUSE we maintain an ongoing balance between all learning modalities: the visual, the auditory and the kinesthetic? The most appreciative receptors are the youngest children. They see, they hear and they do, in all

combinations of active participation . . . and they remember!

Educational research now proves that each student develops a preferred learning modality, quite likely by preschool age. It is also believed that most teachers will teach according to the learning style and modality most comfortable for them. Therefore, there is considerable richness and variety in Schulwerk teachers' classrooms.

We teach from our own strengths and are adept enough to shift constantly between the visual, auditory and sensory-motor in our lessons. Students get multiple chances to absorb the experience and have the musical concept reinforced through whatever learning channel suits them best. It matters not that we may see several hundred students each week. The children retain and can transfer musical learning precisely because we have taught them through these multiple modalities. Perhaps if Orff Schulwerk were explained this way to non-music educators, there would be so much more understanding and value assigned to our approach!

Let us also emphasize our strong kinesthetic orientation in teaching all children, and particularly younger ones, through movement. Except for physical education classes and an occasional dance or drama class, there is very little movement education in our schools. Little children are honest; if they are bored, they are restless.

If they are attentive and happy in music class, it is often because we have taught at least part of the lesson through movement exploration, pulse awareness, perceptual-motor coordination activities, reaction-to-sound tasks, games and body percussion accompaniments. Children are literally close to the ground. It makes sense to take some clues from them and choose motor tasks as the constant of early childhood music experiences.

Anyone who has read the historical beginnings of Orff's work prior to his radio broadcasts with Bavarian school children, knows that he and Keetman worked many years earlier with adult dancers in music and movement. No matter that we are mostly trained musicians first and not experienced in dance. Carl Orff and Gunild Keetman, in their genius, made earthy, elemental movement the core of the Schulwerk.

We should not hesitate to observe children

on the playground; they will show us a vocabulary of axial and locomotor patterns. We should watch them playing with and reacting to simple equipment such as hoops, balls, ropes, sticks and beanbags. Children will only improvise movement sequences that are simple to do and easy for their peers to copy. There is nothing new out there that children haven't already done. Only combinations of folk-like, childlike patterns need to be rediscovered, meshed together and enjoyed. As music teachers we are limited only by our physical teaching space and the time and willingness to incorporate movement into each of our classes.

For richer teaching: MOVE! The list of possibilities is endless and can be planned or inserted quickly by the teacher: skipping, stretching, relaxing; playing statue-freeze games and mirror-echo games; stretching pieces of yarn on the floor and moving that floor pattern, showing a cymbal crescendo with a given body part, using a laminated large polka dot on the floor for body awareness tasks, developing a body percussion introduction to a familiar singing game . . .

In fact, the longer we teach younger children, the more of a stockpile of activities we can acquire to channel and dissipate their boundless energy. We are headed in the right direction when a group of little ones isn't quite ready to leave when time is up.

Teaching music in early childhood classes will never be mundane; young children will always make the day come alive with surprises. The joys we share with them will grow along with our collection of workable ideas. We have tomorrow's musicians, dancers, artists and audiences shuffling into our rooms, wide-eyed and a little scared each fall. But through the Schulwerk we can capture their hearts and minds with the magic of movement and music. □

Changing your address? Know another member who is? Executive Secretary Cindi Wobig requests that you inform AOSA headquarters of address changes and corrections as soon as possible so that your Echo and other correspondence will arrive promptly. Many Echo copies wind up in the Post Office's dead letter office, a waste of your dues money and a loss of important information to you.

Videotape Reviews

DONNA MARCHETTI

Children Involved— Using African Materials (7 CI) Judith Thomas, Danai Gagne

A different emphasis on African music is found in this video of Judith Thomas and Danai Gagne from the 1986 Boston conference. This ninety minute session explores African folksongs using voices, instruments and movement. Intended for teachers of students in the upper elementary grades; it would be of interest and benefit to anyone interested in African music and culture.

Most of the video is a children's demonstration, with a short period at the end reserved for working with session participants. Ms. Thomas begins by teaching the children the words of "Kelo aba weye," a fishing song from Ghana in the original Ga language. The words are then spoken in rhythm and a clapping pattern is added.

She draws attention to the polyrhythms which result from the words being in duple and the clapping pattern in triple rhythm. She works with the children, helping them to recognize these rhythms by listening to both

simultaneously as she plays them on the bongos.

The children learn the melody, a simple repetitive one of four tones. Ms. Thomas discusses the various types of singing voices used in different cultures and encourages the children to use the "chest voice" prevalent in African singing. Finally, percussion instruments played in varying rhythmic patterns are added to the clapping and singing. Listening to a tape of the original song by W. K. Amoaku, the children are pleased to hear that their version sounds remarkably similar.

Danai Gagne then introduces the children to patterns of African dance, drawing on pictures and African artifacts for starting positions. They are asked to pay particular attention to the hand positions and bent knees seen in these figures. Several movement patterns are explored; later the children will be given the opportunity to choose those they will use.

Together, they develop an enactment of a fishing scene and the celebration of the villagers and their chief after the fish have been caught. The final performance draws together singing, instrument playing, dancing

and acting out the story.

Two other songs are learned by the session attendees. "Si si nbom" is a song for oarsmen and also involves compound rhythms. The Ghanian lullaby "N'su fa mio" is the basis for an exploration of African dance, once again using the body positions of the artifacts as departures for movement.

Throughout the session Ms. Thomas and Ms. Gagne return to the theme of weaving, first mentioned in reference to African cloth woven of varying colors and textures. The analogy to music is easily made—woven from different threads of melody, rhythm and movement, it becomes a meaningful whole. In a larger sense, a culture which encompasses music and dance to embellish daily occurrences is one in which the interweaving of art and daily life creates a richness which is enviable.

