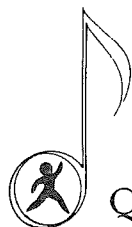


The Orff Echo

Volume XXIII
Number One
Fall 1990



Quarterly Publication of the American Orff-Schulwerk Association

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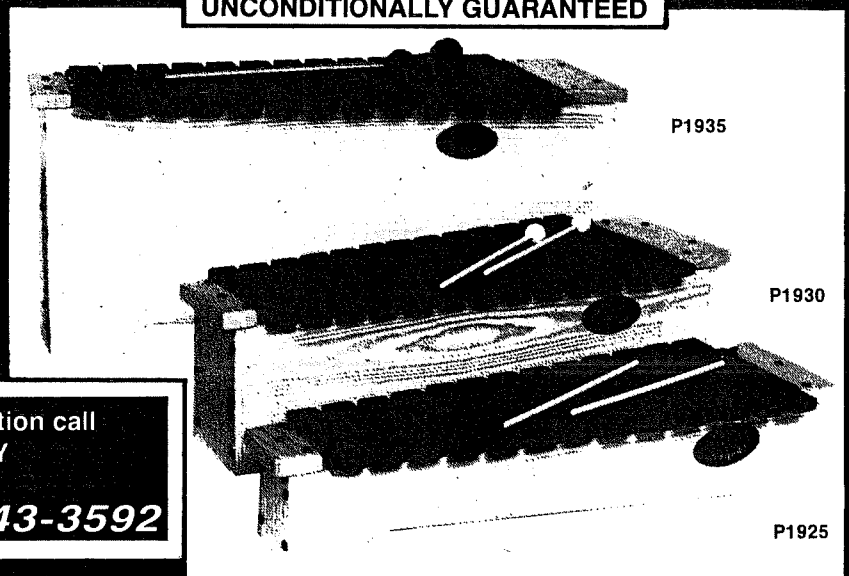
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Great Tom is cast, and Christchurch bells ring



1, 2, 3, 4, 5, 6 and Tom comes last!



Colorado Collage—Denver: 1990

Celebrating Music and Language through Orff Schulwerk

November 7-11, 1990
Sheraton & Hyatt Hotels
Denver Tech Center

RUTH ANN CHIARALUCE AND DOUGLAS WILSON, CO-CHAIRPERSONS

"If I had a wagon I would go to Colorado!"

Hitch up your wagon and head for Denver! The AOSA National Conference will be in full swing November 7th to 11, 1990. The round-up of sessions, panels, demonstrations and entertainments will take place at the Sheraton and Hyatt Hotels, both at the Denver Tech Center.

"Just take a great big breath of that most abundant air . . ."

You will have an opportunity to do just that when making the five to seven minute walk between the two hotels. (A shuttle service will also run continuously between the two hotels.) Although weather can be unpredictable, the odds are in our favor for a beautiful Indian Summer weekend. You might not even need a jacket for this walk. If we do get snow, there will not be an extra charge for the sheer beauty of it.

"If I had a Chevy I would drive to Colorado . . ."

For those that plan on driving, there is ample free parking and a map is enclosed in the pre-registration confirmation packets.

"If I had an airplane I would fly to Colorado . . ."

We are hoping that lots of you will take advantage of the fares offered to us by United Airlines, as our official carrier for your flight to Denver. We also have an official ground transportation company—**The Airporter**. You will find all ground transportation close to the baggage claim area. Please remember to include the words Denver Tech Center when asking for information.

Once you have checked in at your hotel, make your way to the Exhibit Hall of the Sheraton for registration, your conference packet and a shopping spree at the Keetman Boutique and with our industry exhibitors.

Their merchandise is the latest and best that the music industry has to offer the Schulwerk teacher. Check your schedule for the times that the exhibits are open throughout the conference. A UPS shipping service available on Saturday. Go ahead and buy that bass



metallophone without worrying about getting it home on the plane!

Of course, AOSA's favorite shopping spot has always been the Keetman Boutique. If you are one of those lucky people who received a gold nugget at the Atlanta Conference, we hope you've saved it. Take it to the Assay Office in the Boutique and redeem it for a special remembrance of the Colorado Collage.

Our chapter has been anticipating the Keetman boutique for several years. We've prepared teaching aids like recorder bags—single, double and triple; bean bags; magnetic note sets; puppet stands and shadow screen construction instructions. Liz Gilpatrick has donated a booklet of her musical arrangements and T-shirts with the conference logo will also be available. Look for aspen-leaf magnets, dated Christmas ornaments, southwestern scarves and other gift items at the Boutique.

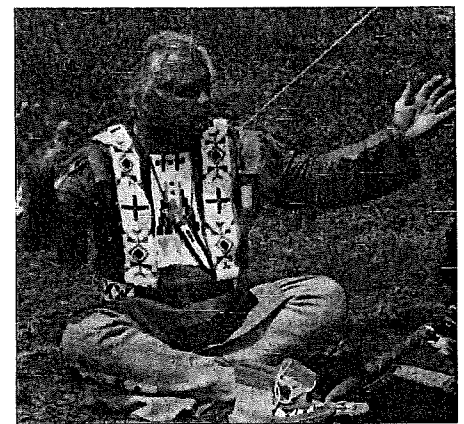
You'll find a gold mine at our raffle. Our talented member Barbara Eberhardt who designed the AOSA poster, has donated a picture of the Colorado landscape. There will be Tossi Aaron's original cuttings from the Orff Echo covers, a slit-log drum and some limberjacks. We'll give you a hearty welcome, so stop in to the Boutique and buy a ticket for the raffle, and take home a memento from Colorado.

Enjoy browsing and shopping to the music of the Rich Chiaraluce Quartet. They'll play jazz—any style you like, and you'll be welcomed if you want to sit in with the band. Have you had a secret wish to sing or play with a jazz group? Take advantage of this opportunity—there's no charge for fantasy fulfillment.

NEW PROGRAM INFORMATION

Several sessions have been added to the schedule since the summer issue of *The Echo*.

Rene Boyer-White of Loveland, Ohio, presents "The Power of Song—from Slavery to Freedom." Learn the significance of the spiritual as a means of communication during slavery times.



Jack Cardinel of Thornton, Colorado, shares with us "Indian Culture Lifestyles." Mr. Cardinel is a French-Canadian Shoshone Indian.

Judy Fredrickson of Aurora, Colorado titles her demonstration session with hearing-impaired children, "M & M's for Ears that Sense, Feel, Know and Hear!"

Ken Little, of Denver, will teach us the steps and history of social dances and songs of the Sioux at "Social Dance, Round Dance, Rabbit Dance." Mr. Little is a member of the Denver Dakota Singers.

Paul Snell, Thornton, Colorado offers a hands-on opportunity at a computer with "No More Hand-Written Music: Step into the Computer Age!" (Note: this is a different presenter than the one listed in the Conference Call.)

Judy Thompson, Ypsilanti, Michigan, plans to show us activities for large-sized primary classes, and a small number of instruments in "Holidays—Orff Ways."

Please plan on attending some of the non-ticketed research sessions such as the Presidents Panel, led by Judy Bond. The theme for this year's panel is "Issues in Music Teacher Preparation: Can Orff Schulwerk Make a Difference?" Panelists will discuss

the role of Orff Schulwerk in undergraduate and post-graduate music and classroom teacher education. Special emphasis will be given to the advancement of music education in the 21st century.

Outstanding researchers will be available at the popular session, "The Doctor is In." And for the first time, look for a Research Poster Session, where more than ten top AOSA researchers will sit near posters describing their projects. You'll have a chance to meet and talk to the researchers, and perhaps receive abstracts of their work. These sessions will be held on Friday afternoon on the mezzanine of the Sheraton.

We have retained the uniform scheduling that worked so well in Atlanta. This should allow enough time to move between the two hotels.

DAYTIME ACTIVITIES

On Thursday morning, you'll want to be in place for the opening session that starts at 8:30 a.m. This year, the music for our banner procession will be an original composition written especially for us by **Isabel McNeill Carley**. The students of **Peggy McCreary** will perform this piece on recorders and drums. Our keynote speaker is **Jacque Wuertenberg**, who seems to cast a spell on all who believe in the weaving together of music and lan-



guage. The students of **Sandy Lezotte** will present our opening session children's performance.

Friday morning starts at 8:30 a.m. with the annual AOSA Business Meeting. Decisions and information are relayed at this, the only organization meeting open to the entire membership. It is important to become a part of the workings of AOSA by attending, participating and showing support for those who keep the wheels turning. **Caroline Comi's** students will perform and the bold **San Diego Chapter's** skit will invite us for next year.

When you run into friends and acquaintances from previous conferences, workshops, courses or college days and want to



visit over a lunch table, you'll find food carts in the exhibit area and at several places around the hotels. The noon hour will have children's performances at both hotels, presented by students of **Carmen Taylor, Nanci Flesher, Judy Sapegin, Brian Leatherman,**



Marcia Bohnenblust, Peggy McCreary and Deanna Butherers.

**"I'm looking for more than silver,
I'm looking for more than gold . . ."**

If you are looking for a flavor of the old Colorado, born of the mining days, be sure to sign up for one of the four tours being offered. Check your conference call for reservation information, or call Grayline Tours at 1-800-825-8687 and ask for Georgia Hamilton. She will be happy to make other arrangements.

EVENING ACTIVITIES

**"Just like the Rocky Mountains
They've got folks who are rugged and bold . . ."**

There will be nightly entertainment and dancing at both hotels and we have staggered the schedule so that you can get to see everything if you fall into the rugged and bold category.

Thursday evening begins with the bold Colorado Children's Chorale. Next spring the Chorale will be part of a cultural exchange program with the Soviet Union, traveling to Leningrad to premier an opera there. With a

fast shuttle or jog to the other hotel, you could see the outstanding, bold Cleo Parker Robinson Dance Ensemble. This group fuses emotional impact, technique and versatility to create a dance language that crosses all cultural and age boundaries.

Chapter Sharing will be presented by the **Arizona Chapter, the St. Louis Chapter and the Dallas Metroplex Chapter**. At the other hotel, look for a new event, called "**Club Improv**." The Club will showcase new presenters—a preview for us all.

Should you want to dance after all this sitting, listening and watching, both sites will have folk dancing sessions—**Mary MacTaggart Hall** teaching Irish step dancing in one



hotel and **Shukar Basanow** leading international folk dancing in the other.

On Friday evening, vivacious **Bonnie Phipps** will delight you with stories, songs, terrific autoharp and spoon playing. On that same program will be storyteller **Opalanga D. Pugh** and **Koop Kooperman**. Opalanga tells tales in the African tradition, and Koop is her shadow in sign language. Watching these two is a visual and aural treat; the stories are as beautifully presented as a dance event.

Later that evening, take a breather as you come over to the other hotel for a performance by **Denver Taiko**. If you have never heard Taiko Drums, please do not miss this performance. Again, we offer you a visual and aural treat. Again, you'll see dance in the performance of music.

Friday evening's entertainment includes another round of Club Improv. and an open house, hosted by **Peggy McCreary**. She will bring her home-made instruments for display and playing. She will be available to answer questions or just to share ideas with you. Don't be fooled by the word "home-made." Peggy and her students do much more than paper plate tambourines. You'll be entranced by the timbre of the crystallophones.

For dancing on Friday night, we move folk dancing with Shukar to the other hotel and follow the Taiko drums with **Paul Kerlee** teaching Japanese/Polynesian dances.

A HIGH COUNTRY CELEBRATION

On Saturday night, the banquet committee plans a trip to Colorado's snow-covered peaks and dark green forests with "A High Country Celebration." We hope you'll add to the illusion by wearing winter white outfits. Pianist **Hank Troy** will play an eclectic mix of jazz, classical and ragtime music for the cocktail hour. During dinner **The Buffons**, a singing group, will stroll among us. After dinner, the **About Town Dinner Theater Players** will present an old-fashioned melodrama entitled "The Legacy of Cuervo Gold: or Chili Today and Hot Tamale." The evening will end with the music of the **Liberty Band** and the calls of **Cal Kimbell**, or clogging with the **High Country Cloggers**.

SUNDAY MORNING

Sunday morning's music will be a treat, especially for those who love to sing. An open session, "Three Times A-Round" will be led by President **Judy Bond**, **Tossi Aaron** and **Judith Thomas**. All three are collectors and leaders of rounds. The closing session that follows promises to be a very special event, planned and led by **Barbara Grenoble** and author **Gerald McDermott**. Who better

to conclude our celebration of music and language?

"You see the Rocky Mountain peaks Climbing up to the sky!"*

Those of you who get rooms with a view will think that we have painted our conference logo on your window. We haven't quite done that, but we will go to every extreme to make this a wonderful conference, complete with Western hospitality at its best. **The Colorado Collage**, with its focus on language and music, will be an exciting conference and a special Orff experience. We feel sure that you will leave the Rocky Mountains on a real high! □

* All quotes from the song "Colorado" by David Allen and Paul Colwell. Copyright ©

1967 by Up With People Inc. Used by permission.

News Flash

A new three-cassette pack of "Orff-Schulwerk: Music For Children" has been recorded by Harmonia Mundi and released by Schott, Ltd. (No. 12380). Conducted by Dr. Hermann Regner of the Orff Institute, adults play the instrumental parts; children sing and speak. The three tapes give examples of the whole range of material in the five volumes of Orff Schulwerk; pieces from Volumes I and II include transpositions to F and G pentatonics and D, F and G major. Additional information in the next issue. (From the "Orff Times," newsletter of the Orff Society, Great Britain.)



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November 7-11, 1990

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Sam and His Singing Saw:

An Interview With Sam Arnold

CLAIRE SEGER AND MEG WORTH

BEWARE OF RATTLESNAKES! warned the sign posted on the red sandstone boulders at the end of the parking lot for **The Fort Restaurant**, outside of Denver. Rattlesnakes? This was western authenticity carried to an alarming degree. "Don't worry," assured Meg, "in this cool evening air they move too slowly to be much of a problem."

Approaching the restaurant, nestled in an outcropping of sandstone, we clambered up a grassy slope to view downtown Denver some twenty miles in the distance. The sun had already slipped down behind the foothills, but there was enough light throughout the expanse of western blue sky and puffy clouds for Claire to take photographs.

The original Bent's Fort, built about 1833 for fur trading on the Arkansas River, became a stopping-off place for travelers heading for Santa Fe or Old Mexico. For this replica of Bent's Fort, builders used 80,000 adobe bricks, making it one of the largest adobe structures in the world. Once inside, we met Sam Arnold, restaurant owner, history buff, world traveler, radio personality . . . and musical sawyer.

ON PLAYING THE SAW

C/M: The tone of the musical saw is so unusual—how would you describe the sound to someone who has never heard it?

SA: It's like a beautiful soprano voice—an ethereal soprano singer with chestnut hair and blue eyes.

C/M: What kind of bow do you use?

SA: It's just a plain violin bow—doesn't hurt it a bit—you rosin it. But you have to keep people from putting their fingers on the edge of your saw, which is not easy, because everybody wants to touch it. If you've gotta touch it, touch the edge with teeth!

C/M: How is the pitch changed?

SA: By bending it. Basically, the saw is being bent in a slight "S" curve, and then as you bend the saw up and down it changes the pitch. The low notes are near the handle and the higher notes go up near the tip. The higher up the saw that you play, the higher the notes are. The low notes are the hardest to get. Those deep tones are not easy to come by, not easy to come by well.

C/M: You also use a vibrato when you play—how is that accomplished?

SA: I move my right knee—I jiggle it up and



down like a small boy in school wanting to go out.

C/M: What music do you prefer to play?

SA: Something that doesn't require too many fast changes. The slower songs, like *Shenandoah*, *Jeannie With The Light Brown Hair*—everything that doesn't require speed. *The Flight of the Bumblebee* isn't really great on the saw. But it does make wonderful Halloween sounds!

C/M: Then folk music is mostly what you play?

