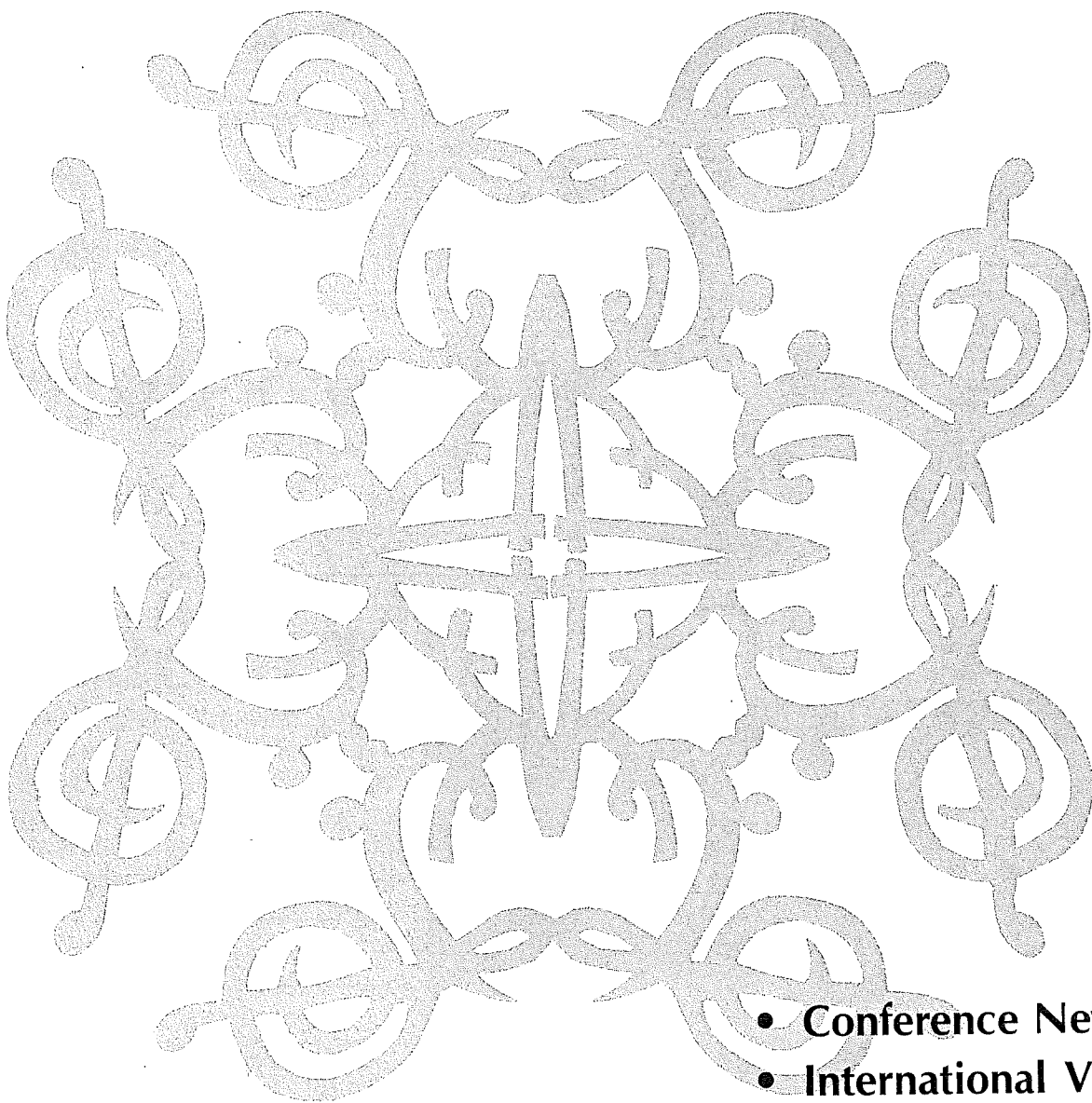
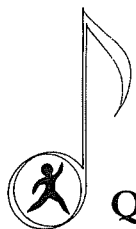


The Orff Echo

Volume XXI
Number Four
Summer 1989



- Conference News
- International Views:
 - China, Finland, Ghana
- English Country Dance
- Teaching From Models
- Children's Games



Quarterly Publication of the American Orff Schulwerk Association



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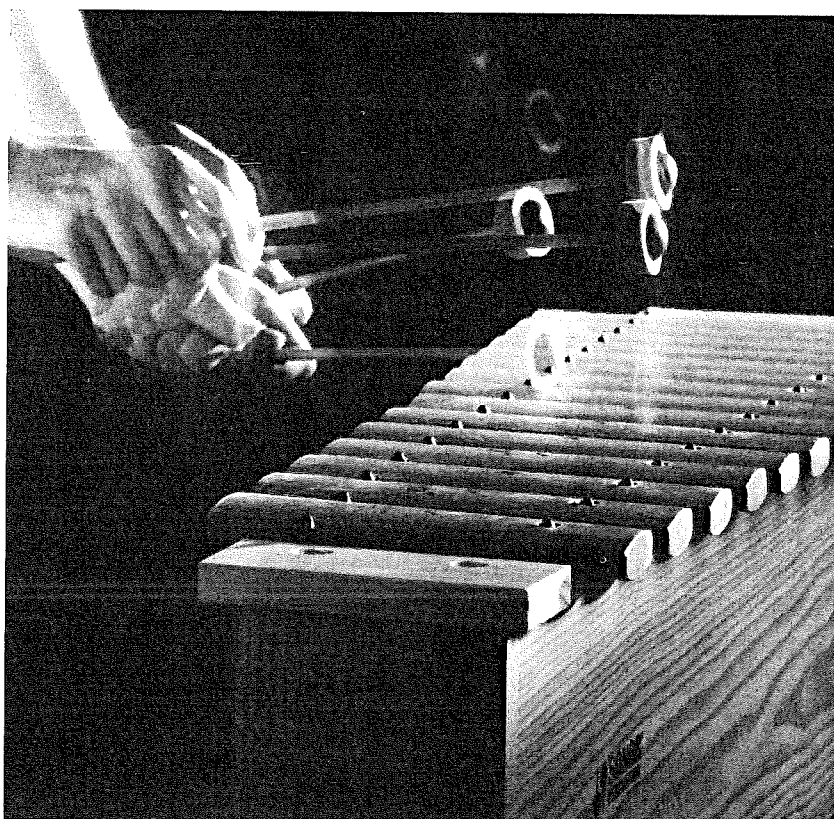
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THE ORFF ECHO

Volume XXI Number Four Summer 1989

Auxiliary status, Music Educators National Conference, Charles R. Hoffer, President

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Atlanta '89 A Southern Jubilee

The 23rd AOSA National Conference

Wednesday, November 8—Sunday, November 12, 1989

Hyatt Regency Hotel, Atlanta, Georgia

Beth Miller, National Conference Chairperson

Frederica Thames, Sharon Vrieland, Local Conference Chairpersons

The Atlanta Chapter and all of AOSA's Region IV Chapters extend to you a warm invitation to our 1989 Conference, **A Southern Jubilee**. We want to share with you the rich heritage which we enjoy in the southeastern United States, to celebrate the ways that music and dance of various cultural groups have influenced each other to form unique forms of American music.

There are so many ways this ties in with Orff Schulwerk: the centrality of music and dance in the lives and dreams of the people, the prevalence of movement and dance, music making with body, voice and simple instruments, pentatonic and modal music with elemental accompaniments, the importance of improvisation, the building of community through music.

One of the special features of this conference is that it is a truly regional effort, with the chapters of Region IV working on as many committees as possible. One of our collaborations is an especially designed thematic quilt whose sale will serve as a fundraiser for the Keetman Scholarship Fund.

We are planning a wonderful musical time together on Peachtree Street in downtown Atlanta in November. We invite you to join our celebration and hope to see you there.

HONORED GUEST PRESENTERS

JEAN RITCHIE is one of our best-known traditional singers. She grew up in a singing family in Viper, Perry County, Kentucky where the songs, ballads and play party games handed down from Scottish, English and Irish ancestors were part of everyday life. She is known as a singer, folklorist, recording artist, performer, teacher and songwriter.

Jean's husband, George Pickow, a noted photographer, will join her in presenting a unique session *Backgrounds*, that places the Ritchie family songs into their Cumberland mountain settings through music, slides and narration. With David Holt, Jean Ritchie will share the session on *How Music is Learned Without a Teacher*, demonstrating how she learned to sing, play and dance within the community. In a third session, she will



collaborate with Hesperus on *Tasteful Accompaniments for Traditional Songs*. Jean Ritchie will also perform in our concert of Southern music.

GEORGIA SEA ISLAND SINGERS Frankie and Doug Quimby

The Quimbys, who worked with the late Miss Bessie Jones, travel throughout the nation to present concerts and school programs promoting the preservation of the music and heritage of the Sea Island people. They bring alive the chants, work songs, stories and spirituals that were part of their ancestors' and their lives.

The Georgia Island Singers share much Afro-American history retained by Blacks on the island because of their isolation from the mainland. Their sessions will include: *Songs and Singing Styles*, including songs in the Gullah dialect, *Singing Games of the Slave Culture* and their significance and a third session on *Heritage Rhythms*—hand clapping, body slapping, hand jive, stepping it down and other styles of polyrhythms. The

Georgia Sea Island Singers will perform in the concert of Southern Music and in the Southern Dance Party.

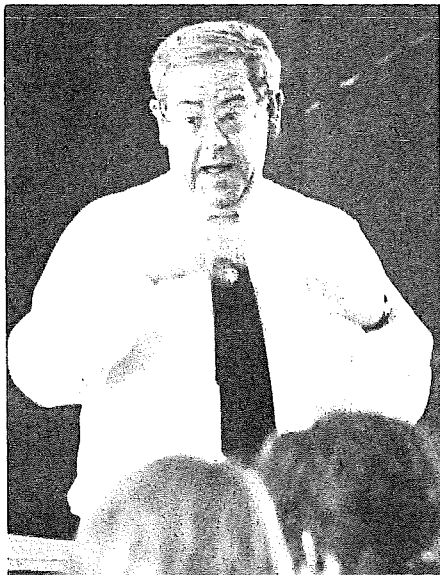




DAVID HOLT

David was a guest presenter at our Pittsburgh and Detroit Conferences and returns to bring us his knowledge of Southern traditional music and storytelling. In 1975, he founded the Appalachian Music Program at Warren Wilson College in Swannanoa, NC, the only program of its kind where students studied, collected and learned traditional music and dance.

David travels widely as a performer, recording artist and television personality. He will present sessions on *True Life Storytelling* and *Using Your Voice Creatively in Storytelling*. He will repeat his popular *Jaw Harp Workshop* and appear as interviewer and contributor with Jean Ritchie in *How Music is Learned Without a Teacher*. Friday night David Holt, as television personality, will emcee an *Evening of Southern Traditional Music*.



DR. JOHN FINES

Dr. Fines is a drama specialist who worked

with Dorothy Heathcote and is Principal Lecturer in History at Sussex Institute of Higher Education in England. He was a presenter at the Chicago Conference and returns this year to work with children using the medium of drama to interpret art/cultural objects. His sessions will take place at the High Museum of Art in Atlanta.

HESPERUS

In *Crossover* this unique trio explores the relationship between Medieval, Renaissance and traditional music; instruments and common techniques such as drones, ostinati, ornamentation and modal scales. Their interesting sessions range from a guide to creating appropriate settings for Medieval songs to making and using "found" instruments; jug, spoons and washboard. Hesperus will appear in concert and play for Cynthia Campbell's Early Dance session.



Photo: Amy Pucher

WOLFGANG HARTMANN

Wolfgang Hartmann, guest presenter from Klagenfurt, Austria, will lead us across three *Bridges to Creative Music Making*, using outside aids to refine and redefine our improvisational abilities. Seminal motifs for the sessions and demonstration with children will be *Graphics and Visual Art*, *Unusual Props/ Materials and Other Musical Compositions*. These will be presented in context of Schulwerk ideas. Wolfgang Hartmann is a graduate of the Orff Institute, which sent him to China last year to teach as its representative (see p. 6). He was Frau Liselotte Orff's scholarship visitor to the Boston Conference.

VARIATIONS ON THE THEME

CLASSROOM APPLICATIONS OF TRADITIONAL MUSIC

As part of the multi-choice sessions, some AOSA presenters have chosen topics directly related to our theme. They plan to consider the ways that traditional music fits into the music curriculum and is taught as part of the Orff Schulwerk philosophy.

RENE BOYER-WHITE of Cincinnati will present a session titled *Folk Song Treasure of Black America and its Impact on Orff Schulwerk*. She will give us classroom enrichment activities which can be directed toward the appreciation of the traditional spiritual and its more contemporary outgrowths—blues, gospel, jazz and rap. Participants will sing, play, move, dramatize and improvise with selected songs appropriate for upper elementary grades and middle school students.

JUDITH THOMAS's session involving spirituals is titled *Revelations: an Offering of Orff Schulwerk Possibilities Departing from the Videotape of Alvin Ailey's Signature Piece based on Gospel Music*. This demonstration with children will include movement, song, recorder and instrumental playing and orchestration principles.

MARTHA CROWELL of Philadelphia will team up with her former teacher Pat Brown to present *The Mountain Dulcimer, an Elemental Folk Instrument*. Geared for beginning dulcimer players, the workshop will explore varied uses of the Appalachian dulcimer in the music classroom, showing drone, ostinato, countermelody, improvisation and playing technique.

PAT BROWN is also offering a session for more experienced dulcimer players called *The Mountain Dulcimer: Modes and the Drone* (Understanding the old scales on 3 strings and 17 frets). She will show how the dulcimer is a vehicle for understanding and appreciating the modal tunes from early times to the present.

If you would like to make your own dulcimer to take home from Atlanta, come to **DAVID CROSS's** Dulcimer Room where he plans to set up several session where you can build one from a kit. There will also be time for playing and swapping.

OSCAR MUNOZ of Olympia, WA, in his workshop on **Music for Children from Latin America** will show how these traditions have played an important part in the development of American music. He will explore music and culture of several Latin American countries through children's songs and chants in their original languages as well as applications for the classroom with movement and instrumental accompaniments.

continued

DOUG GOODKIN from San Francisco will present two sessions on jazz in the classroom. *Jazz Beginnings* introduces an exploration of the rudiments of jazz through body percussion, speech, movement, Black American children's games and Orff instrument ensemble, geared to 1st to 4th grades. In *Jazz Beginnings II*, participants will work with classical jazz literature arranged for Orff ensemble, appropriate for classes from 5th through 8th grades.

CAROL ERION, in tandem with our guests Hesperus, will show us the relationship of *Early Music and American traditional music* and show how it relates to Orff Schulwerk sequence, with a special emphasis on modal material.

SUE SNYDER will share the results of her three-year oral history project at the Hamilton Avenue School in Greenwich, Connecticut. The session is called *Celebrating Differences: Collecting Oral History with Children*.

MARTHA CHRISMAN RILEY will present *English Country Dance in the Music Classroom*, singing games and country dances and how they contribute to children's musical development. Her workshop includes preparation activities, dance technique from a musical point of view and country dance style.

ORFF SCHULWERK AND ITS APPLICATIONS

The Atlanta conference will offer many topics relevant to the applications of Orff

Schulwerk philosophy in a variety of settings. While many of the presenters are familiar to those who attend chapter workshops and national conferences, we are pleased to introduce some new faces this year. Most were chosen by the Conference Committee from among the proposals submitted by the presenters. Most sessions will be given twice; some will have children in their demonstration groups.

EARLY CHILDHOOD

Barbara Grenoble: *Visualizing Sound*, using puppets and other visuals to teach musical concepts.

Victoria McCarthy: *Tunes for Tots—Orff Schulwerk in Early Childhood*. The young child's musical world of creativity and delight, circle games, story telling, dramatic improvisation, creative movement. Experiences with the magic of Orff Schulwerk.

Jacqueline Schrader: *Snow Magic—a winter celebration for primary children*; speech, song and movement developed from a story.

UPPER ELEMENTARY AND MIDDLE SCHOOL

Margaret duGard: *Special Musicians at Work—a demonstration featuring Margaret's students from Nashville Public Schools*, showing the process of selecting and enhancing a song for presentation on a theme program, using movement, instruments and singing skills to show how a performance evolves.

