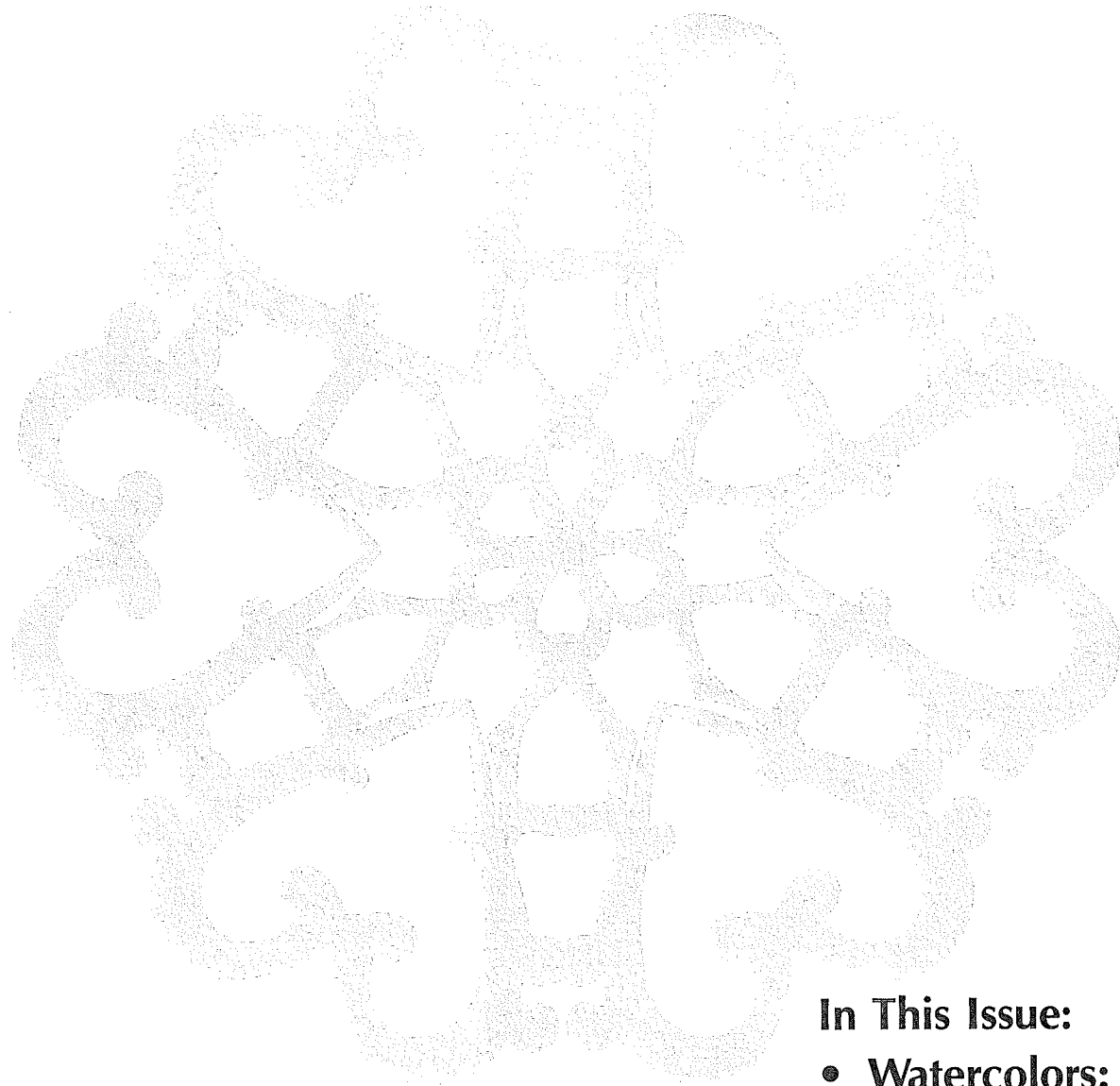


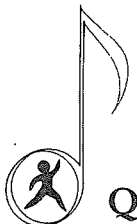
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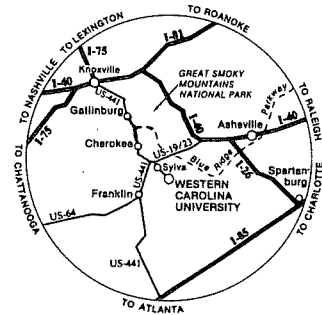
In This Issue:

- **Watercolors:
Reviews and Photos**
- **Beginning Jazz**
- **Living Schulwerk**
- **News and Views**



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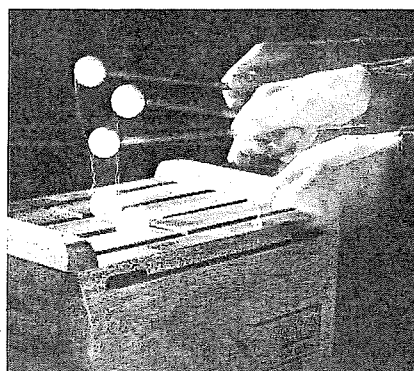
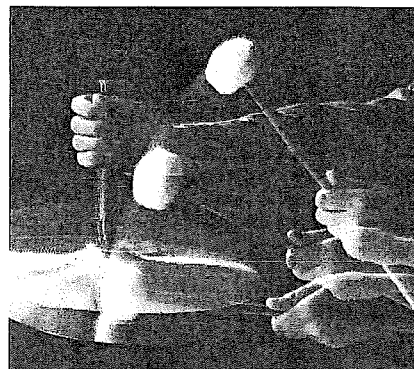
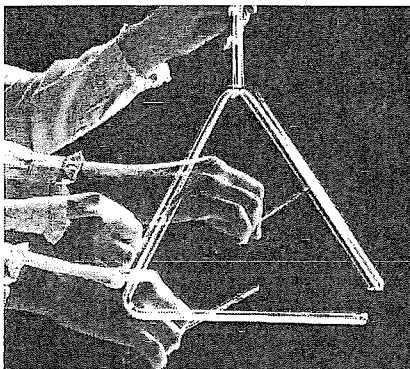
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Page

Table of Contents

2	International Palette: Reviews and Photos Claire Seger, Marshia Beck, Dick Watt, Marilyn Levine
6	Beginning Jazz Experience by Jack Neill
8	Creativity: Exploring Possibilities by Susan Wheatley
10	Kopeyia, Ghana: Living Schulwerk by Jan May
13	Guest Editorial by Donna Otto Spence
14	President's Panel: Research in Music Education
17	GAP: The Gunn Arts Project by Jomelle Ferebee Key
18	Detroit Photo Album by Jim Tinter
21	Holistic Learning by Alice Parker
23	President's Message by Del Bohlmeier
25	For the Classroom, Jacobeth Postl, Editor ABA Form by Robert Amchin
27	List of New Members
32	Video Reviews by Donna Marchetti
33	Videos Available for Loan
34	New and Views, Barbara Potter, Editor
39	Book Reviews, Gin Ebinger, Editor
40	Index of Advertisers

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WATERCOLORS . . . With Several Brushes

Four AOSA members were invited to write their impressions of the International Palette that was the Detroit Conference. To explore as many of the colors as possible, each reviewer wrote of sessions attended.

CLAIRE SEGER, MARSHIA BECK, DICK WATT, MARILYN LEVINE

Claire Seger

Why do we go to an AOSA conference? Why do we spend the time, energy and considerable money to travel far, to meet with others who use the Orff-Keetman approach? Some reasons reveal themselves amidst the swirl of sessions, concerts, children's demonstrations and panel discussions that blended together to make the conference in Detroit such a memorable event.

David Holt, in his sessions on Appalachian rhythms, offered many musical activities for my intermediate students. It was such fun playing those rhythms with hands, spoons and even paper bags, that I'm sure the joy will translate to my students.

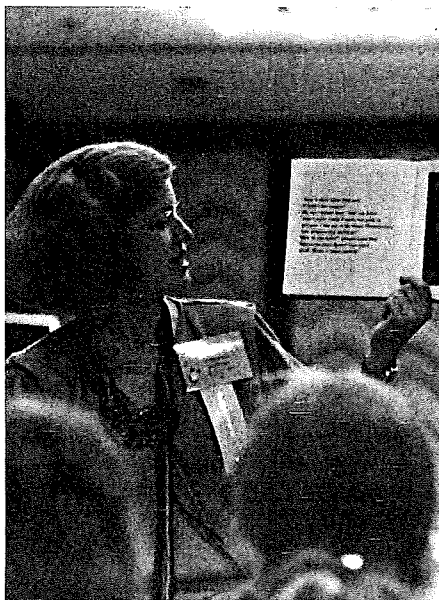
Sandy Lezotte taught us songs and games from Polynesian islands. How that Maori Stick Game challenged us with its increasing complexity. Older elementary students will probably love the competition and unlike us at the conference, won't be learning it at 11:30 at night!

The authentic Native American songs and dances presented so clearly by Dr. Louis Ballard should encourage more teachers to introduce such North American materials into their classrooms.

Likewise, Gin Ebinger's collection of Spanish/Mexican songs, games, stories and dances was delightful. The songs were really lovely and the dances easy to learn and visually pleasing.

Under Claire Levine's direction, the children from the Academy of the Sacred Heart in Michigan gave a delightful program of dances. In one piece from the Schulwerk, they moved with brightly colored ribbons: in one short moment in that dance, I gained insight into how beautifully dance can illuminate a musical element like a hemiola. In "Zu Maien, Zu Maien" (Vol. V, Murray Ed.), the dancers' ribbons changed dramatically from a horizontal swirling during the strong beats to a downward motion for the hemiola. Seeing a representation of what is heard and vice-versa, certainly enriches the arts experience.

During the Keetman Benefit Konzert, the Duo Mediterraneo told how Frau Orff had given them the opportunity to meet and make music with Gunild Keetman herself. They reported that Keetman "played and impro-



vised like a young girl." (By the way, there is an audio cassette tape of that extraordinary session.)

Some sessions showed a clear view of the harmonic development exemplified in the Schulwerk. Rick Layton taught two phrygian melodies from Vol. IV (Murray Edition). He pointed out that the xylophone settings could be taught as a sequence of notes, but that a meaningful approach was to show how the melodic ostinato developed from the e-b drone, decorated to enhance the phrygian tonality. Older students could then use these concepts in their own compositions and arrangements.

Mary Goetze spoke of teaching songs of other cultures: if we teach the songs for their elemental melodic patterns and offer authentic recordings for listening, this combination has cultural integrity. A more complex option, she noted, is to meet the challenge of actual vocal techniques from other cultures.



Katharine Smithrim's "Once Upon A Time" for 4 and 5-year olds took us on a trip

in space, using all aspects of Orff Schulwerk—and adding a recipe for baking moon cakes. Gerald McDermott, artist, animator and author of children's books, said that music has been a generating force for him. His new book is *Musicians of the Sun*.

Wilma Salzman showed the valuable contribution music can make in teaching English as a second language. David Booth, storyteller and professor of drama, inspired us with his comments on the valuable sense on community that develops in the arts. He said, "You can work together holding hands and yet strengthen individuality." I will long remember how the Cass Technical High School vocal and harp ensemble showed that community. The two rows of singers held hands all the way around as they sang—an unbroken circle of people joined together to share their music with us.

It was also inspiring to hear the Storytellers play in the jazz style, incorporating folk instruments; what virtuosic solos on the African kalimba! Our search for meaning through the arts, and music in particular, goes on for life. This was personified by Percy Danforth, outstanding player of the bones, when he told us with a smile that he was "pushing 89."

The conference presenters offered new materials and ideas: they gave verification to our music making with children and reasons to continue our own learning and growing. Thanks to Claudia Spring, Marilyn Collins, the Greater Detroit Chapter members and all the volunteers who worked so hard behind the scenes to provide inspiration for us to continue in our work with Orff Schulwerk.

Marshia Beck

From the moment this twenty-second National Conference began, it was infused with all the multi-faceted layers of experiences, thoughts, feelings and friendships that make up an AOSA conference. Even the Detroit Westin Hotel, with its striking architecture, seemed to tie in with the conference theme, giving rise to shifting perspectives and visual treats for the mind.

In the opening session, a spiritual invocation delineated a seminal theme: we as human beings are each separate and beautiful, yet we blend into a miraculous palette of

humanity. As Orff Schulwerk teachers, we have many approaches to a philosophy that is far-reaching and penetrating in its effect; as music and movement educators, we have a complex and colorful array of ingredients at our command, yet we manage to harmonize them into profound mind/body/soul experiences.

Richard Gill, as keynote speaker, reminded us that music is the only aural art; children should listen to themselves singing and to songs that are not only suitable, but of the broadest scope. The Schulwerk legacy of improvisation gives every child the chance to mix his experiences, and the resulting discovery and creation are uniquely his.

On Thursday, the children's performance reminded us of the richness of our palette: a "Cultural Collage" of languages and sounds (koto, guitar, steel drums and accordion) from the large and skilled Bloomfield Hills (Mich.) Orff Ensemble. On Friday, "On With the Dance" was a joyous intertwining of drama, music and dance from the children of The Academy Of the Sacred Heart. It was lovely to see props for movement used so wisely. Streaming ribbons, flower arches and plastic bags (that turned into sleep-time pillows) became extensions of the body and the movement flowed naturally from them.

Ursula Rempel and Carolyn Kunzman taught Medieval and Renaissance dances in the historical mode: via oral tradition, wherein the performer was an artist, adding modifications and ornamentations as he danced. To those who brought and played recorders so that we enjoyed a living totality, thank you.

Athan Karras combined storytelling with mime, music and dance in "Theseus and the Minotaur," a Greek myth framed in Greek folk dances. Phyllis Weikart's five sessions focused dynamically on the primary color of movement with beat; we experienced its essence visually, kinesthetically and aurally.

Sue Lawson gave us a thoughtful introduction to the Kodaly concept. Two gentle and loving sessions for special learners and early childhood were offered by Hilree Hamilton and Rita Shotwell. Hamilton's "All God's Critters Got Place in the Choir" took us

on a space journey, accompanied by children's drawings and an interpretive sound carpet, individually improvised. It was a magical moment, typical of so many throughout this conference.

In yet another hue, Frau Liselotte Orff calmly and expertly guided our conference-stimulated minds and bodies through the first steps of the Feldenkreis method. This gentle, non-strenuous, sequenced movement progression leads to increased sensitivity and relaxation; it was much needed and appreciated by our group at that moment!

Four dynamic presenters, Donna Otto-Spence, Judy Thomas, Margaret duGard and Konnie Saliba stretched our minds and bodies to their utmost. Who could forget the living flower movement improvisation de-



signed by Margaret duGard? Or Judy Thomas' multi-media exploration of a simple, yet infinitely complex subject—rocks?

For me, that shivering moment of "yes, that's why I'm here" came especially during the performance by the University of Michigan Percussion Ensemble. To hear the constantly shifting textures, see the arm and body gestures flowing naturally into and through the measure of rest, to feel the joy, electrifying drama, and total concentration; the melding of the performers and the listeners will be a source of renewal for me throughout the months ahead.

In the words of a song from the closing session, "This is the world that I choose." Thank you, all who made it possible.



Grace Nash, Liselotte Orff

Dick Watt

Beginnings; some of which, I trust, will never end; the meeting of old and new friends at Orff conferences is something I look forward to every year. And I would say a special thanks to all the presenters for helping to make the Detroit Conference one of happy, memorable experiences.

I got the usual lump in my throat during the parade of chapter banners and stirring children's performance at the opening session. The sounds of the Michigan Opera Theater accompanied the hugs and greetings of renewed friendships throughout opening night.