SA: Not mostly. I play *Moonlight Sonata* with a piano accompaniment—it's beautiful. And the Largo from *Xerxes*, and a lot of noble music, as long as it doesn't hop around too fast. Some people have much better changing skills, faster changing skills than I have.

THE SAW STORY . . .

C/M: The idea of a musical saw is uncommon. How much popularity does the saw enjoy?

SA: There are about fifteen hundred sawyers that we know of, all around the country; they're on the computer of a saw players' newspaper in California.* Marlene Dietrich was probably the most famous sawyer.

C/M: Can you tell us some of the history of the musical saw?

SA: There's a book recently published on the saw by a man in California who purports to be the living expert on the saw. People began to play the saw, probably in the mid nineteenth century, somewhere in Europe, and near the same time somewhere in Appalachia. It's known that by the first decade of this

century, saws were being used in a few of the college bands and orchestras and there were a few saw players among the mountain people in Kentucky.

In the 1920's, two men named Mussehl and Westphal became manufacturers of musical saws. I have a collection of those, and I keep looking for their saws because each one is a little different. Mussehl and Westphal used to be in Fort Atkinson, Wisconsin and then moved to Delevan, Wisconsin. I think that Mussehl died and then Westphal was the one left, or vice-versa, I'm not sure which. I was told that one of the descendants was still making some saws, but I called the public library in Delevan and was told that the man Mussehl had died and his widow had re-married and moved away. That was the end of that. But people in California, including a cellist, say there are still saws being made.

There is a company called *Sandvik* in Sweden that makes musical saws. It's called the *Stradivarius saw*—I like to say that I play the *Sawdivarius*. Some people say it's a "C-saw," but I say it's a "C#-saw." You can play Khatchaturian with a saber saw and Irish dances with a jig saw. But most of us are just hacks. Some of us go to psychiatrists, and some of us just get a coping saw.

C/M: How is the construction of a musical saw different from that of a regular old saw?

SA: A saw has to be fairly thin metal because you want it to be flexible enough to bend. You want it to be narrow enough and long enough—if it's long enough you can get two octaves. That's what to look for in a saw. The Swedish saw doesn't give you two octaves. It's thicker and heavier to play and not very nice; it's sort of a bass saw, a deep sound.

SAM AND THE SAW

C/M: How did you and the saw get acquainted?

SA: I was playing my Ukrainian mandolin one night here at **The Fort** in 1967. A doctor came up and asked if I had ever heard the saw played. I said "No, I've never even heard of anyone playing a saw." He said he'd bring one up and show me how to hold it, and thought that maybe I'd like to try to learn a song on it.

So he did, and I did, and after about a year they let me inside the building. Anyone can

get a sound out of it, but it takes a while . . . you have to have a good ear to know whether you're in tune or not. Sometimes sawyers develop technique, but they don't have a good ear. I can also tell you that if you've had a drink or two, you're dead—you don't want to drink and play the saw. It's worse than drinking and driving! You're gonna play off key for sure.

C/M: Did you have any previous musical training?

SA: I studied violin from the time I was ten until I was twenty, and I became a fiddler and a classical violinist. I put it down for a long time as I made my way in life, and I've since picked it up again and played a little bit of violin. I'm mainly a mandolin player—I have a collection of mandolin-type stringed instruments from around the world. I try to get a good instrument wherever I travel in the world, wherever I can find one.

C/M: You often perform on saw and mandolin for guests at **The Fort**. What other opportunities do you have to play?

SA: We have a lot of "old folkies" in this region, old folk singers, many of them who were professionals in the 50's, 60's and some into the 70's. There are a lot of people who get an immense amount of pleasure out of playing music with their old friends.

We have two or three meetings a year when we just invite everybody to come (to



The Fort) on a Sunday afternoon and we play together 'till ten or eleven at night, with a dinner break. We usually have more than thirty musicians who show up: guitars and everything from limberjacks to harmonicas and lots of banjos. We only play for ourselves, not for the guests at the restaurant. A few may sneak in, but basically it's a get-together for people who like to play, and who like to play together. We just sit around and make music.

Somebody starts one song off and the whole group joins in; everybody plays together, and it's great fun. Nobody tries to take the limelight from anybody else. It moves around—the guitars will take it, then banjos will take it, then the limberjack, the harmonicas, the bass. We play songs of the 50's, 60's, 70's—some of the old gospel songs creep in.

We get all kinds of stuff . . . Mexican War, historic pieces. That's one of the joys of my life; I love to do that. If I could get everybody to come I would do it every week.

C/M: Thank you so much, Sam Arnold, for talking with us. It sounds as if saw music is thriving in this part of Colorado!

We're especially glad to offer AOSA Conference attendees the opportunity to hear the music and enjoy the "fine food and drink from the early west" at **The Fort Restaurant** as part of the "Foothills and Forts" tour on Friday, November 9, 1990. □

* *Musical Saw News*, P.O. Box 84935, San Diego, CA 92138.



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Opera and Orff: A Creative Synergy

SUSAN WHEATLEY AND SARAH MANTEL



Paving the way to the production of a full-scale children's opera can begin with the Orff Schulwerk process in the music classroom. Musical theater, like the Schulwerk, is an ideal art form to motivate creativity because it includes all of the natural expressions of children at play: acting out of fantasy through singing, dancing, playing, mime and speech.

Recently, a creative teaching grant was awarded at Indiana University of Pennsylvania to initiate a children's opera project. This involved elementary school general music classes, 4th-6th grade chorus, and college music theater and teacher training course students.

Children listened to or created opera in their general music classes, and then became part of the audience or participated in the production of a contemporary children's opera. Students in the college music methods courses prepared the lessons for the general music classes; music theater students played the adult roles in the opera, learning production skills along with valuable techniques for working with children. Project coordinators were Professor Sarah Mantel, Director of Music Theater, and Professor Susan Wheatley, Music Education Specialist and Director of General Music at the University laboratory school.

Central to the project was the concept of

developing and promoting an understanding of opera through the creative process and active participation. To accomplish this goal, a series of innovative teaching and learning methods was used, including musical and dramatic improvisation and Orff Schulwerk. The focal point of the project was the production of *The Trial of Goldilocks*, music by Robert Chaulis, with libretto by Joseph Robinette.

The opera is an amusing retelling of the traditional fairy tale that answers the question, "Whatever happened to Goldilocks?" The production calls for a combined cast of adults and children; however, it could be conceived as a high school production that includes elementary school children. Although *Goldilocks* is geared toward young audiences, it can be appreciated equally by "children of all ages." Therefore, it seemed to be ideal for promoting opera to children, involving them both as performers and as spectators, as well as providing a teaching vehicle for college music majors.

Since this project was dedicated to the concept of developing an understanding of opera, with participants at a variety of schools, there were five touring perform-

ances at each of the local elementary schools and two public performances at the University. The school performances, attended by children in grades kindergarten through sixth grade, were well received by all ages.

The last touring performance was at the University School, where the children had been well prepared to appreciate opera, because they had been studying and creating their own operas in general music classes during that semester.² College music students, enrolled in the elementary music methods class at IUP, developed creative opera projects with every grade level, using the Orff approach. The children were inspired to create their own mini-operas based on a children's story, myth or fairy tale. These were performed at the University School spring music program with movement, speech, song and Orff instruments.

The kindergarten prepared a folk tale called *The Gunnywolf*; first graders presented *The Three Billy Goats Gruff*, grade 2 gave a musical version of the Grimm's fairy tale *Pif-Paf-Poultrie*; third grade made an opera based on the nursery rhyme *Little Boy Blue*; fourth grade presented a very dramatic *Three Little Pigs*; fifth grade created a musical version of the Greek myth *Pandora*, and sixth grade presented *Jack and the Robbers* with instruments and narration. In addition to their own musical inventions, each grade was introduced to one section of an opera from the standard repertoire, as well as attending a performance of *The Trial of Goldilocks*.

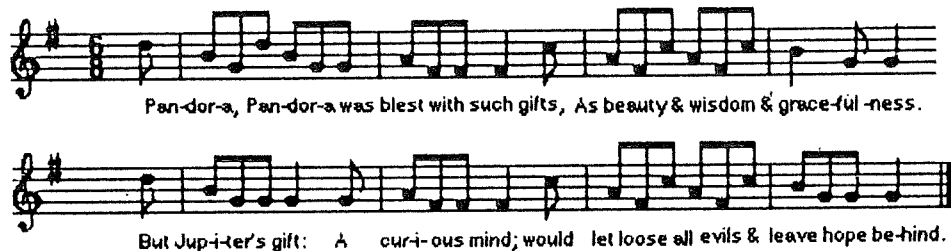
The children's creations were guided by the four steps of Orff Schulwerk³—preliminary play, imitation, exploration and improvisation, and a systematic approach to nurturing creativity. A brief explanation and selected examples of each step follow.

Preliminary Play: The teacher guided the children's spontaneous musical exploration of the story with singing, playing, movement and musical sounds. Stories, songs and repertoire were introduced here. For example, under the direction of a college music methods student, first graders made up a melody to be part of the *Three Billy Goats Gruff* story. This became the "A" section of their opera, which later developed into rondo form.



Who's that trip-trap-ping o-ver my bridge? I'm com-ing up there to eat you up!

The Pandora myth was introduced to the fifth grade through the following song, composed by another college methods student.

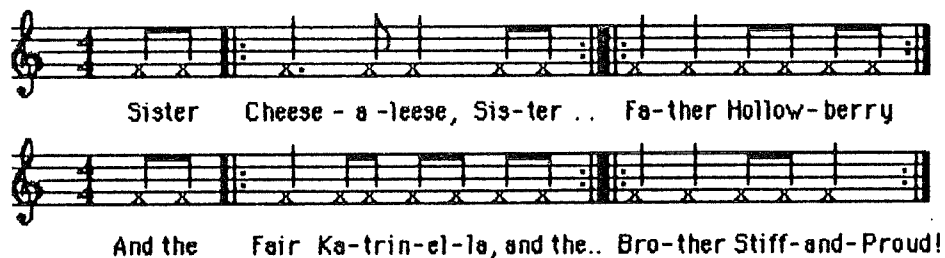


Improvisation—Children and teacher invented original material using movement, speech, singing, body percussion and instrumental

Imitation—Children echoed patterns, chosen by the teacher and containing selected rhythmic or melodic motives from the material, through movement, speech, singing, body percussion, and with instruments. *Pif-Paf-Poultry's March* from the musical play by Paul Nordoff, was used as the song for the second graders' adaptation of the Grimm's fairy tale. To help the children

play to develop the story into a larger form.

The fourth graders used the familiar song, *Who's Afraid of the Big Bad Wolf?* as the repeated motive of their opera, *The Three Little Pigs*. Then they improvised contrasting sections to tell the story, using recorder, rhythmic and melodic percussion instruments, movement and speech. The following recorder melody was composed by four



rest of the story through improvisation, they imitated rhythmic patterns, chosen by the teacher to represent each character. They echoed these patterns with body percussion, movement and percussion sounds of their choice.

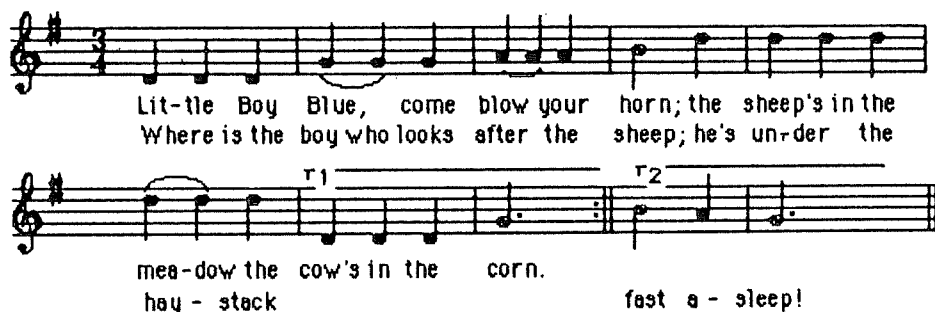
children to represent the first pig as he built his straw house. The guiro accompaniment was chosen as the straw house motive. The children then acted out the story with movement and mime.

Exploration—Using age-appropriate rhythmic and melodic concepts specified by the teacher, the children applied new ideas to movement, speech, singing, body percussion and instrumental play to enhance the story musically. Two of the third grade goals at the University School are learning to play the notes of the G pentatonic scale on recorder and the ability to perform three-beat rhythmic patterns. After working on these two skills through imitation, the college methods students were challenged to guide the children in creating a pentatonic melody (in 3/4 time) to the nursery rhyme *Little Boy Blue*. On their recorders, the children learned to play the following melody:



As a final example, sixth graders produced quite complex orchestrations of rhythmic improvisations in *Jack and the Robbers* to represent the brawl between the animals and the robbers. The example below represents the action of the donkey as he kicks the robbers out of the house.

(See example on page 9)



For their involvement in the *Goldilocks* production, students in fourth, fifth and sixth grades at the University School were invited to audition for the children's chorus. The audition consisted of walking out on stage, stating name and the title of the piece to be sung, and then performing a favorite choir song or music theater piece. After this, the director asked each child to do a few "bear-like" stretches and some stage movement. Of the thirty children who auditioned, twenty-one were chosen—eight boys and thirteen girls—on the basis of singing ability and stage presence.

The *Goldilocks* chorus met after school three days a week; the children's chorus learned the music during the first two weeks of rehearsal. During the following six weeks, the cast met as a whole and began every rehearsal with interesting warm-ups. These exercises, utilizing the visual, aural and kinesthetic modes of learning perception, are designed to activate a sense of freedom in performing on stage.

They are derived from a combination of traditional theater games, techniques from the Wesley Balk Opera Institute⁵ and standard vocal exercises. These modal perceptual concepts stress an optimum level of individual creativity while gradually molding the cast into an ensemble. They begin with deep breathing, physical movements, and physical movement connected with sound; they progress to mirroring, making machines and gibberish. Many of the exercises are done while singing vocaleses in order to accustom cast members to moving while continuing to



produce good vocal sound. These sessions then progress to more difficult improvisational techniques designed to tap the creativity inherent in everyone and to free performers from the rigidity of thinking that there is only "one right way" to respond to a given situation.

Continued use of these exercises increased the confidence level of the children and greatly influenced their ability to "go with the flow" in a performance situation. This was especially important during touring performances that required instant adaptation to new spaces. Additionally, the pacing of the exercises was planned to help the cast deal spontaneously and inventively to portions of the *Goldilocks* score.

For example, ensemble movement and gibberish focused attention on the crowd scenes where the children would have to react imaginatively and spontaneously to the action on stage. The improvised skits, sung to fairy tales and animal themes, prepared the cast to respond to similar scenes within the structured framework of the opera.

Children were able to apply their experience with these improvisational activities directly to the variety of roles played by the chorus, whose main role is that of the jury who must choose the guilty party. However, during the prosecuting attorney's oration designed to prove *Goldilocks'* guilt, the jury plays the part of the furniture, groaning under her weight as she tries each chair and bed. When the defense attorney tries to prove *Goldilocks'* innocence, the jury members become forest animals dressed as members of a motorcycle gang, willing to help the bears lure *Goldilocks* into their cabin so they can eat her up. In terms of staging, the jury remains in the jury box and must rely on a few props (hats, jackets and sunglasses) to make these changes in roles.

Through the skills gained in the warm-up exercises, the children were encouraged to add their own input in developing their characters. These improvisations continued throughout the semester before each rehearsal and performance, and remained the central focus that continued to inspire the cast to present vibrant and imaginative performances of *Goldilocks*.