Although there is some distracting talking heard on a part of the tape, and Danai Gagne's soft-spoken voice is difficult to hear at times, the material and presentation are so interesting that the value of this session far outweighs its shortcomings.

cont. on page 28

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Back to the Roots— African Xylophone Lynn Jessup (10 BR)

For anyone seeking an introduction to the African xylophone, this informative film is a must. Taped at the 1985 Kansas City Confer-

ence, the 50-minute session covers many historical, theoretical and practical aspects of Mandinka balafofon music.

The session begins with a discussion of the instrument's history—its Asian roots and introduction to Africa by traders who had long periods of time in port and therefore, it is believed, taught Africans how to build and play the instruments. The xylophone sub-

sequently became an important part of African culture, used as a means of transmitting stories and music from one generation to the next.

A discussion of the xylophone's structure and tuning are given. Its principles of construction are the same as the Orff xylophone, which has the African one as its model, but the tuning differs. The African xylophone is tuned to a septatonic scale, seven tones equally spaced in pitch. Mrs. Jessup offers suggestions for retuning Orff xylophones for playing authentic Mandinka music. (See her article "Rediscovering Orff's Xylophone," Orff Echo, Vol. XVIII, No. 3, Spring 1986.

Several taped examples played by Ms. Jessup's teacher in Africa are included. The music is ideally suited, says Ms. Jessup, to the Orff Schulwerk classroom because its open-endedness allows for much creative exploration. The relatively simple melodic lines invite variation in accent and dynamics; the nature of the septatonic scale encourages modulation and improvisation.

Ms. Jessup offers suggestions for teaching, including preliminary activities and methods of notation. Some examples are taught to the participants using her classroom methods and system of notation, and employing simple variations on the melodic line.

She addresses other aspects of African music about which she feels strongly. It requires, she states, a different kind of thinking than does Western music—holistic rather than analytic. It must be experienced by the whole person, and by nature, it defies systematic analysis. She makes a strong case for cultural open-mindedness, pointing out that our preferences are often the result of cultural bias.

Finally, Ms. Jessup emphasizes the importance of this music within its cultural context, reminding us that it is adult music, passed on by adults who have worked and studied for years before they have been allowed to perform or teach. It is in this light that it should be presented in the classroom. It is music that should be taken seriously, and introduced to the older as well as the younger student. □

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President's Message

DEL BOHLMAYER

The voice of the membership determines the destiny of AOSA. How is the membership heard? How are decisions made? What are the responsibilities of each member?

AOSA is a democratically operated organization, and thus the vote of the majority of its members and/or of the duly elected representatives, the Board of Trustees, determines all policy for the organization. This policy is generally in response to membership ideas or concerns.

How is the membership heard?

The membership is heard through the written ballot and through your Board of Trustees. When enough individuals have a similar idea or concern and voice it, discussion will occur at Board of Trustees meetings and action will most likely result.

The membership is heard when enough individuals write letters voicing their concerns to the president, specific committee chairpersons, regional representatives or other members of the Board. The membership is heard when the local chapter presidents make the effort to attend and actively participate in Advisory Board meetings at our annual conference.

How are decisions made?

Decisions are made when every individual member enters a vote on the written ballot each January, and returns it promptly. This ballot is your direct voice to the governing body of AOSA.

Decisions are made by the Board of Trustees at one of their three annual meetings, in March, September and November. The decisions made by the annual ballot are based on a simple majority vote, unless they include a change in the Articles of Incorporation, our constitution. These require a two-thirds majority vote.

The process for decision making in the Board of Trustees is a bit more complicated. Currently, we have twelve standing committees with additional sub-committees in some areas. Each committee has a chairperson who, in advance of an upcoming Board meeting, creates a committee agenda based on input from the members of that committee and other Board members.

The first action taken at these committee meetings is to prioritize the agenda to ensure that those crucial topics get covered. There are almost always too many agenda items and too little time; some items get tabled.

Most topics are assigned to two or more committees directly concerned with that issue. The first committee reporting back to the Board provides its rationale for any recommended action, and offers a written motion for specific action to be taken. Other committees dealing with the same topic may add their complementary thought. Motions are made and either approved or not approved. Thus policy is created and duly entered into the written records and minutes.

Here is a listing of our standing committees and the chairpersons of each:

Regional Representatives	Judy Bond
Foresight	Stanley Rowland
Personnel	Doug Wilson
Nominating	Karen Medley
Grants	Judith Kirby
(Research, Keetman, Shields)	
Media (Film and Library)	Donna Poppe
Conference	Doug Wilson
Publicity	Ruth Ann Chiaraluce
Professional Development	Carol Erion
Membership	Judy Bond
Publications	Tossi Aaron
Finance	Stanley Rowland

What are the responsibilities of each member?

It is the responsibility of every member to register an opinion on the issues of the general ballot each January, and to communicate with the elected representatives at all other times.

It is true that a national governing board cannot act each time one single constituent speaks. But if enough individuals are saying the same thing, the representative governing body will be aware, very soon, of the seriousness of the concern. And awareness is the first step toward action.

It is the responsibility of every member to communicate in a professional manner, preferably in writing. This helps clarify one's thoughts, helps prevent misunderstandings and helps get the message transferred to others more accurately. A letter with a clearly written statement should be sent to the President, Regional Representative or the appropriate committee chairperson. The letter should describe the problem or concern, how it affects you or your chapter, and suggestions for possible resolutions or plans for implementation.