Barbara Potter: *Can It Work? You Bet—Even in Junior High*. No time to teach, no time for skill development, no background from elementary grades—can you still do interesting things?

CURRICULUM

Dr. William Hughes and Carolee Stewart: *Music-Arts Requirements for High School Graduation*: Can we meet recent mandates for curriculum expansion? An update on current developments, age-appropriate Orff Schulwerk activities and discussion. Our first session dealing with the pertinent topic of high school general music problems.

James Sapienza: *Curriculum Integration—exploring practical ideas for integrating academic curricula ideas into the Orff Schulwerk class*. Focus on how to begin the process and how to utilize student and classroom teacher input as resources for developing materials.

SINGING

Stephen Ortlip: Director of Young Singers of Callanwolde. A demonstration concert with these acclaimed young Atlanta singers, including warm-up techniques for learning musical concepts as part of the choral experience.

Anton Armstrong: Associate Professor of Music at Calvin College, Conductor of the St. Cecilia Youth Chorale—Basic vocal technique, pedagogy with children; demonstration with children's chorus.

DRAMA

Susanne Finch Burgess: *Program Preparation Without Panic*—creative dramatics and Orff techniques combined to create materials for performance without sacrificing the intrinsic growth we strive to nurture through the Schulwerk.

MOVEMENT

Judith Thompson: *Moving More Musically*—putting the music inside the movement, an exploration of music and movement as equal elements.

Danai Gagne: *Moving With The Drum, Drumming With The Movement*, drawing forth the creative resources within ourselves to invent choreographies for movement and hand drums.

SPEECH

Tossi Aaron: *The Music of Words*—playing with language, using it as an element for improvisation and expression.

PERCUSSION

Pamela Mortimer: *Explore the Possibilities*—Activities using speech and song designed to give young children non-threatening experiences on Orff instruments, pitched and unpitched.

Mary Helen and Jim Solomon: *Small Hand Percussion—Polish Your Technique*. Individualized instruction on a variety of instruments including claves, tambourine, guiro, cowbell, cabas, etc. Ensemble playing will include traditional patterns for each instrument and improvisation.

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Jean Wilmouth, Jr.: *Happiness is Playing the Hand Drum*—Hands-on experience featuring technique, rhythms, games, classroom materials for upper elementary and junior high school students.

DANCE

Beverly Boardman: *Folk Dance Demonstration* with Children from Stewart Elementary School in Bradenton, Florida.

Sanna Longden: *What Makes a Mexican Dance Different from a Japanese Dance?* Folk Dancing with Style. Folk dances from a variety of cultures emphasizing styling specific to each group, showing how to modify patterns without losing that dance's special identity and "soul."

RECORDER

Claire Seger: *Recorder Jubilation*—Celebrate the recorder as part of the Schulwerk, beginning and intermediate music on soprano, alto, tenor recorders; honoring the recorder's historical context with music fit for royalty.

Isabel Carley: *Modal Improvisation for Recorders and Orff Instruments*—a session for experienced players with facility in pentatonic and diatonic modes.

Michael Nichols: Evening Recorder Reading and Playing Session

SCHULWERK PROCESS

Peggy McCreary: *How To Teach a Schulwerk Piece.*

SPECIAL APPLICATION

Patricia Hamill: *The Creation Story*—Orff in the Church

Cynthia Campbell: *Learning Together Through Dance and Music*, a lesson with an integrated group of hearing-impaired and normal-hearing children (demonstration).

Marian O'Connell: *A Guide on the Side*—Working with musically gifted children

RESEARCH

Dr. Sylvia Munsen and Dr. Susan Snyder: *The Teacher as Researcher*

Open Forum: *What Should Researchers Investigate About Orff Schulwerk?* AOSA Research Advisor Dr. Stephen Hedden presiding.

The Doctor Is In, consultations for those interested in research.

MINI-COURSES

IS, Introduction to Schulwerk

This Course-Within-a-Conference gives those who are new to Orff Schulwerk an opportunity to experience intensive instruction in the Orff philosophy during the first two days of the conference. This year, the Basic Orff classes in IS will be taught by Virginia Ebinger, Nancy Ferguson and Elizabeth

Gilpatrick.

In their classes, they will teach how the important elements of speech, song, movement, instrumental play, recorder and improvisation are integrated through Orff Schulwerk to teach musical concepts. **Judith Thompson** will present a special session on the role of movement. **Arvida Steen** is facilitator for the IS course and will give the opening introduction and closing session titled *Orff Schulwerk—The total is greater than the parts*: how orchestration, theory and pedagogy work hand in hand.

Participants are urged to register early for this course! It is limited to three groups of 30 people each.

MASTER CLASS

For the second year, we are offering a special in-depth course for experienced Orff Schulwerk teachers who have completed their three years of Certification Training. This year, the Master Class will be taught by **Brigitte Warner**, whose topic is *Music Poetica*.

She explains, "Within the historical context of Western Music, this term defines improvisatory practices which precede the rationalized theory of musical composition." In three two-hour sessions, the class will explore the Orff-Keetman contemporary, elemental style and its spiritual kinship to the *Musica Poetica* of earlier times. Examples from the Schulwerk volumes will serve as models for improvisation and creation. This course is limited to 35 experienced teachers.

PANEL DISCUSSIONS

Meeting of the Minds: sponsored by the Professional Development Committee of the

National Executive Board, chaired by *Carol Erion*, this valuable discussion will be held this year to continue the discussion of issues related to Schulwerk teacher training.

Ethnic Music and Its Relevance to Schulwerk and the Classroom: **Mary Shamrock** will lead a panel discussion on this important topic once again. Her guests will be presenters from different backgrounds who are concerned and experienced with this subject.

Arts in Education: This panel, led by AOSA President **Judy Bond** will deal with issues and concerns with current developments regarding the Arts in Education.

Your evenings in Atlanta will be filled with the wonderful music of the Southeastern United States, too. There will be a Southern Dance Party on Thursday evening after the Chapter Sharing and concert by Hesperus. On Friday evening, David Holt will emcee an Evening of Southern Traditional Music, featuring many of our guest presenters and other traditional performers from a variety of backgrounds and places. On Sunday, we hope to offer a time of Shape Note Singing; we promise many spontaneous outbursts of song and dance and performing groups during the day to immerse you in the sounds of the South.

Look for more details on the Conference Call you will receive this summer and in the Fall Echo. Exciting happenings are being arranged and we suggest that you to make your reservations early so you can be placed in the sessions of your first choice. It's going to be a very special time in Atlanta this November—a time of real jubilation—we look forward to having you come and share it with us. □

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Teaching Orff Schulwerk in China

WOLFGANG HARTMANN

"When more than 300 music teachers from across the country began their lessons about two weeks ago in Beijing with three Austrian teachers, quite a few doubted whether they could learn anything useful . . ."

This was how the official Chinese newspaper "China Daily" opened a half-page-long article about our work. Fortunately, it continued as follows:

"But in a few days, their misgivings gave way to fascination with the instructors' lectures and demonstrations during the two-week programme . . . The teachers especially enjoyed participating in various 'games' and improvisations designed for music education."

By that time the course had ended and we were happy and elated because we had felt the very positive echo from our students. There were many "thank you's" in the closing session and spoken hopes for a continuation "next year."

Reading the opening of that article in the newspaper brought to mind an incident at my working place many months before. When I mentioned my plans to give an Orff Schulwerk course in Beijing to one of my colleagues, he laughed aloud and said, "Do you really think the Chinese need help in pentatonics?!"

It was meant to be a joke, but it hit the point—and became our main question; really, what can we expect to bring into this country, one with such an old, and for us largely unknown, tradition? By "we" I mean the team that made the journey: Manuela Widmer-Keglevic and Peter Cubasch, both teachers at the Orff Institute in Salzburg, and I, a teacher at the Conservatory Klagenfurt in southern Austria. We took this question very seriously.

We had no intention of trying to force any directives toward "westernization" of Chinese music education. It was always kept very clear: we were only there to offer a certain way, a new path, but the teachers themselves would have to discover whether they could adapt it to their own situation or not. They were not to consider what we brought any contradiction to their own traditions. On the other hand, we had come without any exact knowledge of what role their traditional music plays in real-life, actual school situations.



Preparation for our Far East adventure had begun long before the plane left Salzburg. Two years before, Prof. Liao Naixiong from Shanghai had invited Mrs. Schneider of West Berlin to give workshops at various places in China. Later, Prof. Regner of the Orff Institute intensified these contacts and invested much time, energy and diplomatic skill to convince the *Musikrat of the Foreign Ministry in the Federal Republic of Germany* to finance this music education enterprise. The trip was the result of cooperation between the German Musikrat and the Chinese Musicians' Associ-

ation, coordinated by the Orff Schulwerk Forum in Salzburg, through Dr. Regner.

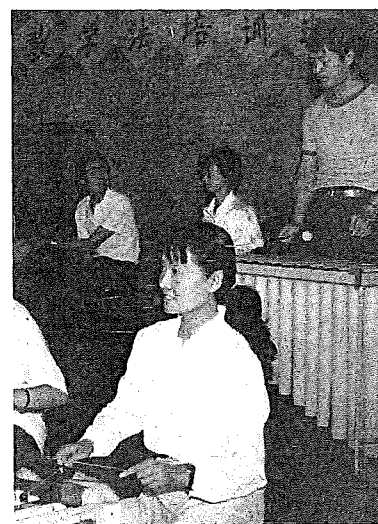
Of course, before we left, we had many conferences, studied books and newspaper articles on relevant topics, and tried to find out all we could about the country we were going to visit. Working with a sinologist from the University at Klagenfurt, we made a joint curriculum for the ten-day course in Beijing. It was gratifying to find how well the three of us worked as a team.

When Mrs. Li Danna, the Chinese organizer, advertised the coming course in Chinese music publications, she received about 800 replies! Finally, we had, as we had hoped, three groups with 25 participants in each. One group worked on the stage of a small, 250 seat auditorium.

The students would work with each of the three teachers, giving them a chance to see one of the central aspects of Orff Schulwerk pedagogy: that the expression of Carl Orff's ideas has to find an individual, personal style in every teacher. On the other hand, we wanted to be sure our students would understand that clear "red line," the overall concept of our common work, the musical and pedagogical goals of the Schulwerk.

Our program consisted of seven different lessons by each teacher. Since we worked in rotation, the students had 21 lessons altogether. Manuela's program was a little more movement oriented; Peter's included some music theory, and I offered some experi-





mental things. Actually, we didn't specialize too much.

In every lesson the students could see combinations and interactions of music and movement as well as didactic aspects. Basic information about Orff Schulwerk pedagogy in lectures and video tapes completed the presentation.

The groups were quite heterogeneous, with students of differing musical and pedagogical abilities, classroom teachers of groups from kindergarten to high school and dance teachers. Nearly every province and national minority in China was represented in the groups.

Of course, there was one great difficulty: the language. To the great satisfaction of our three "voices," this did not become a problem. Thanks to the efforts of Yuan Zengyou, Professor at the High School for Foreign Languages (German Department) and two very competent students, we were able to



Presentations being made to Manuela Widmer-Keglevic, Peter Cubasch and Wolfgang Hartmann at end of course.

speak in our own language. All three translators took great interest in our work and prepared their translations very seriously. By the time we arrived they had already worked through the Chinese translation of Keetman's *Elementaria*, made by Professor Liao Naixiong, so they were well up on all relative musical terms. And at the end of the course they could almost be classified as "Orff experts!"

For Manuela, Peter and me, teaching there was a great event; to give something of ourselves to them and be blessed in return with such wonderful experiences, hospitality and friendship. We realized that in spite of the different cultural surroundings, certain human values can be found everywhere in the world. And we rejoice anew to find Orff Schulwerk in the center of this balance between unique cultural identity and that which is valid—and valuable—in every human community. □

Teaching Orff Schulwerk in China

MARY SHAMROCK

In September and October, 1988, I had the amazing good fortune to visit China—not as a tourist, but as a teacher and observer of music being taught in Chinese classrooms. On both counts it was an experience rich beyond all expectations, leaving wonderful memories, warm friendships to maintain and the hope of a second visit someday.

The teaching consisted of a two-week workshop at the Xi'an Conservatory of Music. Xi'an is the capital of Shaanxi Province in the central northeast. An ancient capital of China itself, this city has become famous recently as the site of more than two thousand buried terra cotta soldiers, horses, chariots and related paraphernalia buried with the emperor several hundred years B.C. Despite the tourists drawn to view the partially uncovered treasure since the mid-1970s, the city has the more friendly and less hurried atmosphere of a regional center rather than a national hub.

The Schulwerk was first introduced to China by Professor Naixiong Liao of the Shanghai Conservatory of Music, who studied in Germany for many years, met with Carl Orff and projected the the pedagogy to hold great potential for application in China's music education (See *Orff Echo* Summer 1987, Vol. XIX, No. 4)

He arranged for Margot Schneider of Berlin to visit China for several extended periods



(1985, 1986) to work with teachers in major geographical locations. Therefore, a number of schools have already been exposed to the approach; many music teachers know of it but have not had direct personal experience with it. Two styles of Orff instruments have been designed and distributed, with those most available going by the name *Great Wall*.

My workshop was sponsored jointly by the the Shaanxi Provincial Department of Education, the Provincial Music Association and the Xi'an Conservatory. Approximately one hundred participants, primarily in-service elementary and middle school music teachers, included a sprinkling of classroom teach-

ers and junior high school specialists. A few had attended the workshop with Margot Schneider in Xi'an or had attended a longer course with Frau Schneider and Prof. Liao. One charming young lady from the Xi'an Conservatory had attended the August workshop in Beijing with teachers from the Orff Institute (see Hartmann, pp. 4-5). She is now one of two students from China enrolled in the two-year program at the Institute.

For many of the participants, this workshop was a first exposure to a Westerner as a teacher. The idea of having everyone continuously involved in active participation took some adjusting time and required some encouragement, but within a few days it was customary and expected. Communication was facilitated by the congenial translators provided by the Conservatory and by the great amount of "body language" that is so much a part of teaching the Schulwerk.

After some initial shyness regarding movement, most participants joined in willingly and appeared to enjoy it. The instrumentarium available was limited but sufficient to allow for demonstration and experience in developing simple settings.

Singing was full bodied, robust and enthusiastic; the quality, markedly more nasal, strident and higher in pitch than the Western ideal, was always a wonderful surprise. For song material, I used a number of the same ones I would use here. I sang it in English first, the translator explained what it was about and then I would teach it with a neutral syllable. We did several indigenous songs, taken from the standard school texts. As soon as I sang a beginning, everyone knew what it

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was and we could be off to the next step.

Dealing with rhythmic speech in a language one does not speak presents very basic problems and can only be done in a limited way. After experience in accompanying a rhyme that I spoke in English with very simple speech ostinati and movements, I assigned them to "do likewise" with something from their own literature. Fortunately, I had written versions of a number of Chinese rhymes, giving them some immediate choices. The results were delightful; they became very much involved in bringing these little compositions to life.

We even incorporated recorder into our lessons, despite a rather abortive beginning. At the first lesson I thought I had the same instrument they did, and vice versa. After our standard "B" fingering proved without a doubt to be an "A" on theirs, we realized that the "Chinese flute" is indeed a different creature. Fortunately this happened just prior to the weekend, giving me a chance to regroup and learn their fingerings.

Several afternoons, in place of instruction, school visitations had been scheduled. The students and I had the opportunity to observe music teachers experienced in using the Schulwerk actually working with children. This was, of course, extremely interesting for me, and usually the students took their share of notes as well. Afterward there was always a discussion in the principal's office or teachers' room; I was always asked for impressions and comments on the lessons observed. Through these experiences I refined my diplomacy skills considerably, and learned to consume the countless cups of tea always offered in welcome.

The week following the Xi'an workshop was spent in Beijing. The primary activity was classroom visitations; in several of these situations I was also asked to teach for a time, even when it hadn't been scheduled. For this "creature from outer space" who spoke pure gibberish (English) to the children, it was always magnificently rewarding to have them so quickly involved in a simple learning experience and demonstrating their joy and enthusiasm.

Perhaps I can sum up the flavor of the total experience with a collage of never-to-be-forgotten moments:

- the morning there was no electricity on our dark stage—we moved to the theater lobby, which had its own advantages . . .
- discovering that the Chinese *ruan*, a guitar-like stringed instrument, makes a wonderful *bordun* with the instrumentarium . . .
- learning that one student had traveled by train for 3 days to get to the workshop . . .
- bicycling around Beijing along with the

thousands of other residents who do it everyday . . .