The "Pylon Stage" area of the vast lobby provided many sights and sounds which still whirl in my memory: Glendi Greek Dancers with their colorful costumes and stories to go with their songs and dances, percussive sounds and humor of the Conga Drum Ensemble, complete with hand clapping from the "audience," and the eagerness of the children in the Polish Folk ensemble for me to take their picture just before they rejoined the adults in another dance.

Duo Mediterraneo with the extraordinary sound of their pipes and percussion reiterated to me that "improvisation . . . must come from within the performer, in his own character," which makes it even more difficult and meaningful than playing music as written by a composer.

The wonderful, folksy sound of David Holt's banjo was tempered by the challenge of trying to keep up with the sound of tap-dance shoes clogging in rhythm on those 36" wooden squares. Then David encouraged me in my endeavors to play the jaw harp. "Just give it one big whang and let it go!" Sure, David.

The Toronto Children's Chorus, directed by Jean Ashworth Bartle, was a special treat for the ears. They sang a rich traditional repertoire as well as Murray Schaefer's contemporary *Star Princess* that was full of spoken and clustered sounds. Cindi Wobig,

Photo: Claire Levine





in a conversation on the way back from the concert, commented, "it was just like heaven!" And it was!



wonderful teachers was a "Merlin's Eye" of the mind. At every session I attended, teacher and students asked me to look again, listen again, in a different light or with a turned ear.



Joe Berarducci from Canada left a fine impression of his session, in which he presented a sequence of recorder literacy skills, coordination activities and ways to extend a song.

The Western Michigan Chapter not only shared a Thai folksong and tale, but was nice enough to leave my favorite Norwegian sweater in a locked room overnight, where I found it the next morning. Whew!

Dancing and more dancing; international folkdancing with Phyllis Weikart, made even more memorable by the presence of *Gemini* and other musicians; Ursula Rempel and Carolyn Kunzman leading Medieval and Renaissance dances and Athan Karras with *Duo Mediterraneo* accompanying his Greek dances. The indomitable Avon Gillespie



leading singing and games as only he can, brought a new burst of energy after a long day.

I felt leaps of excitement when Dee Coulter reminded us that true learning is RE-cognizing what's already inside as opposed to assimilating information which is "out there . . ." and more when Ed Jacoma advocated the arts as being absolutely integral to education.

James Connell, a Guest Educator whom I hosted, became a delightful new friend. I sat enchanted listening to an intriguing Indonesian Gamelan session presented by Lillian Holtfreter and her Ann Arbor sixth graders and enjoyed Joan Fretz's sharing of original activities that surely work with kids. Bill Henson showed he was a good, clear, concise teacher who truly understands process, and Michael and Jill Gallina gave a feeling of filling some specific needs of children through their music. And it was Rick Layton who reminded me that we need to "get out of the way" of our students after providing them with "beginnings to end."

Donna Monticello and Carolyn Tower, Marilyn Collins and Claudia Spring and the entire Greater Detroit chapter deserve congratulations for an exceptional job in planning and implementing a most successful conference. More especially, I thank them for providing me with the opportunity to learn, grow and share. While still savoring Detroit, I look forward to Atlanta.

Marilyn Levine

One afternoon in Detroit, I bought a small toy for my son Josh. I had to get lost among the shops to find this magic thing—and then I realized that it held great meaning for me in terms of the conference. The toy is called "Merlin's Eye": a tiny viewer through which you see the world as a hundred clear fragments of kaleidoscope variation. It breaks the world down into crystal bits and lets you move it with a turn of your wrist. What you see is transformed. Everything dances.

The Detroit conference with its palette of

Through Judy Thomas' mind, we experienced "rock music" from games to metaphor. This woman looks at the world with a changeling's eyes; she draws pictures of everyday things and connects them to the most profound human emotions and conditions. Ms. Thomas really rocks the boat; when she teaches, even the obvious becomes extraordinary.

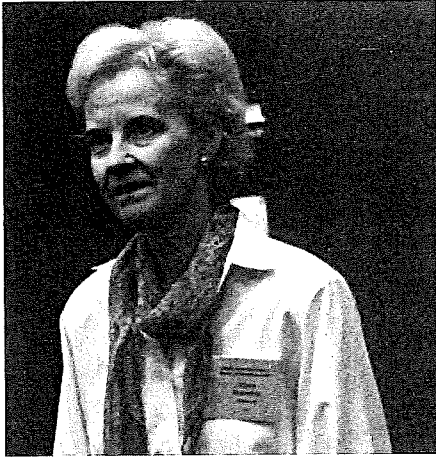
With Richard Gill, "My Rooster Died" became Stravinsky-an, and the little poem, "Jane, Jane, tall as a crane" grooved with ironic jazz intensity. We stretched to audiate (imagine sound) under the heavy pressure of conflicting tonalities and counter-rhythms. We studied contemporary composers for their compositional techniques; we became contemporary composers, sang, moved. We failed and succeeded and the professor ensured that wonderful things would happen by including his students' ideas as a principal part of his materials and content.

In Murray Schafer's classes, we were induced to listen to our own and our colleagues' voices—and to think of voice sound itself as a provocative communicant, one which transcends words. Street cries rang through the back halls and lobbies of the Westin, stories were told with only sounds to illuminate their meaning.

Steve Calantropio demanded specific improvisational constraints, and they sug-



gested others to me that would provide rigorous scaffolds for my beginning and advanced improvisers in the middle and upper school.



Minne Ronnefeld, in her gentle and cogent voice, led us through her mind's view of the relationship between expression and impression in music. We listened to music from our cultural heritage—medieval to contemporary—to ascertain each era's stylistic elements. We sang Keetman pieces for the holiday season and ended with a profound turn of the mind on trees and their meaning—aurally, verbally, visually. In seeing one well-known object through Minne's eye, we rediscovered it. Again, a twist of "Merlin's Eye" and the world must explain itself anew.

In order to see the world of Orff Schulwerk and music in the many ways brought to us by the Detroit conference, two things were required: you had to be there, and you had to be willing to look through your own "Merlin's Eye" at the richness of the palette. Views of our task through others' mindwork is the greatest gift of conference presenters. I never



go to collect materials or teaching tricks; I go to see the world over again, redefined, re-examined, renewed. Imagine 1500 "Merlin's Eyes" turned on the work of each presenter, whose work is, itself, the ineffable expression of his/her own "Merlin's Eye!" How do we understand each other, except through art? But we do, if we truly look through the kaleidoscope crystal to dazzle ourselves with the differences.

So with judgment once removed, we crack open, and the world changes before us with lightning speed. And it becomes a wonderful debacle of moving forms and and shapes and colors. And it's made over again by the children who, like Judy Thomas, look at rocks every day and hear them *singing*. As artists and teachers of artists (which all human beings are, or must become), we have only merlin's eyes with which to scan the landscapes for all that is possible, all that is beautiful, all that matters.

I am grateful once again to AOSA for producing such a rich glass house for me to sample. As in Marcia Lunz's poem "Sky-dwellers:"

"who will sing the wind?
who will clap the thunder?
I wonder"

Indeed, I wonder, and have stood in awe. □



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Beginning Classroom Experiences in Jazz

JACK NEILL

The *Harvard Dictionary of Music* defines jazz as "a kind of American music of the 20th century featuring rhythmic patterns peculiar to the 'jazz beat.'" Students variously define it as "fun" or "really cool" or "totally awesome." Too many colleagues define it as "a kind of unsavory pop music" that has no place in the elementary school classroom. While it is certainly true that in its earlier days jazz was often associated with smoky back rooms, substance abuse and unschooled musicians, I suspect that some modern-day attitudes have less to do with offended sensibilities than with a lack of exposure to and understanding of this unique genre of American music.

Let's begin by dispelling the myth that jazz is popular music. How large is the jazz section of your local record store (especially in comparison with the rock or country music sections)? How many radio stations in your area program jazz on a regular basis? How many of your students, or their parents or your fellow teachers can correctly identify King Oliver, Bix Beiderbecke or Coleman Hawkins? Even though so much of today's "pop" music has been shaped by the rhythms, forms, harmonic structures and attitudes of jazz, few of our students are afforded the opportunity to hear it regularly.

Historical Background

New Orleans is generally considered to be the place where ragtime, the blues, spirituals and slave songs combined to give birth to jazz. New Orleans was a flourishing seaport at the turn of the 20th century, and its notorious Storyville district, which catered primarily to men from the ships in port, featured jazz in its brothels and bars. The brothels employed solo pianists, "Professors," to provide music for listening and dancing. The most famous of these was Ferdinand "Jelly Roll" Morton, whose style synthesized the overlaid syncopations of ragtime with rhythms of Afro-Caribbean origin. Others enthusiastically imitated his "walking" bass lines, real melodies in the left hand part as opposed to the march-like bass parts of ragtime.

In the hard-drinking bars of Storyville, there were bands, usually of six players; the cornet played the melody and improvised variations on it; the clarinet improvised an upper counter-melody and the trombone improvised a lower counter-melody, often using

glissandi. The drums and tuba gave the basic pulse with the banjo providing the harmonic basis. Their music was collectively improvised; solo playing was rarely heard, except for brief periods called "breaks."

The new style spread to other cities thanks to the river boats that traveled the Mississippi and other riverways, the increased migration of rural southerners to the industrial cities of the north, early phonograph records, and World War I. As this jazz style spread, it grew. New instruments were added, most notably, the saxophone. In Chicago, cornetist, Leon "Bix" Beiderbecke started to play in a syncopated 4/4 meter, as opposed to the march-like 2/4 of ragtime.

In New York City, Fletcher Henderson organized a successful "big band" of 12 players that maintained the improvisatory style within carefully crafted arrangements. Influenced by its first major soloists—trumpeter Louis Armstrong and tenor saxophonist Coleman Hawkins—jazz moved away from collective improvisation to a style which features individual soloists, a style which remains the norm to this day. The impact of the music was so pervasive that it came to characterize the era of pre-Depression America: "The Jazz Age."

The success of Henderson's ensemble led to a further enlargement of the "big band" to 15 or 16 players. With groups of this size, improvisation increasingly became the property of superstars, soloists who improvised brilliantly while the "sidemen," other members of the band, played "riffs," rhythmically based patterns repeated by the brass or saxophone sections. Soloists built their improvisations by using the notes of the chords to create new melodies. The chords gradually became more sophisticated with chromatically altered seventh and ninth chords becoming the rule by the late 1930's.

By the early 1940's, a new style was emerging from after-hours jam sessions: Bebop, or simply Bop. Bebop improvisations by such practitioners as Charlie Parker and

Dizzy Gillespie were characterized by asymmetrical phrasing, a lightening of the basic pulse and adventurously chromatic and rhythmically jagged melodies.

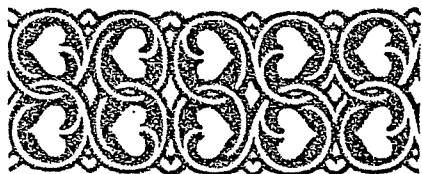
"Cool jazz" developed as a reaction against Bop. The emphasis now was on melodic rather than harmonic variation, using scales, especially modal scales, rather than chord progressions as the basis for improvisation. This is the style of the young Miles Davis and that of the Modern Jazz Quartet.

In the late 1950's, players like Ornette Coleman and John Coltrane developed an atonal style of jazz—almost spontaneous, rhapsodic—one in which melody and harmony took a back seat to individual expression. Other players, mainly Herbie Hancock, Chick Corea and Miles Davis synthesized jazz and rock styles, creating a new style called "Fusion." Most recently, performers such as Paul Winter have developed an introspective, personal style, sometimes called "New Age." As jazz continues to develop, grow and change, there is one constant: improvisation.

With this as a brief historical background, the next two articles in this series will offer practical suggestions and materials to introduce jazz into the contemporary Orff Schulwerk classroom. The intended age group, indeed the one with which I have used these activities, is the upper elementary/middle school classroom, grades 4-7. However, only the individual teacher will know the most suitable age/experience group with which to begin.

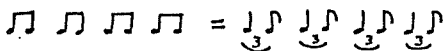
There are many excellent jazz discographies. For listening experiences, one of the best introductory sets to obtain is "The Smithsonian Collection of Classic Jazz," edited by Martin Williams, published by Norton and available from the Smithsonian Institute.

American Orff Schulwerk teachers find many compelling reasons to incorporate the jazz idiom into their teaching. It is music that is indigenous to America, not primarily derived from European sources but springing from our own native culture. Its roots are in movement, specifically social dance. Its printed music, what little there is, gives only a hint of the final product. Improvisation is the essence of jazz; many of the early great performers were superb improvisers who were unable to read a note of music notation.



There is even a vocal style of jazz in which not only the notes, but the very language of the lyrics is improvised—"scat singing."

One of the most important things to keep in mind when working with jazz in the classroom is to try to attain the "jazz feel." This style, which makes accurate notation difficult, is especially noticeable in the performance of eighth notes. A measure of eighth notes should be performed as quarter notes followed by eighth notes in a triplet figure:



Begin to capture this "jazz feel" by chanting rhymes that include repeated eighth notes such as "Simple Simon," "Jack and Jill," or "The Lion and the Unicorn," substituting the triplet rhythm for the eighth notes; in effect, lengthening the first of each pair of eighth notes and shortening the second. My experience has been that most children are readily and naturally able to make this switch to a "jazzy" type of chant.

The teacher must take care to speak the poem with inflections, tone colors and phrasing that complement the idiom. The use of a text simplifies many aspects of jazz styling such as articulation, ornamentation and phrasing. (If the students can chant the rhymes in this style while stepping on beats one and three of the measure and snapping on beats two and four, you can be reasonably certain that they're beginning to get the "jazz feel.")

Later replace the words rhythms with body percussion or unpitched percussion instruments while keeping the beat (or a simple rhythmic ostinato, once again using the triplet figure rather than the even eighth notes) on a suspended cymbal. This can be developed into a rondo by using the word rhythms as the A section and having the students improvise alternating sections in a similar style. Transfer the rhythms to barred instruments using any *do* or *la* pentatonic and perhaps adding a simple or moving bordun accompaniment, such as:

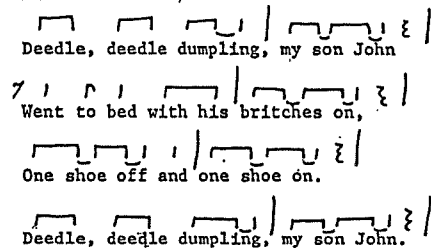


Remember to maintain that jazz feel for the eighth notes.

Students who aren't immediately involved in the instrumental playing can experiment with locomotor or non-locomotor movements that respond to the sounds they are hearing from their classmates. Depending on the wishes of the teacher and the students, these movements may be structured into a group choreography.

Extend these early experiences into more difficult rhythms, especially syncopations which, because of the character of jazz eighth

notes, give the impression of an anticipation of the beat. Look for poems that can be "jazzed up" without disturbing the natural flow of the words, for instance:



Along with improvising on barred instruments, don't forget to include recorders along with any band or orchestral instruments the children are studying. (When including band instruments, remember that most of them are transposing instruments; to make things manageable for young player, choose keys with flats rather than sharps.) F major seems to work well for band and barred instruments as well as for alto recorders.

In addition to the pentatonic scale, these instruments can begin to make use of the so-called "blue notes," the flatted 3rd and 7th degrees of the major scale. If you are working in G major, the diatonic barred instruments can do likewise. Then, by inventing some nonsense syllables to replace the words, a vocal improviser can begin to "scat sing."