It is the responsibility of the individual member to read all correspondence from Executive Headquarters and the Board of Trustees and to follow through with any requests therein in a timely manner. Written communication requires a reader as well as a writer if it is to be effective. Letters from AOSA to you are important; they keep you informed of what is happening.

You may be only one of the 4000+ members in AOSA. But if you have the same concerns and ideas as expressed by enough other members, you will surely see action and results. Please share these thoughts and concerns with representatives and officers. The voice of the membership determines the destiny of AOSA. □

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The presenters, their sessions and materials always make a good impression on these visitors, many of whom have never had an opportunity to be involved in Orff Schulwerk. Often it is the enthusiasm for this special kind of music education and the spirit displayed by the participants that draws comments.

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Hot cross buns!
Hot cross buns!
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If your daughters do not like them,
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But if you haven't any
Of these pretty little elves,
You cannot do better
Than to eat them yourselves.

This familiar rhyme of early childhood music classes and inevitable melody for new recorder players has lost its second half in the course of two centuries' repetitions. Once it was a street cry chanted by sellers of the little buns meant to be eaten for breakfast on Good Friday. Their distinctive feature is a criss-cross of white sugar icing across the top. Look for them in your local bakery and bring some to school to share with the class after you sing, play or pat-sch/clap the historic rhyme.

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There were six guest educators invited to the Detroit Conference, all nominated by members from Region III. They appeared on the panel on research in music education (see Winter Echo, 1989). Chapters and/or individuals from Region IV may nominate guest educators for the Atlanta conference; their nominations will be considered by a special committee.

Members of Region IV are eligible to nominate a school administrator or college educator for an expense-paid trip to the Atlanta Conference, November 8-12, 1989. For more information and applications, write AOSA Executive Headquarters, Box 391089, Cleveland, OH, 44139-1089. Applications must be filed by September 1, 1989.

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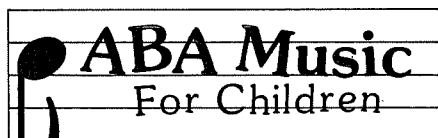
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QUOTE:

The following quotes are taken from grade-school essays on classical music.

- "J. S. Bach died from 1750 to the present."
- "Refrain means don't do it. A refrain in music is the part you better not try to sing."
- "Henry Purcell is a well-known composer few people have ever heard of."
- "Aaron Copland is one of our most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead."
- "Music sung by two people at the same time is called a duel."
- "I know what a sextet is but I'd rather not say."
- "My favorite composer is opus."
- "Probably the most famous fugue was the one between the Hatfields and the McCoys."
- "A harp is a nude piano."
- "My very best liked piece is the Bronze lullaby."

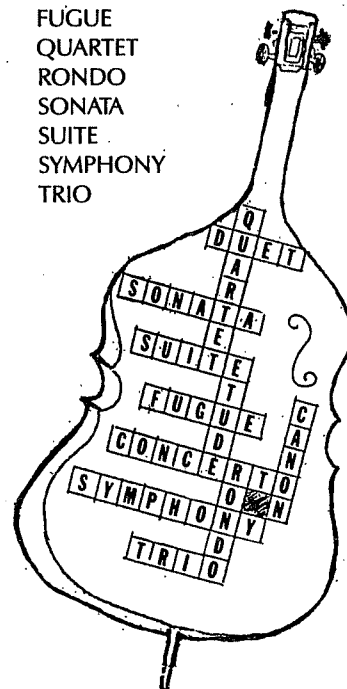
From a column by Emily Walker in the Tacoma (WA) News Tribune and reprinted with their permission and our thanks.

Interlochen Puzzlen

Fit the following names of musical forms into the boxes so that they interlock. Or improvise and fill in with other musical terms.

CANON
CONCERTO
DUET
ETUDE
FUGUE
QUARTET
RONDO
SONATA
SUITE
SYMPHONY
TRIO

Answer:



continued from page 19

She was delighted when she was sent to England by the Ford Foundation to study dance in the schools. She returned "walking upon a cloud when I saw dance as a vital, integral part of the curriculum, not as an extra-curricular activity. Dance is not encouraging only those with nice little figures, or those who can move well. Dance is encouraging all children. I have seen 40 children moving in a room, not one bumping into the other. They are learning that if you move a hand, you've moved space. Therefore you have affected everyone who is around you. They are learning that your body speaks, that you are a part, not only of the air that is around you, but the air that is around everybody else, and therefore part of them.



It is fantastic to see this happen. Dance is being taken into geography classes, English classes, mathematics classes. Poems that are danced are discussed in all their other

classes. They go out and bring in things that look the way they feel. One could bring in a shiny rock and dance that shiny rock. It's beautiful!"

The child speaks:

Dear teacher, please move the chairs back and let the kids and me BE the stars in the constellation and the planets. I want to feel the relationship of distance, speed and pattern. My body will understand it all. I know some planets will be so large it may take two or three of us big kids practically glued together to show the proper size, but we like teaming up and like knowing we're an important part of something. We can do it!

Can't I be a wave attached to other waves and swish and rush together? My body can be the pull of gravity—the tide—the tornado, I can even look like one. When we study Native Americans or Africans, let me try being one of them all day. We could sneak to the water fountain without cracking one branch. We could sit cross-legged on the floor and have a village council. We could move through the imaginary village and farms

tending our cattle, hunting, planting and harvesting and learn from these movements that way of life. We'll also learn that from these movements the native dances developed for the celebrations of life and death.



Some characters we study about seem more important than others. Can't we act them out? Some were great leaders. I would get an overwhelming sense of the responsibility of a leader if the whole class followed me, my movements, my directions. I see sometimes it's not so easy to get people to follow. If we can't act out the whole story maybe we can reduce it to a few lines and chant it out in rhythm. Some of us could chant it, some make music and some could interpret it in movement.