- the laughter and comments of the teachers at an elementary school, as after a classroom visit I set off on my bicycle in a heavy rain, tented over with the plastic raincoat and my video camera in a plastic bag—"Anything for research," they said . . .
- learning, through my translator, that one does not wear one's plastic raincoat IN the bus . . .
- people in the public park at 6:30 A.M. doing their various forms of exercise—tai chi, gigong, etc.—with lone and collective shouts and whoops emerging from all directions. (I had a go at gigong) . . .
- coming to realize that the children in classrooms from about 4th grade and down are considered virtually ALL "only children" . . .
- discovering how eager Chinese educators currently are to learn, learn, learn what has been going on around the world in their field, and having wonderful, warm conversations with them concerning their problems and their hopes for the future . . .
- attending a Shaanxi provincial opera with absolutely no other Western faces in sight . . .
- discovering the astoundingly delicious flavor of Chinese yoghurt . . .
- experiencing the view from the Great Wall in a dense fog
- learning that the big name Western movie star in China now is Shirley Temple
- having a red-star-go-anywhere military car as my private taxi (the driver was "moon-lighting") . . .
- the final session of the workshop, with as many tears and sad farewells as are found at many courses here . . .
- the banquet given me by the Conser-

vatory with amazingly delicious surprises following one upon the other and joyfully shared with the by-then friends . . .

- The farewell at the Beijing airport, realizing I'd established an unbreakable bond with this culture and some of its wonderful people. . . .

The trans-Pacific travel for my visit to China was almost entirely covered by a grant from the Gunild Keetman Fund—and I extend my most sincere thanks to AOSA for this assistance. Both in Xi'an and Beijing I was clear about this sponsorship; therefore, in a very real way, through my visit, AOSA extended a hand of friendship to the music educators of China. They in turn are most anxious that this bond be maintained. □

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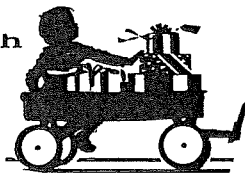
Members and others interested in the goals and purposes of Orff Schulwerk are invited to submit proposals for sessions to be presented at the 24th AOSA Conference in Denver, Colorado, November 7-11, 1990.

All proposals will be considered by the program committee and must be received by August 1, 1989. Applicants will be notified of the committee's decision by January 1, 1990.

Relevance of topic, quality and clarity of the proposal as well as the objectives, content and outlined approach of the presentation will be major factors considered in the selection process. The committee's goal is to achieve a balance in the program with regard to the range of topics, age/ability/grade levels addressed and the professional and geographic distribution of the presenters. In some cases, these secondary considerations may enter into the decision on a particular proposal.

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

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How To Write for *The Orff Echo*

Writing an article for *The Orff Echo*, sharing your knowledge and ideas with others (and seeing your name in print), may not be as difficult a task as you think.

True, most of us are more comfortable with the lyrics of songs than the language of the research papers we wrote as sophomores. That writing, however, could be considered fair rehearsal for being a participant in this, your AOSA magazine.

While reading articles in past issues, did you ever say to yourself, "I could have written that"? Or did you think of additions, variations and supplemental information that you could share, but somehow "never got around to" writing it?

With summer and a little more leisure time ahead, the time might be right to jot down some ideas for an article. In the future, we would like to have material on: (1) integrating the recorder into the Orff Schulwerk class work; (2) using drama/puppets with music; and (3) musical preschool activities. Jacobeth Postl, the editor of the "For the Classroom" segment always welcomes materials for the classroom; we are glad to have brief items as "fillers," questioning letters to the editor or thoughtful editorials. Reprints can often be used as well.

"Unsolicited manuscripts" are those that are sent by you, the inspired readers. They can be from 2 pages, typed double space (about 1 column in print) to 10 pages long, depending on subject. There should be space allowances for music examples, graphs or photographs.

Most articles, when they arrive, are entered

into the computer, reproduced and sent anonymously to the six members of the editorial board, who may comment and make some editorial suggestions. The piece will only be printed after the editor's final consultations with the writer on any changes. Any requested help is freely given before, during and after the final writing by mail or telephone.

As with most magazines, *The Orff Echo* works far in advance of its printing and mailing date. This means that the Fall issue is well under way as you read this, with a target mailing date of August 15. The winter issue, except for the few pages of conference reviews and photographs, is usually ready to go to the printer by Thanksgiving.

Therefore, if you send a piece suitable for the opening of school, it should be here by the last day of school, strange as that may seem. Those "closing dates" listed on the table of contents page are for advertisers; a month earlier works well for articles and allows time for the necessary editorial work. (By the way, in the past three years very few of the members' articles have needed more than a few punctuation marks or a sentence or two of tightening up to fit the space.)

Photographs help lighten an article (and items for *News and Views*) and they will be returned as soon as the magazine is printed. Black and whites are the best, but clear color photos reproduce nicely if they are not too dark. Writing on the back of a photo could ruin it as the ink bleeds through. PLEASE put your name on a piece of tape on the back of the photo to assure prompt return.

Also note: photographs that have already been printed in a newspaper or magazine cannot be used. Look at those with a magnifying glass; notice that they are made up of thousands of dots, a "screen." It will reproduce on second printing as a scratchy moire design.

Like any other publication, we cannot guarantee that everything that comes in will be printed, but every piece gets a fair reading, a great deal of thought, discussion and willing work. Make this the year that you finally write that article that's been in the back of your mind. Get out that yellow tablet, sharpen your pencil and let us hear from you. Write to the editorial office or the individual column editors listed.

(To those overseas: We would be very glad to hear about music education in your country. If English is not your first language, there is a sincere and very conscientious editor ready and willing to work with you.)

Thank you all for becoming part of *The Orff Echo*.

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MUSISOI ry: Music Education in Finland

JUKKA SIUKONEN, OPERATIONAL EXECUTIVE

The MUSISOI Association in Finland, a new group of music educators, was founded and registered in 1985. The idea was born in 1984 when three Finnish music educators attended the Summer Course offered by the International Society for Music—Further Education (IGMF) in Bonn, Germany. The international atmosphere and opportunity to see many new applications of music made us notice that music can be taught in a different way. The approach of teachers in IGMF courses is based on Orff Schulwerk and its possibilities, and that was the essential thing missing in Finnish music education.

The Orff approach was very popular in Finland in the 1950's and 1960's, but somehow it was forgotten when the Kodaly and Suzuki methods became popular. Kodaly and Suzuki people founded their own associations and were very active in their educational work. All work for children and music is valuable, but "one-eyed" and too pragmatic work can also be harmful.

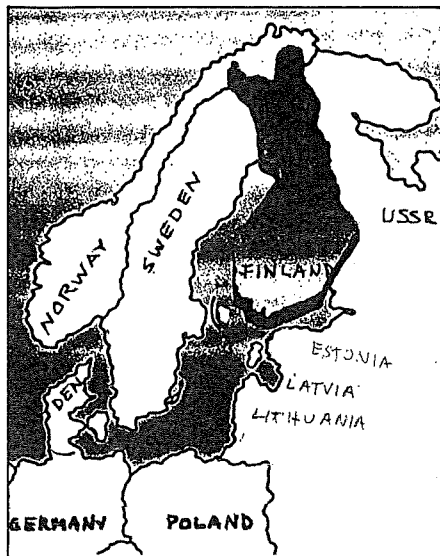
In 1985, we gathered a group of Finnish music educators to discuss the need to have different kinds of music teaching. We decided to have an association to promote the basic work of Carl Orff. At this time our organizational structure consists of a President, a board (3-7 people), an Operational Executive, Educational Executive, and regional and target educators to train others. An annual meeting is planned.

The president of MUSISOI Association is Mr. Matti Sarapaltio and the board consists of music teachers from different sectors of music education: the elementary level and kindergarten music, secondary and music class and those in the field of music therapy. Mr. Petri Lehtikainen is also working at Sibelius Academy and Universities of Helsinki and Jyväskylä.

Our educational executive, Mr. Harri Setälä, is a music teacher by profession. He gives music courses and workshops all over Finland and composes and arranges music for the educational work. He is also a contact link between the regional and target group teachers.

This group consists of music educators from many geographical and professional areas. As the regional "eyes and ears," they are checking the needs of music education in their own groups. They are also assisting Mr. Harri Setälä in the educational work.

As Operational Executive, my work is



organizing and arranging courses. In addition, I take care of financing, administration, information and other organizational routines.

Officially, music education in Finland is divided under several government administrative departments (Department of Culture, Department of Education and so on). Music is taught in separate institutions for the various professional groups such as music teachers, kindergarten teachers, class teachers, music therapists and parish music tutors. There is a separate organization for each one of these groups. We have noticed that a common program is missing so far.

The basic idea of our work is to bring music education where it is most needed. We are working just like a "volunteer fire brigade," planning and arranging music courses everywhere in Finland. After two years' active efforts the system works so that now some of these organizations call on us for help and our educational executive or one of our local educators takes care of the teaching.

MUSISOI Association has bought a large Orff instrumentarium to be used in the courses. We have adapted the Orff approach to our teaching and made suitable applications for Finnish culture and people. From the Orff Schulwerk books we have made some translations into Finnish language. Other MUSISOI educators have composed and arranged songs for the Orff instrumentarium.

When our educational executive was invited to teach at Sibelius Academy, the only music university in Finland, it gave us the opportunity to make Carl Orff's ideas more

familiar to future music teachers. But Finland also has many separate associations for related groups like the Movement Teacher's Union and the Kindergarten Teacher's Union that could be interested.

The Finnish Broadcasting Company has requested a radio program from the MUSISOI association. The first broadcast took place in October, 1988 and will continue every Monday. The program is aimed at music class teachers.

So far we are working outside the official/government system and are financing our work with course fees and bank loans. We have applied for money from the Department of Education, but that has not happened yet. We find that raising up a new association is not too easy.

As I mentioned, the first ignition for our work took place in Germany and this co-operation with IGMF has been very enriching. Since 1984 some MUSISOI teachers have attended the International Summer Course of IGMF. This has given us many new ideas and we have come to know capable teachers from different countries such as Claus Bang, Carol Bitcon, Arnold Burkhart, Konnie Saliba and Jean Wilmouth. We have also met Mr. Robert Cotton, the industry representative of AOSA.

This year IGMF invited one of our board members to be a lecturer in their International Course in Bavaria. In 1989 the music/movement teacher will be a member of MUSISOI Association. IGMF has also supported us in our educational work. We now have an annual "National Rhythm and Movement Seminar." Since 1986 we have had an American teacher, Mr. Jean Wilmouth, Jr. from Pittsburgh teaching with the support of IGMF. This teacher exchange program seems to be working very smoothly; in 1989 three teachers will come from Orff Institute and Germany.

For the future, plans are to continue as we have been doing, trying to get more members and to interest music educators from all regions. We are also going to publish a small newsletter for people who are interested in Orff Schulwerk.

We are very pleased with your AOSA educational program, especially the idea of different teaching levels. For now, however, we will continue to invent our own educational programs in Finland, a country that is just discovering Orff's work. □

Experiencing Music Through English Country Dances

MARTHA CHRISMAN RILEY

It was a holiday and as evening fell, the villagers continued the celebration with song and dance. A line of dancers, hands linked in a long chain, wound merrily through the streets. Sometimes the leader curled the line back to lead it under arches raised by the other dancers' arms. A cheer went up as the dancers met a second line of dancers. Dropping hands, the two lines interwove, left and right, until each line was free once more to continue its meandering path toward the village center.

On the village green, a group of dancers had made a ring around a maypole topped with flowers. Joining hands, they danced toward the center and back again, accompanied by their own singing.¹ Still another group of villagers could be found in the garden of the nearby estate of Lord Montague, dancing to the lively sound of the pipe and tabor. At the end of the dance, the dancers turned to acknowledge the applause of the guest of honor, Queen Elizabeth the First.²

"Country dances" originally meant dances done by rural country folk, but by the 1590's, when Elizabeth saw them, they were becoming popular with the elite as well. It was the Queen's interest in them that introduced "country dances" to the court. They were appealing because of their simplicity and

unpretentiousness. They were lively and sociable, quite unlike the stiff and formal pavannes, basse dances and other court dances taught by imported Italian and French dancing masters.

Throughout the 1600's the court dances imitated the villagers' dances; the villagers imitated the court dances, and as the country and court dances mingled, a great variety of steps, patterns and figures resulted. Dances like "Hole in the Wall" were composed, and retained many of the aspects of court dances, with a smooth, stately walk and genteel bowing. Other dances, such as "Gathering Peascods," or "Upon a Summer's Day," for example, contained more elements of early country dances, with arches, circles and interweaving lines. Although the practice of singing while dancing continued, instrumental accompaniment appeared and many sets of lyrics were lost.

The first printed collection of English Country Dances was published by John Playford in 1651 in London. Titled *The English Dancing Master*, it contained instructions and tunes for 105 dances.

facing each other that became the most popular abroad. In France, this type of dance was known as the "contre danse," in Italy, a "contradanza," and in Germany, a "kontre tanz."⁴

Early settlers to the New World brought these longways dances with them to New England, where they became known as "contra dances." This label applies only to those dances done in the specific longways formation; "country dances" are of a greater variety of formations. The English continued to dance in circles, squares and sets of all sizes as well as the longways set, and these found their way across the ocean as well.

In the same way that English dances influenced those of other countries, the dances of those countries appeared in England, where their forms and figures intermingled. Thus English folk dances followed the unmistakable pattern of all folk art: always changing and evolving as a result of the times and the influence of new ideas.

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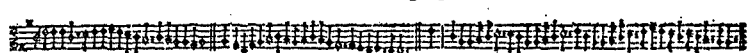
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Goe all two Duples round, turne S. — That back a- gaine —	Men hands, and goe round in the inside, and come to your places — We. as much —	Men meet and clap hands, We. as much, while the men goe back, men meet againe and turne S. — We. meet, men meet, while the We. go back, We. meet againe and turne S. —
Sides, turne S. — That a- gaine —	As before, the We. going first —	As before the We. meeting first —
Armes all, turn S. — That again —	Men hands as at the first.	Men meet as the first time —



Playford's collection was so popular that it went through several editions, each one larger than the rest. The collections included dances in a variety of formations, lines, circles and square sets of four couples, facing into the center. Many dance tunes in the earlier collections were familiar songs and ballads, and words for some of them may still be found. Later editions included more tunes composed specifically for dancing.³

By 1700, English country dances had spread to several other countries. Country dances were done in a variety of formations, but it was the dances done in the "longways" formation, that is, two lines of equal number

musical development? Movement is an integral part of Orff Schulwerk because it helps children internalize and then express their understanding of the elements of music. Though a teacher may use a variety of movement activities to achieve these goals, country dancing has some definite advantages:

- It can be highly motivating because it is a social activity.
- It creates a positive physical response because it is an aerobic activity.
- It provides challenge and interest through the great variety of dances available.

- It encourages cooperation rather than competition because all must work together to make the figures complete; all can take credit for its success.

The immediate fringe benefits of pleasure, challenge, group support and feelings of accomplishment ease students' self-consciousness about moving to music, thus allowing natural musical learning to take place.

An example of this is the way country dancing helps children experience a steady beat. Rhythmic motion is natural to children; when students are swept up by the activity of the dance, their feet will soon begin to keep the beat of the music without external thought or conscious effort. Even those who may have trouble tapping a beat individually will be successful when they are moving to the music and surrounded by other children who are dancing to the beat.

The less that students have to focus on the execution of steps, the more successful they will be at listening to the music and stepping to the pulse. The folk dances of some countries, Yugoslavia, Rumania and Israel for example, often contain many combinations of steps (grapevine, cherkessia) that must be practiced separately before the dance can be done to music.

In English country dance, however, the emphasis is not on the footwork, but rather on the interaction with other dancers in interesting formations; circles, right hand stars, arches, lines moving forward and back. Country dances contain simple steps that come naturally to children (walking, skipping, sliding); thus the children are free to listen and respond to the music immediately.

Feeling for phrase also develops naturally through this kind of dance. Most country dance patterns and sequences demand active listening for the beginning and ending of phrases as clues to the change of direction or figure. Though a teacher may find it necessary to "count the steps" when introducing a new dance, the children soon come to sense the length of the phrase without deliberately counting beats or measures. They find that the music will "tell" them when to start a new figure; soon they learn to adjust the size of their steps and the distance traveled in order to arrive at the right place at the end of the phrase.