The production schedule concluded with two public performances in the IUP campus to near-capacity houses. Composer Robert Chauls and librettist Joseph Robinette were present at these performances and spoke to the cast and audience members about the creation of the opera. The children offered some insightful and amusing comments about the story and the production:

"Sometimes it's fun and sometimes it's a lot of responsibility remembering lines;" and **"It is more fun being one of the characters than just reading the book!"**

Not only did the opera project have significant impact on the lives of the children, but the university music theater and methods students felt that *Goldilocks* significantly affected their college experience. One student stated, "At first, I tended to underestimate the abilities of the children." Another observed that it took a while for him to become comfortable with actually working with children; "Through the warm-ups, I finally began to take them seriously, and then I wanted more time to work with them. I quickly learned that a lot more can be

expected from children than I had thought."

They also felt that the emphasis on the creative process enabled them to be spontaneous: "We learned to be more diverse and inventive in our characterizations." The college students gained many skills applicable to their future careers as music teachers: "I know much more about nurturing creativity in children;" and "I learned how to communicate effectively with children and am more confident about working with them as a teacher."

The combination of Orff techniques and opera provided a synergy through which the ultimate goal of this project was realized: to unleash the inventive initiative and potential performance power inherent in all of the project participants. *Goldilocks* made each student, whether adult or child, aware of the tremendous intrinsic value of the creative and performing arts. The following comments, written by the cast member who played Papa Bear serve well to summarize the impact of this children's opera project:

"I wish I had been given the chance to something like this as a child. I think this experience helps children be less shy, to develop a better understanding of themselves through sharing in the esthetic experience. Children need to be exposed to the arts at a very early early age; fewer and fewer people enjoy music through direct involvement—singing, dancing or playing an instrument. Are the generations past in which the enjoyment of the arts was encouraged through performance? We need to instill an appreci-

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ation of arts in today's children by exposing them to the joys of performance, or there may be no art for tomorrow." □

1. The Trial of Goldilocks premiered at the Opera for Youth National Convention, Columbus, Ohio, 1988. Performance rights are available from the composer, Dr. Robert Chauls, Valley Opera, Inc., P.O. Box 3292, Van Nuys, California, 91407. Chauls is professor of music at Los Angeles Valley

College and is on the board of the National Opera Association and Opera For Youth.

Dr. Joseph Robinette is professor of speech and theater at Glassboro State College in New Jersey. A founding member of Opera For Youth, Dr. Robinette is a member of ASCAP and the American Alliance for Theater and Education.

2. The University School, K-6 draws from the county on an open enrollment basis. The goals of the school stress research, innovative teaching methods and curriculum development. All students have general music twice a week; fourth through sixth grades'

chorus also meets once a week during school hours.

3. American Orff-Schulwerk Association, Guidelines for Orff Schulwerk Training Courses (Cleveland: AOSA, 1980).

4. Susan Wheatley, "Creativity in Music Education: Exploring Possibilities." The Orff Echo (Winter, 1989).

5. For further information see: H. Wesley Balk, The Complete Singer Actor: Training for Music Theater and Performance Power (Minneapolis: University of Minnesota Press, 1977 and 1986).

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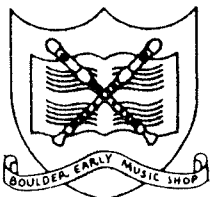
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The Philosophy of Orff Schulwerk

MAUREEN KENNEDY

A philosophy is the undergirding, the often unexamined, non-verbal, or at best, vaguely verbal, intuitive sense of the value of something. In choosing to examine one's personal philosophy of Orff Schulwerk, questions arise about why, how, to what ends we continue to practice this demanding profession.

On a less introspective level, talking about the philosophy of Orff Schulwerk is akin to being asked to define it to visiting relatives, parents at PTA events, or those questioners at social occasions who say . . . "And what do you do?" At a workshop question and answer session last summer, Judith Thomas regaled us with a veritable repertoire of answers to "What is Orff Schulwerk?" for the mysterious strangers who sit next to us on planes.

The "what" of Orff Schulwerk we get used to describing. After some years we can come up with a fairly accurate, comprehensive and even elegant definition of Orff Schulwerk. Behind the "what," however, stands the ever-present "why"—the existential *why* that confronts us at the end of a bad day; at the end of a week of relentless rehearsal, during which time we are tempted to believe that nothing has been accomplished.

Equally, I hope, the "why" elicits itself at the end of a lesson in which the process which is so important to us is present in that kind of effortless flow that Abraham Maslow describes; when synergy happens, when the encounter with our students through the medium of whatever we are teaching that day is more important than the sum of its parts; when we dare to believe with Henry Adams that "a teacher affects eternity."

And yet in the presence of this mystery of synergy we can only be humble. In a certain



1989 Karl Alliger

sense we are not responsible for the success of the lesson—this process took over with a life of its own, when a mellisonant improvisation began to happen that we were both part of and observing. Although this phenomenon can happen by chance, the ground work, the school work for its preparation, the possibility for teaching in this high level way can only be increased through the daily practice of holding ourselves to the highest standards of excellence in every class.

If this sounds hifalutin' and ivory-tower-ish, I propose that the very opposite is true. The discipline of teaching as well as we can, of being present to ourselves and our students, of fostering our own creativity by continued study and training—and with a sense of curiosity that continues to make it fun—these things and more are the daily bread of teaching in this style and according to the philosophy we call Orff Schulwerk.

The concept that ultimately confronts us if we don't confront it is—what is our purpose? Why are we doing what we do? We, of course, can answer this question on many levels—to make money, to fulfill ourselves, to do something we love and are good at, to have summers off, to make a contribution.

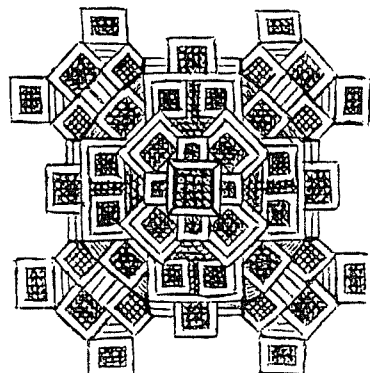
At its deepest levels, this question is a profound one, calling forth our spirit's commitment, courage and particularly a sense of clarity. I suspect that for all of us, this clarity, this lighted vision of what we're doing, is at times elusive. It is often subtly changing, and sometimes changing profoundly and suddenly.

The answer to the question, "What is my purpose?" and its corollary, "What serves my highest purpose?" can provide a frame in

which the details and the long-range plans of teaching can be more clearly elucidated—and sometimes cloudy and unfocused. But a lack of clear vision can be useful as well and can be a powerful teacher.

Living with the questions, even loving the questions, as Rilke says; doing today's tasks with a sense of being fully present to them in spite of politics, difficult schedules, lack of equipment or lack of support—these are the very disciplines which, I choose to believe, fine-tune and hone the larger vision of what is important to our own personal growth. Attending to the smallest details, paying attention, may be the most critical criteria for teaching with as much excellence as we can call forth.

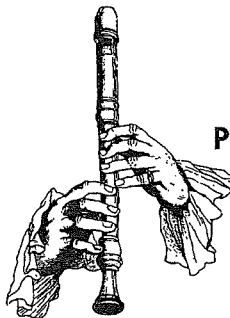
There is often a frustrating sense of teaching and learning in the interim—before the really important work that is always about to begin. What we are left with is *now*, the present—and to make of it the best it can be, as well as prudent preparation for what may follow. So I invite each of you to an ongoing exploration of your sense of purpose, and to the working out of the very practical steps for realizing this purpose in your professional and personal worlds. □



G. Hurwitz

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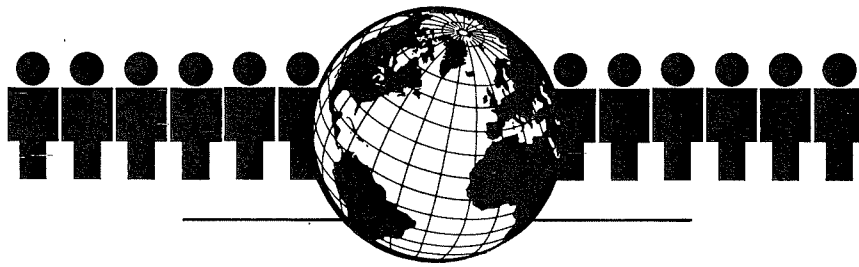
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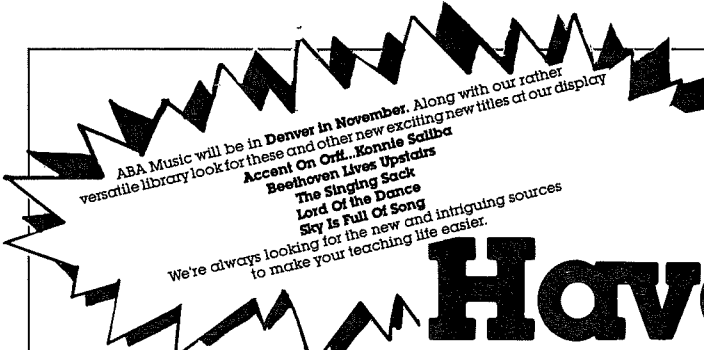
Level I Semester Is Announced

Washburn University, Topeka, Kansas has announced a Level I Orff Schulwerk course, to be taught in the Fall Semester. Elizabeth Nichols, who has been teaching an Introduction course, has stated that the Level I course will now follow the AOSA Guidelines. Ms. Nichols is one of the founders of AOSA.

The class has been scheduled for Wednesday evenings, 5:30 to 8:30, for three hours of credit. Since Washburn University's Music Department has no Master's program, the Level I Orff Schulwerk course is being sponsored by the Education Department so that participants may obtain graduate credit.

In the past, the course has been able to accommodate music therapists, choir directors and early childhood specialists alike, because assignments are fulfilled in the individual student's area of focus. Enrollment in an Orff Class of semester's length has enabled participants to learn and absorb the process and sequence while utilizing their children's and adults' groups as "labs" between sessions.

The three instructors have completed their three-year certification courses. They are experienced in Orff Schulwerk teaching with children and adults and have presented workshops throughout Kansas. They are Jeanette Kuhns, music specialist; Susan Liotto, coordinator of music for the District 501 Adventure Center; and Larita Owens, consulting teacher for Music in Topeka Schools. Elizabeth Nichols will continue as consultant.



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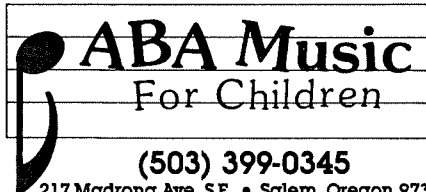
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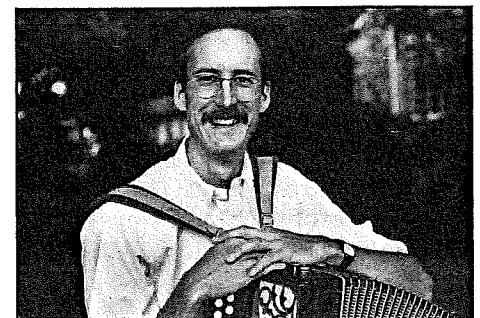


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Note: It is suggested that the five volumes of the original Orff Schulwerk and a copy of Elementaria by Gunild Keetman be near at hand for referral.

Models are examples, images, plans, forms in miniature. They might be points of departure, teaching ideas, or skeletons to be developed and filled out. Models can also be the exemplars who suggest, demonstrate or perform.

Movement classes can become the starting point for children to learn to manage their energies constructively. This is a lesson easily learned and then translated into daily life. Opening the day with walking, skipping or swinging is exhilarating, just as closing a strenuous session with relaxation activities is restful and welcome. Often it is necessary to help the children "center in." One little boy I know comes to class absolutely breathless with excitement. He is happy, happy, happy! Guiding David's eagerness toward a suitable outlet helps him and at the same time, reminds me of the importance of a well-planned lesson.

Warm-ups, short, simple exercises, prepare the body to move. Sitting in a personal space, feeling the extension and relaxation of the spine, or freezing into a shape on a musical cue, tunes the kinesthetic sense. In *Elementaria*, Gunild Keetman's seminal volume for Orff Schulwerk educators, she discusses a variety of these activities under the heading that translates to "Gymnastic Exercises."¹ The examples given for relaxing, alignment and preparation for aerial movement continue to be suitable for many of today's students, especially those who come into class with physical tension and poor posture.

Barbara Haselbach develops these ideas more fully in her book, *Dance Education*.² Strengthening exercises in sitting and lying down position are added in the section "Preparatory exercises for relaxed movement and music-making." The clear photographs of children in this section provide an excellent survey of many useful activities. Haselbach refers to relaxation experiences as "the melting of a snowman" or pretending to be "marionettes." Casting and uncasting spells is the familiar statues game. Assigning an imaginative name to an exercise turns an exercise into a game and helps children bridge the gap between play and discipline.

Those students with outstanding natural gifts or technical proficiency can be models, exemplars for others. The teacher might acknowledge a particular action with a



comment: "Jane bends her knees to give her jump more spring! Look at how tall she holds her back;" or ask "Why do you think John covers so much space when he leaps? Watch his back leg. Do you see that stretch? Try that yourself!"

EARLY MODELS FOR TEACHING MOVEMENT

From the very beginning of the Guntherschule in 1924, Orff was convinced that music training should go hand in hand with movement training, and he was fortunate to have associates along the way who helped him with this task of "a regeneration of music through movement, through dance."³ With his colleagues Dorothee Gunther and Gunild Keetman, he built a teaching foundation that had as its premise: "Out of movement, music; out of music, movement." One need only read the first pages of *Carl Orff—The Schulwerk*³ to realize that Orff was profoundly influenced by the "New Dance Movement" of the 1920's as exemplified by the great German dancer Mary Wigman. He felt that her dancing was truly elemental, the very quality he was searching for in music.

But it was not until 1970 and the publication of Margaret Murray's English translation of Gunild Keetman's *Elementaria*, that countless experiments and practical exercises were transcribed, and became the models for teaching. Part Two of Keetman's book, entitled *Elementary Training*, describes the elemental movement that Orff and Keetman sought out, with "its foundation in rhythm and its unlimited variability."

Dance Education by Barbara Haselbach (translated by Murray) followed in 1978.

Haselbach, a dancer and presently director at the Orff Institute, brought to the literature a definitive volume on movement and dance within the Schulwerk. The models in *Dance Education* are based more directly on work with children; the book expands the creative and expressive aspect of movement training.

Variations for walking and other forms of locomotion are beautifully described in Keetman's and Haselbach's books. Both authors offer diagrams of the nearly infinite possibilities of linear designs for floor paths and formations. Combinations of circles, figure 8's, scallops both horizontal and vertical, and intersecting patterns are also pictured.

Haselbach uses small triangles, representing figures, to show how the figure is facing. Photographs give additional ideas for arranging dancers in a given space. For example, most young children delight in having a partner and will discover variations of this for themselves. Adding a vocabulary such as "side by side," "back to back," "face to face" or "in front of," and "in back of" can begin to build a child's kinesthetic awareness of these formations.

In *Elementaria*, Keetman introduced a rhythmic notation applied specifically to locomotion. Its basis, as in body percussion notation is note values, with the stem up for right foot and stem down for left foot. She shows direction forward (f—/B) and backward (b/7—), curved lines and arrows for half turns and full turns (clockwise and counterclockwise), and symbols for feet out or together, or crossed in front or in back.