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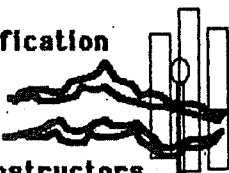
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Stick up one finger and then another—it makes two and that's addition. But what about spelling? Just once in a while couldn't I spell out a word in movement—tracing it across the floor—dancing it with my body? It wouldn't take much room, if we could go one at a time.

I like feeling the new in me, it makes me pop and wiggle, jump up and down and whirl 'round and 'round. When I have a way to use my movements they make more sense to me. But sometimes I feel a scary heaviness that can't come out. "Sparkle," my dog died on Saturday. Daddy said he'd get us another dog if Mother said okay. But I ached for Sparkle. Can't I show everyone how we used to play together? Please watch me—maybe I could BE Sparkle when we're acting out animals, when my turn comes. I know just what he did—I think I'll be Sparkle every day. I have a lot of important things going on in me to show you and all the other kids, if you'd only watch.



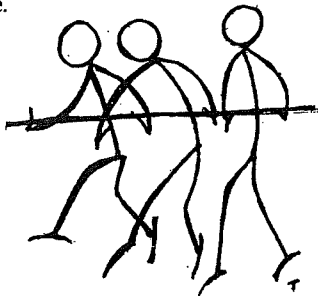
I was really scared yesterday when I got home and nobody was there for awhile. I tried not to act scared because I'm "not supposed to" any more—but I felt it there inside, tingling in a bad way. Maybe some of the other kids and I could hook together and make a huge, creepy monster—one that nobody ever saw before—big and scary . . . while the other kids could make screechy and groany sounds with their mouths or with instruments to sound like our "fantasy monster." Maybe it would make the scary feeling go away.

I heard a teacher say the other day that we shouldn't touch each other. She even said that we kids don't like it. Sometimes I don't know what I like or want. I do know I'm too big to be treated like a baby, and that hardly anyone at home touches me anymore except when I wrestle my little brother or when I'm sick. But it's fun to rub shoulders and backs, to hook arms, to touch out-stretched fingertips, to connect with others and to feel their warmth oozing into me.

As I'm growing into adolescence I have a greater need for patterns, for formations, for dramatic expression so I can make sense of the religious and philosophical concepts that I'm beginning to think about. Who am I? What about tomorrow and me . . . the world and me? I need to make the abstract not so

abstract for myself. I need to catch hold of my ideas and quickly dramatize them with classmates before the ideas escape and are replaced with ever-onrushing new ones.

Things are happening pretty fast now. My body is changing so I hardly recognize me. I need the door to human contact kept open for me or I might shut it forever and begin to use only a tiny peephole. I need free expression as always, but in a structured place and time. I need a way, a reason and a bigger sharing with others of the whole me. I've got more to say now but somehow it seems to be less important to everyone than the skill I use in saying it. Only my training is being seen . . . not me.



As a new adolescent I need help in expressing the total me. I'd like to be appreciated, enjoyed; I need to feel the feedback of belonging to my family-community and the universe beyond.

If I were an ordinary person growing up in another culture I would dance till the day I died. In our society this privilege is reserved for artists, performers, musical conductors and a few "rebellious," liberated souls. Anywhere else I would know what Zorba the Greek experienced many times . . . the healing power, the joyous, centering power, the strengthening, physical power, the relating power, the natural *living* power that dance brings!

As an adult I would dance to celebrate marriages, births, puberty, death and dreams. I would dance again with my children, rolling, tumbling, clapping, laughing and come to know and love them better. I would dance with my mate and my friends, stretching, springing, weaving gently together, becoming as the years and centuries go by as graceful and free as the animals of nature . . . spiritually and physically at one with the universe.

"A child's world is movement," I heard an educator-dance therapist say recently, and I thought to myself, "Of course it is! We have only to look and see it!"

Pat Sonen Paulsen DTR (Registered Dance Therapist) works with emotionally disturbed patients at Essex Hospital Center, Cedar Grove, NJ, and has taught creative dance to all age groups, children, adolescents, adults, teachers. She authored a pamphlet, "Using Movement Creatively."

Wanted: Detectives!

Become a member of the AOSA Detective Agency. We are in the process of identifying existing research dealing with creativity, higher order thinking skills, learning theory, language development and acquisition, classroom management, on-task behavior and measurement tools. If you have done a bibliography which relates to any of these

areas, please send a copy of it, or indicate your interest by July 1 to:

Sylvia Munsen, 5755 E. River Road #2807, Tucson, AZ 85715.

Funds for expenses may be available. Research Review Board: Sylvia Munsen, Sue Snyder, Richard Spalding.