Through dance, children gain active physical experience with various metrical patterns. For example, country dances in 2/4 time require an active response of walking or running to the even pulse of the music; those in 6/8 time require children to skip or slide to the uneven rhythm. Dancing teaches these and other musical concepts in a meaningful context.

Aural Skill Development

Country dances provide unique avenues for the development of children's aural skills. Each time children hear a melody played they gain a deeper understanding of the characteristics that make that piece unique; its melody, harmonic structure, formal design, rhythmic patterns, mood and instrumentation. Since country dances repeat their patterns a number of times, the dance music soon becomes very familiar. While they are dancing, students listen carefully to the music, eagerly anticipating each new or repeated section because it represents a different part of the dance.

The melodies can be joyous, graceful, exciting, bold, lilting and tuneful and can provide an introduction to the folk music of the British Isles. Soon the children come to

recognize the sounds of the instruments heard on recordings; fiddle, accordion, guitar and string bass. Harmonically, most country dance music is fairly simple. Primary chords (I, IV, V) predominate and the chord progressions are straightforward, predictable and repetitive. An advantage of this is that students can soon play along on guitars or other instruments or begin to accompany their own dancing.

Orff Schulwerk and Country Dancing

In most traditional dances, the movement patterns already created match and highlight the qualities of the music quite well, providing a model for students to create their own dances. Country dances also allow slightly older children to respond to the music more freely and securely without the sudden

Blaydon Races

Part A trad.

G G D7 G C G A D

G G D7 G Am G D G

Part B

G G D7 G C G A D

G G D7 G Am G D7 G

Triple Promenade *An English Country Dance for the Classroom*

Formation:

Circle of trios (boy-girl-boy or girl-boy-girl), hands joined, facing counterclockwise around the circle like the spokes of a wheel. Extra dancers wait in the center until the "B" section.

Steps and movements:

Walk or skip, elbow swing, arches.

Dance instructions: (m = measures)

A1 (8 m) Lines of three dance forward (walk or skip).

A2 (8 m) Middle dancer hooks right elbows with partner on the right and swings once around.

Middle dancer hooks left elbows with partner on left and swings once around.

B1 (8 m) Lines of three dance forward once more.

B2 (8 m) Dropping hands, left and right partners stop and join both hands in an arch over center person, who continues to move forward under all the arches around the circle.

Extra boys or girls from the center join in this "tunneling." When the music stops unexpectedly, those making arches try to capture a new center for their trio, and the dance begins again. Those without a trio wait in the center for the next B section.

Music:

Any lively 32-bar reel or jig with AABB form may be used. Example given is "Blaydon Races," suitable for recorder with guitar or autoharp accompaniment.

feelings of embarrassment that sometimes arise when they are asked to invent new gestures and movements.

They offer a large repertoire of pattern and formation ideas on which to draw when they are asked to improvise in movement; both the foundation and the tools are given through the experience of country dancing.

Where to Find Country Dancing

The best way to learn about country dancing is to do it yourself. There are numerous folk dance festivals, camps and clubs all over the United States. The Country Dance and Song Society of America publishes a newsletter listing some of the festivals

and events and a list of clubs that meet regularly. Almost all dances taught by "clubs" are open to the public.⁵

English country dances are timeless in their appeal; they bridge the gap between continents, between past and present, between old and new, between generations. Dancing them brings immediate satisfaction because the steps are easy, the patterns interesting and the music tuneful and memorable. They allow children to experience music in a natural and joyful way that will lead not only to musical development, but to a lifetime of dancing pleasure. □

1. The chain of dancers in a line was called a "farandole," the weaving in and out of two lines was a "hey" and the circle dance around a maypole, a "round." These oldest of country dance forms date back to the 13th century and elements of them are still seen in today's country dances.

2. John Nichols, ed. *The Progresses and Public Processions of Queen Elizabeth*. New York: Burt Franklin, 1832. Vol. III, pp. 95-96.

3. Rippon, Hugh. *Discovering English Folk Dance*. Shire Publications, Ltd., 1981, p. 31

4. *Ibid*, p. 24

5. For more information on where to dance, write:

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Letter From Kopeyia, Ghana

JAN MAY

Merry Christmas from Kopeyia! I sit outside my hut surrounded by some of the world's most delightful children—and about a million mosquitos. Holiday carols have been replaced by drumming and chants. Instead of the traditional turkey, I enjoy a generous portion of *akple*, ground root cooked in water. Each song I hear is a musical gift, wrapped in the festivity of play and dance. And so I send this as a Christmas card to all of you, sharing some of the delights I have encountered during this, my second Christmas in Ghana, West Africa.

Our welcome was a warm one indeed. Approaching the village of Kopeyia I saw stones, idols and tree trunks painted white, a village form of "rolling out the red carpet." The residents now know my attachment to their children and over 100 have gathered to greet me. They surround the car with shouts and songs and I am led into the trees so that I might emerge from the "bush" to receive my formal greeting. As I emerge from the forest, I find six lines of youngsters singing a welcome song. They wave their hands and sing a chant, which, to my astonishment, is in English, "Welcome, welcome from Colorado!"

There have been changes since our last visit. It is wonderful to witness the advances made made possible through small funds which we and several other Americans have provided. The children are fully dressed (a student from Boston is responsible for sending 700 pounds of clothing since last Christmas). There is now one outdoor toilet, a source of curiosity to the residents. A school of sorts has been established—the first form of formal education in Kopeyia.

As the darkness of our first evening back in Kopeyia approaches, I feel my excitement mount. Evening remains a special time in the village. Darkness brings with it a sense of intimacy as groups become smaller and gravitate to their individual huts. I sit outside our hut in the dim lantern light, surrounded as usual by eager children. They tug my hands and demand songs and games that they learned from me on my last visit. Over and over we play *Willoby*, *Sorida*, *Old King Glory* and *Draw Me a Bucket of Water*. The children teach me their games and songs—they have a unique version of *Che Che Kule* and *Tue Tue Barim*. They challenge me to *Ampe*, a kicking game and we sing a variety of



Each day since my arrival has held surprises, some quite pleasant and some uncomfortable, some theirs, some mine. The growing inability to see through the darkness, the swarming mosquitos, the oppressive heat and the humidity vanish in the excitement of play.



fortable. Several typical tropical ailments have already afflicted me, but unwilling to waste my short and precious moments here I have tried to answer each call of the drum in spite of physical discomfort. I have spent my time teaching and learning from the children. Though limited, my knowledge of the Ewe language has opened new doors of communication.

My second visit has made me more of a friend than a visitor, and this has allowed me more intimate entrances into village life. This year I have been allowed to become part of activities forbidden on my first visit. Among these have been spirit possessions, cult ceremonies and mutilation dances. I have witnessed events that defy logical explanation; I been awed by the fantastic and the bizarre. The romanticized views of village life are not overrated, yet the physical discomforts for those of another culture sometimes overwhelm.

And so another holiday is spent accumulating photographs, field recordings and notes. The baggage begins to bulge with artifacts and instruments, but the real learning, the real "gifts" cannot be packed. Perhaps they cannot even be shared with words. Something inside changes, thinking becomes transformed. I can only encourage all of you to offer to yourselves what we so often espouse for our students: become involved with authentic experiences—experience—play!□

Teaching From Models

PAT BROWN

People of any age learn first by imitation, with repetition; then by creation, using known elements and combining them in different ways to produce something new. This article will show some of my thoughts on using models from the “classic” editions, those put together by Carl Orff and Gunild Keetman. The English adaptation was made by Margaret Murray; the examples are taken from Volumes I, III and IV of *Orff Schulwerk, Music For Children*, Schott Editions 4865, 4867 and 4868 and from *Wee Willie Winkie*, Schott Edition 10916. Three of the examples discussed have been recorded on Musica Poetica, Orff Schulwerk albums 3, 5 and 6 (Harmonia Mundi HM 30652, 30654 and 30655). Yes, these books and records should be in your library!

Frequently it is necessary to simplify a model, so the first example, *Tinker, Tailor* shows a simple rhyme set to a two-note chant and accompanied in several different ways, from the use of sound-gestures to the Orff instrumentarium. Sometimes it is necessary to use a model as a springboard, to expand the basic idea into a larger, more complex form. The second example, *Alleluia* will show some ideas about that. And, of course, some models ought to be taught as is, as fine examples of the genre. I must emphasize the importance of careful and thorough analysis on the part of the teacher so that the students' understanding of the piece can be complete. Examples three and four, a *Time-Change Dance* and the *Fife March* will illustrate this. Do study the examples in the books.

Generally speaking:

Whether a model is to be taught as it appears in printed form or to be used as a basis for original composition, an analysis of its elements is necessary; rhythmic and melodic elements, accompaniment, instrumentarium (including sound gestures) and form. It may be desirable to simplify a model.

Perhaps substitution of instruments other than those called for in the score would make sense; addition/subtraction of instruments on subsequent repetitions would be effective. The form could be expanded or contrasting pieces could be combined into a suite using contrasting modes or pitch levels.

Movement/dance could be an attractive, clarifying addition to a model. Of course, many models provide space for improvisation of some type. Important factors must be taken into consideration include the specific instrumentarium available, the spatial limita-

tions or possibilities one has access to, the time allotment for the music program and the age and experience of the students.

Specifically speaking:

Even if you played these pieces during your own training and remember them fondly, studying every one of them can renew your understanding of the Schulwerk.

"Tinker Tailor" from MUSIC FOR CHILDREN, Volume I, Margaret Murray edition. Copyright 1958 by Schott & Co. Ltd., Copyright renewed. All rights reserved. Used by permission of European

Example 1—Tinker, Tailor

This is a comparison of the models in Volume I, using the same text but different kinds of accompaniment from sound gestures to the addition of the instrumentarium and the expansion of the form. The fourth model using the same text is from *Wee Willie Winkie* showing some possible simplifications.

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Tin - ker, tai - lor, sol - dier, sai - lor, rich - man, poor man,

I. Example 3a from MMI p. 3 Music For Children Schott 4865

- a. chant words on 5 m (4 m)
b. There are 4 examples of clapping accompaniments using the following rhythmic elements:

1. $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$
2. $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$
3. $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$
4. $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$, $1 \ 1 \ 1 \ 1$

- c. There are 2 examples of Clapping and Stamping accompaniments using these rhythmic elements:

1. I I and I I I
2. I I I and IIII and IIII

3^e

Tin-ker, tai-lor, sol-dier, sai-lor,

This musical score is for a three-part setting of the French song 'Tin-ker, tai-lor, sol-dier, sai-lor'. It is written for three voices: Soprano (3^e), Alto (2^e), and Tenor (1^{er}). The music is in 3/4 time and features a key signature of one sharp (F#). The Soprano part begins with a treble clef and a key signature change to one sharp. The Alto and Tenor parts begin with a treble clef and a key signature change to one sharp. The lyrics are written below the Soprano part. The music is composed of four measures, each containing a different melodic line for the three voices. The Soprano part is the highest, followed by the Alto, and then the Tenor. The music is written in a simple, clear style, suitable for a school or church performance.

II Example 3b from MMI p.4 TINKER, TAILOR

- a. Chant words on ^sm, 4 measures
b. Rhythmic elements used are: $\text{||}| \text{||}|, | | | |, \text{||} \text{||}$
c. Melodic elements added are: slsd^x v. m d m d dm dm
 orm s l s and l s d s
d. A two-measure 'intro' is added
e. Instrumentarium includes cl and Xyl .

Example 1 from MM Wee Willie Winkie p.2 Schott 10916
TINKER, TAILOR

- Chant words on $\bar{s}$ in (4 measures)
- Rhythmic options include $\overline{\text{||||}}$, $\overline{\text{||||}}$, $\overline{\text{|||}}$, $\overline{\text{||}}$, $\overline{\text{||}}$, $\overline{\text{||}}$, $\overline{\text{||}}$
- Melodic elements added to rhythmic elements are the chant notes, the drone notes ($\bar{s}$) played in chord form or alternating. The last two rhythmic elements are played on unpitched percussion.
- A 2 measure introduction is added.
- Instrumentarium includes GL, M, AX, WB

Example 2—Alleluia

For the chant, use any text appropriate for the season of the church year. Position a chanting group in a central location. Use several groups for Alleluia sections; do in echo form and canon, vocally and/or instrumentally. Develop movement with these groups to show the form more clearly.

"Alleluia" from MUSIC FOR CHILDREN, Volume I, Margaret Murray edition. Copyright 1958 by Schott & Co. Ltd., Copyright renewed. All rights reserved. Used by permission of European

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35. Alleluia

MM I 35 p. 28 Alleluia

Rhythmic elements

① d. ② d. ③ d. ④ d.

Melodic elements

2 voices
m' r' d' l
s' l m

chant using d r m s l

Accompaniment

ostinati using 2-voice pattern above, echoing voices
melodies using d r m s l
Pedal (at end)

Instrumentarium

Voices
SG (2)
AG (2)
Triangle
Timpanum (1)



Photo: Donna Poppe

MM III (p100) 31 #4 Time-change dance MP 3 (2) GK and CO

Rhythmic elements

① d. ② d. ③ d.

Melodic elements

Major scale, 4 s f m r d t l s
plagal form

Accompaniment

Tonic, Dominant

Instrumentarium

Recorders: S S A

SX
AX
Bass

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Example 3—Time-Change Dance

At the back of Volume III, this suggestion is made in the notes: "These dances make free use of changes of time. Rhythmic training will be greatly helped if some form of movement is used to point the rhythm of these dances."

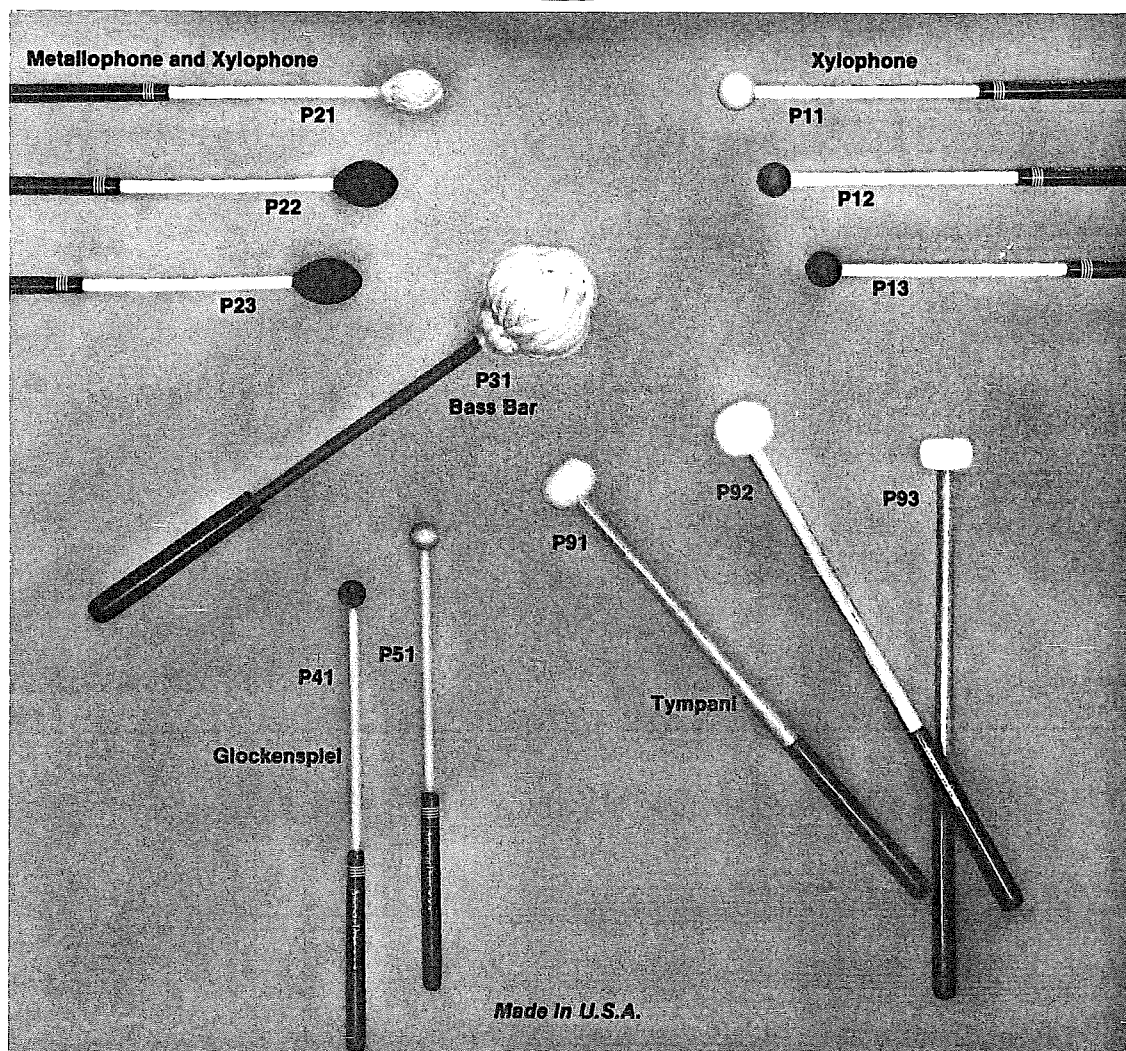
In the notes accompanying the recording of this example, Kurt Huber says these "Zweifachen" (literally, two-part) dances of mixed duple and triple time have been particularly

well preserved in Bavaria.