The combinations seem endless, as others who have tried to notate dance movements of

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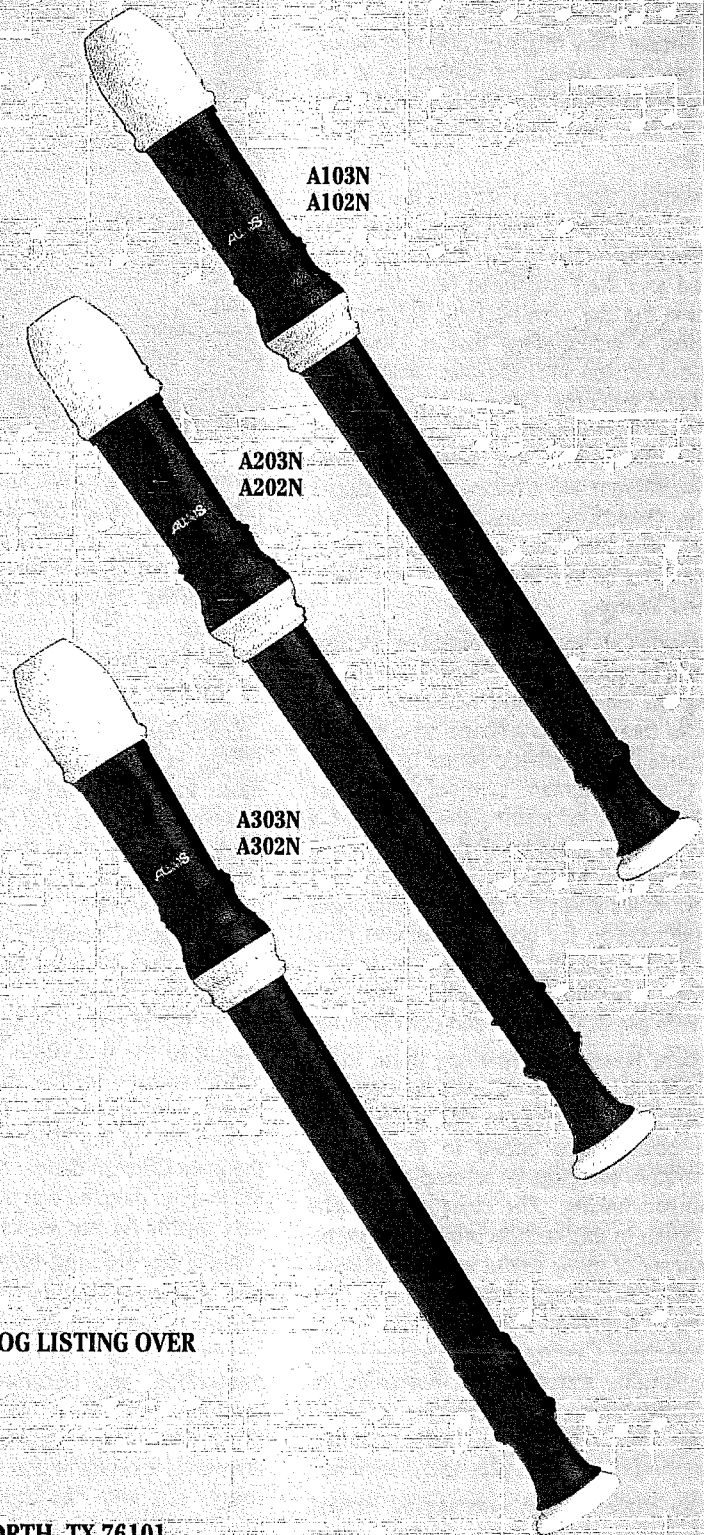
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the human body have discovered. Then, just when you are sure nothing more could be invented, additional notation lines are attached for body percussion! And that's not all! Musical staves are added, first one for the voice, then eventually others for recorder and hand drum. The piece on p. 129 is an outstanding example.

These samples, from the very simplest ones in 2/4 time to those in mixed meter, are springboards for exploration that further affirm the wealth of creative ideas for Schulwerk teachers outlined in Keetman's *Elementaria*.

In the three books of the *American Edition of Music For Children*,⁴ especially Book 3, the notation is further developed. Books 1 and 2 contain essays on movement that are worth re-reading and looking at the accompanying photographs. These books also offer written instructions and suggestions, some designed simply for movement awareness, such as "The Children Walk" and others for "Movement Exploration." The specifically timed actions in "Changing Meter Dance" might be more suitable for experienced students. The interesting variety of formats in the *American Editions* can prove helpful for teachers with limited as well as extensive experience in dance and in teaching movement.

MODELS FOR IMPROVISATION

Orff referred to improvisation as the "starting point for all elementary music making" but it may well be the least employed part of the Schulwerk. Keetman, recognizing that some music evokes a spontaneous movement response, recommends that the teacher initiate movement by improvising music, both melodic and rhythmic, and encouraging children to react freely. Finally, she reminds us to help the children use the episodes within the rondo to give form to their improvisations.

Haselbach has devoted her book *Improvisation Dance Movement* to this subject; it is a rich source, worthy of special study.⁵ The lessons given as examples are well constructed. The format for each topic includes objectives, materials, starting points—and always ends with tasks. Emphasis is on creative problem solving through guided exploration, a procedure that allows students to express their inner world. The book's collection of vivid photographs can be an inspiration in itself.

Improvisation can begin quite early, when the child's imagination is free and unfettered, with the singing games that have verses and sections calling for improvised movement. "Punchinello," "Miss Sue" and "Johnny Brown" are but a few.

Stories, folktales and poems, told in an

engaging way, can become the stimulus for movement improvisation in the elementary grades, perhaps with songs and instrumental accompaniment added along the way. Even the simplest song can be expanded into a mini-drama with prologues, new characters and an epilogue.

STARTING POINTS FROM THE VOLUMES

(Unless otherwise noted, all music and examples discussed below are from Orff Schulwerk Margaret Murray Editions.)

Although the five volumes (plus *Paralipomena*⁶) are considered primarily a repertoire of musical examples, they contain many appropriate models for teaching movement. Volume I is a small world in itself. Even the most basic nursery rhymes and songs can inspire movement lessons. Their short, fixed forms and the playful quality of "Wee Willie Winkie" (p. 7) or "My Little Pony" (p. 14) are suitable for building simple dances using running steps, skips and gallops. Body percussion can accent the phrase endings; interludes are an invitation to repeat the dance in a new space, and to devise a way to get there in a given number of measures.

Volume I also includes some lovely singing canons; "Ding dong, the bells do ring" (p. 24) and a number of instrumental canons (pp. 132-136). As in music, movement canons are

developed by creating phrases that are distinct from each other so that each one is clearly visible when the movement is done in canon.

In "Farewell To The Old Year" (p. 32) there are four phrases in the music. Dancers may decide to move backward while gesturing "farewell!" and forward on the second phrase "to bring in the new year." The children could find a way to show the bells ringing on the third phrase, and complete the form with a turn in place on the "ding, dongs" of the last phrase.

Because of its clear form, it is easy for children to invent choreography in the rondo. Keetman proposes a movement sequence in which the whole group dances the A part, with solo improvisations in the B, C and D episodes. Props can make the solo parts more individual, or the A part could be instruments alone, with set dances or movement improvisations during the interludes.

Many of the pieces in the five Orff-Keetman volumes are excellent for development with drama and movement, as suggested in the notes on the back pages of the volumes. For example, look at "Unk, Unk, Unk" (Vol. I, p. 12). It is the cry of a bewitched toad at the bottom of a well who is waiting to be turned into a beautiful princess. Ask the children how the toad landed there—

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and encourage them to complete the story with movement. Leave things open-ended so their imaginations will have free reign.

Other pieces suggest effective dramatizations, even with slightly older children. "Old Angus McTavish" (p. 37) affords an opportunity for the children's sense of fantasy to guide their movement. A discussion of how the characters move—a trip to the zoo, picture books or animal photographs can open the doors for children's motor imagination. Simple props—a cape for Angus, ears for donkeys, crepe paper manes and tails for the horses, wings for the angels—can lift the song into a little drama. The rollicking music of "Five Fools in a Barrow" (Vol. II, p. 66) calls forth movement full of hops and turns. Once they know what a 'barrow' is, let the children figure out how to make one with their bodies and how to have it go 'bust'.

All the volumes contain actual dance songs. In Vol. II, Numbers 6, 7 and 8 (p. 24) are scored for body percussion and instruments. The songs lend themselves to buoyant jumps, hops, stamps, runs and skips. Some of the pieces (such as those on pp. 88-91), make excellent studies for small groups: a few students play for those who are dancing. During an interlude, they exchange places. (Volume IV also has many pieces perfect for small ensembles of players and dancers: pp. 46-48)

"Allelujah" (Vol. I, p. 28) is a good way to show question and answer in movement. One soloist or a small group moves during the first "Allelujah" and invites a response from another dancer or group. This could continue throughout the piece until all are involved. Another approach to this piece is that of

unmetered movement, with a gesture, such as a reach, being extended so that it travels through space. Suggest a goal, perhaps a shape or a sculptural form that will evolve by the end of the music without regard to the specific rhythmic framework.

The speech exercises—proverbs, maxims, poems and rhythmic choral speech which abound in Volume I can provide excellent motivation for movement. Rather than simply pantomiming the drum on the "Trrrrrommm" in "The Grand Old Duke of York" (p. 26), a quick vibratory shake with the whole body could accent the rhythms.

Pieces written for rhythmic practice lend themselves to development into larger movement forms. Transfer the rhythmic patterns to body percussion or drums and sticks. "Rhythmic Rondo" (p. 67) is an ideal piece to experiment with the dynamic changes from one level to the other. Dancers, perhaps with drums, travel in a circle on A, and contrast with stationary dancers, solos or duos playing sticks during the B and C sections.

Processionals are frequently needed in school and church programs. A favorite for development into a procession is in OS Vol. II (p. 102); develop slow stately steps for side-by-side groups of two or three. (They could be the Three Kings.) In contrast, "Festive Procession" (OS Vol. II, p. 70) evokes a joyous mood; the lead dancers could make a grand entrance, perhaps with banners, and each variation could call forth more dancers.

Cumulative songs such as "Old MacDonald" (OS Vol. I D. Hall) and "The Old Woman and Her Pig" (OS Vol. III MM, p. 24) can become hilarious, as each new charac-

ter's movement is added to those already happening. Simple masks add to the effect, but children, who love this kind of activity, will come up with more ideas than you can imagine.

No single Orff Schulwerk piece lends itself to so many interpretations as the signature piece "Street Song" in Volume III (p. 48) A study of the music will reveal several possibilities for helping classes organize movement forms. These might include:

1. A solo dancer begins with a simple movement theme in place; new dancers enters with each repetition. Variations can build a form for duo, trio, quartet and finally the whole group.
2. Patterns of chord changes or note values can call forth distinct movement patterns within the group.
3. New locomotor combinations (skips, slides, polka) or floor patterns (lines, circles, spirals) are added at each variation.
4. Abstracted actions of children's street games (*Hopscotch, Hide and Seek, Red Rover*) are made into a dance form for each 24 measure segment.
5. A small motif done with one body part develops gradually into larger movements that use the whole body and the whole space, making the form of the piece visually apparent.

Meter changes, such as those in OS Vol. III (pp. 100-103) can be the starting points for dances that show the delightful rhythmic patterns. Prepare with movement activities to explore the shift of meter of each segment and ask the class for suggestions of ways to accent them. For example: body percussion to point up the contrast; locomotion for one meter and moving body parts in place for the other; alternating pathways—straight for duple and circular for triple; transferring the rhythms to small percussion and moving while playing.

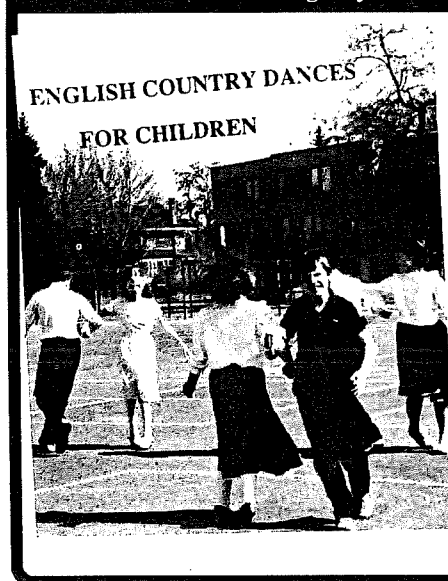
The later Schulwerk volumes offer opportunities to explore more abstract movement. In "The Bridge," (OS Vol. IV, p. 38), the short recitative is a riddle, and a perfect length for one slow, sustained movement phrase. Imaginations are really sparked by the concept of a rainbow (the answer to the riddle) as a bridge, and linear arches and designs in space with other dancers may appear.

Volume IV contains many inspirations for movement, some with driving melodic lines like the "Dance Piece" (p. 68) with its percussive section for stamping that can be done in place. In contrast to this, there could be a vividly active part, developed with ribbon sticks carried by the dancers.

"Dance for chorus of clappers, rattles and percussion" (OS Vol. V, p. 95) grows in intensity as the rhythms layer upon each

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other and the dynamic line expands. Since it is in 5/4 time, the dancers may want to experiment with grouping the beats into 2 and 3, or 3 and 2, or 2, 4 and 1, or simply 1 and 4. Repeating a series of these individual rhythmic patterns provokes quirky movement that drives the body on, especially when accompanied by the "Clapper" piece.

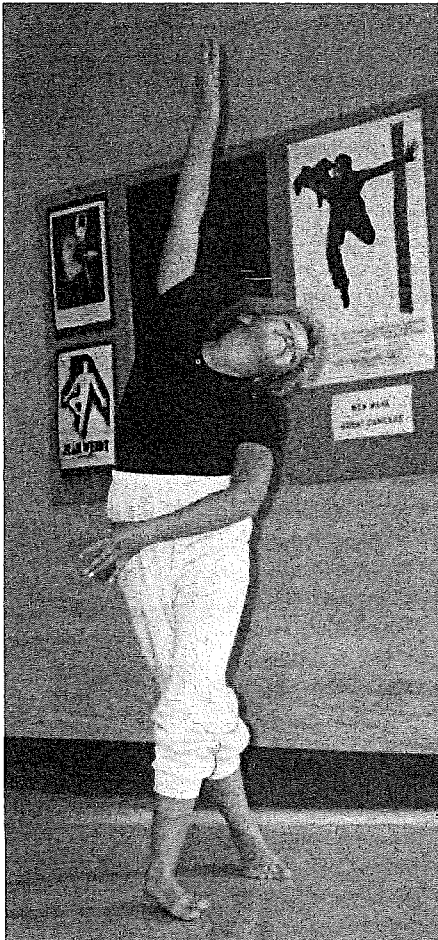
Many of the selections discussed here can be heard on the recordings of *Music For Children* (Angel Records) and *Musica Poetica* (Harmonia Mundi). Play them for your

students, who will discover the impulse for movement as they get that sound and spirit into their bodies. (Before the Murray editions of the Schulwerk were available, I used these recordings to study and absorb the Schulwerk sound and learn the structures of the music. I found it useful to use the Angel Recording, especially, to arouse the movement impulse in the children I worked with.)

FOLK DANCES AS MODELS

As a movement teacher, I have found myself increasingly enriched by the plethora of material in the folk dance repertoire. Its music and traditional stylings, the pleasing arrangement of steps, the variety of spatial formations and the partner relationships are tried and true forms that can become part of our kinesthetic experience. Learning and doing folk dances can expand our own and our students' source of movement ideas for original composition.

It was exciting, for instance, to have movement motifs of the folk dance "Troika" appear in a dance the class evolved for the "Rondo" in Volume I (p. 111) The movement motifs in the original dance include trios moving forward, side dancers stepping under arches made by the other two, and circling



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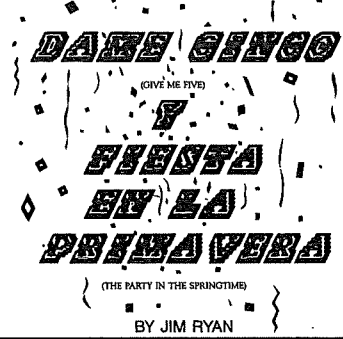
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with "six hands around."