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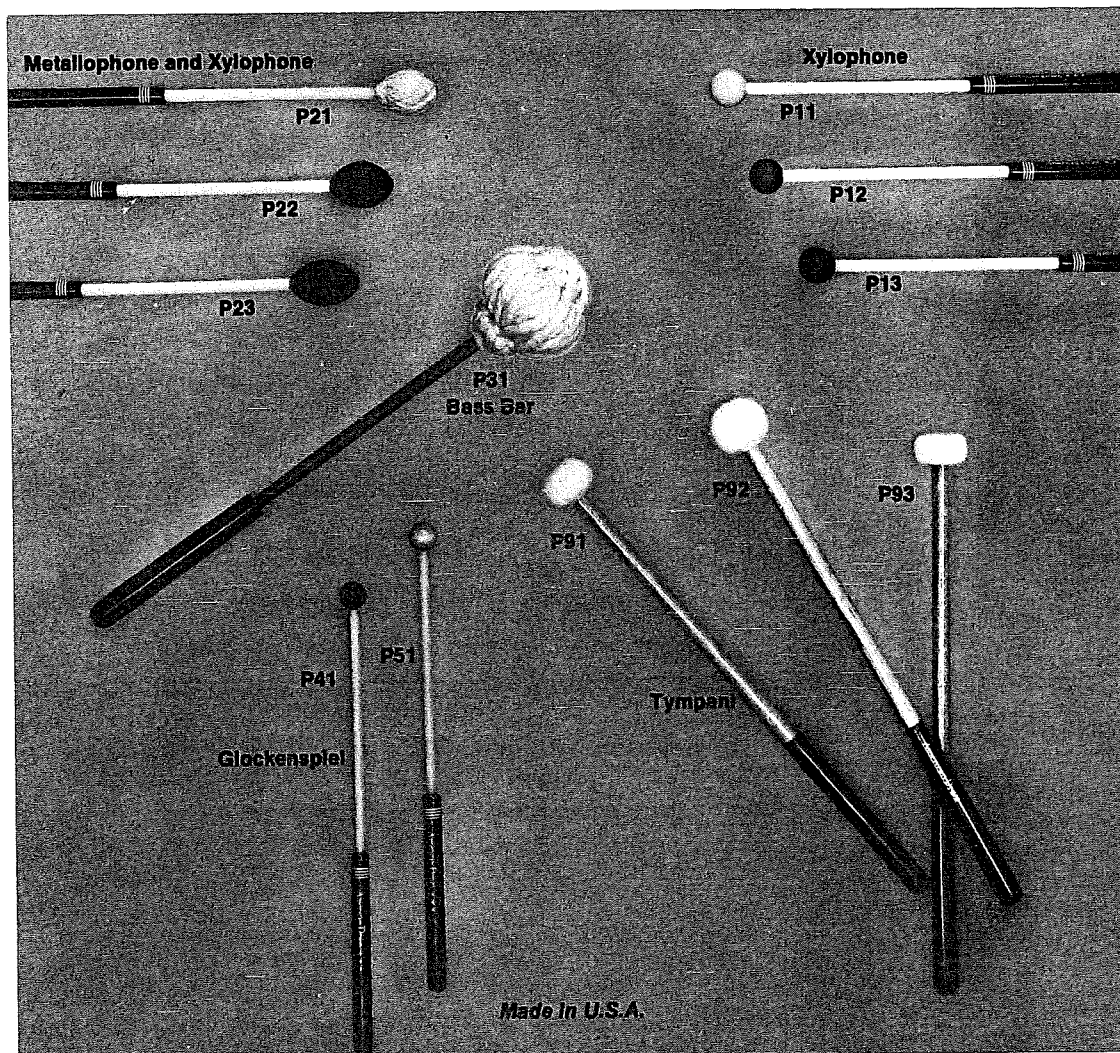
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NEWS AND VIEWS

Barbara Potter, Editor

ARIZONA

In conjunction with the Amphitheater Community Schools, the Arizona chapter offered a workshop for pre-school, kindergarten and first grade teachers in Tucson and surrounding area. They have defined five goals as part of an outreach program to align the Arizona AOSA chapter with the encouragement of the arts in their area.

CENTRAL CAROLINA

The chapter has found a way to ease the pinch of sponsoring workshops by working closely with the University of North Carolina at Chapel Hill. The University provides the meeting place, reproduces handout notes and does the mailing for registration. Central Carolina was eligible for a President's grant this year which "really gave us a boost," and is co-sponsoring workshops with the Piedmont Chapter, Guilford County Schools and the Duncan Music Company.

CENTRAL FLORIDA

At the first meeting (and only then), the chapter has a packet of registration materials available, with fliers about future workshops, a name tag and a music pencil. Saves postage and makes a pleasant "hello" for the new season.

CENTRAL NEW JERSEY

Laurie Goldschmidt helped the 25 children in her mixed-age classes work out a drama-



tization of *The Blind Men and the Elephant* (Carol Erion-Linda Monssen, Schott Supplement). There were new experiences for teacher and students alike: e.g. children walking with eyes closed learned what it feels like to be without sight. Supplemented with pieces from the Schulwerk, folkdances and recorder pieces, the final performance was taken out into the community. The children went to a nursery school and then to a nursing home, enjoying the appreciation and response at both. Says Laurie, "It was a rich

experience for all of us, and there was much value in letting the community discover what our Orff program is all about."

CENTRAL TEXAS

Past President Penny Mahoney points with pride to the amazing growth of the chapter, and to its special people. "Their enthusiasm radiates throughout the membership. Everyone who can show membership in another chapter becomes a member of ours automatically, and the workshop fee is waived.

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It's always thoughtful to say thanks and this chapter makes it a point to do so in its newsletter. It regularly gives credit for the many contributions of services, facilities and equipment which have helped the chapter to complete a successful year. Good will=good idea.

EVERGREEN (WA)

The results of a careful survey among members showed that they ranked local chapter services in this order of priority:

1. Workshops, 2. Mini-Conference, 3. Newsletter, 4. Membership directory, 5. The Orff Echo, 6. Scholarships, 7. Loan of the chapter instrumentarium. The chapter is really listening to its members' concerns and wishes!

At some chapter meetings, classroom instruments or Schulwerk materials donated by local industry people are raffled. The money raised is used for members' scholarships or donations to the Gunild Keetman Fund.

GREATER DES MOINES

To encourage student involvement and interest, the chapter co-sponsors a session each year with Drake University's Music Education Department. Other chapters, please copy!

HOMA-OKLA

In March, the chapter will sponsor an Orff festival. Members may bring their students at no cost. We'd like to hear more about this; please keep us informed.