Substitutions are made for the instrumentarium suggested and additions are made on the repeats. I have taught this example with all notes and chord changes included, to both children and adults, solely through arm movements. Folk instruments such as guitar and hammered dulcimer could be used; trumpets could be substituted for the recorders. Develop a dance to accent the time-change.

continued on page 19

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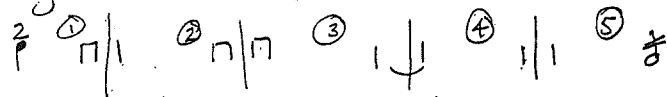
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MM IV 12 #2 pp. 32+33 (Two pieces) MP 5 (1) aeolian mode Gunild Keetman

"Pflömarsch" from MUSIC FOR CHILDREN, Volume IV, Margaret Murray edition. © 1966 by B. Schott's Soehne, 1963. All rights reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne.

Rhythmic elements



Melodic elements

aeolian mode

sfm rdt

Accompaniment

descending tetrachords

tonic pedal

Instrumentarium

Recorders: SATB

Glockenspiels
SX, AX1, AX2

Timpani

Cymbals

Bass Drum

Example 4—MM IV, 12 #2, pp. 32, 33.

The aeolian (transposed) and dorian modes are used side by side. This is recorded on HM album 6. The notes in Vol. IV describe this as an example that shows the possible extension of a form by inserting a purely rhythmic section. The piece begs for movement and can be performed with a large group of participants.

NOTE: In the analyses, solfa syllables, rather than actual letter names, and rhythmic shorthand rather than conventional notation have been used deliberately.

Form

Verse 1 Refrain Verse 2 Refrain Verse 3 Refrain

It was the summer of 1969, at the Dana School of Music in Wellesley, MA. The following remarks were made by Dr. Wilhelm Keller, who was at that time co-director (with Hermann Regner) of the Orff Institute in Salzburg, Austria.

Orff Schulwerk is not

- a total method of music education,
- a collection of compositions for children by Carl Orff and Gunild Keetman,
- a children's music in pentatonic style,
- a simple series of pieces with ostinato accompaniment,
- a recipe to make nice sweet music like gumdrops,
- an occasion for teachers to pretend to be a little Karajan or Bernstein conducting a philharmonic children's orchestra.

Orff Schulwerk is

a new form of elemental music and movement education containing the following innovations:

1. It created elemental instruments, especially the barred instruments, and with them it is possible to practice music with all children, not only with highly gifted children.
2. It created a new form of speech training and new contacts between speech and music; and so it is possible to introduce rhythm, meter, motifs, bar accents and species of time by means of the sound and

rhythm of words, names, sentences, maxims and poems.

3. It shows a way to musical improvisation and invention and development of musical creativity.
4. It created a new relation and connection between music and movement and dancing,

aiming at a balance of elemental music and elemental movement.

5. It contains a collection of models for singing, playing and improvising elemental music and to realize scenic music-and-dancing games or pieces for an elemental music theater. □

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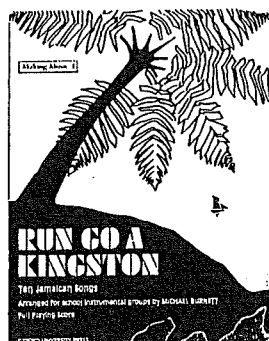


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A Celebration of Multicultural Children's Games and Songs

These games and songs were collected by AOSA members from the children in their classes. Where possible, the personal comments of the teacher and/or name of the child are given. Sincere appreciation to those who sent contributions; should they prove to be of value, *The Orff Echo* will repeat the feature.

Notated by **Kathleen Ness** from a group of 10- and 11-year-old girls at Westwood Terrace Elementary School, San Antonio, TX. Clap continuously on second and fourth beat and "call out" new person on each repeat.

G=group
I=individual

continuous clap = $\frac{1}{2}$ $\frac{1}{2}$ - Insert name of next person "called out"

4
(G) Sha Sha boom Sha Sha boom Sha Sha boom Sha
Sha Sha boom Hey, Tracey! Say What? Hey, Tracey!
Say What? Show us how to get down No Way!
Show us how to get down O-kay D-o-w-N, get
down (Unh, Unh, Unh) D-o-w-N, get down (Unh, Unh, Unh)

Ain-si font, font, font, les pe-ti-tes ma-rion-net-tes. Ainsi
font, font, font, Trois p'tits Tours et puis s'en vont (la voix très aigue)

From Richard Spalding, Kentucky His Mother-in-law's baby song

"This little folk song was sung to my wife Cecile by her mother, Aimee Jeunet (now 94 years old). I remember her singing and playing with my youngest son, Richard Jeunet Spalding, when he was at the crawling stage and later as a toddler. As children get older, they stand and face the adult and manipulate their own hands; better still, they sometimes take the adult's hands and play the role of 'manipulator' themselves."

AINSI FONT, FONT, FONT LES PETITES MARIONNETTES,

AINSI FONT, FONT, FONT, TROIS P'TITS TOURS ET PUIS S'EN VONT.

(PARLER, LA VOIX TRES AIGUE): "LA HAUT, LA HAUT, LA HAUT!"

Translation (not for singing):

Like this go, go, go the little string puppets,
Like this go, go go, three little turns and away they go.

(Spoken in high, rising voice) "Up there, up there, up there!"

Position: Face to face, baby seated on knees. Adult holds hands and wrists of baby. As song is sung, adult rotates baby's hands and wrists back and forth on first and third beats of each measure. At the spoken part, adult raises hands and arms of baby as high as they will go. Sometimes the adult will bounce the knees rhythmically while singing. At the conclusion, there will be boisterous laughter and, naturellment, both parties will want to start all over again.

Bate, Bate, Chocolate in Three Versions From three sources, via "folk process"

From **Gin Ebinger**, New Mexico

(A) BATE, BATE, CHOCOLATE,

CON ARROZ Y CON TOMATE.

(B) UNO, DOS, TRES, CHO,

UNO, DOS, TRES, CO,

UNO, DOS, TRES, LA,

UNO, DOS, TRES, TE.

(C) CHO-CO-LATE, CHO-CO-LATE,

CHO-CO-LATE, CHO-CO-LATE.

(Beat, beat the chocolate
With rice and with tomato -
1, 2, 3, CHO -, etc.)

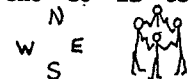
Couple #1= position north and south

Couple #2= position east and west

A: Patschen on own knees, then clap both of partner's hands across the set.

(Note: Couple #1 begins with patsch-clap, couple #2 begins with clap-patsch.)

B: All clap own hands 3 times for 'uno, dos, tres' (1, 2, 3) then open arms to clap hands of those on either side on underlined syllables 'cho -co -la- te'.



C: N & S join hands, E & W join hands across the set; repeat 'chocolate' while spinning faster and faster.

This is only one way to play the game; players may like to invent their own.

From **Jacobeth Postl**, Chicago

BATE, BATE, CHO-CO-LATE,

CON HAR-INA Y CON TO-MA-TE (Repeat)

UNO, DOS, TRES, CUATRO, CINCO, SEIS, SIETE, OCHO. (Repeat)

(Translation: Beat it, beat it, the chocolate ...

With flour and tomato.

1, 2, 3, 4, 5, 6, 7, 8.)

Game from Ecuador: Partners stand facing with arms outstretched and holding each other on the upper arms, rocking back and forth while chanting first and second line.

and Living on the Playground

On second line (counting), "wring the dish-rag," twisting "inside out" and reversing movement on the repeat.

Return to first line of words, standing back to back, elbows linked—*accelerando*!

Says Jacobeth, "This has been one of the great favorites of my 3rd, 4th and 5th grade children over many years. We always learn the words first. I do the A section in compound meter and the B in simple meter—it seems to work so well with the movements. Next we explore possibilities of non-locomotor movement with a partner, using arms, legs and/body for the A section. Only after they have worked out their own explorations do I teach the whole game as shown above, saving the dish-rag and back-to-back for last; they are such riotous fun!

"When I tell them that this is the basic recipe for a Mole sauce over chicken, they invariably respond with 'ugh' or 'yuk' but those adults who have eaten Mole sauce know just how delicious it is!"

(Recipe for Chicken Mole on request.)

From Tossi Aaron, Philadelphia

(As learned from Hispanic children at a summer day camp, c. 1968)

(A) BATE, BATE, CHOCOLATE

CON FARINA Y CON TOMATE.

(B) UNO, DOS Y TRES, MAMA

UNO, DOS Y TRES, PAPA,

(C) TAN ... TAN ... TAN ... TANI

A: pairs of children, facing, link crossed hands and see-saw arms back and forth. (Say "shake hands, hold them and take the other hand underneath.")

B: "Wring the dishrag" by raising joined arms high overhead and ducking under, first back to back, then face to face; repeat.

C. Back to back, link elbows firmly. Taking turns, each child lifts the other off the ground at each "TANI"

Third and fourth grades enjoy this especially if a sound signals and allows time for a change of partners. Warning: They don't want to stop the game.

From Martha Crowell, shared by the Leksell family (Springside School, Philadelphia, PA). It is well known in Sweden; sung and danced at midsummer around the ribbon and flower-decked maypole, then again around the Christmas tree. The first two verses are sung standing in a circle, making the gestures for ears and tail. On the third verse, all hop like frogs around the circle, toes turned out, backs curved over, still making wiggling tails with

From Sally Trenfield, taught to her by Maritza Rangel (age 12) and the Intensive English Language Acquisition Class (Cromack Ele-

mentary School, Brownsville, TX). Ninety-five percent have Spanish as their first language.

* Verse 1: salute 2: cross hands on chest 3: patsch 4: cross, patsch 5: patsch, cross, salute

2. ..went to love love love...
3. ..went to you you you...
4. ..went to I love you...

Hand gesture pattern is the same as "Marinero" including start with own hand clap on anacrusis. Replace the patsch on 3rd verse with pointing at partner on word "you."

Taught to Sally Trenfield by Yolanda Hull, age 9, Cromack Elementary School.

the hands. All ages take part. If the group is very large, form concentric circles, moving in opposite directions, or form a "train," each

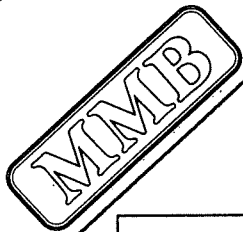
person holding the waist of the one in front. This winds merrily among the tables at a party.

1. Little frog, how happy you are!
2. Without a tail, without ears...
3. (Frog croaking sound)

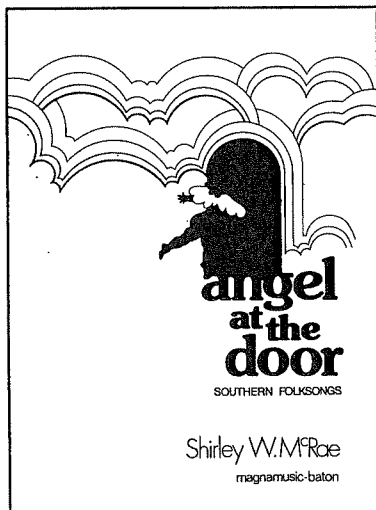
2. Ej svansar, ej svansar, ej öron hava de. Ej svansar, ej svansar, ej öron hava de.

3. Kou-ack-ack-ack, kou-ack-ack-ack Kou-ack-ack-ack-ack-a:!!

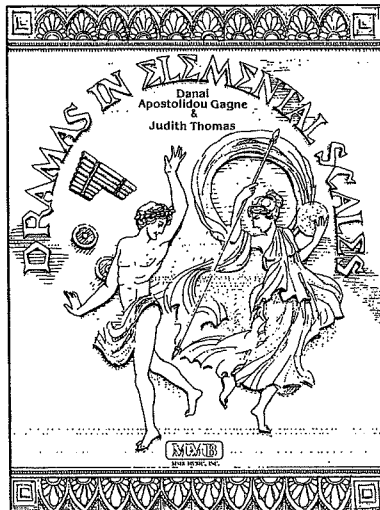
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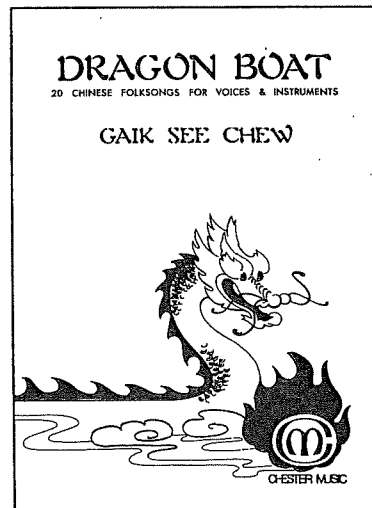
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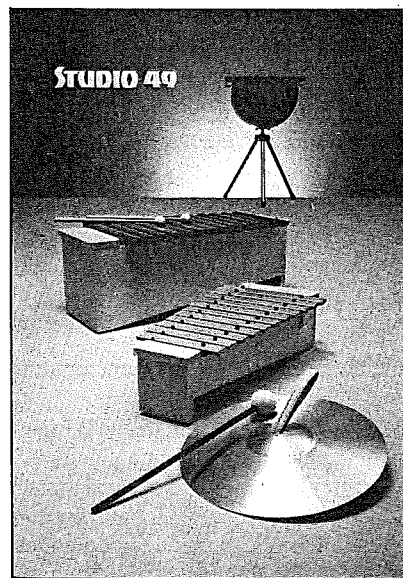
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Jump Rope Rhymes

Cinderella, dressed in black,
Went to McDonald's to buy a Big Mack.
Made a mistake and bought a shake,
How many french fries did it take?
1, 2, 3, 4, 5, etc.
submitted by Carla Bone, age 10

Charlie Chaplin went to France
To teach the ladies how to dance.
First the heel and then the toe,
Turn around once and out you go!

.....

Johnny over the ocean,
Johnny over the sea,
Johnny broke a teacup
And blamed it on me.
I told Ma, Ma told Pa,
Johnny got a lickin'
With a ha, ha, ha.

Remembered from streets
of Philadelphia, past
generations.

KAGOME

(Japan)



Jan May, Colorado "This game was taught to me by Yoko Usui, age 9, who is a student from Japan."

All stand in a circle. One person remains still in the center, eyes covered, while the others walk around singing the song. At the end of the song all stop and the center person tries to guess who is standing behind him/her. If the guess is correct, the two change places to begin again; if not, the center person remains for another try.

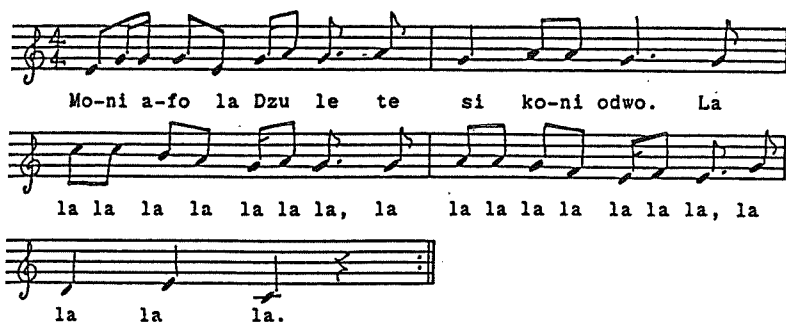
ENGLISH TRANSLATION:

In the cage, in the cage,
The bird in the cage,
When will it be free?
At dawn,
Turtle and crane slipped and fell,
Who is the person behind you?