THE TEACHER AS MODEL

Last, but not least, the teacher can be that other model, the exemplar for students to observe and imitate. Just as proper technique is needed to produce beautiful sounds with voice or an instrument, movement technique should be modeled, acquired and respected. Those teachers who have had the benefit of dance training are likely to move in aesthetic and skillful ways; this can be inspiring, but artistry and technique must be accompanied by analysis and instruction. This puts the students in command of themselves and not just in awe of the presenter. Teachers who sincerely turn their talents and abilities to developing their students' creativity are the best models in the long run. □

1. Keetman, Gunild. *Elementaria*. Trans. M. Murray. London: Schott, 1974.
2. Haselbach, Barbara. *Dance Education*. London: Schott, 1978
3. Orff, Carl. *The Schulwerk*. Trans. M. Murray. New York: Schott, 1978.
4. *Music for Children*. Orff Schulwerk American Edition, Vol. 3. Schott 1980.
5. Haselbach, Barbara. *Improvisation Dance Movement*. St. Louis: Magnamusic-Baton. 1976.



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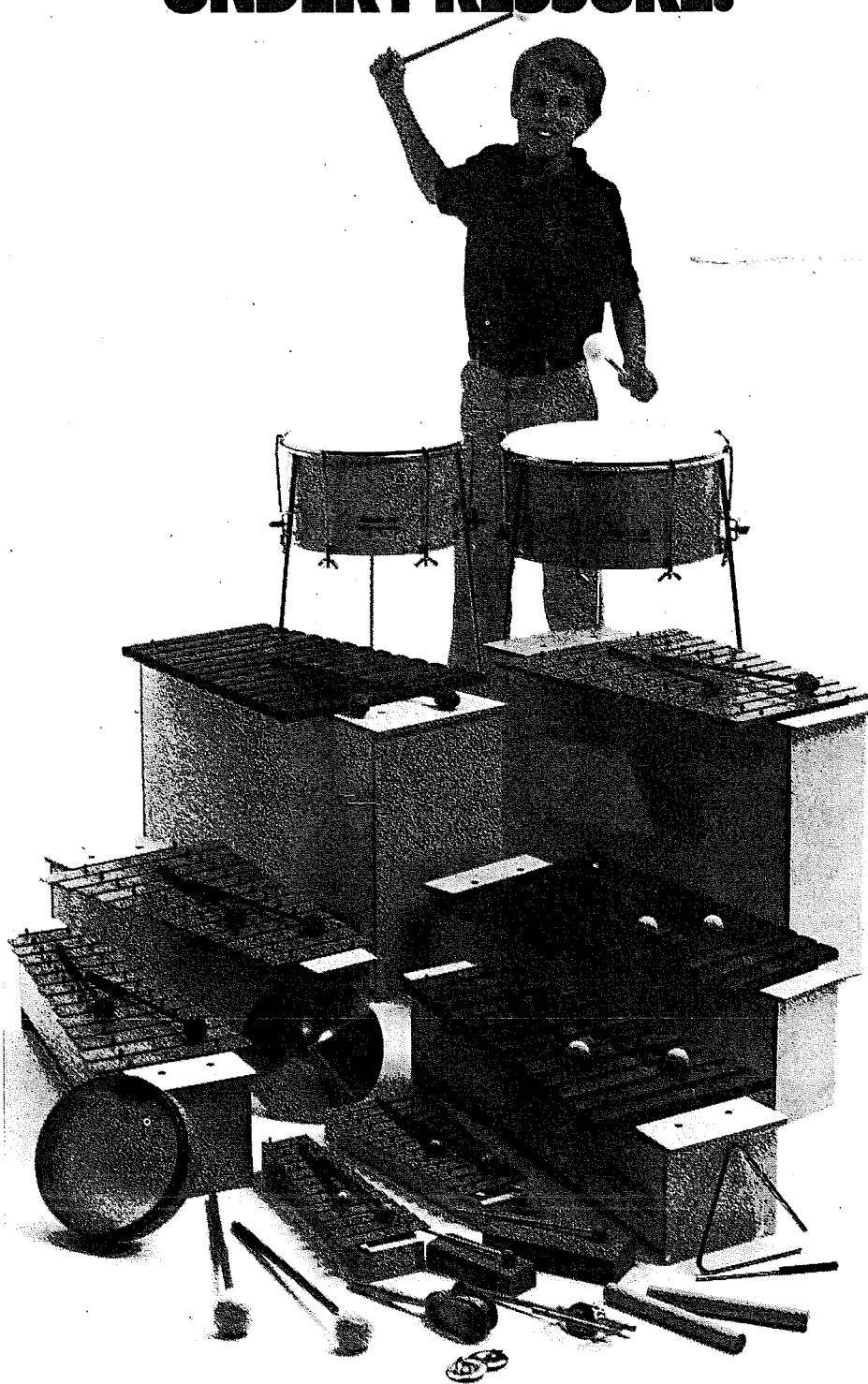
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A list of required and elective courses and fees will be sent with the application forms. Registrations are being accepted now and will close on **December 1, 1990**. The maximum number of students for this course is sixteen.

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Focus on Research

CAROLEE STEWART, EDITOR

AOSA has indicated its interest in music education research by forming a Research Committee of the National Board of Trustees. As reported in *The Echo*, Summer 1990, several studies have been supported with grants provided by that Committee. As the visible part of this growing concern, the Editorial Board of *The Orff Echo* voted to offer a regular column under the heading "Focus on Research."

Many AOSA members are conducting research in their classrooms, or as part of their work toward graduate degrees. Some of those who are doing research in university positions are also members of our organization; AOSA would like to be kept informed about research projects related to Orff Schulwerk.

Fully detailed reports of such pertinent research, with statistical tables and graphs, can be read in publications such as the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. *The Orff Echo*, on the other hand, is more interested in printing non-technical summaries of that research, without tables and specialized or technical language. The editors will consider short articles that clearly and concisely describe relevant research studies.

Prospective contributors are referred to the "Focus on Research" column in the publication *Update* and to the "Research Connection" column in the *Music Educators Journal* for examples of such summaries. Recent articles in *The Echo* ("Does Orff Schulwerk Work with Junior High Students?" by Steven K. Hedden, Winter 1990, and "Learning to Read" by Helga Medd, Summer 1990), might also serve as models for the type of article appropriate for this new column.

A summary of a study written for *The Echo* readership should include introductory material that explains why the study was undertaken; its importance; actual procedures (include size and ages of groups, if applicable), information gained and conclusions evolved (using words rather than statistics, please), and the relevance for readers of *The Echo*. Articles that are philosophical, historical or empirical in nature are encouraged.

Sue Snyder's article in *The Echo* (Summer 1990), suggests some questions that might be of interest to people involved in research, or might provide a stimulus for future investigation.

To clarify AOSA's involvement with research projects: the organization itself is not conducting any specific educational re-

search, but is very interested in promoting and reporting research that would prove useful to its readers. Members who are presently engaged in such a study, or who have recently worked on or completed a research project, are invited to submit prose-style summaries for possible publication in *The Echo*. The editors look forward to all contributions.



Research Symposium Set

The University of Arizona School of Music is sponsoring a Research in General Music Symposium on February 14-16, 1991. It will provide a setting for the results of recent research in music education to be communicated and discussed with other scholars. Featured speakers will be Paul A. Haack; Sally Monsour; Jeffrey Kimpton and Andrew Weil, M.D., Author of "The Natural Mind."

Listed topics include the preparation of music teachers, the effects of music listening, music class in the year 2000 and research reports on music education from pre-school through college classes. Additional information, including particulars of the call for papers, is available from: Steven K. Hedden, School of Music, University of Arizona, Tucson AZ 85721.

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The Copyright Law: Public Domain

SUSAN TAYLOR-HOWELL AND JOHN RAYMOND HOWELL

Copyright Corner

Note from the AOSA Copyright Committee: This article has been excerpted from the article which originally appeared in The Envoy, published by the Organization of American Kodaly Educators. It was written by Virginia Highlands Chapter member, Susan Taylor-Howell and her husband, John, an associate professor at Virginia Polytechnic Institute and State University.

If you are anything like us, you grew up more or less understanding the "old" (1909) copyright law, and find the "new" (1976) law even more confusing. You are not alone! Most teachers and working musicians don't deal with the law on a daily basis, and never really learn its details. That could be a big mistake. Accidental infringement of the law can cost just as much as deliberate infringement, and ignorance of the law is no excuse.

WHAT IS COPYRIGHT?

Copyright law—like most law—is a compromise between the rights of society and the rights of the individual. Copyright law recognizes that the work of creative individuals ultimately belongs to society as a whole, but at the same time recognizes the right of those individuals to profit from their own creativity. It does this by reserving ownership and control of their work to the authors for a specified length of time, after which it reverts to public ownership—the "public domain" (or PD). During that copyright period, the creator owns the work—the law creates very specific property rights. The work can be used by others only with the permission of the owner. Certain exceptions are carefully spelled out in the law. Any other use is theft.

The law reserves five basic rights to the copyright owner: 1) publication (including copying and recording in any form), 2) arranging, 3) distribution (whether or not for profit), 4) public performance (whether or not for profit), and 5) the right to "display" the work publicly. Any of those activities can be carried out by someone other than the copyright owner, **with permission**, but it is the owner's right to say no, to require payment for use, or to make any other demand, reasonable or unreasonable.

Since copyright is a property right, it can be sold, transferred or assigned to someone else like any other property. In fact, each of the separate rights in a work can be separately sold, transferred or assigned to different

people. Most publishing companies insist that all rights be assigned to them as a condition of publication, but it would be quite legal for a composer to assign publishing rights for a song to one publisher, arranging rights to another, public performance rights to someone else, and to retain recording rights. In most cases, a single person or company owns all rights to any given piece of music.

WHAT IS COVERED BY COPYRIGHT LAW?

In the case of music, it is any original musical composition along with any accompanying words. A specific transcription, arrangement, or edition of a song can be covered by copyright. If the song is still protected under copyright, the owner must give permission for a new version and will own it. If the song is PD, the new version itself may be eligible for a new copyright in the name of the transcriber, arranger or editor.

It is very important, therefore, to understand that when a PD song is newly transcribed, arranged or edited, the song itself remains in the public domain. Since the song remains PD, it follows that any number of new arrangements, transcriptions, or editions may be made of it. Each new version is entitled to all the protection of the law and cannot be used without permission. A transcriber, arranger, or editor may legitimately claim ownership of a new version of a PD song, but does not thereby become owner of the song itself. This is exactly the situation with Peggy Seeger's transcriptions published as *The Folk Songs of North America* by Doubleday in 1960. Alan Lomax owns the copyright to the book and to those transcriptions, but does not thereby own the songs themselves.

HOW LONG DOES COPYRIGHT LAST?

Here is where a lot of confusion between the 1909 and 1976 laws arises, because the two laws are completely different. Under the 1909 law, protection lasted for 28 years from the date of first publication or registration. Protection could be extended for a second 28-year period, but this was not automatic. Specific application for an extension had to be made during the 28th year, and failure to do so placed the work automatically and irrevocably in the public domain. The maximum period of protection, then, was 56 years. Under this law, protection for works written when a composer was young could expire while he or she was still living.

Under the 1976 law, protection lasts from the moment of creation until 50 years after the creator's death. No renewal is necessary or possible. This has been the form of the law in most other countries, and the 1976 law simply brings the United States into compliance with the international community. Under this law, both the creator and the creator's immediate family are better protected; so, of course, is the publisher who may actually own the copyright.

What makes this fairly simple situation confusing is that congress, during the years when the 1976 law was being debated, passed a series of extensions to the 1909 law. This makes it quite a challenge to figure out whether any specific song is in the public domain or not! Here are the basic rules, but be warned that it may take quite a bit of research to pin down any given song:

1. All music originally published before 1978 without the required notice of copyright was automatically in the public domain from its first publication.
2. All music originally copyrighted 1914 or earlier is now (as of 1990) in the public domain. Each year this date will advance by one. (i.e. On December 31, 1990, all 1915 copyrights will expire.)
3. All music originally copyrighted between 1915 and 1961 is now in the public domain if the original copyright was not renewed in its 28th year. Each year this date, too, will advance by one. If the original was renewed in its 28th year, that music is automatically protected for 75 years from the original copyright date.
4. All music originally copyrighted between 1962 and 1977 is in its first 28-year period of protection. If that protection is not renewed during its 28th year, the music will enter the public domain. If it is renewed during its 28th year, protection will automatically be extended for 75 years from the original copyright date.
5. All music originally written in and after 1978 is automatically protected for the lifetime of the composer plus 50 years. (If written by two or more people, protection lasts until 50 years after the death of the last survivor.)
6. All music written before 1978 but never published or registered is now automatically protected for the lifetime of the composer plus 50 years.

7. Anonymous works—which includes many folk songs—are protected under the 1976 law for 75 years from first publication or 100 years from creation, whichever is shorter. It is not clear whether this provision is retroactive to songs published before 1978. It is clear that any anonymous song appearing in any publication dated 1914 or earlier is now PD.

HOW IS COPYRIGHT SECURED?

Another source of confusion between the 1909 and 1976 laws lies in the specific requirements for obtaining copyright protection. Under the 1909 law, copyright was secured by publication with copyright notice (or by formal registration of an unpublished work). That notice was an absolute requirement. Anything published or distributed without it entered the public domain immediately and irrevocably, and could never subsequently be copyrighted. That is the case, for example, with Cecil Sharp's collection, *English Folk Songs from the Southern Appalachians*, published by Oxford University Press in 1932 without copyright notice. Because of that omission the collection has been in the public domain since its publication, and any subsequent claim of copyright for that edition is invalid.

Under the 1976 law, the procedure has changed. Copyright protection is now automatic upon the creation of a work. Printing of a copyright notice is still required, but failure to include it or a mistake in using it no longer results in permanent loss of protection.

LIVING WITH—AND WITHIN—THE LAW

Classroom and general music teachers—especially Kodaly and Orff teachers—are probably more involved in collecting, adapting, arranging, copying and distributing individual folk songs and other “traditional” music than any other music professionals. We are used to searching everywhere for good material, using what we find regardless of its source, adapting it to our needs, making copies, and sharing the results rather freely. What we are used to doing, however, may not always be legally or ethically acceptable.

In the case of music (and words) in the public domain, we can use it any way we want. We can copy it, arrange it, change it, publish it, sell it, record it, or perform it without getting permission from anybody. It belongs to all of us—to society as a whole. That is what the public domain is all about.

It is our individual responsibility, however, to be sure that a song **really is PD—both music and words**. Remember, too, that a song may be PD, but the particular version you are working from may be someone's copyrighted transcription, arrangement or edition. Because this point is so important, it is worth reviewing the differences between original sources, transcriptions, arrangements, and editions.

KNOW YOUR SOURCES

The best “original source” is the first published version of the words and music, with a copyright notice that establishes the publication date and copyright owner. For most folk and traditional music, however, that kind of source does not exist, and the best “original” source is often a published collection. If the song appears in a collection without copyright notice, the editor considers it to be PD. If it appears with copyright notice, that gives you the information you need. If the collection itself is copyrighted and the copyright has expired, that version of the song is PD. However, if the collection is still in copyright and you know of no other, earlier source for the song, you cannot assume that it is PD.

If you can find a song in one publication without notice of copyright, it may be PD. If you can find it in two such publications without notice of copyright, then even though it is not legal proof, it is an accepted standard of proof within the industry that it is PD.

A very important “original source” for folk

music are recordings—not necessarily commercial recordings, but field recordings of folk singers. The largest available collection is in the Archive of Folk Culture of the Library of Congress. The Archive has over 35,000 unpublished recordings containing over 300,000 individual items—songs and other items of folklore. Those recordings are in the public domain! Anyone may have access to them, either through visiting the Library of Congress in Washington, or by writing to them, specifying exactly what you need, and ordering a copy of it. Therefore, if you want to use a PD song but cannot get permission from the owner of a copyrighted version, you can make a new transcription from an Archive recording without infringing anyone's copyright. Many of the songs in the classic collections of folk music are in these recordings, and many of the collections themselves were originally transcribed from them.

KNOW YOUR TERMINOLOGY


“Transcription” means converting information from one form to another without losing anything or adding anything in the process. A perfect example is the secretary who listens to spoken language, “transcribes” it into one written form—shorthand—and then “transcribes” the shorthand into another written form—typescript. This example also illustrates that transcription is never exact. Some of the information is always lost, and some is always added. In this case the inflection, pacing, tone, and stresses of spoken language are lost, while the punctuation marks and capitalization required by written language are added.