The conventional manner in which professional jazz musicians exercise their art is in the context of a composed song. The melody is played once or twice and then the improvising begins, usually with each player performing as soloist for one or more "choruses," improvisatory sections based on the chord progression of the original tune.

After experience with improvisation in the style, the class can compose a simple melody. Alternatively, the teacher can provide a model, such as:

RASPBERRY JAM

© 1988



This melody is pentatonic but it can be treated harmonically (and in this case it is) depending on the needs of the students. Remember to perform all eighth notes as the triplet figure described earlier. After playing once or twice through the tune, the rhythm section (BX, cymbal) continues while each

player gets a turn in the spotlight.

The improvising soloists may choose to play or sing rhythms from one of the poems shown earlier or they may invent their own rhythms. Depending on their abilities and tastes, they may also wish to include "blue" or flatted notes or even quotations from other songs they've heard (a favorite technique of my 6th graders!). The improvising could finish with one final playing of the tune, or with a previously devised coda. Or two very skilled players might "trade fours," that is, alternate four measure improvisations in a technique similar to question/answer. In jazz, this becomes more competitive, with the answer expected to try to "top" the question. Finally, the whole group can "bring it on home"—end the piece.

Just as recorder players in my classes are expected to improvise from the time they learn that first B, A and G, I think it is important for us to make opportunities for the band instrument players to improvise in class within their abilities. While I doubt that many second year horn players would be successful at improvising over chord changes, they can become adept at improvising with the pentatonic scale. A typical, simple improvisation well within the reach of a 6th grade woodwind player might be:



True, it doesn't sound like Charlie Parker, but then who does?

Obviously, at this point the class has barely scratched the surface of the study of jazz, but hopefully, appetites have been whetted. The various musical concepts that can be intro-

duced in the course of the experience are ample justification for including jazz in the curriculum. The students who arrive at school with jazz tapes in their Walkman stereos and those who are on the

library's waiting list for books on jazz likewise make it all worthwhile. But my own reason for continuing to teach jazz stylings and techniques is the joy that is abundantly evident at one of our little "jam sessions." I agree with the kids: it is "totally awesome!" □

Creativity: Exploring the Possibilities

SUSAN WHEATLEY

In the 1950's Sputnik caused a great national concern about teaching creative problem-solving in the schools. Educators and psychologists began to take the issue of creativity seriously, asking, "What is creativity? How is it taught? How is it learned? Can classroom teachers promote the development of creative students who are able to synthesize and reshape information, who can analyze problems from many different perspectives?"

Since then, conscientious teachers in the various disciplines have been challenged to inspire students to become knowledgeable, creative and open to new ideas. Recently, the Carnegie report challenged our educational institutions to produce scholars who can analyze, problem-solve, communicate and creatively synthesize information.¹ Music educators can challenge students to be more creative and integral in the processing of knowledge.

Creativity is the imaginative act of transforming familiar elements into a new form. Perhaps creativity can be understood best by accepting its paradoxical nature: that creation is "novel" is known; but the nature of innovation IS its "novelty" which is not known.

What do great thinkers say about this dilemma? Plato wrote that creativity is the highest form of logical thinking and therefore can be taught. Aristotle, on the other hand, believed that creativity is inspired by the Divine and is a special inherited talent. Freud defined creativity as play, stating that the act of artistic creation gives permission for the expression of one's fantasies. And the humanists Maslow and Rogers affirm that the creative potential is in everyone and must be nurtured in order to attain the ultimate goal of self-actualization.

Evolving from this historical scenario, psychologist Graham Wallas suggested a four-step process toward creativity² which Alex Osborn, in his book *Applied Imagination* later defined in two stages. The first two steps can be called the *green-light* stage because the creator must be open to sensory and affective perceptions—that is, visual and aural sensations, as well as feelings and intuitions. The final two steps are called the *red-light* stage which is a cognitive stage of ordering and producing the creative achievement.

Green-light Stage

Step 1: Preparation—This is the acquisitional,



Susan Wheatley

pre-creative stage when information is collected and assimilated.

Step 2: Incubation—The beginnings of divergent thinking. This is a combinatorial stage when associations and links between data are explored.

Red-light Stage

Step 3: Illumination—In the development of an idea, this is the critical thinking stage of geometric rather than arithmetic thinking.

Step 4: Verification—This is sometimes referred to as the synergistic level. The creative endeavor is realized, put into action and tested.

Teaching toward creativity, then, can be identified as a process of training students to be sensitive to problems, deficiencies and gaps in knowledge. Creative learners can analyze, synthesize and reshape information in order to make musical inventions and associations. In teaching students to be creative, music educators can establish goals and design objectives to 1) nurture attitudes, 2) integrate knowledge, 3) explore choices, and 4) discover associations in order to foster creativity in the music classroom.

Goal I: Nurturing Creative Attitudes

Objective: Invite students to develop an inquiring attitude toward aesthetic experiences in creating and performing music.

Creativity begins with a child's play.

The Orff process provides an excellent framework for cultivating play. Experiments in improvisation are play oriented. Children's games are naturally rhythmic and intuitively search for meaning. Orff is heuristic and this discovery learning begins by rewarding spon-

taneity. Often out of the seeming disorder of free experimentation come new ways of ordering things.

Student creativity must be encouraged without criticism.

A creative atmosphere values curiosity and applauds novelty.

Creativity is best encouraged in an atmosphere of openness and acceptance.

Teachers who are authoritative restrict creativity in the response of students. The role of the teacher should be one of co-authority with the students. In this way students will be more able to learn about new ideas and explore their limits. They will be ready to integrate knowledge and thereby develop skills to think critically, which is a necessary component in creative achievement.

Goal II: Integrating Knowledge

Objective—Challenge students to solve musical problems.

In 1983, psychologists Stanley Grysiewicz and Donald Treffinger attempted to define creativity as a special type of problem-solving marked by such traits as novelty and invention.³ As such, it can be argued that the processes of creativity and critical thinking are the same. It begins with insight and is followed by deductive thinking. Sensitivity to creative problem-solving requires learners to be adaptive and innovative. Students in the music class can be encouraged to combine the knowledge acquired from a given lesson with knowledge drawn from other areas of experience.

Goal III: Exploring Choices

Objective—Encourage students to discover a number of possibilities for creative solutions.

A creative atmosphere in the classroom does not force a set pattern or learning routine which may impose limitations on the free expression of the creative child. Teachers can establish a creative environment by giving students tools from creativity. Intellectually the environment promotes attitudes and values; physically it offers, describes and delineates opportunities.

Students must be offered an environment rich in musical media. Children should be given the chance to use a wide variety of sound materials, manipulating and structuring them to assume new meanings.

Students must be given freedom of time and space to develop ideas about composi-

tion and recreating music in performance. Equally important, students must be provided with several structures within which to create. Equating creativity with unrestrained permissiveness is a travesty.

Goal IV: Discovering Associations

Objective—Guide students in making analogies and musical associations.

Associative thinking is a key tool in the cultivation of creativity. The role of structure within the creative classroom should be to facilitate the generation of analogies and the suggestion of metaphors. Highly creative people use their imagination to discover how things relate in new ways.

The process of teaching students to make musical analogies in creating and recreating deserves more attention. Teachers make great use of metaphor in inspiring creative movement and sound exploration. However, too often the teaching of analogies seems to be delayed until secondary or post-secondary composition classes. Providing models of styles is a necessary source of analogies for young composers.

Mary Wigman, dancer and choreographer with whom Orff collaborated in the 1930's at a school for creative dance and music, discussed the artist's responsibility for making

creative associations:

Creative work will always assume new and varying forms. Any profound expression of self for which its creator assumes responsibility in the most complete sense must give authentic impetus to a new or an old idea in art.⁴

Creativity in composition and performance is the ultimate synthesis of musical information. The process of teaching creativity through the use of musical analogies entices students to develop an inquiring attitude toward the aesthetic experience.

Psychologist Frank Barron studied the traits of creative persons by observing and interviewing adults in many occupations. In light of the following characteristics, how fragile the creative spirit of a child must be and how carefully it must be nurtured.

- Creative people are especially observant. They value accurate observation more than other people do.
- They see things as others do and as others do not, thereby suffering great personal pain to testify correctly, at times.
- They often express partial truths vividly; the part they express is the generally unrecognized.
- They seek to point out the usually unobserved.
- They are motivated to value observation for self-preservation and for the human culture.
- Their universe is more complex; they tend to lead more complex lives.
- They are more prone to fantasy, reverie and imagination.
- Creative persons have an exceptionally

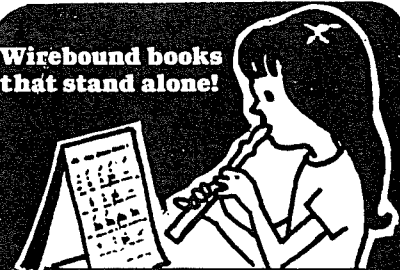
broad and flexible awareness of themselves.

- Therefore, the creative person is both more primitive and more cultured, more destructive, crazier and saner than the average person.⁵

Music educators can inspire students to think creatively. Through applying creative theory, students will become critical thinkers and divergent thinkers. Teachers can direct this process by encouraging students to nurture attitudes, integrate knowledge, explore choices and discover associations in a creative environment. □

1. "Involvement in Learning: Realizing the Potential of American Education" (Carnegie report of the Study Group on the Conditions of Excellence in American Higher Education), reprinted in *The Chronicle of Higher Education*, 24 October, 1984, p.35.
2. Alex F. Osborn, *Applied Imagination* (New York, Charles Scribner's Sons, 1963), p.36.
3. *Documentary Report of the Ann Arbor Session III Motivation and Creativity*. Reston, VA: Music Educators National Conference, 1983.
4. Brewster Ghiselin, ed., *The Creative Process* (New York: The New American Library, 1952), p.80.
5. Frank Barron *Creative Person and Creative Process* (New York: Holt, Rinehart and Winston, Inc. 1969) excerpts.

Susan Wheatley is Assistant Professor of Music at Indiana University in Pennsylvania and teaches children at the University School. Her Orff Schulwerk training was in Toronto; she holds an MS from University of Michigan and is working on her doctorate.



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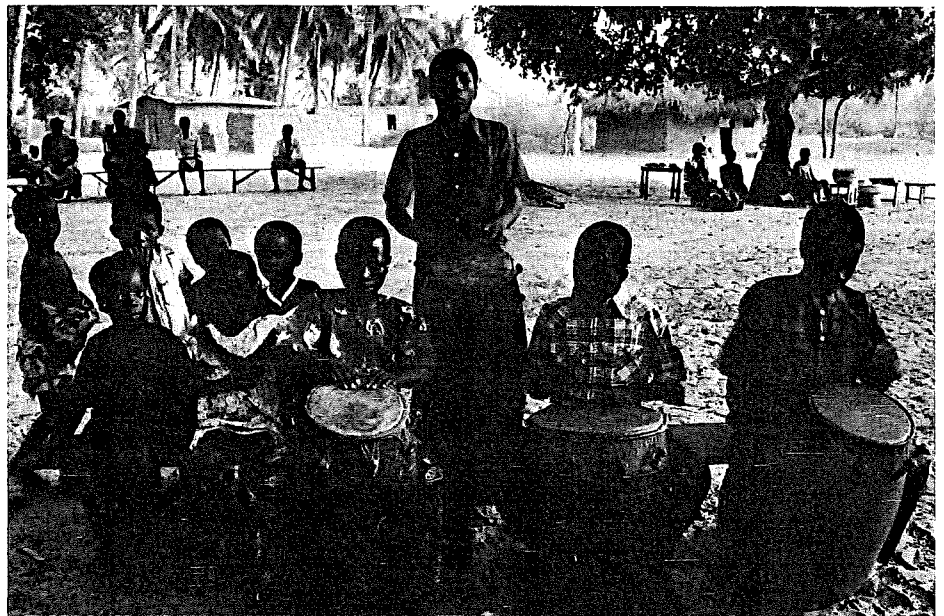
Kopeyia, Ghana: Living Schulwerk

JAN MAY

In September of 1987, a long-held dream came true. For some time I had been jotting down ideas for a "musical pilgrimage" to Africa. I submitted the proposal as an Innovative Curriculum Project to the Colorado Department of Education. Three weeks later I was informed that I had been awarded a Christa McAuliffe Fellowship Grant to complete the work in Ghana, West Africa.

Accompanied by my husband, a professional photographer, and bearing gifts for every new contact, I left the blowing snows of Colorado's December to spend Christmas in the tropics. With a shameful supply of innocence and ignorance, I stepped timid and terrified from the security of KLM Royal Dutch Airlines into an unfamiliar world of heat, humidity, military police . . . and dysentery.

How obvious and vulnerable our white faces felt! We, who were so confident and capable at home, were suddenly subject to a whole new set of rules. What words would offend? How does one barter for a cab? If the customs officer (or anyone else) asks for money, is it a bribe—or a tip? Why aren't there any restrooms? What are all these people smiling about? Why can't I understand anyone? Who can I trust? May I please get back on the airplane? Is this what the first day of school feels like for non-English-speaking foreign students?



Holding on to stability with a thin-worn thread, I survived the city. On the third day I was delivered, daunted but determined, to the village of Kopeyia. In this rural community, three hours outside of Accra, I remembered why I had come so far. I saw the magic that had drawn me so many miles, and so many tears, from suburbia. Like a child with face pressed against the glass, I stared in at a wonderful world of community, spirituality and music.

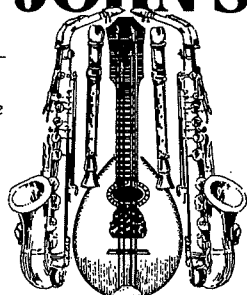
And oh, what music there was! The sound of drums, bells and gourd rattles fused with the singing and laughter of people fully alive. Daylight's end brought the pulsing of far-off rhythms mixed with the sound of iron bells sending the latest news through the night. The lack of water, electricity, telephones and privacy left a vacuum that was filled to every corner with the sounds I had traveled across the world to hear.

The warm, friendly villagers made every effort to make us part of their world. We were fed, courteously visited with, invited to dance and constantly entertained by a troupe of curious youngsters. Unaccustomed to the diet, unable to speak the language and quickly exhausted by the dance, we spent the

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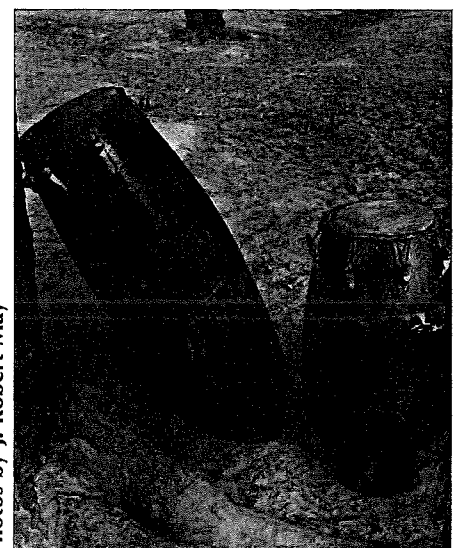
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majority of our time trying to enter the world of these children.

Here, in this "ultimate, living Orff workshop," I began to see the overwhelming implications of oral tradition, the utility, importance and vitality of ostinati, the incredible beauty of spontaneous movement and the magic created by the fusion of

But I do have the videotapes. Now my students can stand with me, faces pressed to the glass, peering in on a part of the world where music is the center of life. My return to Ghana is scheduled for December 1988. My bags are packed, once again filled to the brim with innocence and ignorance—but this year, the bags are smaller. □



singing, drumming, dancing and drama. I realized that the people of Kopeyia have something that we have long lost—they have a living tradition of music—a body of specific material that is kept alive through constant performance—a repertoire of music that is shared by all members of the community, regardless of sex or age—music that through its relevance and familiarity, ignites the emotions and spirituality of its participants.