PRONUNCIATION: (accent every syllable evenly)

e = ay a = ah i = ee o = oh u = oo

MONI AFO LE DZU



MONI AFO LE DZU

Each verse of this song names a day of the week. When the day of the week on which you were born is called, you may dance into the center of the circle for the rest of the verse.

Monday = Dzu (dz = j)
Tuesday = Dzufoh
Wednesday = Shoh
Thursday = Sow
Friday = Sow-haa
Saturday = Haw
Sunday = Hogbah

1. Moni afo le Dzu le
Te se koni odwo. LA LA LA ...
2. Moni afo le Dzufoh le
Te si koni odwo. LA LA LA ...

Collected by Jan May, Kopeiya, Ghana DA DE MEGBI

The leader carries a small object or stone around the outside of the circle and places it on the ground behind someone. If that person senses this action, she picks up the object and replaces the leader. Otherwise, the leader tries to move quickly around the outside of the circle back to that spot without being discovered. If he does, he strikes that person's back and takes another turn.

Leader: Da de megbi (Put it at the back)

All: Megbi (Back!)

Leader: Da de Ngo (Put it at the front)

All: Ngo (Front!)

And from Donna Poppe, collected while teaching at a migrant school in Greeley, CO: Happy Birthday in Spanish.

FELIZ CUMPLEAÑOS A USTED (2)

FELIZ CUMPLEAÑOS, MI AMIGO,

FELIZ CUMPLEAÑOS A USTED.

(Substitute person's name for 'mi amigo' (my friend) and 'tu' (familiar) for 'usted' if singing to a family member. (More like this at another time!) ☐



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Teaching the Musics of Many Cultures

Panel Discussion, Detroit, November 13, 1988

MARY SHAMROCK, MODERATOR

Panel: Gin Ebinger, Athan Karras, Doug Goodkin, Issam El Mallah, Janis Kaimakis, Louis Ballard, Judith Thomas, David Holt

Shamrock: Over the past six or seven years, there have been a growing number of traditional music and dance sessions for us to participate in at conferences. There is always the great nebulous question, "What does all this have to do with Orff, anyway?"

Carl Orff's directive, quite clearly, was that we build on our own heritage, but he based that on the assumption that Bavarian children already knew the yodels, song and dances that were in the Schulwerk; they were not being presented for the first time. In the U.S. that is not the case . . . we are too multi-ethnic. What our children know is not folk heritage, it is commercials, what they hear on television,

Conferences like this give us a view of our own heritage so we can begin to think about passing it on to our children. Are we going to make use of it only in the classroom, in the hope that kids will come back to it or take it home with them?

Orff Schulwerk follows the folk traditions very closely—learn by doing, by watching others and doing it when you are ready. Now

as teachers, we break things down into little pieces. We have become ever more concerned with whether the kids are "getting it" as we present it so carefully.

We need to remember that the instruments are *a-historical*; that is, without a specific history of their own. They were invented in 1920 because Orff and Keetman wanted specific instruments that all could claim, that had no ties to any previous specific culture, that could be used immediately and that were as "unattached" as lab equipment. In these past years, they have acquired their own history, but that's how traditions are built. Now they are connected to the Schulwerk books and we can't take that away from them. Although they exist for experimental purposes, we, as humans will do, give them a history, and do with them what we will. But we must not lose sight of the use of the instruments as sound-makers to play with.

As an opening question to this distinguished panel:

In the perspective of your own cultural background (and here I use the term "culture

specific" instead of "ethnic," that has come to have a "put-down" meaning . . . everyone else is ethnic and you're OK.) and in teaching music to children and adults, what do you consider most important to emphasize in their presentation?

Holt: I'd like to go back for a minute to Orff's rationale for basing Schulwerk on folk music. For me, folk music carries the whole history of a people; it is strong and vital, there's no wimpiness. Folk music has a built-in soulfulness—we need to keep the focus on that folk strength, not just in mountain music, but all that solid traditional music.

Thomas: I'm always puzzled because I have no "ethnic centrality" . . . what IS my culture? It is everybody's. What Orff deals with is mostly German, and more specifically, Bavarian. There was, I suppose, a one-ness among the original signers of the Declaration of Independence.

Kaimakis: Orff Schulwerk works better with all this ethnic difference and it is important to use all possibilities and share them. In Europe it is much more closed; each country has its own language and customs, it is more separated and alone.

Ballard: Whether European or Occidental tradition, children should be exposed to performances of both; the appeal of music to children is in the intrinsic aesthetic value of the music itself, presented without complication. A Native American kid could be a mixture of five or six tribes and European heritage . . . he will go looking to discover his roots. At adolescence he will find himself against a brick wall, the same one his grandfather found, the remains of the European invasion, because there are still irreconcilable differences between East and West. For instance, in the potlatch we honor the occasion, celebrate a name day, a birth, a naming ceremony, a wedding, we GIVE things away; it depends on the presenter and the time of day. Here the culture says that kids GET things and collect possessions, they expect it.

Karras: Coming here at age 11, I felt different, rootless. I hated everything about the United States. I didn't speak the language . . . I recall that when I was supposed to say the Pledge of

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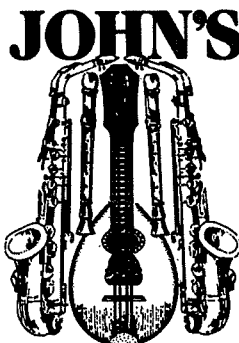
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Allegiance, I said Greek curse words. Yet now, when I go back to Greece, I'm the outsider, the American. Here, I'm still considered as if I just came from Greece.

El-Mallah: It is wonderful here in America to have so many cultures. But you can find your own roots. You have to start at your own point—think carefully before you start. Everybody belongs to something. Be very quiet, without stress, think of your own ground, find your own roots.

Shamrock: By using this music with the children, we are giving them an identifier for the deepest parts of their beings; this is important.

Teachers have reported that kids are not always delighted with our attempts to bring out their ethnic materials. Vietnamese kids may even resent it, and not even be able to express it.

Goodkin: I celebrate this panel and the theme of this conference. It's not really so much teaching a specific song from a country. We do need to get into a deeper attitude of understanding, not the salad bowl "One world, let's all be like us—more or less" Disneyland culture.

The Pygmy tribes in Africa have a more sound, ecologically balanced, socially developed culture than we will ever have, yet we call them and others "underdeveloped" as if they are not "there yet." We pat them on the back and wait until they catch up; we say "Oh, how interesting." How paternalistic we are!

We really need to reach out more seriously to Latin and Black culture all around us. As an organization, we are seriously lacking in openness; where are the teachers from those groups? How many do you see at this conference? We've really failed, although this is a very homogenous group, to bring those people in.

Voice: It is important though, to work through the other teachers in the school, to help them encourage the kids of other cultures with "Hey, I'm proud to be who I am . . . and I'm interested in you and who you are."

Thomas: Before we all go back home to face all those little eyes in the classroom . . . what we teach has to go back to the teacher's curiosity and integrity. Out of your own experience, explore and bring it to the classroom, but do your homework before you do. There are always records, books, films, even your friends.

For instance, there was a unit on India; no, I can't play ragas, and I wouldn't even try. But I could listen to others play, bring them to school; I could play tabla patterns, help the kids make their own, understand how they work . . . not just open a Silver Burdett book.

Shamrock: Well, they say that learning the first four words of a language is the hardest part. Be brave enough to learn more.

Voice: We don't even accept our OWN culture from coast to coast . . . we find that kids don't even know their own culture from their own state . . .

Question: If we are going to go into a 5000-year-old culture to adapt it to our own, we get into a very sensitive area . . . how can we know when we are invading to the point of destruction?

Ballard: "Invasions" are, let's say, interesting, rather than good and bad. I remember a movie where a character said that if there had been no Roman invasion, we would not have schools, the aqueduct system, the alphabet, most of our English language. Even for Native Americans, maybe it isn't always bad. If it weren't for these "invasions" tribes couldn't talk to each other.

Yes, it is a delicate question. In Montana, Alaska, Oklahoma, you'll hear some militant words. But maybe it's better to be angry, to let the anger out, to articulate it. I do it through the music I write. I was always angry listening to the "Indian Love Call" and "The Waters of Minnetonka" being presented as Indian music.

Like the Sioux grandmother said, "In the movies and on television the Indians were

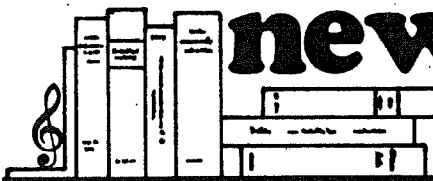
always the losers—and that's not bad. What's bad is that now my grandchildren are starting to root for the cowboys!"

Karras: I think that the break between child and his folk tradition is broken here; unlike countries where it is one clear line. And teachers have to combat TV and hope that what we teach will be taken back to the family. Teachers almost have to give birth to the traditions all over again. How will we save, protect and pass on the traditions? Festivals, for instance. I can recall complete pictures of rituals; food, music, songs, dances—it didn't matter if it was exactly 16 or 18 steps—it was the excitement of being a part of that ritual and dance that was important.

Shamrock: To me, what is so wondrous and valuable is the special function of music in ritual, that it is still alive and vibrant. Of course, if we're not part of it, we can't get so deeply into it and we do need to be careful and sensitive to others' rituals. But it enriches me to know that such music exists.

Voice: Maybe it is the same song with different meanings at different age levels . . . maybe deeper meaning is given to you at different times.

Voice: Learning in depth is important, but maybe the way to start is not visually, to point out that physical appearance is not all there is. As a third generation Japanese, I am truly



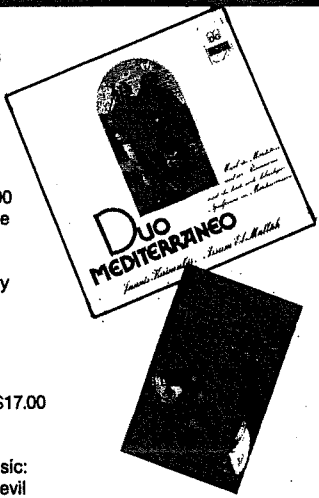
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American, yet people still ask me where I learned to speak English so well! My culture is American; I feel part of cowboys and southern music. Children need to see that there is no difference, that people may look one way and be something else.

B. Grenoble: We could explore the similarities, the human qualities to the music itself. Take the drums, point out how they are used, what kinds there are, how they are found all over the world. We can show children the universality of cultures as well as the differences. Look where the cultures meet—instruments, sounds, rhythms—Then the child goes away with a new, broader view, not one of separate social groups. Let them find new views.

Ebinger: Yes, always look first for commonalities. Then children come to appreciate other cultures much more.

Voice: Because of where I come from, Australia, someone came to me asking if I had come across any aboriginal music and I almost said no . . . and there shouldn't be any. We don't have any way to notate it yet. Western notation systems couldn't cover it; it's too wide, too vast, too different.

Thomas: I don't think we should turn our backs on such music, though. Rather we could say "Let US now, children, create something that has no bounds, that blurs the lines between dance, drama, music."

Goodkin: So many blendings and trans-migrations already have happened. This year I got tired of telling the kids of the rituals in Bali, so we opened classes by sitting in a circle and "calling out" the instruments, one by one. The cowbells called out the guiro, the guiro called out the drum and so on. Then one by one, kids went outside and brought in flowers to put with the instruments in the center of the circle. From a little bowl we sprinkled water all around and sat for a long moment of silence. Then we used the water to clean the instruments. We can create our own, new traditions and rituals.

Ballard: The business of making new traditions calls to mind a song. I've had teachers and even hymnal writers ask for some Native American Christmas Carols—well, there aren't many—we don't even know if the Huron Carol is correct. There was a Hopi reservation 'way out by itself in the middle of the desert. It only had access to a few newspapers and catalogs. So someone made a Christmas song: (sings).

Shamrock: How do you feel about white folks singing that?

Ballard: Well, some have! But they would have to understand the context. Then there's the Japanese song that a young American Indian learned while he was in the Occupation forces in Japan—it tells about a beautiful

Chinese girl, but it's in Japanese. It got adopted right into a Hopi dance, so now there's a Hopi dance, with Japanese words, about a Chinese girl . . . (sings) and there's the drum beat, of course, always.

Voice: This is very strange—I learned that as a child from my Japanese mother—it's a very famous song called "China Nights," and here you are singing it up there!

Voice: The rituals, the folklore, the stories and songs . . . we all have them within us, or nearby. Everyone has a grandmother, a great-aunt or uncle who carries the traditions and wants to pass them on to us. We must not lose them; we, and our families, are the bearers of a precious heritage. It is not in books or on records; we must be the ones to transmit it. As it says in this non-traditional song: (sings Aura Lee/Aurally).

Shamrock: Would any of you like to make a closing statement?

Ebinger: Tomorrow when the kids come in, the practicalities may not quite fit with our high ideals. Be careful: not every single song needs a bass xylophone and three other melody instruments; try to approach with respect and integrity if it is not your culture.

El-Mallah: Try to keep close to the old culture and find how it can be useful, but also find

how it came through to the present day. In our case, we tried to tie the music of our cultures, Egyptian and Greek, together with the Renaissance and Medieval music, through musicology and ethnomusicology. Orff is special because it brings back improvisation as it was in Medieval times, not just for the social aspect.

We must be careful as teachers—we don't have the freedom we think we do. If we want to give something special to the class, we must go with respect. Here, to say I am from an Arab culture makes people think right away of "belly dance." Belly dance does not exist in our countries. It is the same in Germany. There, to be Turkish means a low class worker in the street, but in Egypt, Turks are held in high regard; we were once part of the Ottoman Empire.

Karras: Orff Schulwerk is one of the most beautiful things I have seen happen; I wish I had been educated with it.

Thomas: I'd like to express thanks to AOSA and Mary Shamrock for creating such a format as this panel and giving us all a chance to speak.

Holt: Our job as teachers is to inspire the kids, and from what I've seen here, that's exactly what you're doing! I think you're doing a great job . . . keep it up! □

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Videotape Reviews

DONNA MARCHETTI

Doug Goodkin (9 MF)

Doug Goodkin's "A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Grade Students" was taped at the 1985 conference in Kansas City. In it, he explores the elements of traditional music from India, Uganda and Bali.

The first piece presented is an adaptation of an Indian drum exercise using body percussion instead of drums, accompanied by vocal melody, movement and xylophone ostinato. Two other pieces make up most of the session. The first is a Ugandan *Amandina* piece called "The Cow Has Broken Loose."

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that traditionally involves a group of people. There are two at each instrument, facing and seated on opposite sides. This piece and the style of playing it are, in Goodkin's words, "an exploration of the interplay between beat and offbeat on an instrument, in a melodic setting. One person plays a melody on the beat; the other plays a different melody on the offbeat."

The result, says Goodkin, is like a weaving on which one has to dwell at length in order to discover the intricacies of its inner details. The player can hear any one of a number of emerging patterns, with the repetition allowing him to shift his focus from one to the next.

Amandina is an example of the kind of musical group experience, so common in other cultures, which is impossible for one person to re-create, and one in which the player has a distinct experiential advantage over the listener. Reminds Goodkin, these aspects are part of what makes most "world music" so different from traditional Western music and a valuable medium for the classroom.

The final piece is "Kecah," a Balinese monkey chant that is part of the Ramayana, the re-enactment of the Hindu myth of Rama and Sita. No instruments are used, but a rich variety of sounds is created by various uses of the voice. Some members of the participating

group vocalizes the beat, others chant in interlocking rhythmic patterns of 3+3+2 and 2+3+3, and still others sing a vocal ostinato. Accompanying movement intensifies the already driving rhythms and the leader cues the group for changing dynamics. The result is mesmerizing and powerful.

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The hour-long tape is intended especially for upper elementary grade music teachers, but would be valuable for anyone interested in world music. The picture quality is good; the sound quality is generally good, although some of the narrative may be difficult to understand. □

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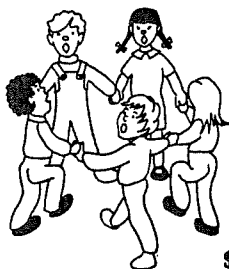
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The Publicity/Public Relations Committee is pleased to announce that the new AOSA poster is now available to the membership from executive headquarters. The Board commissioned AOSA member Barbara Eberhardt from the Rocky Mountain chapter to create a poster. Barbara is a certified graphic artist as well as a fine musician.