INLAND EMPIRE (WA)

As door prizes at workshops, this chapter offers two paid registration fees to a future workshops. And some of those workshops look really tempting.

KANSAS

The chapter is excited that its Past President Beth Bolton was named Teacher of the Year for the Lawrence Public Schools.

Kansas chapter's solution to a familiar problem for many of us, the distances to be traveled for workshops is unique. The state is divided into 6 cluster areas, and self-sup-

porting workshops led by well-trained and experienced chapter members are offered during the winter months. In the summer there is a state-wide 2½ day Rock Springs Jamboree. It is held in conjunction with KME and Kansas State, which help with funding.

KENTUCKY

The *News-Enterprise* newspaper printed a very nice interview with Jimmie Dee Kelley, chapter president, and other chapter members Lorinda Jones, Ann Leach and Debby Duda. All spoke of Orff's philosophy, their joy in teaching it and the children's musical growth. KOSA was mentioned, as was its "Orffarama" held recently. Sorry we can't reproduce the photos!

MOUNT LASSEN (CA)

With the support of AOSA personnel at California State University at Chico, the chapter is planning in-service programs for teachers in the surrounding areas. They anticipate continued growth as more people hear about and experience Orff Schulwerk.

NEW ENGLAND

Member Edna Geary, after teaching many years at the Curtis Middle School in Sudbury, MA, has accepted the position of Chairperson of the Music Education Department at the Boston Conservatory of Music. Best wishes on the start of a new career!

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NEVADA DESERT-VALLEY

Two members were highlighted in a recent newsletter, Lynn Kleiner and Randy McCommons. A bulletin board page tells of substitute jobs and college credit available, news of chapter board meetings and a smile for the day. How about "Show me a squirrel's home and I'll show you a nutcracker suite."

OHIO

This state has the distinction of hosting both the first AOSA chapter (Cleveland, #1) and the newest chapter (Northwest Ohio #90)! Chartered in Chicago, the chapter grew out of summer courses, thanks to the endeavors of Donna Moyers, Loma Muir and Anita Kowalski of the Bowling Green Schools.

In March the new chapter held a highly successful "Honors Orff Festival" under the leadership of Judy Bond, Vice President of AOSA. Member Judy Beck reports that each of the 39 chapter members selected and prepared four students from their 4th and 5th grade classes. A total of 112 singers and instrumentalists participated, rehearsing in the morning and performing in a gala concert in the afternoon. What a nice start for a new chapter!

ORANGE COUNTY (CA)

Cathy Crawford, recent recipient of the Encore Award, given to outstanding music teachers in Orange County, feels that the award is a tribute to Orff Schulwerk because it has kept her motivated and stimulated in her work. And Kathleen Allen was recognized by the Golden Bell Award, given for exemplary programs developed by outstanding teachers and administrators. Congratulations to both of these fine teachers.

PIEDMONT (NC)

With great pride, the chapter joins Western Carolina to announce the first two graduates with Master of Music Education degree with Orff Schulwerk concentration: Teresa Shiflett in May and Gloria Marham in August. And the "Piedmont Pulse" newsletter featured members Elizabeth Carlton, Dottie Tobias and Patricia Bennett. Michael Nichols wrote of his experiences in West Germany while taking an IGMF course. □

My recovery has been blessed with bouquets of thoughtfulness from so many good friends. Thank you.

—Margaret duGard



*Cold February sky,
grey and heavy
between snow and rain—
Buffered against the wind,
hat and winter wool,
I bundle for a walk.
At the foot of my steps,
two snowdrops bloom,
and dance undaunted,
much braver than I.
T.A.*

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A U G U S T

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so come on down to the Jubilee!*

Come on down, Come on down,

Come on down to Atlanta

Come on down, Come on down,

get Georgia on your mind."

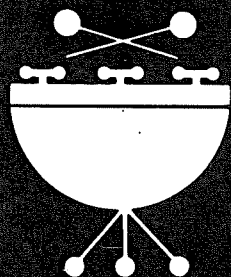


Photo: Richard Kaiser

So sang the Georgia Peaches as they danced across the stage after the AOSA Business Meeting in Detroit. Members from Region IV Chapters joined the Peaches in a rousing rendition of "Georgia on my mind" to invite you all to attend "Atlanta '89, A Southern Jubilee." Many people are already hard at work to make our next conference a joyful gathering of mind, body and spirit. Region IV Chapters have taken on jobs with various conference committees, a number of people have made squares for our Orff-Quilt, the program is being planned, the schedule is in process; the hotel employees are already asking, "What is Orff Schulwerk?" Excitement is in the air. We hope you will all join us at the Hyatt Regency Atlanta on November 8-12, 1989, right downtown on Peachtree Street, for a warm and wonderful time.

Beth Miller, 1989 Conference Chairperson

Frederica Thames, Sharon Vrieland, Atlanta Co-Chairpersons



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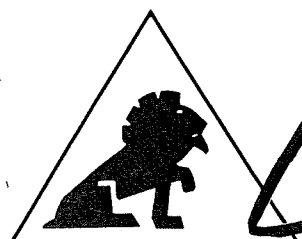
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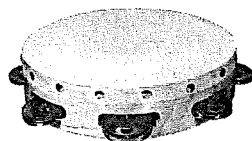
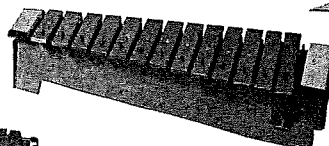
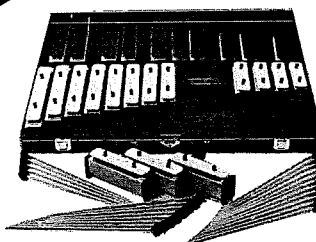
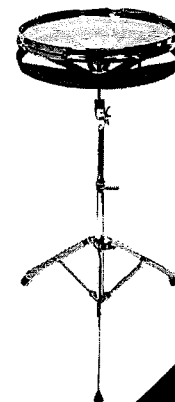
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BOOK REVIEWS

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

CROCODILE AND OTHER POEMS, Ruth Pollock Hamm. London: Schott Music Corp, 1988. Supplement to *Music for Children SMC 15*.