In all honesty, I must admit that most of my time in Ghana was traumatic. Some of it may have been justified, but for the most part it was the simple insecurity of being totally unfamiliar with the surroundings—I guess the word is "culture shock." But even in my weariest moments I could squeak out to my calm, patient husband, "I can't deal with this right now, but keep videotaping—I'll get it together when we get home!"

I know now that my "African Night," "African Study Unit" and "African Dance Group" at school are sad imitations of what I thought was going on across the world. I hold little hope of ever being able to recreate in my classroom what has been built on generations of musical tradition. The orientation towards living transmission, the involvement of family and community and the sophistication of rhythmic development found in Kopeyia will be hard to develop in sixty minutes a week of music classes.

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Occupational Hazards

News item from the Health section of the *Washington Post*, February 11, 1986: "Musicians face a symphony of possible ills," the Upjohn Company says. Among them, bassoonist's left index finger, violinist's jaw

displacement, horn player's palsy, cymbal player's shoulder, harpist's cramp and tuba player's lips. To which Orff Schulwerk teachers can add Bass Metallophone Carrier's Back, Movement Teacher's Knees and Mirroring Teacher's Dyslexia.

Jack Neill

Kodaly Educators Plan Annual Conference

The Organization of American Kodaly Educators' Fifteenth Annual Conference will be held at the Park Plaza Hotel in Boston, Massachusetts, March 29 to April 2, 1989. The conference theme is "Boston: Birthplace of the American Musical Revolution . . . The Story Continues."

Highlight speakers include Harry Ellis Dickson, Peter Erdei, Dr. James Comer, Carol Kolonay-Spangler and Dr. Horace Boyer. Performances and demonstrations are planned by The National Children's Choir (Sean Deibler, conductor), a children's opera (Carol Quimby Heath, conductor) and the Trinity Boy Choir of New Haven (R. Walden Moore, conductor). Special events include a "Musical Heritage Walking Tour" led by David McKay and sessions directed by Tony Barrand and Margaret McArthur.

For further information write: Laurdella Bodolay, KMTI-Hartt School of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, Connecticut 06117 or call (203) 243-4405.

South Carolina Teacher Awarded Grant

Ann Cheek, music teacher at the Ashley River School, received a teacher incentive grant from the South Carolina Department of Education for developing a project to integrate Orff techniques into a language arts curriculum.

The grant was for \$1800 and allowed Ms. Cheek to investigate the possibilities with the fourth grade music classes. The program, which might be implemented for other teachers in her state, demonstrates how Schulwerk music instruction can motivate students to explore and develop their creative writing skills through improvisational music experiences.

Ashley River Creative Arts Elementary School in Charleston was the first magnet school in South Carolina. After four years, it remains the only school of its kind in the state.

Although there is no chapter in South Carolina (yet!), Ann Cheek says, "I have found members of AOSA to be a tremendous resource and source of inspiration for my music program."

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Guest Editorial:

DONNA OTTO-SPENCE

Reprinted from "Ostinato," Newsletter of Carl Orff Canada



Donna Otto-Spence, of British Columbia is President of Music for Children—Carl Orff Canada—Musique Pour Enfants and is known in the United States as a presenter at AOSA National Conferences and regional chapters.

Recently, I attended several inspirational professional activities offered through my school district. One was a day of reflection and thought given by Dr. Gary Phillips.

Dr. Phillips is not a music educator, but has worked most successfully with children of all ages in many subject areas. His specialty is: "What makes a good teacher?" He is clearly a motivator.

Listening to Dr. Phillips, I realized that many Orff teachers already practice the means he was recommending for excellence in teaching. He emphasized that teachers must use the "art part" of their brains. Recently, educational focus has been strongly on the left-brain; heavy emphasis on curriculum development and logical teaching sequences. Dr. Phillips stated that teachers must use the intuitive and emotional approaches as well for effective teaching. No cognitive learning is possible without sensory input.

Dr. Phillips presented some interesting facts about communication. He suggested that 87% of communication is emotional. Our presentation as teachers is critical to the learning taking place in our classrooms. If we present our material with eager enthusiasm, believing that what we are teaching is essential to life skills, then learning will take place.

He offered five mind-sets which I recognized as those we Orff teachers already use quite intentionally. They are:

1. What we are learning is important and valuable. Indeed, Orff teachers work very much from this perspective. Not only are we

teaching music making skills, but essential life skills through the media of music and movement.

2. You can be successful. This is a natural part of every Orff lesson: we know that every child can experience success. The diverse media and safe environment in every Orff lesson allow every child to be successful in at least one area.

3. I won't give up. We convey to the children that we as teachers will not give up. We simply will not fall into the easy way out—the established ways of teaching music—but will rather seek a new way to teach something. This is the "painful" mind-set because it requires the most perseverance and dedication of the teacher. It may also be the mind-set Carl Orff had in mind when he described the Orff pedagogy as the ever-changing flower. To remain in one place would be giving up.

4. You are special. Each child needs to be treated as if special. Orff teachers establish this using guided improvisation: every child feels accepted and special when cautiously taking those new risks in improvisation.

5. Joy should be the dominant emotion! As Orff teachers, we experience this emotion regularly in our lessons. Each of us witnesses the joy on the faces of the children as they dance, sing and play together.

Dr. Phillips went into much greater detail about these mind-sets. They are part of what we as Orff teachers already know: the difficulty comes for us when we lose sight of them. Currently, we may be getting bogged down in defining very detailed curriculum outlines and specific lesson skills, and in this process are losing sight of the spontaneous,

intuitive part of Orff Schulwerk.

The joy of creation and spontaneous exploration is an essential essence of Orff Schulwerk. To maintain this in our lessons is the most challenging and demanding part of our teaching. It is far simpler to make our lessons fit a formula, aiming at the particular goals we have so carefully defined in our planning. Are we willing, however, to plan to allow the intuitive to take over in our lessons? Will we allow the children to lead us into new areas not earlier written down in our meticulous lesson plans?

Each of us must be careful to keep these questions before us as we work with children. These questions demand that we take risks and make mistakes. In each lesson, we may not necessarily see or hear the children giving us the "right" answers to our questions. But if we see the expressions of joy as they are learning and working together, we can feel affirmed that we are teaching with the quality of excellence!

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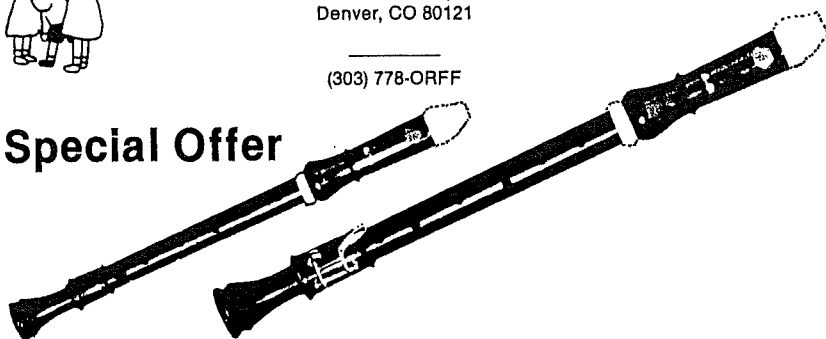


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President's Panel

Research in Music Education

A conference is more than a time for singing, dancing, playing and meeting with friends. It is a time to confer, to share concerns, to consult with others in related fields, to put forth new ideas and rethink old ones. In that spirit, President Del Bohlmeier arranged for and chaired a panel discussion on research, its important role in music education and its relevance to our work with Orff Schulwerk. This is a summary of the questions presented by President Bohlmeier

and of the dialogue that followed.

The members of the panel were: Judy Kirby, Chairperson of the OSA Research Committee, Dr. Sue Snyder, Norwalk, Connecticut, and Sylvia Munson, University of Arizona, members of AOSA's Research Advisory Panel; Phyllis Weikart, University of Michigan; Paul Lehman, Past President of MENC; three of our Guest Educators: Robert Cutietta, Kent State; Robert Ashe and Kenneth Kostka, Minnesota; Steven Hedden,

Research, University of Arizona; Robert Facko, Oakland University, Michigan, Ed Tower, Director of Band and Orchestra, Bloomfield Hills, Michigan. James B. Connell, Berea District Schools, Ohio; Michael Williams, Troy, Michigan and Mel Kozek, Bloomfield Hills, Michigan. These last three are also among our Guest Educators. Unable to attend, Richard Spalding of AOSA's Research Advisory Panel.

QUESTION: Why do researchers seem reluctant (or are unable) to study the questions whose answers are most urgently needed by teachers?

- We need to open the field to the teacher as researcher.

- We've kept these categories separate for too long—the ethnographic and qualitative studies of the graduate study, and the practical concerns of the classroom. We need to give teachers the time, the space and the encouragement to become researchers.

- What are the questions? Teachers want answers for many things that are concerned with fine detail; researchers go much broader in scope.

- There's still a big gap between the doers and the researchers.

- Remember, too, that research takes a very long time to complete and prove. Kinsey took years and years! Usually, action research doesn't get published. You have to be able to show the growth over a long period of time.

- It's also hard to make practical concerns transmutable into researchable subject matter. In the future, AOSA could concern itself with just that problem, framing the questions properly.

- Then again, some subjects can only be researched in a remote laboratory and not everyone has one.

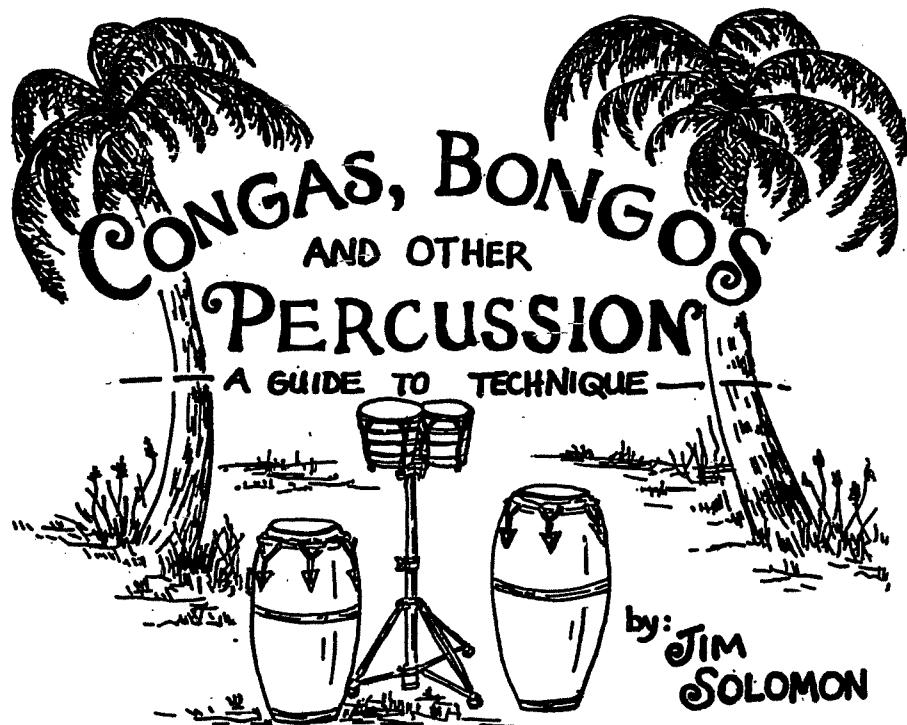
- That isn't a realistic setting . . . and to bring a lab set-up into the classroom changes the entire classroom atmosphere.

QUESTION: What type of research is needed to elevate the importance of music education in the schools?

- Teachers, school administrators, directors should understand that you can teach as much math, science and social studies as you need and there will still be time for the arts.

- Convince educators and school directors that music is really important to the psychological, emotional and motor development of children . . . we've stressed the academics long enough. I've seen it, you can feel it, something different happens to kids in a

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music classroom that doesn't happen anywhere else.

- It's been shown that music advances the reading ability faster than anything else. All the other objectives of self-esteem, the thinking, organizing, analyzing and creative skills can be fulfilled through music. We can build a case for music as a basic skill in itself.

- I think the type of research that would be most persuasive would be that which proves the value of music education, that it can be connected to all other parts of the curriculum.

- I think we need to be really careful that our research isn't only to convince administrators. We should first be doing what we can to help teachers teach better.

- It would help, too, if we can help those who are not music teachers make connections between the music program and their daily work.

- So many things have been added to curricula—sex education, bi-lingual education, computer study—that something has to go, and it's usually music. I want to see music proven more valuable than any of those, with unassailable evidence of its value. But the others all have professional lobbies, money, publicity and advertising campaigns to promote them. Remember that music first went into the curriculum in the 19th century because people LIKED it . . . it could come back for the same reason. We'll never find enough evidence to prove it more important . . . it's an illusion to think we can force it to happen through research.

- The difference between what we think and what we say is important. Are we unable, or unwilling to articulate our own value?

- It may have nothing to do with our sense of value. The school day, hours, even semester, hasn't changed in 150 years. The problem may be that school should run from 8:30 to 5 and really offer all these things to kids.

- We're not researchers, we're warm, fuzzy people who work well with children, not policy makers. We're not trained in how to defend . . . we're intimidated, not articulate.

You know, in a way I'm bothered by tying all this to academic subjects rather than music for its own sake. And I don't want it on my moral conscience that I closed the door for some child, that I denied some child music or physical education.

- This time of the year, many schools are having open houses, teacher conferences and such. Too often, the art and music teachers and phys ed people didn't want to claim their rightful time. They just don't talk! For performances or shows, they're seen, they come forward. But we have to begin to talk to parents, explain what we do, to validate the music experience.

- Schools tend to prioritize in a specific order; reading, writing, math, science. They see those as most important.

- But isn't it the schools' responsibility to widen the kids' horizons, to go beyond those subjects to the arts?

- Unfortunately, when schools are funded by the community, they just don't have that option.

- And the bottom line will still be: show me that what you do in music will make a difference in kids' test scores.

- Or the question gets to be one of budget, which can affect the quality of the teaching. Will we have a separate music room, money to hire good teachers and buy instruments?

- There's a glaring contradiction there. How come everybody in the leadership strongly supports music and the arts, but so often in the principal's office, it doesn't come through?

- We're told to prepare kids for a job. When

we talk to parents about educating the whole child, we see a lot of head-nodding. And we do have that responsibility, to give the child a broad education. But when the crunch comes, it's the basics.

The parents say yes, they want music, and orchestra, band and chorus. But they want high test scores too, and don't care if music is dropped from the curriculum.

- Communities believe music is important, but don't want to pay for it. We could use some better public relations.

QUESTION: What should be the role of AOSA in music education research? What difference does the Orff approach make in music achievement?