Although the picture above appears as black on white, the final product is a very light blue, silver and black on white. The poster size is 24" by 36" and should be hung in every Orff teacher's classroom, office, and wherever there is a need for an eye-catching bit of publicity for AOSA.

We particularly encourage the use of this poster at various regional and state music conventions, or to advertise your local chapter workshops.

We are especially pleased to be able to sell these posters to our members for only \$5.00 each (U.S. currency) which includes postage. Outside the U.S., the cost is \$5.00 plus postage. The posters will be mailed in a mailing tube to avoid creases or bent corners from shipping. At this very low price you will surely want several. We have printed a limited supply, so order soon.

President's Message

DEL BOHLMMEYER

It doesn't seem all that long ago that I was writing my first President's Message. At that time, I introduced the Board of Trustees with whom I would be working to provide the leadership for AOSA. What a wonderful Board that became! Then a year later, a few members left the board and were replaced by new faces. Again, we had a super board.

It is tempting, in this message, to look back and recount the many accomplishments of AOSA during the past two years. However, any accomplishments will stand on their own merit and further discussion could be a waste of our time. Instead, I choose to look forward—a little, and a long way.

The immediate future of AOSA looks very bright. The hub of the AOSA wheel is Cindi Wobig at Executive Headquarters. You will not find a brighter, more efficient and dedicated Executive Secretary than Cindi. We are truly blessed to have her! And our money is under the very watchful eye of AOSA Treasurer Stanley Rowland who has now mastered the computer (he has whipped 'Ivan' and 'Maria' into shape) and is turning out great reports of each department as well as many other essential computations.

Then there's Tossi Aaron, editor of *The Orff Echo* and her husband Lee, who have increased the size of the journal and have increased the advertising revenue. In addition, they put out a very useful publication—it's a class act!

Add to this the fact that AOSA will be in the hands of Judy Bond as the new president and a very hard working and productive Board of Trustees, and the future is very bright indeed.

The longer range future is a bit more puzzling. Oh, there will certainly be many competent leaders coming to the Board; there is no lack of talent, commitment and dedication in the AOSA ranks. But I am concerned about some very key points. What happens when the three staff members at the center of this organization become weary and decide to step aside? Who is willing to give over half their house and garage to become Executive Secretary? No one I know. How does one transfer the incredible amount of knowledge that Cindi, Stan and Tossi have that can't really be written down? And who with the necessary skills will work the hours required for the salaries we can afford? AOSA will need its own home some day; when and where are yet to be determined.

The growth of the organization seems inevitable. The Orff process has found its way to the heart of much that is touted as music education for today and the future. It is found in the major textbook series and in nearly all general music presentations. We will continue to grow; managing that growth, however, is another challenge for the organization.

Our conferences have become so large that we find ourselves, in many cities, having to go to two nearby hotels for sufficient room to house them. Even though the Board has done much to alleviate much of the work thrust upon a local chapter in hosting such a conference, a tremendous amount of work falls squarely upon the shoulders of the local chapter members, and they sometimes feel more used than honored.

The Board must continue to deal with that very real concern. Are the conferences getting so large that we should find a centralized facility that works well, then hold the conference there every year, or every other year? Should we hire all the work done so as not to burden a local chapter? But we know how very valuable that local flavor is to those conferences.

Finally, what should be the major focus in

providing services to the membership of AOSA? There have been so many valuable programs initiated over the years. How much is practical for the Board to do in only three meetings each year? Sometimes it seems we are at the limits already.

I foresee the need for more film/video products to reinforce good process. I foresee the need for more stringent guidelines for teacher training courses. I foresee the need for much enlightenment regarding the legal use of copyrighted materials. I foresee the absolute necessity for solid research in music education which will show administrators and school board members (who may never have had an esthetic experience in their lives) that music really is fundamental in the lives of children. I foresee more and more legal concerns as our society moves ever onward into a maze of legalism.

The future for AOSA is very bright indeed, albeit sprinkled liberally with challenges of all kinds. Those challenges will be met by the very skilled leadership rising up in the ranks. You, the members, are the strength of AOSA. You will dream and you will achieve—and those achievements will provide the initiative to strive for even greater heights. AOSA WILL BE HEARD! □

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Ethics Statement Adopted

This Professional Ethics statement was adopted in November, 1988 with further guidelines passed in March, 1989. It should be printed in each of the following: Conference booklet, annual directory, in *The Orff Echo*, the President's Packet, the listing of summer courses sent to all members, in presenter's lists and contracts. It should be read at the start of all AOSA and chapter meetings and Levels Courses. Optionally, it may appear in chapter newsletters, but it must be printed verbatim.

The American Orff Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers and the Orff movement. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

Potential Presenters To Be Listed

In response to requests from chapter leaders, AOSA Regional Representatives will provide a list of potential presenters to assist chapters with workshop planning. AOSA members who wish to be placed on this list may photocopy and complete the form below and mail it to Executive Headquarters by August 1, 1989.

1. For the list to be as helpful as possible, we request the return of the form from all potential presenters, both more and less experienced.
2. Presenters will be listed alphabetically, by region.
3. Placement on the list does not imply endorsement by AOSA.
4. The compiled list will be sent to all chapter presidents. Each chapter will then assume responsibility for any further contracting with individual presenters.

Areas of special emphasis:

___ Basic Orff	___ Music Therapy	___ World Musics
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NEWS AND VIEWS

BARBARA POTTER, EDITOR

ARIZONA

The Process, newsletter for the Arizona chapter, announces that a scholarship has been established in memory and honor of Ralph Nash, late husband of Grace Nash. The fund will support Orff training for Arizona teachers. Donations to this memorial can be sent directly to the chapter; other contributions in his name are being accepted by the Gunild Keetman Assistance Fund, serving all of AOSA.

At a banquet held in January, three chapter members were named outstanding music educators by the Arizona Music Educators Association. Congratulations to Irene Bamrick, Helen Swindall and Judy Waltz.

CALIFORNIA

Some members of the San Diego chapter come early to play recorder together before the regular workshop sessions start. Does any other chapter utilize this early time in the same or similar ways?

COLORADO

The winter issue of **The Improvisor** (yes, that's how it's spelled), newsletter of the Rocky Mountain chapter, members Sandy Lezotte and Bill Andrews were announced to have been among 12 from the state to be presented with the Governor's Award for Excellence in Education. Congratulations!

And Peggy McCreary is the new assistant conductor of the Broomfield Symphony; a very special set of good wishes to her!

CONNECTICUT

In March, the Connecticut Chapter arranged and hosted a reception during the MENC Eastern Division Conference held in Boston. About 90 people came to share the food, gather AOSA information and meet chapter officers, members, AOSA Regional Representative Pat Riello and your News and Views editor.

Patty Langer was featured in the February issue of the Connecticut Education Association **Advisor**, describing her work with Orff Schulwerk at Ellington School.

This chapter is really under way! Their interesting sessions combine several teaching styles and sets of materials. One recent workshop offered a story teller, a steel drum specialist and a teacher who demonstrated the use and value of percussion studies in language development. This summer, teacher training courses will be offered in the Islands for the second time.



(L. to R.) Pat Riello, Joe Stephanson, Connecticut Chapter President Susan Huber and Bonnie Light. Barbara Potter in background.

ILLINOIS

The Greater Chicago chapter is offering its membership two tuition-paid scholarships to summer Orff Schulwerk certification courses. The scholarship awards are based on financial need. What a great way to help members build a solid foundation of training!

MASSACHUSETTS

New England chapter member Becky Ellis and her 3rd graders appear on a new recording by Bill Harley called "You're In Trouble."

NEVADA

In their March newsletter, the Desert Valley chapter included a page of eight good ideas for end-of-the-year activities designed to hold the interests of students. They were submitted by members who really know how the focus can wander when spring appears.

NEW JERSEY

Central New Jersey and Philadelphia Area Chapters shared a very special final meeting when Paul Kerlee taught a morning of folk

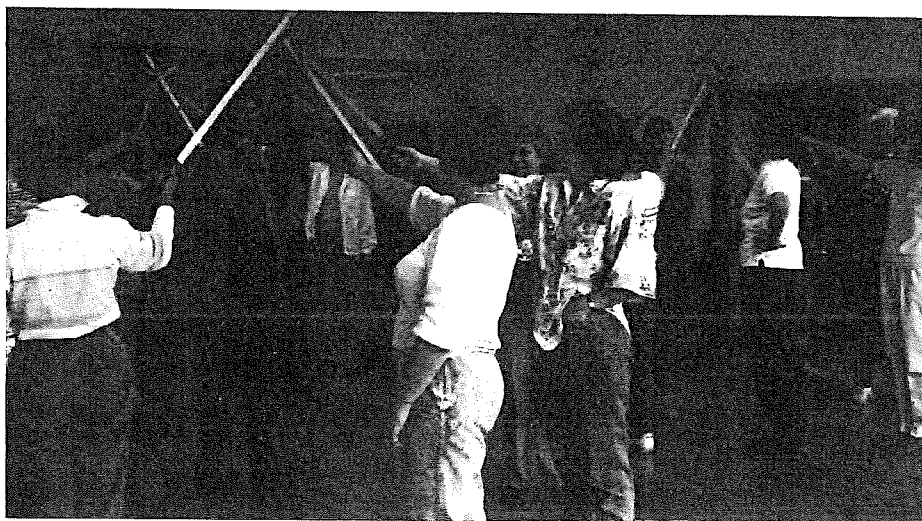
dances from Japan, Germany and England. Morris, stick, handkerchief and sword dances kept the combined group leaping and clicking while a soft spring rain fell outdoors. Lovely!

NEW YORK

Berkshire-Hudson Valley chapter not only publishes notes from its own workshop sessions, but often includes the notes from other chapters within an almost 100-mile radius. On the east coast, it may very well be possible to attend meetings of the New York, Connecticut, Northern New Jersey, Long Island, Central New Jersey, Tappan Zee and Philadelphia Area chapters—all within a few hours' driving distance. Wonder if we really appreciate (or take advantage of) the compact area in which some of us live? Does that listing in the fall issue help you do so?

NORTH CAROLINA

It may very well be a first in this country—learning to make Schulwerk style settings and composition by mail! Isabel Carley is offering



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correspondence courses in arranging and writing. Write to her for more details.

OHIO

The Greater Cincinnati chapter will very kindly arrange for bed and breakfast for those members who drive a long distance to attend workshops. Are other chapters doing this too? Lovely idea.

This August, there will be a summer music camp for students 8, 9 and 10 years old, who can be recommended for the camp by their music teachers. Please let us know if such experiences are available other places in the country—we'll spread the word.

OKLAHOMA

In March, the Homa-Okla chapter sponsored its third annual Orff Festival. Although they prepare at their own schools, the groups, from 4th through 6th grades, come in the morning for one joint rehearsal. At 1:00 P.M. the public is invited to attend the concert. What a great way to give your administrator, PTA and other music teachers a chance to see some music making in action. The children seem to look forward to it—and it's a fine public relations event for the chapter, too.

TEXAS

Recently, the Central Texas chapter gave thanks to a member for devotion above and

beyond the call of duty and the 2000 mile limit. Tommy Arends moved to Oregon but has continued to make and send the mailing labels for the chapter newsletter. With help like this, the workshops couldn't help but be a great success.

WASHINGTON

At every workshop, the Inland Empire chapter holds a drawing, with the winning registration slips winning free admission to the next session. The four lucky ones for the March workshop were announced in the February newsletter. □

Orff Schulwerk Course In British Columbia

The British Columbia Orff Chapter is delighted to announce that a new Orff Schulwerk course will be given for credit from August 8 to August 25, 1989. Class is limited to 30 participants and will be held at the University of British Columbia, Scarfe Building. For more detailed information, contact: Distance Education Office, Faculty of Education, 2125 Main Mall, University of British Columbia, Vancouver, B.C., Canada V6T1Z5; (604) 228-2013.

To the Keetman Fund:

This is to thank all those involved for the Keetman grant awarded me in the summer of 1988. The grant allowed me to take Level II certification at Memphis State University.

It is my belief that excellent teaching begins with good training. In this case, "good" is not an adequate word, because my experience was simply indescribable. The knowledge I gained in this course has broadened my horizons greatly. By experiencing Orff Schulwerk in this kind of setting, I have begun to "think Orff" and to teach much more effectively. It is with great anticipation that I look forward to Level III.

To those who have contributed to the Keetman Fund, a sincere thank you; to those who have not, I encourage you to do so, so that others might have an experience similar to mine. As a graduate student, I would not have been able to work toward certification in any other way this year.

Thank you, Keetman Fund, for helping me become a part of this group of very special teachers.

Sincerely,

Robin Belk
Birmingham, Alabama

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Scholarships and Awards Presented

This past year has been one of tremendous growth for the **Gunild Keetman Assistance Fund**. This is due in no small part to all the members, chapters and industry members who have continued to support it with contributions and funds from special projects.

At the March meeting of the AOSA Board of Trustees, the committee's primary responsibility is to review applications for grants and make recommendations to the Board. Then we have the happy job of notifying the grantees, letting them know that their dreams for further study in and/or creative projects related to Schulwerk have come true.

This year we are pleased to announce the awarding of seven grants for a total of \$2,900, a new record for our organization. Each year, more monies are available in the Keetman Fund for our members requesting assistance.

For 1989, the grantees are: Marsha Baxter, Kathy Watson Hanneman, Donna Kling Knudson, Arietha Lockhart, Eleanor Michaud, Anna Marie Spallin and Virginia Stephenson. Five of these will use the awards to continue their Orff Schulwerk training. We look forward to sharing their experiences and learning how their training has affected their teaching.

Marsha Baxter will be using her Keetman grant to help finance six weeks at the Instituto Cultural Cabanas where she will study the musical traditions of ancient and extinct Indian cultures. This reservoir of musical wealth from the pre-Hispanic era, including the Aztec, Maya, Toltec, Mejica, Olmec and Chimú cultures will be explored through making instruments and the study of performance practice, dance forms and vocal styles.

Marsha hopes to incorporate this repertoire into her New York City public school teaching and to make the knowledge available to other teachers. She hopes to help the growing population of Mexican-American students learn of their musical roots and to teach non-Hispanic children more about their Latin American neighbors.

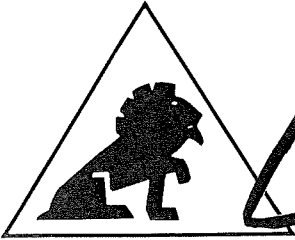
Anna-Marie Spallina will be applying her Keetman grant toward the tuition for an Orff Schulwerk course in Assisi, Italy, where she will study with Verena Maschat, Margarida Amaral and Mari Tominaga. We look forward to hearing about Marsha and Anne-Marie's work in future issues of *The Echo*. AOSA extends its congratulations to all those to whom grants were awarded!

To date, the Gunild Keetman Assistance

Fund has given 45 grants. Do you have a special project related to Orff Schulwerk that you want to do? Would you like to further your training in Schulwerk but need financial assistance? These are the very projects for which the Fund was designed. Any AOSA member may apply for aid; if you or another member you know is interested in applying for a grant, please contact Executive Headquarters for the forms. Deadline for next year's grants is JANUARY 1, 1990.

Under the able leadership of Barbara Potter, Fundraising Chairperson for the GKAF, we have met the \$50,000 goal set for the three-year fundraising campaign. This money is invested and the interest gained becomes the source of the grants awarded to those requesting aid. All applications are very carefully considered and brought before the Board of Trustees for approval.

If your experience with Orff Schulwerk has enriched your life and the lives of your students, please consider giving the Gunild Keetman Assistance Fund your financial support. Your contribution will benefit, in a very direct way, the growth and expansion of the work of Carl Orff And Gunild Keetman. It will make a dream come true for someone else—



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Harriette Evans Shields receives an award from the Mayor of Los Angeles.

and be an affirmation of the joy and commitment that we feel as an organization.

The committee welcomes new ideas and/or suggestions for the Scholarships Committee. Please submit them to the current chairperson, Karen Medley. Thank you for your support.