"As long as the dorbassam flits through the dingbar
I shall nony my kingsom with tea.
Myself, sarnessing, fears forces of Tovars,
Named Silting, Linting and Klee."

Not Lewis Carroll but Ruth Hamm! Here is another collection of poems and proverbs, some old friends, some lesser known, at least one brand new—for which Mrs. Hamm has achieved a reputation in the Orff Schulwerk movement.

Designed "to help those teachers who have little experience with choral speech in classroom activities," the book is filled with suggestions for expressive speech, for accompaniment, for movement, for creative writing—and still leaves room for teachers and students to follow their own paths.

Most of the poems are light of heart and should prove to be lots of fun, especially for upper elementary grade students.

TUNES FOR YOUNG TROUBADOURS, Dianne Ladendecker. London, Schott Music Corp., 1988. \$6.95. Supplement to *Music for Children SMC 34*.

A fine addition to the growing body of early music adapted for use by young students, this book contains ten songs. All are either old tunes or charming settings by the author of poems of interest and value to children. Sources are carefully noted, and each piece has a short analysis, either historical or musical.

Although a full instrumentarium, a number of untuned percussion instruments and soprano and alto recorders are called for, the accompaniments are consistently clean and tasteful. Patterned and sense-making ostinati create the open, "early" sound and make it possible for children to play the accompaniments with ease and understanding.

Early music has a prominent place in the Schulwerk teacher's offerings to students. This book fits the bill; it will delight both teachers and students and it is strongly recommended. *Gin Ebinger*

MUSICA ARABIA: ARABIC FOLK SONGS FOR ORFF INSTRUMENTS, Alice Olsen. Alice Olsen Publishing Company, 1987. \$9.50.

Alice Olsen spent six years teaching in Saudi Arabia, obviously gaining affection and respect for Middle Eastern culture. In this book, she offers eight folk songs and dances, a traditional folk tale and a layered ostinato of the Arabic numbers from one to ten—"waahid" to "ashara."

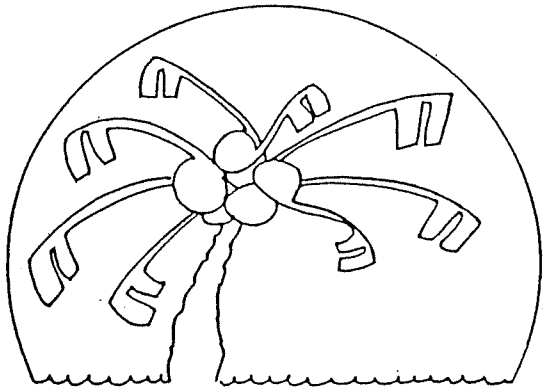
Olsen is careful to explain that her orchestrations are not authentic, since Middle Eastern music does not include harmony. She tells us she attempted to "preserve the general flavor within the Orff style." She accomplishes this through the judicious use of barred instruments combined with layers of non-pitched percussion.

The materials seem to be appropriate for third grade through middle school, and will be especially welcomed by teachers concerned with providing multi-cultural experiences for their students. Although Olsen includes very little information about background or authentic performance practice, she suggests other resources to augment this booklet. This is a worthy addition to teachers' bookshelves for aesthetic as well as pedagogical reasons.

Marcelyn Smale

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AMERICAN INDIAN MUSIC FOR THE CLASSROOM, Dr. Louis W. Ballard. Canyon Records, 4143 N. 16th St., Phoenix, Arizona 85016 (1973)

The author states as foreword: "It is not enough to acknowledge that American Indian music is different from other music and that the Indian somehow 'marches to a different drum,' as a way of paying obeisance to the unique culture of our Native American people. What is needed in America, as it has always been needed, is an awakening and re-orienting of our total spiritual and cultural perspective to embrace, understand and learn from the aboriginal American what it is that motivates his musical and artistic impulses.

"To do so may very well be the one significant step toward our survival as rational and stable beings who need to be in tune with a rational and stable environment where dynamic art forms can flourish and where mankind can truly hope to be uplifted in spirit and in every day existence.

"The arts of any people in the history of mankind have often been the only element to survive . . . and it is a curious fact that the surviving art forms are mainly those with a rich heterogeneous influence, wherein intrinsic differences are allowed freedom of expression. America has an historically artistic imperative to glorify and foster American Indian music and art in any viable traditional and/or contemporary terms . . . for upon this basis we will ultimately be judged by posterity."

Dr. Ballard is eminently qualified to present this book, both because of his Cherokee/Quapaw heritage and because of his position as Music Education Specialist for the Central Office of Education of the Bureau of Indian Affairs. In addition to listing characteristics of Indian music and explanatory notes to song analyses, Ballard presents 23 songs from various American Indian groups. With each, he includes suggested learning concepts and cultural notes. Dance diagrams, game directions, accompaniment ideas and photographs are found throughout the book. Highly recommended—both for use with children and as a valuable resource for the thoughtful teacher.

Gin Ebinger

Me gustaría tener canciones y juegos de las clases de hoy. Estarán publicados en el echo del verano. Por favor, envíenlos antes del 1 de abril con el nombre y la edad del niño. Muchas gracias. TA

LOWELL MASON, HIS LIFE AND WORK. Carol Pemberton. UMI Research Press, Ann Arbor/London. \$19.95.