- The biggest difference is in the enthusiasm that the teachers bring and transmit to the children. Orff Schulwerk is an umbrella, presenting many concepts and behaviors, processes, classroom management . . . Schulwerk becomes the label. And really

continued on page 26

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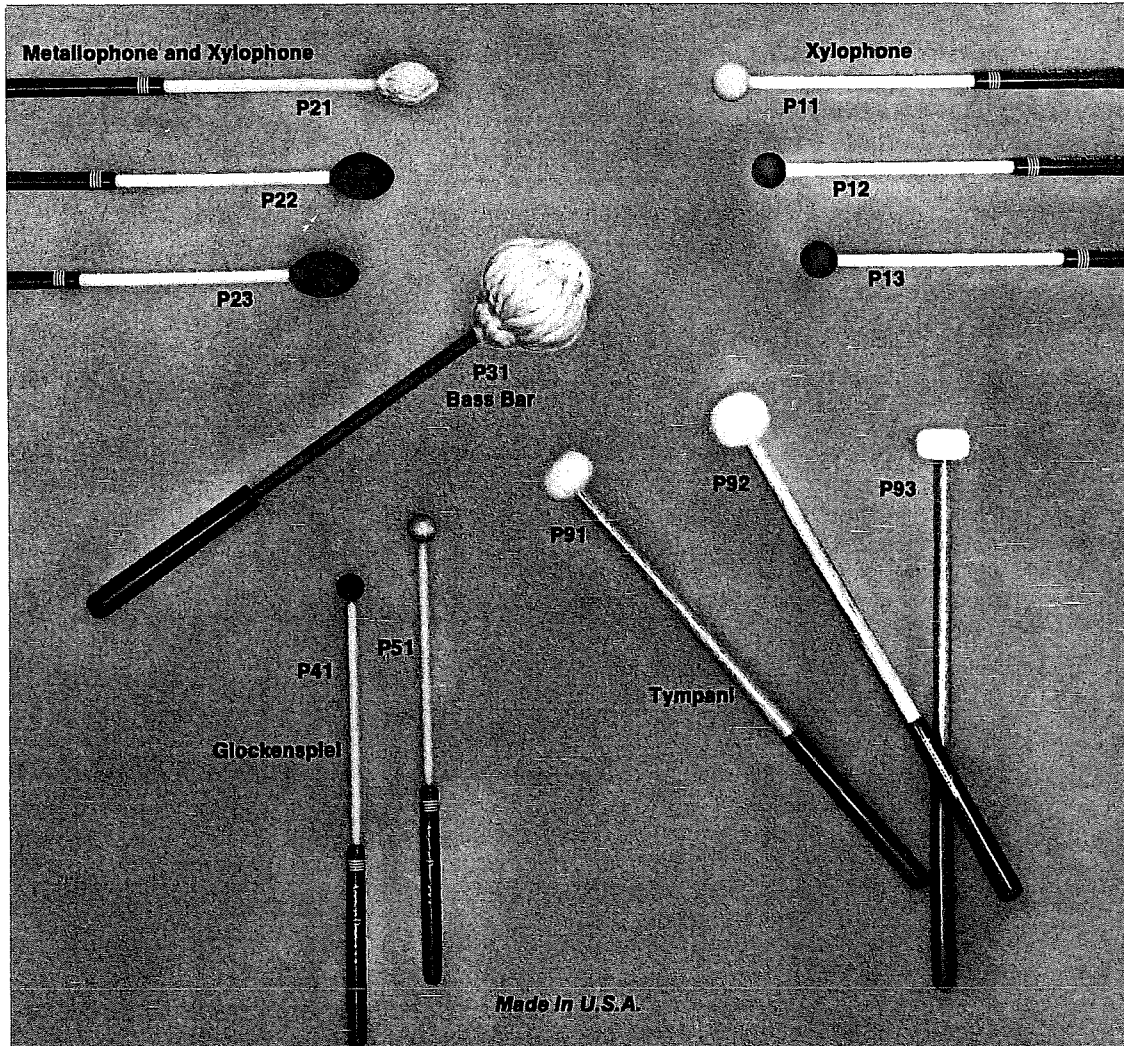
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GAP: The Gunn Arts Project

JOMELLE FEREBEE KEY

Learning through the arts is how exceptional children at J. H. Gunn Elementary School in Charlotte, North Carolina are taught many basic skills. (The term *Exceptional* encompasses the 12 areas of disability listed by NC State guidelines; these include Learning Disability, Emotionally Disturbed, Mentally Handicapped, Hearing Impaired and Orthopedically Impaired children.) Now in its ninth year, the Gunn Arts Project, or GAP is the only program of its kind in the state. It is a multi-sensory approach using arts experiences in a cross-categorical resource, music, movement and art integration.

Specialists in these four areas comprise the GAP team, creative teachers who demonstrate that individualized instruction and multi-sensory experiences help these K-6 children. GAP programs address the exceptional child's strengths and weaknesses using a careful integration of the arts to present content and build good self-image. We've found that it takes a special kind of teacher to be a GAP team member. Our creativity is very important—most of the time we are creating our own materials when there is little available on a subject.

The "club" concept has proven to be an effective vehicle for content integration (see graph). Each grade level team, K-6 meets with the GAP team to plan its activities for the year. Objectives, curriculum and culminating programs are also planned. Clubs meet in the afternoon, after lunch, and the students are in their regular classes in the morning. Some recent clubs have been centered on themes of Country Fair, Forms of Energy, Space, Native American, Colonial North Carolina, Latin America and Greece. Some of these proved very challenging for me.

Due to my own training, I work with the Orff philosophy and processes in the music program. It is very adaptable to suit the exceptional learner. In planning my music classes, I keep the state music objectives in mind, trying not to lose sight of them in developing activities for GAP clubs; I feel this is very important.

Most of the actual activities in the GAP classes are my own inventions. Orchestration is simplified due to the small size of the classes or the students' range of abilities. However, I don't "feed them Pablum!" I expect them to hold the mallets properly, sit up straight when playing, remove and replace bars carefully and use good technique when playing the unpitched instruments. Students



improve motor skills by learning to play the barred instruments because it takes coordination. And older students can play several *ostinati* together; they just need more guided and individual practice than the regular classes to do it.

Of all the interesting clubs that came out of the GAP program, Computer Club was one of the most challenging for me in music. It was based on the E2 LOGO and LOGO programs. My movement activities followed specific left-right, forward-back and hide commands to correlate with the way the "turtle" moves across the screen. Students would pretend to be the turtle and move across the floor to specific commands and in a pretend maze. We echoed and played many simple left-right patterns on the barred instruments, following aural and visual instructions to reinforce laterality. At the end we put together a computer book of lesson ideas for system-wide use in other county schools.

Sixth grade Greek Club worked out very well, with many opportunities for integrated learning. We sang, played and danced to Greek music, had our own Olympics, heard Greek spoken, ate Greek food, watched a Greek dance troupe and learned three dances from them. It was really wonderful, for the students and for me!

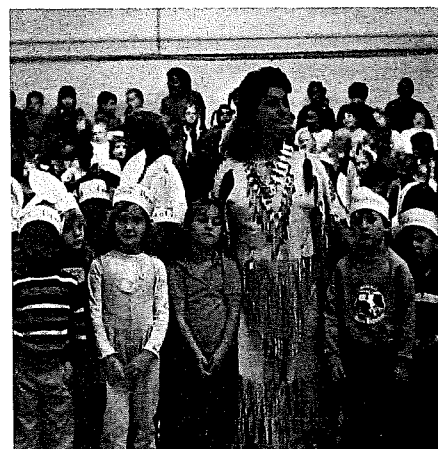
A pow-wow was the culminating activity in the Native American Club. Eagle Woman, a Cherokee legend teller came to school to share her heritage with the children. Parents came to classes where they joined their children in playing the Orff instruments and then to the pow-wow. Parent involvement is an important key to the success of this program. For the African Club, an African

dancer and *griot* came and gave us a fantastic learning experience. All of these performances have been very meaningful; visiting artists are always a hit, but we also hope that the children will be influenced by these artists enthusiasm and knowledge of their fields.

Most often, class begins with aural or visual work as described in Phyllis Weikart's stages. This seems to have helped GAP students more than any single thing I've done to develop their beat awareness and rhythmic abilities. Visuals are used with song and speech, but I try not to emphasize reading the words since so many of the children have reading disabilities. Symbols or pictures are sometimes easier for them to decipher; most learn better aurally but I do try to beam to both hemispheres of the brain.

The GAP program began with grants from the local Arts and Sciences Council and the Jefferson-Pilot Communications nine years ago. Gunn Assistant Principal and "founding mother" of GAP, Laura Hopkins, says that Gunn became interested in this integrated arts program after hearing about the success of the academic club concept used at the Kingsbury School in Washington, DC. As it has developed at Gunn, this child-centered, creative program gives the special learner more direct contact with adults on an individualized basis. It gives them extra practice with cognitive skills and social interaction in a very comfortable, non-threatening setting.

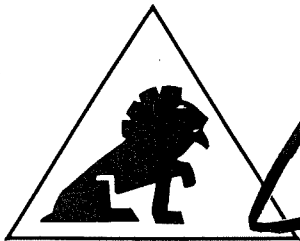
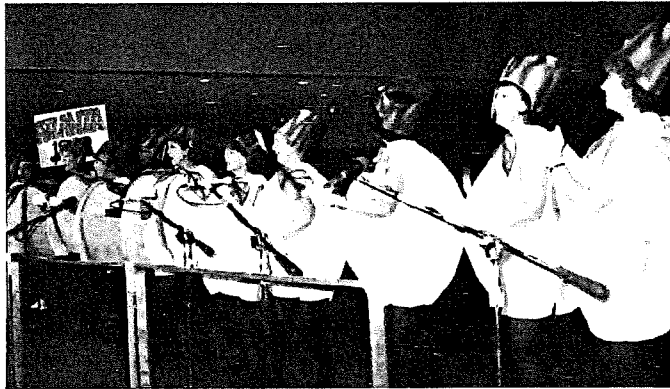
It is a very challenging teaching situation. We have a varied group of students every year with very diverse needs. Working with these students and the special group of teachers, the GAP team, has really helped me develop my creative abilities and, I believe, become a better teacher. □



Detroit Photo Album







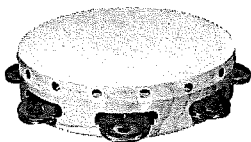
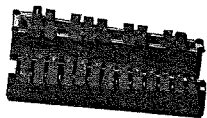
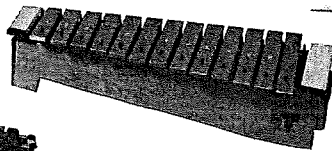
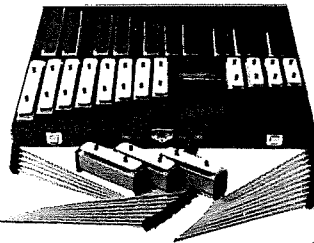
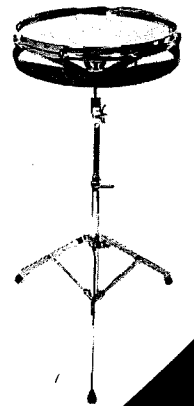
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The "Y" Theory Or the Case for Holistic Learning

ALICE PARKER

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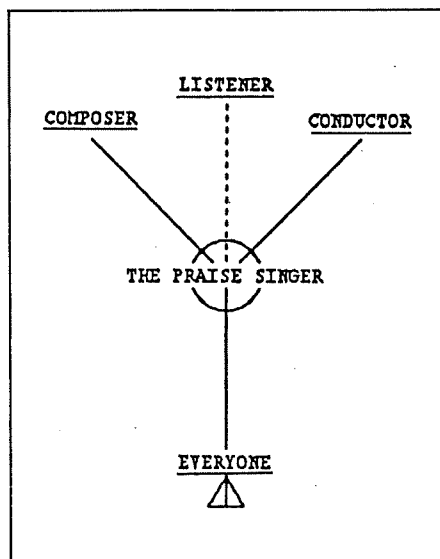
Music is a means of communication. It transmits information of a very basic nature—mood and emotion—which affects our ears, minds and hearts. It begins with the first sounds which enter our ears before birth and continues as a major means of socialization, of perpetuating a culture, of uniting a group. A melody can be sung by one person that holds a crowd spellbound; the crowd may rowdily roar a game chant; a string quartet may enchant a listener.

I keep coming back to the individual, for it is with the individual's power to shape a phrase that the love for music begins. A melody is a fragile, ecological balance of pitch, rhythm and word: the unhearing ear and the careless voice destroy the communicative possibility. (Which is not to say that there is only one correct way to perform a given tune: quite the reverse.) The hearing ear and the loving voice transmit songs across time and language barriers in an endless chain of song.

Imagine that we are ascending the stem of a capital "Y," retracing the steps by which we learned music. The infant hears and responds with the basic sounds of need or satisfaction; mimicry, the first words (are they song or speech?), matching pitches; a phrase repeated, then varied, incredibly early; a duet with answering phrases which begin to create a structure, to perform a function; the play with words and tones and dance, freely improvised, which characterizes childhood games; the discovery of instrumental sounds and the body of songs which the culture imprints on the growing memory.

This is part of each person's experience, for good or bad: it can lead to nothing, or to Mary Renault's 'Praise Singer,' who can address the gods, commemorate history, sing his love or mourn the dead in poetry and music that come as one impulse—thought, played and sung in one gesture.

We come now to the dividing arms of the "Y," the beginning of specialization. In our society, composer, poet, singer, instrumentalist, historian, theologian, dramatist and ele-gist are separate people, almost opposing functions, resisting encroachment on their own turn. (My mental picture now is of a spent dandelion, where the end of a unified stem opens to a sphere of single stalks.) Is this



progress? Certainly it allows one person to know more and more about less and less, but in common with those other disciplines, we lose the sense of the whole, and we lose the human connection.

In contemporary western music (the top of the "Y") the great division comes between composers and performers. One is supposed to one or the other, not both. Popular music (here well named) is the one field where it is still accepted form to write your own lyrics and songs, improvise on your own and others' materials and be a contemporary 'praise singer.' It has been a couple of centuries since all musicians expected to compose, arrange, conduct, play an instrument and sing. And count two more back to the Renaissance, when it was good form for the King of England to write both poetry and music, performing often with friends who were similarly skilled. The arms of the "Y" seem to move inexorably apart.

What have we lost? The essential unities of word and music, of creator and re-creator, of voice and instrument, of rhythm and dance, of past, present and future. If we think of the listener as the dotted line that continues the stem of the "Y," we can see that the arms move farther and farther from a direct connection with him. One of the twentieth century's great mistakes has been to forget the listener: to teach the building blocks without

the purpose; to strive for technical perfection removed from communicative power; and to explore the possibilities of sound without regard for the audience ability—or wish—to follow.

My premise is that the division of the "Y," the separation of the composer and the performer, is the fatal flaw in our music education. We divide our studies into 'practical' and 'theoretical,' but omit improvisation or composition until later, and then only in special cases. It's as if we said to first graders. "This year we'll teach you to read, but you won't learn to write until seventh grade, and then only if you have talent." Reading and writing are opposite sides of the same phenomenon, and writing is the *experiential* road to reading.

Our society seems to be full of people who are 'burned out.' Many have achieved the goals they have set for themselves, yet perceive a lack in themselves, in their work, in their relationships with other people. Excessive specialization is the root cause of much of this *angst*. In their music the ignoring of the human basis of music-making and the separation of what should be interconnected parts, keep us from social and artistic well-being. □

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President's Message

DEL BOHLMAYER

Ethics!—a very small word with far-reaching ramifications. The dictionary defines ethics as "the system or code of morals of a particular person, religion, group, profession, etc." The AOSA Board of Trustees has adopted three Ethics Statements during recent years dealing with concerns which have arisen. It seems timely to discuss these from time to time with you, the membership.