The same problem exists in transcribing music. A transcriber listens to a folk singer (or a recorded copy of the singer) and transcribes the singing into written notation, losing and adding as little information as possible in the process. Some of the information added involves decisions about the appropriate rhythmic meter and key signature, and whether to write out repetitions sung with slight variations or to regularize them.

“Arranging” means putting a piece of music into a form which is performable by a specific combination of musicians. An arrangement always involves changes or additions to the original. A folk song—accompanied or unaccompanied in the original source—might be arranged for performance by composing a new accompaniment for guitar, piano or symphony orchestra. An arranger is a composer who works with pre-existing music.

“Editing” means putting a piece of music into a form which is suitable for publication. Thus, a new “edition” of an existing piece might embody new fingerings, bowings, or phrasings, or new scholarship that suggests

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how the piece was originally intended to be performed. An editor makes decisions regarding the form in which the music is presented; an arranger makes decisions regarding its contents.

Here is where it can get complicated. You may have in your library a published collection. It is an edition containing arrangements of a number of songs, and each arrangement was based on a transcription from an original source. All you really want to know is whether you can legally copy, arrange, perform, or publish a particular song. If you can establish at any level—edition, arrangement, transcription, or original source—that what you have is a PD version of the song, you can use it in that form and transcribe, arrange, or edit it yourself from that form. What you cannot do is copy any version which is, in itself, in copyright.

KNOW YOUR RIGHTS—AND WRONGS

The teacher who wants to stay within the law faces two challenges. The first is establishing whether a song is really PD and freely usable. The second is treating copyrighted music with the respect it deserves. If you have made it through the maze of do's and don'ts in this article, you might be feeling pretty discouraged. Don't! While it is important to understand the limitations imposed by the law, the fact is that the majority of songs we teachers use are PD, and that only a very few of the things we regularly do in the classroom or in concert actually have to be changed to stay within the law. Observing both the letter and the spirit of the law is not completely painless, but it is not that difficult and is something that all of us must do. □

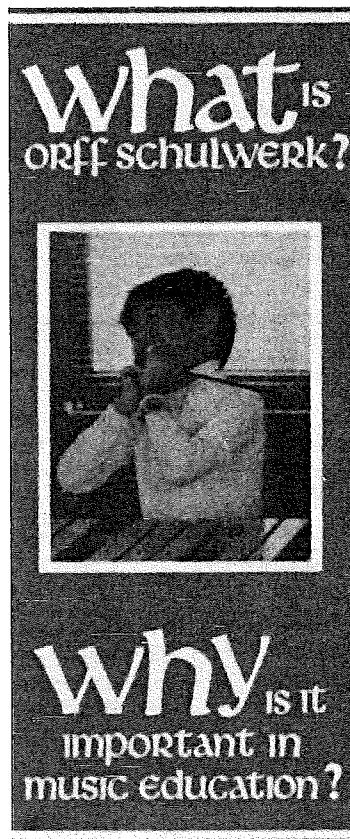
Helpful References

Archive of Folk Culture, Library of Congress, Washington, DC 20540. Joseph C. Hickerson, Head. Source for bibliographies, field recordings, many helpful brochures, and reference assistance. Telephone (202) 287-5510.

Copyright Office, Library of Congress, Washington, DC 20559. Source for information about, and forms for obtaining copyright. Circulars on specific aspects of copyright are available.

The United States Copyright Law: A Guide for Music The best brief summary of the new law. Printed in full in The Orff Echo, Fall 1987, Vol. XX, No. 1.

New Brochure Ready



AOSA's Orff Schulwerk informational brochure is available for distribution. "What is Orff Schulwerk? Why Is It Important In Music Education?" features new photographs in a colorful design that will fit into a standard envelope.

The primary function of this brochure is information: to describe what Orff Schulwerk is, what and how we are teaching and a bit of its background. It is aimed specifically at parents, principals, school board members and the general public.

True, the description may be useful for those attending a chapter workshop for the first time, but that is neither the brochure's intent, nor its best use. It was not designed for musically trained and aware teachers, for whom the actual Orff Schulwerk experience will speak better than any printed words. It is written in basic terms for those with little or no musical background—to answer questions, offer a brief description, and give some background to a described or observed program.

Classroom and art teachers can begin to see possibilities for interweaving of activities when they appreciate what Orff Schulwerk covers. The opening of school might be a good time to put a copy of the new brochure in every teacher's mailbox. Children can be involved in its distribution as well. The back page is blank for students to draw a favorite

instrument and write a note to take home or send to a far-off friend.

In the near future, chapter presidents will be mailed a copy of the new brochure. Each AOSA member may request 100 copies free of charge from the AOSA Executive Secretary's office. Additional copies of the "What Is Orff Schulwerk? Why Is It Important In Music Education?" are available for the cost of printing and postage. Every AOSA member is invited to read and share the brochure, to give a copy to those who would benefit by learning more about the Orff Schulwerk. Use it wisely and well.



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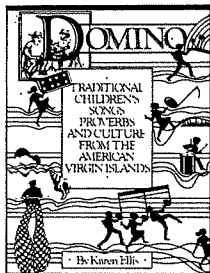
The following people and organizations joined AOSA since the last issue of *The Orff Echo*. We welcome them into membership for the coming year. *Judy Bond, President.*

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Step It Down, Uncle Jessie

RITA SHOTWELL



For several years, I have worked with combined groups of senior citizens and preschoolers. Two or three times a year, the seniors go to a day care center to share activities, or the children go to a nursing home for music time with the residents.*

When I went to the National Orff Conference in Atlanta, I attended some of the sessions presented by the Georgia Sea Island Singers. This gave me the idea to have the seniors try some African-American games with the day-care children.

The seniors are part of the "Arts For Heart" Program sponsored by the United Church Neighborhood House in Manchester, Missouri. We meet for 8 weeks in the fall and 12 weeks in spring for such classes as doll making, crafts, drawing, ceramics and sand casting. I teach the movement and dance classes.

With "Step It Down" by Bessie Jones and Bess Lomax Hawes (Harper and Row, Publishers) as a reference, I made a list of possible games and had the seniors choose the ones they wanted to do as a program with the children. Each week, we would practice the games and then "take the show on the road." With the program director, Ponchita Argieard, nine of us** went to the Evangelical Children's Home Day Care Center to play with about 40 children, ages 2 to 6. This is a partial list of our program.

Hello, how are you? (Tune: Skip To My Lou). We sang this many times so that all the

children could shake hands with each of the seniors. A warm-up song with simple body exercise; **Little Sally Walker** (changing the words to **Little Jimmy Walker** when a boy was in the center); **Zudio**; **Uncle Jessie** (appropriately and by coincidence, the only man in the group is named Jessel) were followed by **The More We Get Together** (sung holding hands), and a game to pass a smile or laugh around the circle.

The success of the program could be measured in the shower of hugs the children gave us to say thank you. It was a very moving experience and we were all flying high when we left.

I'd like to encourage anyone working with children and/or seniors to try to combine these two groups. Keep in mind that this is not supposed to be a performance, but an activity for fun and sharing; mistakes are acceptable, not embarrassing for either group. The main purpose is to enjoy each other. Just try it!

* See *ORFF ECHO*, Fall 1985, on Intergenerational Programs

**The group that went to the school included Bertha Adams, Willie Love, Lillian Manley, Rosie Small, Jesse Taylor, Elmira Thomas and Margaret Williams.

Poem for A MUSIC TEACHER

On the morning of our big spring concert at school, I found this poem taped to my classroom door; it was written and left by Brad Grant, the fourth grade teacher. "Thought you might need this—Brad." I certainly did need it; so I hereby submit it for other Orff teachers who might need it too. This is Brad's first year of teaching; he was a nominee for Teacher of the Year at Encino Park Elementary School in San Antonio.

Jan Moebus

You speak to us of castles,
Butterflies and bees,
Of laughing children on the lawn
And the windsong in the trees.
Brilliant colors, bright and bold,
Dancing with the beat,
Swirl in the minds of the young ones
Tapping music with their feet.
So sing a song of sixpence,
Teach us how to sing,
And play for us the melody
Of the heart, the flute, the string.
Yours is the gift of music,
God's given you from birth,
Yours is the gift of laughter,
Of merriment and mirth.
So thanks to you, your hard work,
While here with us a spell,
That we the youth of tomorrow
Might use our gifts as well!

Video Previews

DONNA MARCHETTI

Danai Gagne and Drums (41 MD)

Among the session tapes from the 1989 Atlanta conference is Danai Gagne's exploration of the hand drum, "Moving With the Drum, Drumming With the Movement." Demonstrating a great variety of activities, this 90-minute session is simple enough for the early elementary grades but creative enough to capture the imaginations of older students.

Ms. Gagne begins by having the students become drums. They begin at rest; then at the sound of a cymbal, they assume the position of a drum. They continue to change positions, creating more and more unusual positions. This activity develops further: the students make drum sounds as they move, then they move with a partner who becomes the drum beater. Finally they repeat the same activities, actually using drums. Ms. Gagne beats an improvised segment; the students' answer with their own improvisations. The move-

ments also are improvised; the partners must move together, the beater closely following her partner with the drum.

The students also experiment with using the drum as an element of drama. Here the drum is not played, but used as a visual prop. The students are divided into groups; each must devise a short drama or depict a scene using the drum as a focal point. The results are sometimes dramatic, sometimes humorous, but always creative. To describe them would take away the pleasure of watching them.

Ms. Gagne then teaches drum stroke technique, first through pantomime, then by using the drum. She has the students close their eyes, while she plays and asks them to identify the type of strokes she is using. Following this are some echoing games and two, three, and four part canons.

There are many possible ways to hold the hand drum, says Ms. Gagne. Usually, we see it held in front of the body, but it can also be positioned between the knees, held over the

shoulder, under the arm, or balanced on the leg above the knee. The tape shows students experimenting with these various positions.

Finally, the group separates into smaller groups. While Ms. Gagne plays the underlying beat, the groups improvise using variations of playing technique, positions, movement, rhythmic patterns, and dramatic elements. The session ends with a relaxation period—something Ms. Gagne says she also does in her classroom.

The beauty of this session is in its simplicity. Ms. Gagne uses no charts, no other instruments and no props, only a vast array of ideas which serve as springboards for the students' innovations. She is soft-spoken and is sometimes difficult to hear, but since most of the tape is doing, not explaining, it is not particularly frustrating to watch. A worthwhile session for all elementary level teachers, this serves as a further reminder that creativity and its encouragement do not require extraneous baggage, but come from within.

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6 GC	Jane Frazee , Kansas City, 1985 <i>The Gift and Challenge of Carl Orff</i>	18 SB Shirley Sushereba <i>Challenger Shuttle Tribute</i>
7 CI	Danai Gagne and Judith Thomas , Boston, 1986 <i>Children Involved—Developing African Materials</i>	19 CS Jos Wuytack , U. of Washington, 1979 <i>The Orff Schulwerk Process</i>
8 IC	Richard Gill , Portland, 1982 <i>I Can Make Music</i>	20 OS <i>The Orff Schulwerk Process</i>
8 MM	Doug Goodkin , Kansas City, 1985 <i>Moving Mostly Musically</i>	20 FP <i>Final Performance, U. of Washington</i>
8 CS	Lynne Jessup , Kansas City, 1985 <i>Closing Speech and Performance: United We Stand, Divided We Fall</i>	20 CC <i>Orff Schulwerk Process—Chicago, 1987</i>
9 MF	Doug Goodkin , Kansas City, 1985 <i>A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students</i>	21 PD Lillian Yaross , Boston, 1986 <i>Prop Up the Day</i>
10 BR	Gunild Keetman <i>Back to the Roots—African Xylophone</i>	21 NB Margot Schneider <i>Near the Beginning, Demonstration Class 3-5 yrs.</i>
	All films from German TV—Not for commercial use!	22 OS <i>Orff Schulwerk in China, 1985-1986</i>
11 GK 1	Helen Kemp	23 SP Panel Discussion , Cleveland, 1983 <i>Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liseiote Orff, N. Goldberg, moderator)</i>
11 GK 2	<i>Sing and Rejoice:</i>	23 RR <i>Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)</i>
11 GK 4	<i>Guiding Young Singers</i>	24 AF Margaret duGard , Chicago, 1987 <i>Afro-American Culture, Grades 2-6</i>
12 SR	<i>Body, Mind, Spirit, Voice: Developing the Young Singer</i>	25 SH Shenanigans , Chicago, 1987 <i>Multi-cultural Folk Music</i>
12 BM	John Langstaff , Boston, 1986 <i>Ritual Dance, Morris and Sword Dance</i>	26 AA Pat Hamill , Chicago, 1987 <i>Arts Alive</i>
13 RD 1 Part 1, 13 RD 2 Part 2	Peggy McCreary , Kansas City, 1985 <i>Caring for your Orff Instruments</i>	27 JF Dr. John Fines , Chicago, 1987 <i>Imaginative Approaches to Art</i>
14 CO		28 EA Sue Snyder , Chicago, 1987 <i>Educating Administrators 1 & 2</i>
		29 MC Grace Nash , Music With Children <i>Rhythm and Pulse, Musical Forms, Expressing Note Values, Music in Action</i>
		30 FS Bob deFrece , Chicago, 1987 <i>From Song to Movement</i>
		31 PP Lois Birkenshaw-Fleming , Detroit, 1988 <i>Portrait of Polynesia</i>
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		36 BE Ursula Rempel and Carolyn Kunzman , Detroit, 1988 <i>Beginnings to End</i>
		37 FP Mary Shamrock , Detroit, 1988 <i>For Our Pastance, We Play and Dance</i>
		38 MB Katharine Smithrim , Detroit, 1988 <i>Multi-cultural Bridges: Report from China</i>
		39 OT Avon Gillespie , Kansas City, 1985 <i>Once Upon a Time for pre-school</i>
		40 AG Danai Gagne , Atlanta, 1989 <i>Possibility Teaching</i>
		41 MD David Holt , Atlanta, 1989 <i>Moving with the Drum, Drumming with the Movement</i>
		42 JH Barbara Grenoble , Atlanta, 1989 <i>Jaw Harp Playing</i>
		43 VS Dr. Rene Boyer-White , Atlanta, 1989 <i>Visualizing Sound</i>
		44 BA Marion O'Connell , Atlanta, 1989 <i>Folksong Treasure of Black America: Its Impact on Orff Schulwerk</i>
		45 GS Brigitte Warner , Atlanta, 1989 <i>A Guide on the Side—Working with Musically Gifted Children</i>
		46 MP Musica Poetica
		47 OO Overview of Atlanta Orff Conference
		48 TR Tribute to Gunild Keetman

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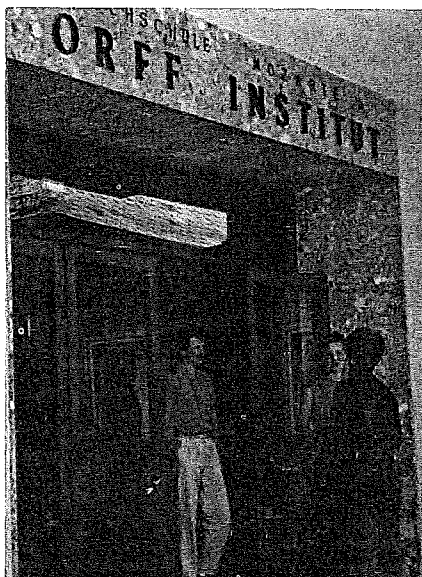
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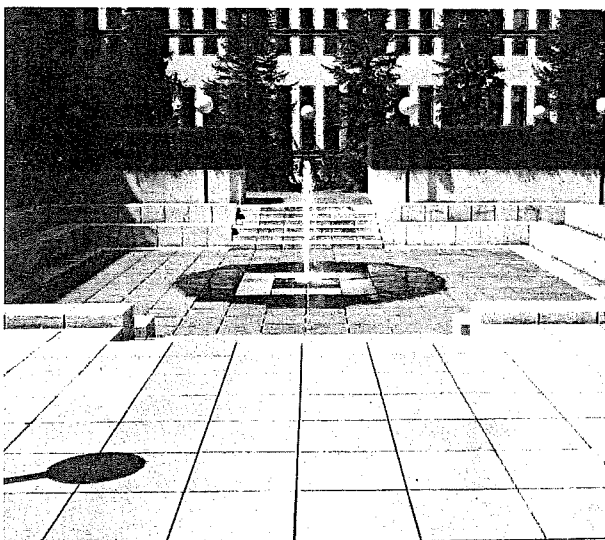
Margaret Murray



The welcoming doorway.