Lowell Mason was the Man of the Year for 1988 in music education as we celebrated his establishment of the first public school music classes in the United States in 1838.

Carol Pemberton has given us the first complete biography of this remarkable man. Based on careful and exhaustive research of materials that are generally inaccessible, she gives us a treasure-house of data about the man and his contemporaries, the musical and educational culture of the era, and the important changes Mason helped bring about. It is a very readable book, scholarly for music educators and historians, but most enjoyable for the general reader.

Mason accepted as his imperative the teaching of music to all children, not only the "talented" as had been the custom. He faced the enormous task of winning public support for his ideas.

He worked tirelessly to train music teachers, write instruction manuals and songs for children and traveled long distances to teach. Here was a man with a deep passion for extending the good musical life to all.

The book covers all of Mason's life and work: his commitment to improving church music, his work as a composer, especially of hymns, his travels in Europe and his work as editor and publisher.

Today's music teachers may find it easy to identify with many of the problems Lowell Mason faced, though they first occurred 150 years ago. Pemberton's book is informative, true, but it is very inspiring as well.

Dorothy Gail Elliott



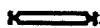
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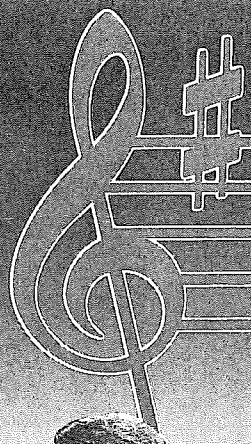
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Index of Advertisers

ABA Music for Children	32
Alaska AOSA	34
American Drum	36
Antique Sound Workshop	11
Augsburg Fortress	21
Backyard Music	15
Ted Brown Music Co.	12
Central Connecticut State University	6
Colorado State University	33
Comprehensive Music Service	15
DePaul University	38
East Texas State University	37
Florida Atlantic University	43
General Music Store	34
Golden Bridge U.S.A.	30
Gracenote, Inc.	31
Hamel Music	35
Hamline University	18
Hart School of Music	40
High/Scope Educational Research Foundation	24
HSS (Hohner/Sonor)	Inside Front Cover
John's Music Center	5
Kodaly Center of America	31
Lyons	22
MMB Music, Inc.	16
Mansfield State University	6
Memphis State University	14
Music and Instruments for Children	28
MusicWorks	22
92nd Street Y	28
Oberlin College Conservatory	8
Alice Olsen Publishing	38
Peripole, Inc.	26
Rayburn Musical Instrument Co.	19
Rhythm Band	37
Riverside Productions	13
San Diego AOSA	37
Schott	14
Oscar Schmidt	20
Seattle Pacific University	Inside Front Cover
Suzuki Corp.	Inside Back Cover
Sweet Pipes, Inc.	8
University of Alberta	10
University of Arizona	29
University of California-Los Angeles	17
University of Cincinnati	22
University of Kentucky	41
University of Massachusetts-Lowell	32
University of Manitoba	11
University of Nevada-Las Vegas	43
University of North Texas	35
University of Oregon	44
University of Puget Sound	15
University of Rhode Island	21
Western Michigan University	41
West Music Co.	10
Wyoming AOSA	39



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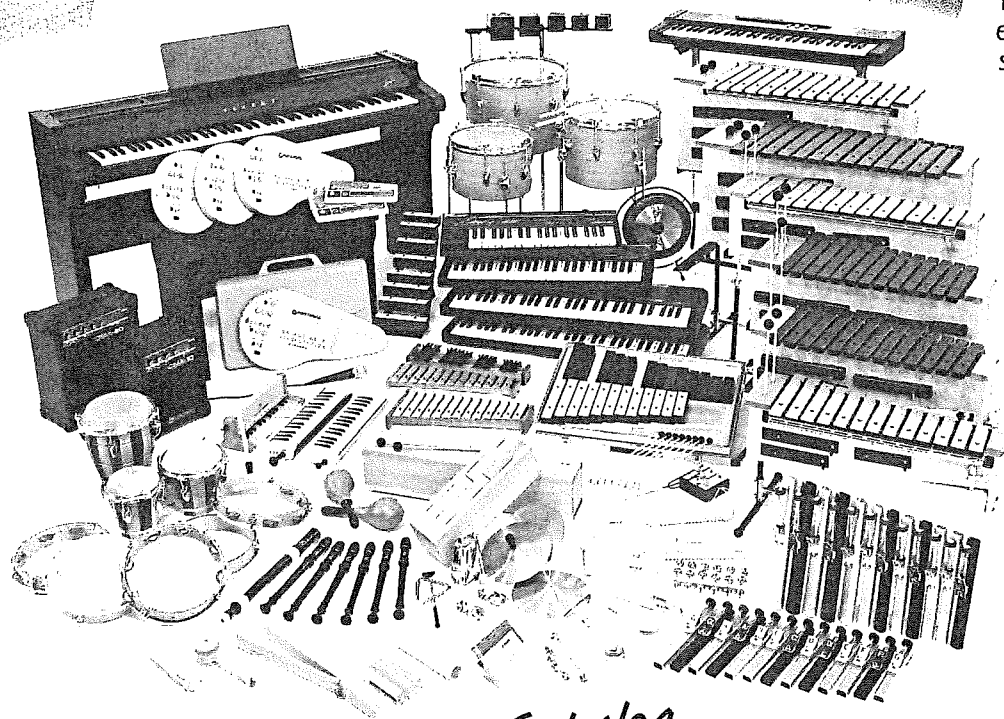


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