The first AOSA Ethics Statement deals with conduct at meetings and reads: "National Board meetings, as well as committee reports and recommendations, are open to review by all members of AOSA. We trust the judgment and conduct of Board members and anyone else in attendance to be ethically discreet at all times in discussing personalities and issues." This statement is read at the beginning of each meeting of the Board of Trustees and at the Annual Business meeting of the membership at conferences. It is a reminder to all in attendance that each of us has a moral responsibility to be thoughtful and humane, especially when dealing with or discussing other people or issues affecting other people. I have heard this Meeting Conduct Ethics Statement, adopted in September, 1981, at least 20 times, yet, it is a gentle reminder each time to engage the whole brain (thoughts and feelings) before engaging the mouth.

The second is the AOSA Copyright Ethics Statement, as follows: "AOSA strongly disapproves of the illegal use of copyrighted materials at Conferences, chapter workshops, training courses, in chapter newsletters, and in any other activities or materials related to AOSA or its chapters." The copyright issue has really come to the forefront during the past five years, it seems. Authors, artists, composers and other copyright holders have become very active in pursuing their rights to be paid for their product—and rightly so. We all know the time and effort involved in creative endeavors. We all realize, if we stop to think about it humanely, that we are cheating our fellow artists when we steal from them via copy machine or recorder. It is equally incumbent upon the publishers and copyright holders to work in a positive manner in an on-going effort to educate the membership, gently and humanely, about the whole copyright issue. Using consideration and understanding will reap long-term commitment with greater results than using the club of the Copyright Law to whip the folks into shape. And, we'll all have good feelings along the way.

The third ethics statement has been a concern of the Board and many members for some time. After discussing some ideas, the Board decided to seek the advice of the Advisory Board at the Detroit Conference about the need for a statement on this topic. The Advisory Board was loud and clear in their recommendation that the Board take a strong stand on this subject. The result is this Communications Ethics Statement, adopted on Sunday morning of the Detroit Conference:

"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 in the United States. 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."

It can be most beneficial to point out, focus

on, and analyze differences within the AOSA family if done in a spirit of openness and a searching for growth. It can be most damaging to AOSA and to the total Orff movement to focus on various differences when done negatively and in a criticizing manner. Each training course and each headline presenter has a dedicated following of alums and admirers. This is positive until one group begins thinking it is somehow "righter" than another. A self-righteous mentality breeds divisiveness and diminishes our total strength and affect. Energy used in a negative manner is unavailable for positive needs.

This, code of ethics of AOSA is contained in these three most important statements. The Board of Trustees encourages, not threatens, each member to do his/her part in adhering to these guidelines. As responsible, educated adults who are part of the most exciting music education organization in the world; we should do no less. Please join me as I renew my commitment to upholding, through my actions, these statements which reflect the code of ethics of AOSA. □

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For the Classroom

Jacobeth Postl, Editor

Form: A B A

ROBERT AMCHIN

Robert Amchin received his certificate from the Special Course at the Orff Institute of the Mozarteum in Salzburg. He returned to teach at the Oak Creek Elementary School in Spring, Texas, where he was named Teacher of the Year for 1986-87. Robert was President of the Texas Gulf Coast Chapter and is presently a Doctoral Degree candidate at the University of Michigan. Here he offers a way to present an important concept in the early grades.

A B A Game

One of the concepts that I feel children need to experience is form. Form relates to pattern, which is taught from the beginning of school in all subjects. Arranging musical elements into logical thoughtful ways is basic to musical creation, understanding and appreciation. By internalizing basic musical forms, children are drawn to learning a greater number of songs and dances as well as appreciating composed masterworks.

This game was successful with my groups of first graders, whom I saw daily. Although I used recorder, you could write your own melody and play it on your most comfortable instrument. The modality and tempo attracted the children and led to the repetition and development of the variations listed.

Suggested process

1. Teacher plays melody several times on alto recorder. Children are encouraged to keep the beat with patschen at their seats.
2. Class is asked to identify how the two phrases of the melody are different. Because the first part is lower in pitch than the second, children are asked to find a different place on their bodies to put the beat to show this difference. Teacher plays the melody several

times more as children try clapping, snapping, tapping head, shoulders or stomach for the second phrase.

3. Various accompaniments to the B section are explored while returning to the patschen for the A section.
4. Individual students share their ideas with the class. After each soloist shows his B section accompaniment, the entire class tries it as the teacher plays the melody.
5. Identify A B A form of melody. Some children may be able to sing the A melody at this point.
6. Students prepare to make their own dances to show the A B A form. Ask for movement ideas for a common A section; a simple circling to the right, then left came from my classes.
7. Invite the class to divide into smaller circles to develop the B section using new ideas or those mentioned before. The only stipulation is that every member of the circle is able to do the movement chosen.
8. Teacher plays melody several more times for the children to enjoy and refine their dances. Singing is encouraged.
9. The circles perform their dances for each other. Children discuss the form and how it was shown by the movements used.

Extensions

1. Place a barred instrument (SX or AX) into the center of each dancing circle. One child plays the bordun as notated during the A section. During the B section that child chooses a new instrumentalist to accompany the A section when it repeats.
2. In a larger class, add two non-tuned percussion instruments (perhaps hand drum and sleigh bells) to the xylophone in the center. Three children now play and exchange as above.
3. Without instruments; invite one child to come to the center as leader and model of the movement in the B section (as in "Punchinella"). In this variation, the A section would be the time to choose a new leader.
4. A contrasting instrumental accompaniment could be developed for the B section. Or the melody could be extended into a rondo by improvising episodes for the children to dance to.

Wordlist

More than 125 words of 4, 5, 6 (or 7) letters can be made from the letters in **ORFF SCHULWERK**. How many can you list?

Conference Lookout

The following are MENC regional conferences scheduled for this winter and spring.

North West: Boise, Idaho, Feb. 17-19, 1989

East: Boston, MA, Mar. 2-5, 1989

South: Nashville, TN, Mar. 16-18, 1989

North Central: Columbus, OH, Feb. 8-11, 1989 (with Ohio Music Educators)

Panel from page 15

... how do you measure the magic?

- To begin with, remember that Orff Schulwerk appeals to creative teachers. How do you measure the electricity they generate in the classroom?
- Actually, quality teaching is more heart than mind... maybe we ought to measure teachers, how and why they do what they do...
- It's a case of qualitative and quantitative. We can't farm out the research to validate it. It would take a small group of our own teachers and researchers working together to do that.

QUESTION: Do we need a long-range study to document proof of the effect of Orff Schulwerk education on students as performers, creators, listeners or critics?

- AOSA could ask specific, experienced people to provide the results demonstrated with their students.
- Unfortunately, we do so much research like this that is really important, without ever looking at it 10 or 12 years down the road. It has to be much more longitudinal than one study.
- That's something an organization like this can do.

QUESTION: What kinds of research dissemination efforts would provide AOSA with an impetus?

- AOSA could come up with a list of questions for universities to direct their research students and let them know we have funds to support their work.
- One way would be to let teachers know, perhaps via the Echo, what is going on in music education research.
- And the Research Committee needs to hear from you, the membership, in assessing what matters to you in the classroom, what things do you need to know? Help us identify the kind of research you feel is necessary.
- To expand on a previous comment: take the research that has been done and run with it. Forget the graphs and charts and couch the information in layman's terms.
- We need to be outspoken, aggressive, persuasive, to defend the arts, to have administrators make them a priority.
- We do believe in our hearts that music is as important as reading, writing and arithmetic. It doesn't take 6 hours a day for 12 years to educate a young person. There is time for the arts—let's put into action what we believe in.

Del Bohlmeier: I'd like to thank the distinguished members of the panel for coming today, and for sharing their ideas with us. We hope to have more discussions and panels like this at future conferences, and to see and hear more on this important topic.

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The following people and organizations joined AOSA this summer. We welcome them into membership for the coming year.
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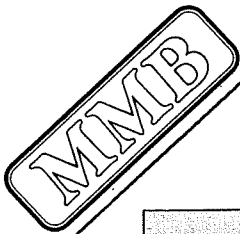
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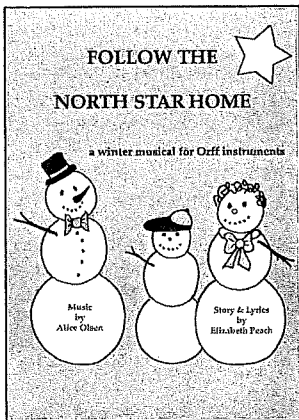
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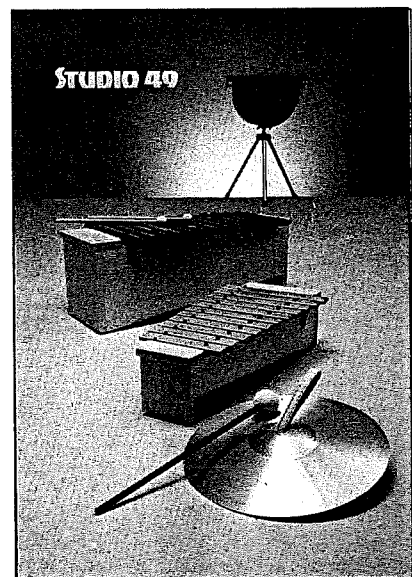
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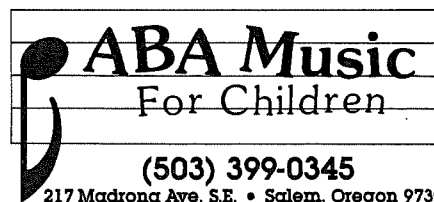
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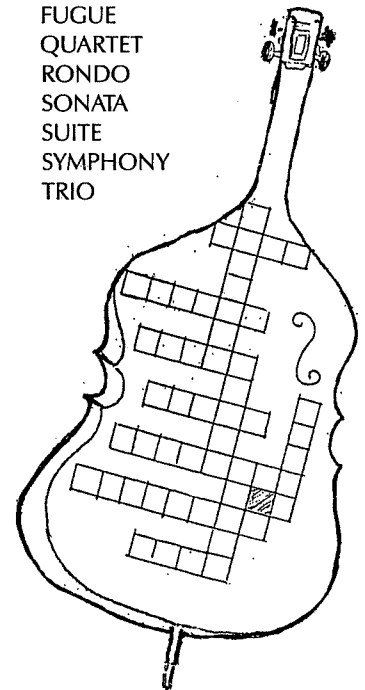
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SYMPOSIUM 1990 June 28 to July 1, 1990 ORFF-SCHULWERK: A CONTINUING HERITAGE

Carl Orff and Gunild Keetman conceived their "Musik für Kinder" 40 years ago. For four decades this "fundamental work of great spiritual and musical potential" (Eberhard Preussner) has challenged children, parents and teachers to accept and to question it, to prove it both theoretically and practically. The Schulwerk has resisted any didactic processing; it has not become a curriculum dictated by any ministry. As an artistic innovation, however, the Schulwerk has changed music and dance education in many parts of the world.

Carl Orff died in 1982. He has left us—members of the Orff-Institut Salzburg and many friends all over the world—a heritage which is not to be deposited in a safe just to be preserved. At the inaugural ceremony of the Orff-Institut on October 25, 1963, Carl Orff talked about heritage and continuity: "All my ideas, the ideas of an elemental music education are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it into the present. This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement"

Is the idea still alive? Can we as heirs recognize it and transpose it to our everyday pedagogical reality? What has changed "with time and through time"? What differences have been noted after the Schulwerk has

encountered ideas of Asian, African, Australian and American cultures?

Many questions accompany us in our professional lives which cannot be answered during our daily routine. Some answers will be attempted at the Symposium through lectures and discussions. The practical courses will be devoted to the close interrelation between music and movement. Apart from that, the Symposium will provide a platform for people working within a specific area of teaching to exchange views and experiences. Groups of children, young people and adults will sing, play, dance and show examples of their work.

The City of Salzburg with its countryside is an ideal setting for a meeting of people from around the world who feel indebted to the heritage of the Schulwerk and who accept the challenge to keep it alive and growing.

The official language during the event will be German. Keynote lectures, discussions and introductions will be translated simultaneously into English and French. Practical courses will be held in the language indicated in the program, and informal translation within the group is possible. Written summaries in German, English and French will be available for distribution.

The Orff-Institut Salzburg and all institutions collaborating in this event take pleasure in extending an invitation to you to come to the Symposium 1990 in Salzburg, Austria, June 28 to July 1, 1990.

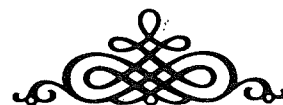
For more information about registration and housing, write to: Orff-Schulwerk Zentrum Salzburg, Frohnburgweg 55, A-5020 Salzburg, Austria. ☞

Winners Selected in Contest For New Music For Recorder

The American Recorder Society has selected the three top winners in its 1988 contest for music for voice and recorder ensemble. Twenty-eight entries were received from thirteen states and three foreign countries:

The judges for the Erich Katz Memorial Fund contest have given Stanley W. Osborn of Columbus, Ohio first prize for his "Kyrie and Vocalise" for soprano voice and recorder quartet. An organist and choir director, he played recorder and krummhorn in the University of Michigan Renaissance Ensemble.

Nancy Bloomer Deussen of Palo Alto, California received honorable mention for "The Long Voyage" soprano and recorder quartet. Sister Joyce Evans of Denver, Colorado received honorable mention for "Two Marian Antiphons" for soprano and recorder quartet (TTBB).



ORFF SCHULWERK FILM LOAN (A Service for AOSA Members)

Two films are available as a service to AOSA members:

1. "American Odyssey," the AOSA film.
2. "I Can Make Music," Richard Gill.

Send checks and requested dates to:
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Loan Only "I Can Make Music,"
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Events Taking Place at the Orff Institute in Salzburg, 1989-1990

July 3 - 14, 1989	Summer Course
July 17 - 28, 1989	International Summer Course (Spanish)
July 17 - 28, 1989	International Summer Course
June 28 - July 1, 1990	International Symposium "Orff-Schulwerk: A Continuing Heritage" (This is held only every five years)
July 2 - 13, 1990	Summer Course
July 2 - 13, 1990	International Summer Course: "Music and Dance Education - Orff-Schulwerk" (All classes will be held in English)
July 16 - 27, 1990	International Summer Course
Oct 5 1989 - June 30 1990	Advanced Studies in Music Dance Education (classes in English)

For further information on these courses and the Orff Symposium write to:
HOCHSCHULE FÜR MUSIK UND DARSTELLENDEN KUNST „MOZARTEUM“
SONDER-ABTEILUNG „ORFF-INSTITUT“
A-5020 SALZBURG, FROHNBURGWEG 55
AUSTRIA

Videotape Reviews

DONNA MARCHETTI

Educating Administrators Sue Snyder (28 EA)

This workshop, led by Dr. Sue Snyder at the Chicago Conference, is important for anyone in music education—especially Orff Schulwerk—to see. Too often the music specialist is faced with an administration reluctant to fund programs, or worse yet, one that is considering serious budget cuts. How the music specialist approaches them and communicates can be a deciding factor in the outcome, and Dr. Snyder offers some important and practical guidelines for advocacy of our work.

The basic requirement, she states, is that we become articulate about what we do and why. This requires that each of us formulate a stance based on our personal experience and values, one which outlines the importance of Orff Schulwerk in the classroom, why it works, what its benefits are and why it is important to us personally.

We cannot begin to communicate these ideas in a convincing manner unless we sit down and organize our thoughts systematically; in addition, we need hard data on hand to support our claims. In an era of emphasis on such quantitatively measured skills as reading and math, personal experiences and anecdotes are not enough. We must also



Donna Marchetti

anticipate arguments from the opposing view and explore the reasons for their existence.

The workshop focuses on effective communication skills—what they are and how to develop and achieve them; role playing helps the participants test their abilities. Dr. Snyder suggests sources, books and periodicals that would be helpful to those interested in learning more about these communication skills.