Doreen Hall (right) with Mary Robinson-Ramsay.



Courtyard and fountain of the Mozarteum in Salzburg.



International students in summer course join in "Shoo Fly."

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President's Message

JUDY BOND

The 1990 Orff-Schulwerk International Symposium began with a journey, as excited participants gathered at the Orff Institute in Salzburg and boarded buses bound for the village of Traunwalchen, home of the *Carl Orff Volksschule*. Here the official opening of "Orff-Schulwerk: A Continuing Heritage" was celebrated with children, music, dancing and drama. The Symposium was conceived as "a celebration of togetherness," and the festivities in Traunwalchen truly conveyed that spirit.

We stood in awe as the village children, students at the school, sang and danced in the beautiful sunlit atrium. Their brief but wonderful performance remains a wonderful memory. As we wandered about the school, we found that each room held a delightful musical surprise. One favorite was a group of four students playing Bavarian dance tunes in an ensemble composed of harp, guitar, auto-harp and hammered dulcimer.

An even more spectacular event was yet to come. We made our way from the school down a long pathway that led to a large barn, the *Rundhalle Schloss Pertenstein*, where every seat was soon filled with over 400 Symposium participants. We were joined by local dignitaries and the parents of the children involved in the performance.

Four movements from *Orff for Brass*, arranged by Hermann Regner from Orff's *Klavierübung* announced the evening festivities. Next came the inevitable greetings and speeches, music and dances by groups of young children and students from the Orff Institute, then the featured premier performance by children from the Carl Orff School.

Teachers at the school had been given the following direction by Hermann Regner, Director of the Orff Forum and Symposium: "Have your children develop a play. Encourage their creativity and try to realize the pedagogical ideas of Carl Orff." The drama created from this suggestion was *A Peasant Wedding*, based on the folklore and customs of the village as they had evolved over the past 1200 years. A variety of beautifully performed songs, dances and dramatic scenes were integrated, held together by the commentary of the "Hochzeitslader," a kind of wedding master of ceremonies. This central role was taken by a boy about 11 years old, whose clear, resonant voice, clear enunciation and sense of timing captivated the audience as the story unfolded. It was a delightful production, worthy of the occasion

for which it was conceived, and symbolic in its representation of the Schulwerk as reflected in one culture and environment.

This festive opening was indeed a grand "celebration of togetherness." It was an ideal introduction for the next two days that were filled with lectures, workshops, demonstrations and concerts, as well as philosophical and practical discussions with people from around the world. One of the many highlights was Barbara Haselbach's opening address, scheduled to appear in a future issue of the *Echo*.

The presentation of Pro Merito awards to Doreen Hall and Margaret Murray was especially meaningful for participants from English-speaking countries. Liselotte Orff presented each award after appreciation speeches by Mary Robinson-Ramsay for Doreen Hall, and Michael Lane for Margaret Murray. The work of both women was recognized for its enormous impact on the expansion of Orff Schulwerk throughout the world.

Sunday morning came too soon. We gathered at the *Residenz* in Salzburg's old inner city, where Hermann Regner's *Blessed Are Those Who Work For Peace* was rehearsed and performed by all. (This work, with scenic

conception by Barbara Haselbach, was first performed at the 1983 AOSA National Conference in Cleveland.)

Then the Symposium came full circle, returning to children and music, with joyful singing, dancing and playing. As we said good-bye to new and old friends, children from Salzburg and the surrounding area reminded us of the reason we had come. We wandered in and out of the stately rooms, savoring this final gift from the children and their teachers, thankful to the Symposium organizers who planned our "celebration of togetherness."

The 1990 Orff-Schulwerk Symposium brought together 450 people from 29 countries. Our common interest in children and music transcended language and cultural barriers as we felt a powerful physical, intellectual and spiritual unity with one another. I'm personally grateful to AOSA for giving me the opportunity to experience the strength of Orff Schulwerk in the diverse cultures represented at the Symposium. I thank you all for your continuing support of this ever-new, constantly growing approach to the encouragement of human development through music and movement education. □

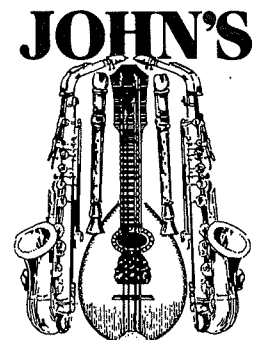
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Music Center

What is the Suzuki Method?

MARY ANN FROELICH

You may imagine a hundred young violinists on stage playing Vivaldi's Violin Concerto when you think of Suzuki students, but that is not the essence of the method.

Shinichi Suzuki (1898-) developed his method in Japan while working with exceptional children and young people who had been traumatized during World War II.

Dr. Suzuki's work is founded on the mother tongue concept. He observed that all children learn to speak their native tongue with great mastery due to immersion in language sounds from birth. He has spent his life's work demonstrating that similar immersion in a music home environments develops an equally remarkable ability in music. What does not exist in the environment will not exist in the child, but what does exist in the environment will develop in the child. At his Talent Education School in Matsumoto, Japan, he has shown that his philosophy is not limited to musical training, and that other abilities can be developed using the same method.

Ability development, or talent education, method refers to Suzuki's view that any child can develop an ability or talent if provided with proper environment in which the stimulus is repeated often enough. He values the human potential of any individual and believes there are no failures. Though it is never too late to begin the Suzuki process, the method is rooted in starting children as early as possible. He has developed a listening environment program for infants. Children begin formal individual and group music lessons on an instrument in the pre-school years and continue the process as a way of life. Suzuki followers emphasize that it is not a music education method but an approach to living.

Suzuki music making is a product of listening and experience, not matching notes on a page. He says that teaching a child to read music before he can make it is analogous to teaching a child to read before he can speak. Symbols cannot be associated with a process that one has never experienced. Music reading is postponed until after the child's music skills are established.

Due to the success of the talent education method, there exist many five-year-old Suzuki students playing Mozart piano sonatas and Vivaldi violin concertos. Suzuki's goal has been criticized as turning out robot

prodigies, but close examination of the method will evidence that this was never his intention. His conviction is that a musical life is an enriched and joyful life. Suzuki is committed to the well-being and development of the whole person. Two well known quotes which embody his philosophy are: "Where love is deep, much can be accomplished."¹ and "Character first, ability second."² He believes that a highly developed music intellect and sensitivity will transfer to all areas of life. Suzuki cites Einstein as one of his prime examples.³ Einstein said that his idea of relativity formed at age 16 as the direct result of his musical perception and experience.

Suzuki-Orff Partnership

In line with our eclectic American culture, music educators sometimes try to combine Orff Schulwerk, Kodaly, Dalcroze and Suzuki to obtain the "best of all worlds." I agree with the experts that the resulting mish-mash waters each method down to no value and should be avoided. Yet music educators should be knowledgeable about each of these. Ideally, teachers can become fully trained and focused on one method, while incorporating the strengths of the others when relevant. Suzuki students should not be denied improvisation, movement experiences or learning solfege; neither should Kodaly students lack instrumental play, nor should Dalcroze and Orff Schulwerk students be denied daily listening programs.

Mary Shamrock says, "The development of highly skilled musical performers is beyond the scope of the Schulwerk. An Orff background should contribute to a well-rounded musicianship for those who study particular instruments, either concurrently or after the Orff experience."⁴

Suzuki study is a natural next step for Orff students. Taking private Suzuki lessons while enrolled in an Orff class is also a beneficial experience. Orff Schulwerk provides the comprehensive foundation for instrument study while Suzuki offers specialization; the two are ideal partners.

In my own combined classes, students create original Orff orchestrations in addition to playing Suzuki literature. Sometimes their Orff creations are inspired by the Suzuki folk songs. A summer creative arts program offers integrated music, dance, drama and art experiences.

Suzuki and the Exceptional

Similar to Orff Schulwerk, Suzuki has applications for music therapy and special music education. Suzuki attributed his success with the exceptional to sheer persistence and practice. He understood the process of music making to be therapeutic. In his work with the physically disabled, he discovered that physical limitations improved as a result of making music. Suzuki teachers, following his example have effectively taught the visually impaired, learning disabled, chronically ill, developmentally disabled, individuals with cerebral palsy and the aging, to make music.

The basic principles of the Suzuki method do not change when applied to the exceptional. Teachers adapt by moving at a slower pace, require more repetitions and break the tasks down into the smallest parts possible. Realistically, exceptional students will not reach the intermediate to advanced literature.

Exceptional individuals who are visually impaired or intellectually unable to read are fully able to participate in the Suzuki method. It provides an excellent preparation for the visually impaired to learn Braille music. Suzuki's life approach to developing a music making ability in any individual, regardless of age or ability, gives evidence that he would not conceive of music therapy and music education of the exceptional as separate fields, but rather view them as extensions of one another.

Learning to make music on an instrument is one of the most complex tasks an individual can approach. It involves all perceptual, cognitive and kinesthetic processes simultaneously and is the highest integration of developmental skills. Learning to play an instrument can be a highly therapeutic process, and for the motivation of the student, there is a quality product.

The Suzuki Method in Practice

The method has proven effective with all ages and abilities. Toddlers, preschoolers, school-age students, young adults, through to the elderly have been successfully taught. The method is applicable to the exceptionally limited through the gifted, making it ideal for mainstreaming. The same method can be employed with all students by varying the individual pace. The method can be used in

all environments—in the group classroom by music educators and in group and private sessions by music teachers and therapists.

The practical techniques of the Suzuki method follow. Note the similarities between Suzuki principles and Orff Schulwerk philosophy.

1. Music education begins at birth. Children are exposed daily to high quality music, cultural folk songs as well as serious art music, in their environment.
2. Students begin actual study on an instrument during the preschool years. They learn by imitating the teacher and daily listening to recordings of high quality songs they are learning. Music making is play. Beginning students learn childhood folk songs. Children's ears are their best teachers. The Suzuki repertoire is a carefully sequenced set of books with corresponding recordings, adapted for each instrument. Daily listening accelerates the listening process and most closely parallels how we learn our native tongue.
3. Instruments utilizing the Suzuki approach today are the cello, flute, harp, piano, viola and violin. Small scale cellos, violas and violins, flutes with curved mouthpieces and troubadour harps are available for young children. Piano students play normal size pianos using a footstool box for their feet.

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3. The Suzuki method starts with life experience and returns to it. Experiences familiar to the student are used to teach musical principles and the accomplishment transfers to other skill areas. For example, the first pieces learned in Suzuki Book I for all instruments are the "Twinkle, Twinkle Little Star Variations." The rhythmic variations on this familiar folk song encompass all basic aspects of technique and musicality and are the foundation of the method. The rhythms are first taught by saying speech patterns, clapping, moving, playing them on rhythm instruments, and finally transferring to the studied instrument. Speech patterns of food names are often used because food is common to everyone's experience.

tion of the method. The rhythms are first taught by saying speech patterns, clapping, moving, playing them on rhythm instruments, and finally transferring to the studied instrument. Speech patterns of food names are often used because food is common to everyone's experience.

- (Example: PEPPERONI PIZZA)
4. The greatest criticism of the Suzuki method has been that the students do not learn to read music until too late, Suzuki never intended to produce non-readers. He wanted students to start early enough in life to have had those musical experiences before learning to read music at the traditional age. Supplementary reading methods are encouraged at the proper level and ability.
 5. Ability breeds ability. Each Suzuki piece and technique builds upon previous pieces. The method moves the child in small steps


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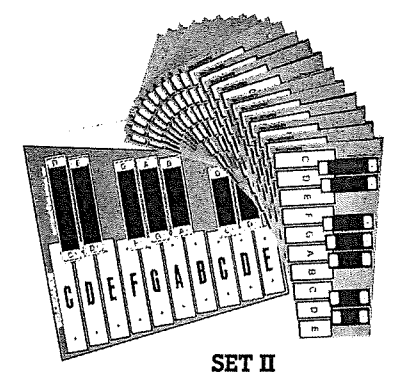
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that can be easily mastered. Students set their own pace.

6. Constant repetition is the key to mastery. Previous pieces in the Suzuki books are consistently reviewed. Students know their repertoire so well that written music is not needed and performance for others is natural and joy giving. For example, upon completion of Suzuki Book I, students give a Book I Recital where they play their entire repertoire.

7. The Suzuki method focuses on the total well-being and self-esteem of children, not their musical product. According to Briggs,⁵

learning blocks occur as the result of criticism or the pressure to succeed. The Suzuki teacher provides a safe and joyful learning environment where the student is always affirmed for what is done right and never criticized. The parent is taught to provide the same environment at home and siblings are welcome to participate in the music process. The Suzuki method provides one success experience after another.

8. This is a family method. The parent is the home teacher. The parent attends all lessons, takes notes and receives instruction. If not already a musician, the parent will become

one! It is said in the Suzuki method that it is never too late or too early to learn. The parent works with the child daily at home. The teacher, student and parent are the "Suzuki Triangle."⁶

9. The Suzuki program is a group experience. Students have private sessions with their teacher and also attend group classes to make music with other students. An attitude of cooperation (vs. competition) and helping one another learn is taught. Music making is the tool to developing positive social skills.

Suzuki training

The Suzuki Association of the Americas guides the training of teachers in the United States. Potential teachers are supervised by teacher trainers registered with the Association. Attendance at the Matsumoto Institute in Japan, annual Suzuki Summer Institutes or individual apprenticeships are possible ways to train seriously. Observation of Suzuki teachers, mastery of the repertoire, familiarity with Suzuki's philosophy and writings, and supervised teaching are among the requirements for prospective teachers. Initial training in philosophy and Book I can be accomplished in as little as two weeks during summer workshops. Full apprenticeships through the entire Suzuki literature take several years. □

For further information, contact:
Suzuki Association of the Americas,
P. O. Box 354

Muscatine, Iowa 52761

Publishers of: American Suzuki Journal

1. Suzuki, S. *Where Love is Deep*. St. Louis: Talent Education Journal.

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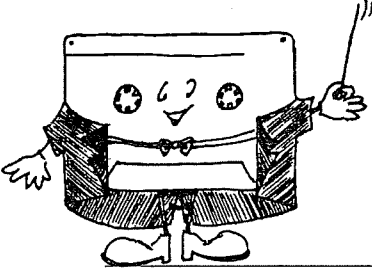
5. Briggs, D., *Your Child's Self-Esteem*. Garden City, NY: Dolphin and Doubleday, 1970.

6. Sloane, K., *They're Rarely Too Old Or Too Young To Twinkle*. Lexington, KY: Life Force. 1982.


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One Potato, Two Potato

SONIA VRSHEK

One Potato, Two Potato, an old and familiar counting out rhyme, has been used for determining who is "it" or who is first at bat, by players alternating hand over hand up the length of the baseball bat. Here the words are expanded into games for speech, rhythmic

reinforcement, percussion playing while moving, singing, and finally, a suggested instrumental setting: possibilities and progressions for several music lessons. For older students, try compound meter. Sonia Vrshek lives and teaches in DeKalb County, Georgia.