Harriette Evans Shields taught pre-school Black and Hispanic children from limited income families in the Watts area of Los Angeles, California. She used music as a foundation for fundamental learning skills and to create an environment for social awareness and individual creativity. Her program received wide recognition as an example of the positive effect a music centered, aesthetic philosophy can have on this population.

The Harriette Evans Shields Scholarship, founded as a memorial to her by the Gillespie-Shields family and friends and administered by the American Orff Schulwerk Association, was established to encourage the continuation of her philosophy. It provides financial aid to teachers of pre-school and kindergarten children from minority and limited income populations, teachers who recognize the important role music can play in early childhood education.

CORRECTION

The Level II Course at the University of Missouri—Kansas City is an approved AOSA Teacher Training Course. It was incorrectly listed as provisional in the AOSA General List.

The Introductory Course at the University of Colorado is being taught by Dr. Elza Daugherty, not Grace Nash as incorrectly named in the General List.

AOSA deeply regrets any confusion these errors may have caused.

At the March meeting of the AOSA National Board of Trustees, the first Harriette Evans Shields scholarships were awarded to Miguel DeLeon of Chicago, Illinois and Debbie Sartelli of West Palm Beach, Florida.

Miguel DeLeon is a Chapter I teacher, teaching music at an inner city special education facility. The majority of his students are Black and Hispanic, between four and twenty-one years old, with various handi-



capping conditions; learning disabilities, behavior disorders, mental retardation and physical handicaps. Miguel will use his scholarship to help finance his Level II training at De Paul University this summer.

Debbie Sartelli teaches music at Poinciana Elementary School in Boynton Beach, Florida, serving families of Blacks, Hispanics and Haitians of limited incomes. This year, Palm Beach County received funds from the state legislature to initiate pre-kindergarten programs for children deemed to be at-risk for educational failure and to enhance the learning readiness of all children.

Debbie will apply her scholarship to the fee for a class on pre-school education at Florida Atlantic University this summer. She plans to combine this training with her Orff background to create a new curriculum for kindergarten, one that integrates music into the daily schedule and uses music as a foundation for academics and basic learning skills.

AOSA congratulates these two outstanding teachers and extends best wishes to them both. We look forward to hearing about Miguel's and Debbie's work in future issues of *The Orff Echo*.

If you or anyone you know is interested in applying for a Harriette Evans Shields Scholar-

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ship, please contact Executive Headquarters for the appropriate application forms. The deadline for next year's grants is January 1, 1990.

Tammy Wade Grant of Memphis, Tennessee, is the most recent recipient of AOSA research funds for her proposed study "The Effect of Orff Training On Memory Development in Children Ages Seven to Eleven." The monies granted to Tammy will offset the costs of testing and implementation of her findings as they relate to elementary school-aged students.

To paraphrase Tammy's thoughts on the nature of the study; she intends to investigate how music instruction affects memory development in general. In addition, she hopes to find the significance of Orff Schulwerk training in particular on general memory development.

When Tammy has completed her study, it will be available for circulation through the Isabel McNeill Carley Library. A special reminder: AOSA encourages a wide variety of research in music education. We are presently receiving applications for next year's funding of such studies until October 31, 1989. Please write to AOSA National Headquarters for further information and forms.

Distinguished Service Award Approved By AOSA Board

The AOSA Board of Trustees, meeting in Atlanta in March, 1989, approved a revised award structure to provide recognition for people who have shown outstanding leadership within the AOSA or the Orff Schulwerk movement in the United States.

Now there will be two distinct awards: the Distinguished Service Award and Honorary Membership. Honorary Membership will continue to be bestowed at the discretion of the Board upon those who have given exemplary service to the American Orff Schulwerk Association.

The Distinguished Service Award will recognize those who have not only contributed to the growth of AOSA, but demonstrated an outstanding and remarkable contribution to the growth of Orff Schulwerk in America. As such it is the highest award AOSA can bestow; it may be given to anyone, regardless of previous honors.

This award gives honorary lifetime membership and a certificate of recognition; the presentation will be made at a national conference. The following guidelines, newly revised, were adopted by the Board of Trustees.

1. Nominations may be made by members of AOSA only.
2. Selection of the recipient will be based on some or all of the following criteria:
 - Nature of service
 - Length and quality of involvement in the Orff Schulwerk movement
 - Impact of service on community, state or nation
 - Impact on the national growth and acceptance of AOSA aims and objectives
3. Nomination forms are available from the Executive Secretary.
4. Nominations must be sent to the Executive Secretary prior to August 1 and must include three letters of recommendation based on the criteria listed.
5. All nomination forms and supporting recommendations will be presented for final selection by the Board of Trustees at its September meeting.
6. No more than one award will be given during each year. This does not mean that an award must be given every year.
7. A letter of acceptance is required from the recipient prior to the conference.

AOSA members are invited to submit 1989 nominations for this honor.



Welcome New Members

The following people and organizations joined AOSA since the Spring issue of *The Orff Echo* went to press. We welcome them into membership for the coming year. Cindi Wobig, Executive Secretary, AOSA.

Teresa Anderson, UT
Nan Borden, TX
S. Paul Breaus, Jr., CA
Christine R. Carter, AL
Julie Cook, AL
Karen Delgado, NC
East Carolina University, NC
Ernelle Eaton, NC
Warren Ediger, CA
Barbara Ellis, WA
Dee Dee Gain, IL
John H. Giacobbe, NH
Jim Gravely, CA
Lisa Hargrove, AL
Al Heary, NY
Virginia G. Jenkins, GA
Lorie Kirkland, AL
Russell Pearson, ND
Sally Lawson-Reiff, NC
Barbara H. Richardson, AL
Linda Ryan, CT
Jeffrey S. Schleff, IL
University of Portland, OR
Jonni Vindiola, CA
Noel E. Wilkins, AL

Invitation to Australia!

Greetings from "Down Under" to all our friends in AOSA! How does January, mid-summer sound to you in the northern hemisphere? That's when we will hold our 7th National Australian Orff Conference—"Living Music and Dance," in Melbourne, Australia in January of 1990. That's only one year away!

We would love to have you visit us as an international delegate and are sure you will be delighted with our program. Some of our conference teachers will be familiar to you: Richard Gill; the multi-cultural folk-dance group "Shenanigans"; and Carol Richards, known for her secondary level approach, who is American by birth and Australian by adoption.

Orff Schulwerk in Australia is young in every way; most of our state associations, equivalent of your chapters, have been going for about nine years. Apart from Keith Smith of Brisbane who recently retired, and Richard Gill, most of us have been involved with Orff Schulwerk for 10 years or less. Our committee here in Melbourne is made up mostly of people with very young children; you can be sure that child care and children's activities take high priority at conferences!

Although Australia is about the same size in land area as the U.S., we have about one tenth the population, so our conferences attract about 100 people. Four of our seven states have active Orff Associations, with membership from 80-250 in each. All have monthly newsletters and a vast array of activities almost weekly, so things are not exactly quiet! In 1989, the Victorian Orff Schulwerk Association alone has 31 activities planned, including a 3-day spring workshop (October) and several 15-hour courses.

We would be pleased to welcome you to Australia; you can be assured of true Orff hospitality and a wonderful conference—but no, Mick Dundee will not be there!

Best wishes to all readers of *The Echo* from all of us and . . .

Heather McLaughlin,
President, ANCOSA
(Australian National Council
of Orff Schulwerk Associations)



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Editorial: On Names

Names of products and composers and titles of books and songs have long been the starting point for puns, jokes and double entendres. In the music world they abound; most are innocuous enough, I suppose, unless they are downright insulting.

As someone growing up with a name just waiting for mispronunciation and teasing, I've had my share of uncomfortable moments. Perhaps that makes me more sensitive to the misuse of others' names, particularly the names of people I respect and admire . . . like Carl Orff.

Because of the vagaries of the English language, there have been dozens of puns, quips and wisecracks made on Orff's name. Most of them, thankfully, have been verbal and therefore ephemeral. Most of them show the cleverness of the speaker and I'm sure are not meant in any derogatory sense. But this verbal punning becomes a not-so-funny gesture when it appears in print, in a newsletter or on a sign, tote bag or tee shirt for the public to see and misunderstand.

So this is a plea to think twice—no, three times—before presenting Carl Orff's name to the public in any but the most respectful and professional manner. Make that third "think" a consideration of how you would feel if it were your name instead.

(The opinions expressed are those of the writer and do not reflect official AOSA policies or opinions.)



You know you're teaching 6th graders when . . .

It has come to our attention that many of our readers who teach pre-school, high school or college-age students have not had the distinct pleasure of working with a phenomenon known to educators as "The Sixth Grader." This creature, indigenous to many elementary and middle schools, conducts itself in a most peculiar manner, especially in the music class. Not quite a child, yet not quite an adolescent, it exhibits characteristics of both, usually at the most inappropriate times. In an effort to familiarize those colleagues who are not afforded the opportunity to make music with this unique creature, here is a guide to its identification.

You know you are teaching 6th graders when . . .

- Rather than holding hands for dancing activities, students hold shirt sleeves.
- No one in class can remember the key signature for the key of A, but every student can recite every single line of dialogue from the most recent episode of *Moonlighting*.
- 80% of the shoes in your classroom are untied. (This is also true of the kindergarten class, but for different reasons.)
- The same student who ran to hug you in the hallway as a second grader, now stops to examine a stain on the wall as you approach.
- More than half the students stop to fix

their hair each time they pass any window or mirror.

- Whenever you give directions for an activity, at least one voice groans, "Oh, man!"
- No one wants to be the first to try something new, but if the first person is successful, everyone wants to be the second to try it.
- The same students who were consistently the first to master intricate dance steps as second graders, now regularly trip over their feet when entering the classroom.
- The response to your cheery, "Good morning, class!" is often "Hey, dude!"
- The same student who runs at full speed to play the bass xylophone returns to the regular classroom at a pace that would make a snail look like Florence Griffith Joyner.
- 90% of the students wear shirts that advertise a) Coca Cola, b) Benetton or c) a rock band whose name would embarrass the director of an X-rated movie.

A truly remarkable creature! There is one other peculiar characteristic that identifies the sixth grader of which we must take note: this student absolutely loves music, but is definitely "too cool" to admit it!

Jack Neill

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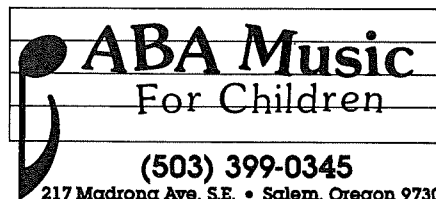
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BOOK REVIEWS

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.

THE MAGIC FOREST: Early Childhood Music and Movement Activities; Lynn Johnson. Schott Publication SMC 16. \$11.95

For the neophyte as well as for the experienced teacher, Lynn Johnson provides a charming selection of activities, including materials possible for use in age categories pre-kindergarten through second grade.

Each selection is stated in two ways: first a step-by-step task outline, and second, a suggested verbal communication to present the material and to facilitate the activity.

There are songs, stories, poems and rhymes, touching on many subjects and offering creative variety. They are all well set out and easy to follow. I recommend this book especially for its "task outlines" and "suggested communication" for the teacher to the child.

Ruth Belonsky

THE SKY IS FALLING: A MUSICAL PLAY FOR YOUNG CHILDREN, Virginia Pedulla Kolk, Shawnee Press, Delaware Water Gap, PA, 1988.

This is one of a series of musical plays the author has published, each available in score, performer's parts and accompaniment/full performance cassette. In this one, Kolk fashions a play around the folk tale about

Henny Penny, Ducky Lucky and others who believe the sky is falling down.

The germinal idea is a good one; teachers whose students are comfortable with improvisation will find here an example of how to adapt a very short story into a 20 minute play. Kolk, however, alters the play to include the Little Red Hen (in a cameo appearance) and a happy ending, courtesy of the king who "met us on our way (and) took our troubles all away, so we are happy every day and free from harm."

The songs are cute, with lyrics that will appeal to parents in the audience. Teachers looking for a performance musical will need to decide whether to spend class time learning lyrics and script for a play such as "The Sky Is Falling" or creating a version that expresses their students' ideas and suits their abilities.

Marcelyn Smale

SOMETHING TOLD THE WILD GEESE, Craig Earley, Schott Music Corporation, London.

This collection, designated as a Supplement to the American Edition of *Music For Children*, is subtitled "A Variety of Orff Experiences for the Elementary School Student, Intermediate to Advanced." It contains nine pieces, the first eight of which are arrangements of fairly well-known American folk songs. Neither the material nor the settings uncover any new territory.

The melodies run the gamut from pentatonic to diatonic; most are treated harmonically (tonic-dominant and I-IV-V-I), but a few bordun accompaniments are included. Regrettably, there are no ideas for incorporating movement, and very few for improvisation. No suggested processes or pedagogical hints are offered, all of which may pose a problem for the less experienced teacher.

It may be a strictly personal bias, but I have a problem with the scoring of several pieces. The accompaniment in three of the arrangements calls for bass xylophone and soprano glockenspiel only—a low instrument, a high instrument and nothing in between. This strikes my ear as very thin texture and the resulting 3-4 octave gap is neither flattering nor supportive to singers. I also wish that the integrity of the ostinato was maintained throughout in several of the orchestrations.

The ninth piece in the collection, the title

piece, consists of Christina Rossetti's gorgeous poem set to the melody of a Hungarian folk song. The combination works surprisingly well. Its haunting atmosphere lends itself well to improvisation, both in movement and in sound.

There are a few things so peculiar that I wonder if errors went uncorrected during the printing process. For instance, I'm curious whether one of the two bass xylophone parts in "Chicka Hanka" is supposed to be an alto xylophone part, especially since only one of the parts has the indication "8va basso." Likewise, I suspect that the guiro/cowbell part in "Streets of Laredo" is displaced by one measure, either in measure 7 or measure 14.

Rhythmic and melodic concepts emphasized in each arrangement are included in the table of contents, a most helpful aid to the harried, overworked music teacher. Bernadette Hanacek's illustrations are an added delight. All in all, a small but varied collection of American folklore that many will find useful.

Jack Neill

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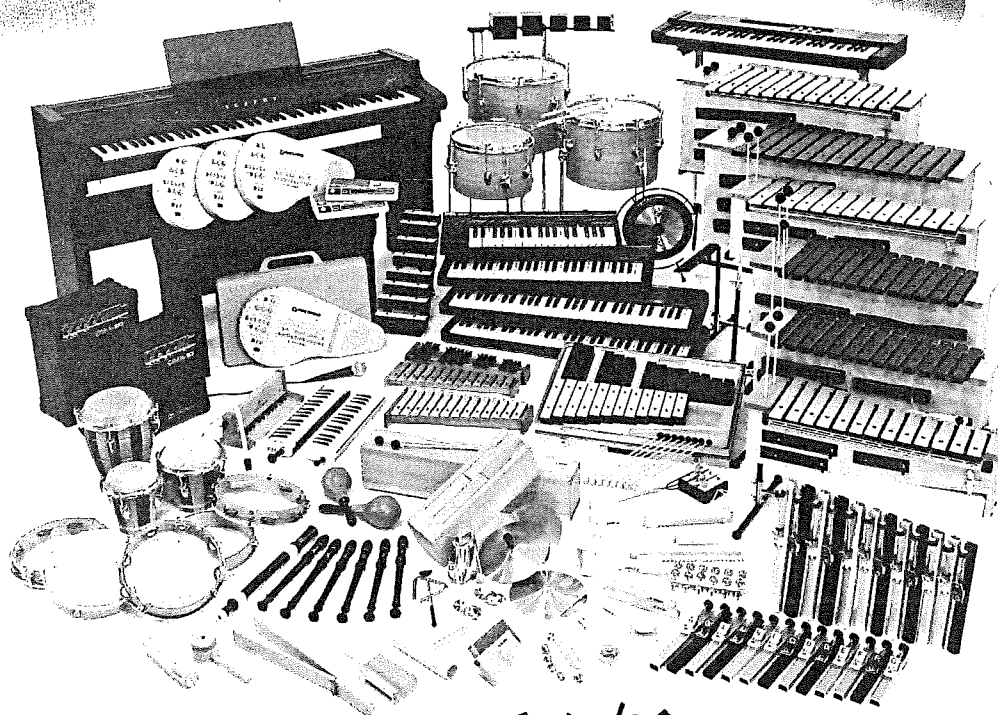


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