The second half of the tape focuses on ways to gain support for school music programs, suggestions for parent and community involvement and for stimulating administrative interest. The last part of the session is a mock Board of Education meeting, with participants taking opposing views on a controversial issue concerning Orff Schulwerk in the music program.

The tape is approximately two hours long. Sound and picture quality are excellent.

Caring for Your Orff Instruments Peggy McCreary (14 CO)

Have you wondered if you can use "Pledge" on your xylophones? Would you like to know how bathroom caulking can improve the durability of your instruments? Do you know how to repair punctures in drumheads, or how to prevent cracks in your cymbals? These and other questions are answered in Peggy McCreary's "Caring For Your Orff Instruments" taped at the 1985 Kansas City Conference.

A detailed discussion of tone-bar instruments occupies the greater portion of the workshop; their proper use, general maintenance, safe storage conditions and basic repairs. Ms. McCreary also offers suggestions for making the instruments more convenient—adding handles, building stands and transporting. Many of her suggestions could become classroom practice, thus teaching the children to be responsible for instrument care and saving time for the teacher.

The remainder of the workshop concerns drums and cymbals. This includes information on cleaning, maintenance and repairs such as replacing drumheads. Brand names are given and helpful books recommended. Ms. McCreary's tape offers a wealth of useful information for the Orff Schulwerk teacher.

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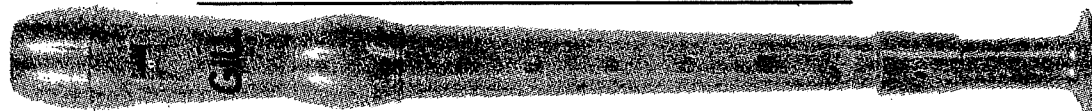
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	SPECIAL: AOSA film now available on videotape.		Lynne Jessup Kansas City Conference, 1985		Jos Wuytack University of Washington, Oct. 1979
AA-A0	<i>American Odyssey</i>		10 BR <i>Back to the Roots—African Xylophone</i>		20 OS <i>The Orff Schulwerk Process</i>
	University of Arizona School of Music performing		Gunild Keetman All films from German TV— Not for commercial use!		20 FP <i>Final Performance, U. of Washington</i>
1 CB	<i>Carmina Burana—Carl Orff</i>		11 GK 1 11 GK 2 11 GK 3 11 GK 4 11 GK 5 11 GK 9 11 GK 16		20 CC <i>Orff Schulwerk Process— Chicago Conference 1987</i>
	John Bergamo Kansas City Conference, 1985		Helen Kemp		Lillian Yaross , Boston Conference, 1986
2 HD	<i>Hand Drum Technique</i>		12 SR <i>Sing and Rejoice: Guiding Young Singers</i>		21 PD <i>Prop Up the Day</i>
	Dr. Edith Bondi		12 BM <i>Body, Mind, Spirit, Voice: Developing the Young Singer</i>		21 NB <i>Near the Beginning, Demonstration Class 3-5 yrs.</i>
3 PS	<i>Papa Shamus Hanukah Operetta</i>		John Langstaff , Boston Conference, 1986 <i>Ritual Dance, Morris and Sword Dance</i>		Margot Schneider
	Steve Calantropio Kansas City Conference, 1985		13 RD 1 Part 1, 13 RD 2 Part 2		22 OS <i>Orff Schulwerk in China, 1985-1986</i>
4 II	<i>Intermediate Improvisation: A Matter of Style</i>		Peggy McCreary Kansas City Conference, 1985		Panel Discussion , Cleveland, 1983
	Freda Ensign		14 CO <i>Caring for your Orff Instruments</i>		23 SP <i>Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)</i>
5 MM	<i>Music Making with Children</i>		Beth Miller , Boston Conference, 1986 <i>Introduction to Schulwerk, 3 Sessions</i>		Margaret duGard Chicago Conference, 1987
	Jane Frazee Kansas City Conference, 1985		15 IS 1 15 IS 2 15 IS 3		24 AF <i>Afro-American Culture, Grades 2-6</i>
6 GC	<i>The Gift and Challenge of Carl Orff</i>		Konnie Saliba , Kansas City, 1985		Shenanigans , Chicago Conference, 1987
	Danai Gagne and Judith Thomas Boston Conference, 1986		16 SP <i>Singing, Playing and Moving: Theory, Activity, Creativity</i>		25 SH <i>Multi-cultural Folk Music</i>
7 CI	<i>Children Involved— Developing African Materials</i>		Marcelyn Smale Boston Conference, 1986		Pat Hamill , Chicago Conference, 1987
	Richard Gill , Portland Conference		17 YL <i>Young Learner, Active Learner</i>		26 AA <i>Arts Alive</i>
8 IC	<i>I Can Make Music</i>		Jim Solomon , Kansas City, 1985		Dr. John Fines , Chicago Conference, 1987
8 MM	<i>Moving Mostly Musically</i>		18 LA <i>Latin and African Rhythm Ensemble for the Elementary School</i>		27 JF <i>Imaginative Approaches to Art</i>
8 CS	<i>Closing Speech and Performance: United We Stand, Divided We Fall</i>		Shirley Sushereba		Sue Snyder , Chicago Conference, 1987
	Doug Goodkin Kansas City Conference, 1985		19 CS <i>Challenger Shuttle Tribute</i>		28 EA <i>Educating Administrators 1 & 2</i>
9 MF	<i>A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students</i>				Grace Nash , Music With Children
					29 MC <i>Rhythm and Pulse, Musical Forms, Expressing Note Values, Music in Action</i>
					Bob deFrece Chicago Conference, 1987
					30 FS <i>From Song to Movement</i>
					31 PP <i>Portrait of Polynesia</i>

GUIDELINES FOR BORROWING VIDEO TAPES

New tapes are added regularly and all are in VHS format only. Tapes from conferences are usually 90 minutes long; others may be shorter.

1. Fee: \$5.00 postage and handling for each tape requested.
2. Deposit: \$20.00 deposit for each tape.
3. Limit: three tapes per order.
4. Length of borrowing time: two weeks from date mailed.
5. Holders of overdue tapes will receive written notification of the possibility of deposit being forfeited.
6. AOSA pays postage and handling for outgoing videos. Borrower pays postage and handling for return of videos. We strongly recommend that returned videos be insured.

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Cleveland Heights, OH 44118

NOTE: All tapes are the property of the American Orff Schulwerk Association. No tape may be reproduced for any reason. At this time, overseas borrowing is not possible due to differences in video equipment and format, and the cost.

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NEWS AND VIEWS

Barbara Potter, Editor

First, thanks to all of you who responded to my request for news of your chapter with notes, newsletters and chapter mailings. My goal is to have your chapter recognized no less often than once every two years. Remember that by sharing your good ideas you can help other chapters grow.

Berkshire-Hudson Valley Chapter

Stephen Leonard was chosen to be the "Feature Teacher" in the first newsletter. He wrote of his background, education and growth as a teacher. This will be an ongoing column. Steve was also invited to write a column for the *New York State School Music News Magazine*.

Chicago Chapter

Members are offered the opportunity to meet and provide housing and transportation for visiting presenters. This is a nice way to involve those who may not be able to do other work for the chapter.

A "cut here" coupon for free admission, with the year's schedule printed on it, is part of the chapter flyer. This can be given to a friend or new teacher.

Cleveland Chapter

Member Linda Hill is one of the first grantees of funding from the Ohio Arts Council. Her studies on recorder extend to krumphorn, psaltery, guitar and rebec, medieval viols and percussion instruments. Two other members take their musicianship out of the

classroom to direct children's choruses; Becky Seredick for the Cleveland Orchestra and Sevilla Carter for the Cleveland Opera Co.

Connecticut Chapter

A National Conference Scholarship of \$150 has been established by Barbara Potter to help a first-time attendee go to a national conference. This year's recipient, the first, was Paul Kemp, a new teacher and new chapter member.

Greater Cincinnati Chapter

Plans are afoot for another joint workshop with the local Kodaly Music Educators sometime this winter; the first one worked very nicely and was beneficial to both groups.

A chapter picture album is in the works—members are to bring in photos of themselves. They hope to use the picture directory "to help us get to know each other." Great idea!

Greater Milwaukee Chapter

In a reciprocal membership arrangement with the Greater Chicago chapter, reduced rates for workshops are a benefit. A member of the Milwaukee chapter is in attendance at the Chicago meetings to collect its own chapter dues.

Heart of America Chapter

An innovative program of community outreach has begun. The chapter organized a

series of workshops to be given by its more experienced members; these are being offered to school systems for a nominal fee. It shows real dedication from the workshop leaders as well as from the chapter leadership to formulate and put into action such a great program. Keep us posted, Kansas.

Kentucky Chapter

Students at levels courses in the area had a special treat this summer—wine and cheese gatherings sponsored by the chapter. This was a good opportunity to introduce new Orff students to the chapter and its activities. The chapter also circulated a survey; 96 were mailed and 37 returned. A drawing was held from those 37 and a free year's membership awarded to the winner.

Los Angeles Chapter

A piano has been purchased as a memorial to Sister Eloise McCormick, one of the chapter's founding members. With the help of Lloyd McCausland of Remo Drum Co. and many others, the instrument was presented to one of her students. Tuan, a Vietnamese refugee now has a piano thanks to chapter members and the patience of Sister Katherine who helped with the arrangements.

The chapter newsletter included an editorial "What to Expect at a Workshop" with many worthwhile points to ponder. Workshop materials may seem perfect for your classes on Monday, but they are only models made from the presenter's experience. "Your guest teacher is only . . . providing you with samples of how materials may be approached."

Long Island Chapter

Without any charge, any member may borrow the set of instruments owned by the chapter for the time between meetings. It only takes a telephone call; what a great way to get a school system aware and started off.

A special raffle is open only to those who register early for the chapter's "package deal"—it covers fees for the whole season's workshops. This year the prize was a conga drum, donated by a local music industry person.

During the New York State School Music Association meeting, several chapters in New York cooperated to present a "conference within a conference." Students were brought in to provide classroom settings and three L.I. chapter members, as well as national clinicians, were part of the program.

Chapter President Doris Iverson was given the "Teacher Recognition Award" for excellence in teaching. Evelyn Cox received the New York State Black Music Caucus' "Outstanding Teacher" award for a program she developed to train classroom teachers through Orff Schulwerk.

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Memphis Chapter

With national membership over 80%, the chapter is entitled to a Chapter Workshop Grant this year; it is available every four years. In a recent newsletter, Susan Kelley Van Dyck wrote about her five-month trip to China with her husband and two teen-aged sons.

Karen Medley's *Dragonsingers* will be performing with the Memphis Symphony Orchestra's presentation of Orff's *Carmina Burana* in February.

Middle Atlantic Chapter

Someone who had moved away presented a gift to the Gunild Keetman Fund to thank the chapter "for all the good times shared." What a nice honor for the members!

The newsletter has some thought-provoking quotes from Goethe, Voltaire, Aristotle . . . words to put on the board, to remind ourselves and our students of art and excellence. Let me share one of those quotes, from Ligi, ancient Chinese Book of Wisdom: When a human being is touched, his words are pronounced slowly. If words are not enough to express the deep emotion, the words become sung melody. When melody is not enough, hands and feet begin to move.

Middle Tennessee

Happy to have a workshop grant this year, the chapter's first newsletter reminds us that "workshop participation gives you new ideas, revived interest and renewed energy. Workshops act as motivators and can make you an innovator in your own classroom."

New York City Chapter

The Big Apple Newsletter (even mailed with that New York stamp) offered two songs by members. Accompanying comments were very meaningful, pointing out our need to understand others and the world's diversity. A maxim quoted, we truly "wipe our glasses with what we know" (source?) is a thought for us to carry into our multi-cultural classrooms.

Northern California

This active chapter is sponsoring another mini-conference in April, since last year's was so successful. There's also a scholarship to help first-timers attend conference. A new and beautiful banner was designed and made by member Heidi Tzortois. Did you see it in Detroit?

Northern New Jersey

Thomas Charsky was the recipient of the Passaic County (NJ) Teacher of the Year Award. He is an active and enthusiastic member of the chapter and they are pleased that his expertise has been recognized.

Philadelphia Area Chapter

A salute to President Susan Ayres Davis, who received the PMEA District 12 Citation



Susan E. Ayres Davis

of Excellence Award for 1988! She has been presenting demonstrations and performances for various groups as well as at PMEA

meetings. Sue comes from Delaware, making her another of those members who drive in from one of three states to attend PAOSA meetings. She also re-designed the chapter banner, with past president Karen Markey sewing it and Rose Grelis embroidering it with at least 780,000 cross stitches!

The chapter's November meeting explored three music teaching systems with Kodaly, Orff and Dalcroze demonstrations.

Pittsburgh Golden Triangle Chapter

What is the "Winter Blues Party" in January? How about sharing a good idea? Or maybe we'll all come to yours?

Portland Chapter

For those who are members of both AOSA and POSA, there are reduced rates for attendance at workshops. Also honored are reciprocal memberships from three other chapters. *continued*

Summer 1989

West Chester University - School of Music

Malcolm Tait, Dean

MUSIC EDUCATION DEPARTMENT WORKSHOPS

June 26-30: Choral Music In Motion (3 graduate credits)

Sally Albrecht - choral movements for enhancing choral presentations

Linda Swears - elementary choral techniques

Don Besig - new choral materials for all grade levels

July 5-6: Black Ethnic Music (1 graduate credit)

Judith Cooke Tucker - games and movement of black tribes

Kim and Reggie Harris - lecture/workshop and concert. Songs of the underground railroad

July 10-14: Handbell Workshop (3 graduate credits)

Don Allured

David Weck

L. Campbell Bunting

July 17-21: Hands-On Approach to Computers in Music (3 grad. cr.)

Don Muro - synthesizers and keyboard instruments

Tom Rudolph - Apple IIe, IIGS and Macintosh and software

July 25- August 5 (4 graduate credits)

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Karen Markey

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Jane T. Pippart

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Erzsebet Hegyi - Liszt Academy, Keyboard Professor

Denes Leganyi - Eotvos University, (Hungary)

Colleen Ludeker - Dalcroze Eurhythmics

For further information:

Ms. Jane T. Pippart
School of Music
West Chester University
West Chester, PA 19383

Rocky Mountain Chapter

A special \$10.00-off coupon for non-members, usable at any of this year's meetings, was a feature of the fall mailing. It seems like good way to introduce people to Orff Schulwerk.

The chapter sponsors an information booth each year at the state MENC convention, offering teaching materials like bean bags with attached lesson plans and several items created by member Barbara Eberhardt. (Barb, by the way, won a ukulele at the Keetman Boutique Raffle.)



Most unique, there is now a "bed-and-breakfast" program to encourage attendance at Denver meetings by members who live in outlying areas. Also, school administrators and college instructors are offered free admission to any of the chapter workshops. "We hope to increase their respect and support by increasing their knowledge and understanding."

Southern Colorado Chapter

This year began with a potluck supper; the chapter supplied the grill, table service and ice; members brought food to share. It was their "first annual" and looks as though it may become a chapter tradition.

Craig Ramberger, member of the chapter, recognizes outstanding general music students quarterly, for their musicianship, leadership and cooperation. They receive certificates, get their pictures in the paper and are given a party at the end of the year. Good for students, good for public relations . . . and good for Craig, for a good idea.

St. Louis Chapter

A free opening session in August offered a great opportunity to see other Orff teachers at the beginning of the school year and get "charged up" free of charge. Any paid-up



member may bring a guest to one session during the year without a fee.

Their April meeting was a 20-year birthday party, potluck luncheon and sharing session at which 13 past presidents were honored. Two are published authors, six have been conference presenters or have led groups at conference, and two are Life Members. "Norman Goldberg of MMB has been a steadfast, loyal supporter over the years."

Tallahassee Chapter

To avoid taking time away from visiting presenters, this chapter schedules business meetings entirely separate from its workshops. This allows really adequate time to handle the business of the chapter—let us know how it works.

How about this coincidence? Barbara Hartsfield is the new music specialist at the Hartsfield Elementary School!

St. Louis Chapter Past Presidents, (Back Row, l. to. r.) Sue Norris, Mary Lou Richardson, Mark Cereghino, Peggy Laramie, Norm Goldberg, Cora Lippi, Elizabeth Hutcherson. (Front Row) Shirley Hogan (1988-89), Rita Shotwell, Vicki Dohrmann, Cordelia Stumberg, Dianne Ladendecker, and Terry Meyer.

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Texas Gulf Coast Chapter

This summer, three Lifetime Memberships were presented to outstanding past presidents to honor them for their devoted service to the chapter. Lindslee Greer-Rogers (1987-88), Rob Amchin (1986-87) and Cora Turner (1985-86) were given the awards at the University of Houston where they were team teaching in certification courses. Lindslee moved to San Antonio and Rob is at work on his doctorate at Ann Arbor.



Cora Turner, Rob Amchin, Lindslee Greer-Rogers, Judy C. Ruof

Virginia Highlands Chapter

In a special "sale," the chapter is offering its members a \$4.00 discount on chapter dues if they become National AOSA members at the same time. Those who are already in AOSA can get the discount by writing their national membership number on the chapter application form.

Wyoming Chapter

Black Hills (SD) Chapter

Both of these chapters hold cheese sales as fund-raisers in the fall of each year. In addition, Black Hills will be giving a \$100 scholarship to a music student at Black Hills State College in Spearfish, SD, this year. And classroom teachers are guests of the chapter at the first meeting of the year.

And finally, this was on my answering machine from someone who had just attended an Orff conference for the first time: "I'm sure you found it rewarding as usual, and that the renewed personal and professional contacts were also positive. From my limited experience, I can certainly attest it was more lively and interesting than any professional event I can recall. Can you imagine the APA, AMA, or ABA concluding an enclave with a mass performance/celebration of therapy, surgery or a trial? . . ."

Please keep sending information to my address, listed on the first page of the Echo. I look forward to hearing news of your chapters.

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The fourth annual composition contest is planned for 1989; details will be announced

shortly. For information on the Society and its chapters and activities, contact The American Recorder Society office at 596 Broadway #902, New York, NY 10012.

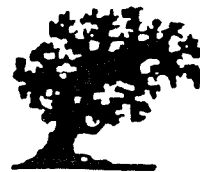
Me gustaría tener canciones y juegos de las clases de hoy. Estarán publicados en el echo del verano. Por favor, envíenlos antes del 1 de abril con el nombre y la edad del niño. Muchas gracias. TA

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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.

ENGLISH COUNTRY DANCES FOR CHILDREN, Vols. 1, 2, 3, Martha Chrisman Riley, Riverside Productions, P. O. Box 26, Delphi, IN 46923-0026, \$16.95 plus postage and Indiana sales tax.

Martha Riley grew up in Berea, Kentucky, where she began learning English and American dance music as a child. Now an assistant professor of music education at Purdue University, her love of country dances is captured in this unique three-volume set of books/cassettes.

Each color-coded, boxed set contains two cassettes—one with dance instructions to music and one with the music alone, and a well-written booklet. Both spoken and written instructions are so clear that even educators uneasy about teaching this kind of dance will gain confidence.

On the instruction tape, Riley begins each selection by naming the dance and playing a little of the music. Then in her bright, cheerful voice, she proceeds to teach the pattern bit by bit, always with practice to the musical phrases. The booklets of clear instructions

and diagrams are worth the price by themselves. The musical score for each dance is given so those who aren't dancing can play; there is a glossary of steps and a short history of English country dance.

Country dances are wonderful for beginners of all ages; the music usually has a strong steady beat and clear phrases and the patterns repeat and repeat. This set has some lively, happy tunes, recorded with permission from the English Folk Dance and Song Society.

Riley offers many child-tested strategies for teaching basic steps and formations. I especially love her suggestions for choosing partners and getting into formations—these often take longer than learning the dances. Because many of these are partner dances and require assured handedness and sense of direction, Riley wisely recommends not teaching them before grade two.

And I would suggest that since not all children magically acquire these skills the day they hit second grade, teachers should prepare for them from the very earliest years. Then they will be ready to respond to these

wonderful dances with the joy that Riley speaks of in her introduction to these cassettes and books and shows in her own teaching. As she emphasizes, "GET THE CHILDREN DANCING!"

Sanna Longden

MONKEY BUSINESS, Jim Solomon, Boca Raton, Comprehensive Music Services, 1987, \$9.95

A fine book of "progressive lessons for teaching beat, note values and rests in the elementary school." Of at least equal value to the materials and activities suggested are the author's messages to the teacher. "It must be noted," he says, "that frequently students can perform with great accuracy patterns that they cannot yet read or write. Opportunities should exist for this to occur." Solomon urges the teacher to plan a developmental rhythmic curriculum which will build conscious learning, (based) on the student's prior learning, on an experiential level.

Everything is included in his activities core—singing, speech, moving, playing—all with strong emphasis on beat and rhythm. He credits Phyllis Weikart's plan for beat/rhythm competency development and explains her four-step process. He recommends using the French Time-Name system, but does not give it adequate explanation for the uninitiated.

Jim Solomon reinforces a sometimes-

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forgotten first step in improvising when he writes, "After the students have had guided experiences using a concept, give them the opportunity to create new material using that concept."

Then in a careful, obviously well-thought-out manner, he lays out graded rhythmic learning experiences, always following his own suggestions that the students be led from known information to next-step unknown. His speech ostinati are generally good and almost always catchy.

Not least among this book's assets are the author's plans for learning notational skills. At a time when all teachers of the arts are facing criticism, and worse, for teaching only "activities" courses, no suggestion for adding such skills, as well as evaluative means, should be dismissed lightly. And Solomon places these things in what would seem to be proper perspective.

He makes no claim for teaching it "all," but his plan is worthy, and the thoughtful teacher will carry on, according to individual and class needs, where he leaves off. I recommend this book.

G.E.

DANCE FOR THE CHILDREN OF THE EARTH, Mary Helen Solomon, Boca Raton, Comprehensive Music Services, 1985, \$6.95

A nice little book containing nine folk songs, each from a different country, and one original dance tune. Accompaniments are simple and easily manageable by elementary school children. Songs are sufficiently varied that all could be done in a "universal production," perhaps with each class choosing one dance and all participating in the finale. Two frailties are apparent: no tempo markings (although one can assume that the teacher's good sense and the nature of the piece could provide proper direction) and, more important to the Orff Schulwerk teacher, an overabundance of direction which could easily stifle improvisational activity.

G.E.

GENERAL MUSIC JOURNAL, Martha J. Waters, Editor. Ohio Music Education Assn., GMJ, Box 181, Oxford, Ohio 45066. Yearly subscription rate for nonmember of OMEA/MENC: \$15.00; lower rates for members.

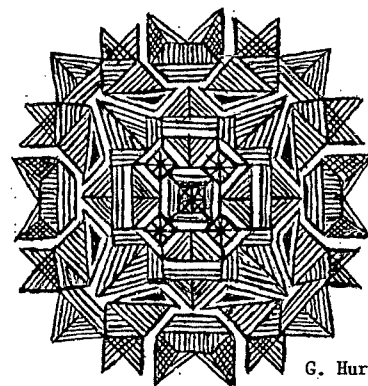
Subscribers can look forward to three issues per year, each containing about 35 pages. Each is filled with information, resources and in some cases, specific plans for presentation. There are classroom games, suggested listening lessons, reviews of materials and articles on many aspects of the music

teacher's work. It's a magazine well worth your perusal and a real bargain for the money if only half the 12-15 articles in each issue are of value to you. In two recent issues, approximately one third of the content is written by AOSA members.
V.E.

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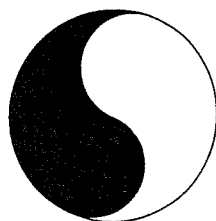


G. Hurwitz

Index of Advertisers

ABA Music for Children	29
American Drum	16
Antique Sound Workshop	9
Backyard Music	36
Ted Brown Music Co.	37
Carnegie Mellon Univ.	40
Colorado State Univ.	15
Comprehensive Music Service	11
Friedel. Musikalien	30
General Music Store	26
Golden Bridge U.S.A.	38
Gracenote, Inc.	12
Hamel Music	34
High/Scope Educ. Research Fnd.	24
HSS (Hohner/Sonor)	Inside Front Cover
John's Music Center	10
Kid Sounds	12
Lyons	20
MMB Music, Inc.	28
Music and Instruments for Children	13
MusicWorks	9
Alice Olsen Publishing	11
Peripole, Inc.	22
Rayburn Musical Instrument Co.	32
Re-Creations	13
Riverside Productions	36
Schott	23
Oscar Schmidt	Back Cover
Jim Solomon	14
Suzuki Corp.	Inside Back Cover
Sweet Pipes, Inc.	21
Univ. of Calif. Santa Cruz	37
Univ. of Northern Colorado	39
West Chester University	35
Western Carolina Univ.	Inside Front Cover
West Music Co.	30

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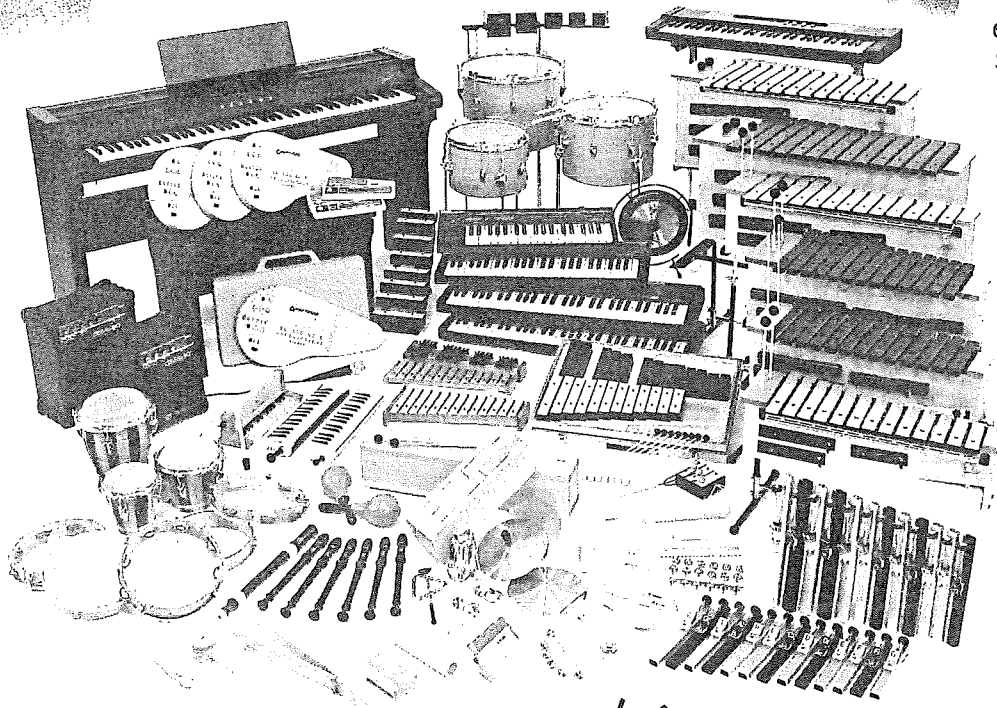


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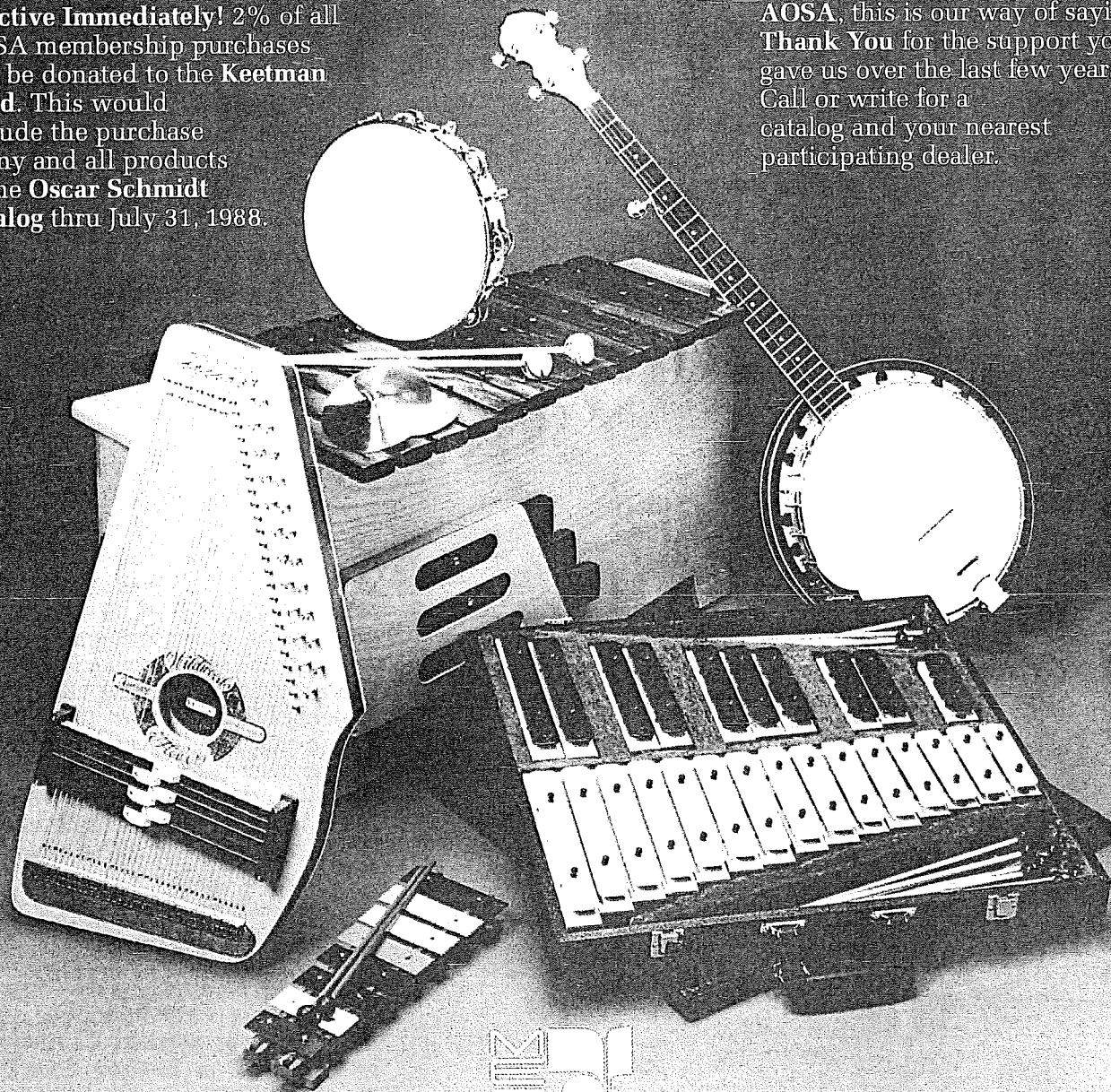


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