SPEECH AND GAME

1. Prepare by learning the rhyme, exploring ways to say it, accenting numbers, changing pitch or dynamics.
2. Children sit in a large circle or two smaller ones with small percussion instruments in the center, one for each child.
3. One child is the "Potato Picker" who walks around the outside of the circle while playing a small percussion instrument on a half note beat the numbers in the rhyme.
4. The class says the rhyme or later, sings it keeping a steady half note pulse with patchen.
5. On the last word of the rhyme "more", Potato Picker stops behind another child, who chooses an instrument from the center and plays behind Potato Picker.
6. Cumulatively, the rhyme is repeated, with the first two stopping behind two more, then four and so on until all are playing and walking.
7. If song is sung with game, teacher or child can play BX part.

VARIATIONS ON GAME

1. Potato Pickers may stop behind a different child as each number is spoken (motor control) or walk randomly until the end of the rhyme. This gives choice of pace, the first does not.
2. The game can be expanded into a rondo. After a few repetitions and selections, those with instruments (or a few) stand in place and improvise while internalizing the rhyme.
3. As variation or preparation for instruments, children could stand or sit and act out one or a combination of the following:

dig-ging ♩ ♩ for BX part

scrub-bing, scrub-bing ♩ ♩ ♩ ♩ AX

cut-ting; I'm ♩ ♩ ♩ ♩ SX

mashmash ♩ ♩ ♩ WB or guiro

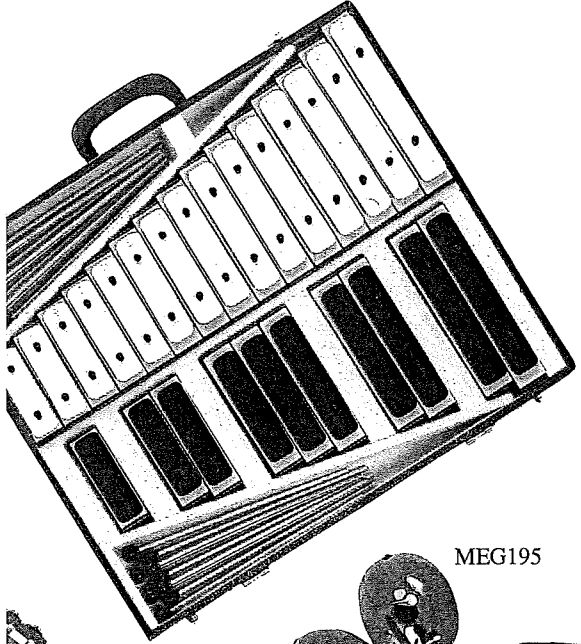
(This can be clapping to smash potato bugs.)

4. All can say words while practicing rhythms of instrumental parts. Build instrumental setting one part at a time, or have older children try to make their own while singing the tune.

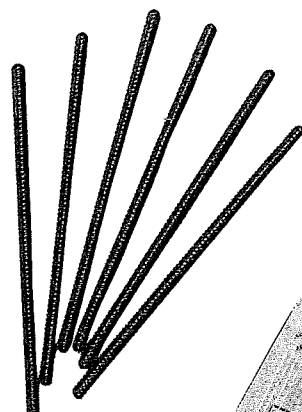
The musical score is written in 4/4 time and consists of five staves. The top staff is for the voice, with the lyrics: "One po-ta-to, two po-ta-to, three potato, four five potato, six pota-to, sev'n potato, MORE!". The second staff is for SX (Scrubbing), the third for AX (Cutting), the fourth for WB (Mashmash), and the fifth for BX (Digging). Each instrumental part has a unique rhythmic pattern corresponding to the actions described in the text. The score is signed "sonia Vrshek" in the top right corner.

(Play two measures of setting as introduction)

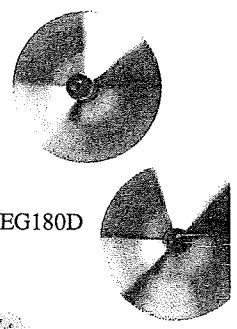
Do You Know Me?



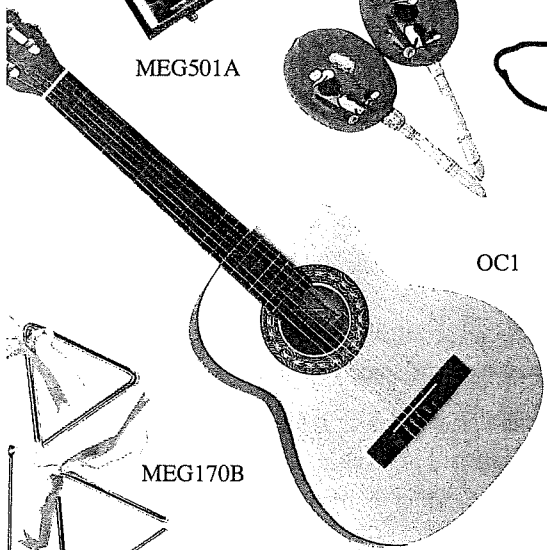
MEG195



MEG120A



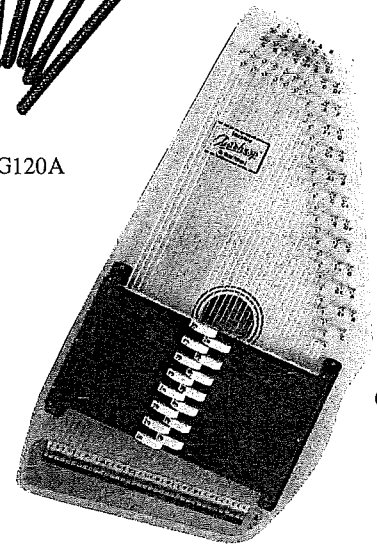
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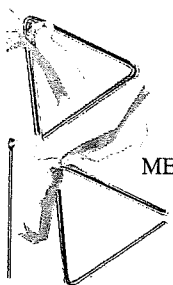
MEG501A



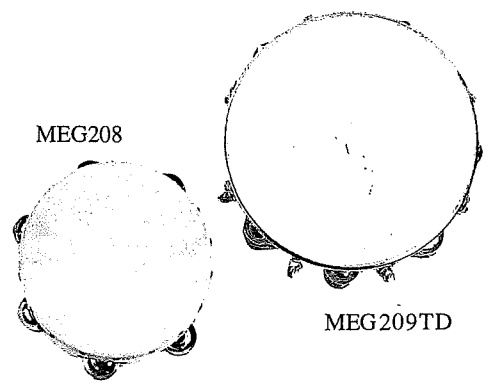
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OS45B

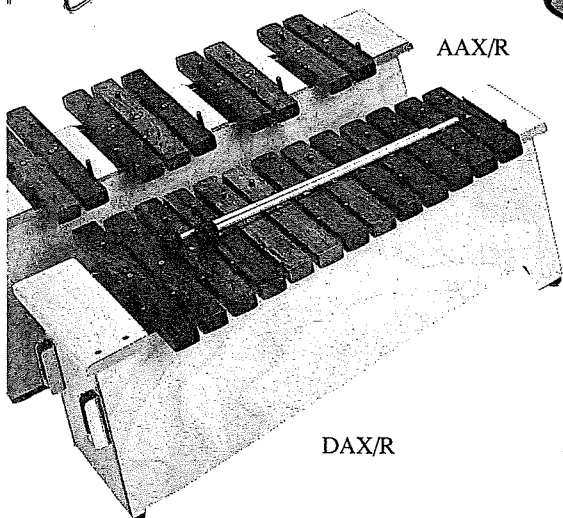


MEG170B



MEG208

MEG209TD

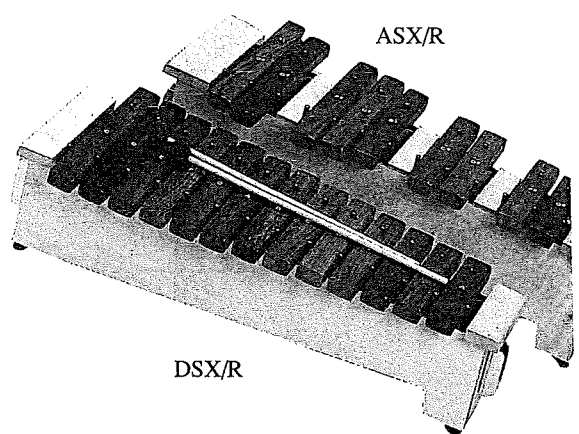


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News From AOSA Board of Trustees

Like the school year, the AOSA year begins by greeting the fresh faces on the people seated at the table and many new ideas for discussion. New to the Board this year are Recording Secretary, Judith Cole (Texas) and Industry Representative, Judy Triggs Pine. Twenty-two people on the Board include the new and familiar Regional Representatives, who are elected to the Board of Trustees by the membership and serve overlapping two-year terms. They are:

- Region One, Marshia Beck and Lisa Ann Parker;
- Region Two, Penny Mahoney and Sue McCormick;
- Region Three, Hilree Hamilton and Judy Thompson;
- Region Four, Karen Medley and Jim Solomon;
- Region Five, Steven Calantropio and Susan E. Ayres Davis.

President Judy Bond and Vice-President Marilyn Davidson are joined by staff members Cindi Wobig, Executive Secretary, Stanley Rowland, Treasurer, and Tossi Aaron,

Editor. Other seats on the Board are held by conference chairpersons for Colorado, Ruth Ann Chiaraluce and Douglas Wilson, and for San Diego, (1991) Mary Shamrock.

At present, each member of the National Board serves on three or four committees. These meet several times during the fall and spring weekend meetings, and more briefly during the conference weekend. Each committee, following an agenda, hears reports on projects from individual members, discusses them and writes motions, proposals and recommendations to be heard in plenary sessions. There are few idle moments at board meetings!

There have been ten inquiries about forming new chapters, most from Region Four. In Region One, Santa Barbara, California; in Region Three, Illinois and Nebraska; Region Four, Alabama, Florida, Georgia, Maryland and South Carolina, and one overseas inquiry. This parallels our expanding membership in AOSA.

The president and one other designated officer of each local chapter are automatically members of the Advisory Board that meets every year at the conference. It is through this meeting and regular contacts with individual Regional Representatives that chapter members have the opportunity to voice their

concerns and discuss controversial issues. Some final decisions of the Board of Trustees are based on these meetings.

At any time, a letter to president Judy Bond, the Regional Representative or any other board member, can bring members' concerns before the Board. Communication with this governing body is important to every member and chapter. The most valuable vehicle for that communication is the open AOSA business meeting at the Colorado national conference to be held on Friday morning, November 9th. Plan to attend it and see how the wheels turn in the American Orff-Schulwerk Association.

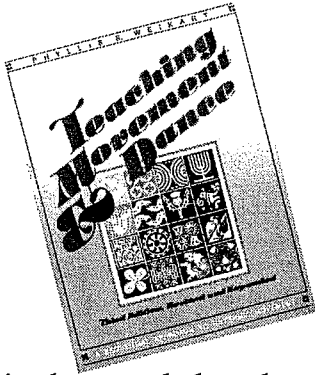
Reviewers Needed

Would you like to be one of The Echo's reviewers for Colorado Collage in November? Send your name and a paragraph, by October 15, stating why you would like to review part of the conference to The Editor, 332 Gerard Avenue, Elkins Park PA 19117.

1989-1990 NATIONAL ANNUAL REPORT SUMMARY

<u>REGION</u>	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>
Reporting Chapters	13	14	14	16	12
Number of:					
Local Members	919	1031	790	792	850
Local and National	377	594	496	593	376
First-Year	263	309	203	176	127
% of Nat'l Members	41%	58%	63%	74%	44%
Chapters offering these memberships:					
Student	9	12	10	10	10
Retired	5	6	3	5	2
Institutional	4	4	4	7	1
Average Dues:					
Regular	\$26.25	\$13.57	\$15.07	\$11.14	\$16.18
Range	\$10-45	\$ 5-25	\$ 5-45	\$ 6-20	\$ 3-35
No. Workshops (Range)	2-6	3-9	1-8	2-6	3-7
Average Workshop Fee Range:					
Member	\$ 0-80	\$ 0-25	\$ 7-30	\$ 5-20	\$ 5-20
Non-Member	\$10-90	\$ 3-25	\$ 5-37.50	\$ 2-25	\$10-20
How many chapters offer					
Workshop series:	9	3	5	3	10
Average Price	\$42.22	\$23.33	\$43.60	\$51.00	\$36.57
Range	\$10-100	\$15-30	\$10-90	\$30-70	\$15-60
How many chapters offering					
Credit:	11	11	10	12	8
College Credit	10	8	9	3	3
Inservice Credit	4	7	4	10	8

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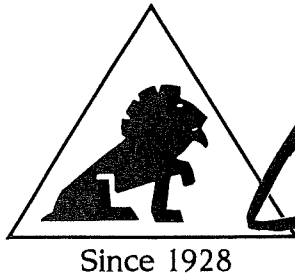
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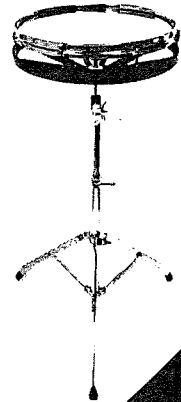
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Judy Bond Speaks At Orff-Zentrum Opening

VIRGINIA EBINGER

An event of worldwide significance to musicians and scholars occurred in Munich on July 10, 1990 when the Orff-Zentrum was opened. The official opening coincided with the ninety-fifth anniversary of Carl Orff's birth. Sponsored by the Bavarian government's Minister of Cultural Affairs, the opening ceremonies were held in the Bavarian State Residence and attended by several hundred government dignitaries, musicians and friends, including officials from the Orff Institute and AOSA President Judy Bond.

The Center itself is housed in the building that was once the home of the Gunther-schule, located in the heart of Munich. Renovated and maintained by the Bavarian Ministry of Cultural Affairs, it is a model of elegant simplicity. In it are found sophisticated sound and film equipment, a concert hall, library and study rooms. Outside, a large pleasant courtyard invites study and reflection.

The center holds the corpus of Orff's artistic legacy—correspondence, historical records, photographs, audio and video recordings, microfilm and microfiche. Original manuscripts are held on long-term loan from the Carl Orff Foundation in the nearby Bavarian State Library.

Unlike many institutions of its kind, the Orff-Zentrum will not only be devoted to scholarly research but also to living music in the form of seminars, concerts, theatrical events, and workshops conducted by artists who worked with Orff.

Director of the Center, Hans Joerg Jans is uniquely suited to coordinate activities. Conductor, musicologist, specialist in both Italian baroque and twentieth-century composers, Jans was named Director in 1989. Another member of the staff is Hannelore Gassner who came to Orff to study theater 15 years ago but who remained with him—and after his death with his widow—as a valued research assistant. Frau Liselotte Orff is Managing Executive of the Carl Orff Foundation.

In accordance with the theme of the 1990 International Symposium—*Orff Schulwerk: A Continuing Heritage*—Dr. Wolfgang Roscher spoke on *World Music and Future Education*. He posed five questions to an international panel of Schulwerk specialists including Dr. Hermann Regner, Director of the Orff Institute; Tohru Iguchi, Japan; Carol Richards, Australia; and Mary Shamrock and



Judy Bond from the United States. Panelists were asked to address one or more of these questions:

1. How are we to understand today, in 1990, this concept of 'world music' in which we participate and shape as teachers and students?
2. In the wake of political breakdowns and new beginnings, how do we relate this anew to the religious and aesthetic, ethnic and social traditions of the regional component-cultures?
3. How do we distinguish world music caught between popular music (after the media boom of electronic music) and artificial music (after the post-modernism of the eighties)?
4. How can it be related to the pedagogical tasks of tomorrow in respect to culture, music and art?
5. How can we meaningfully combine world music and future education?

President Bond's response follows:

Because of Carl Orff's vision—because, as Orff himself stated, his *idea* went around the world—we find ourselves today with a unique opportunity and challenge. For all of us the world has changed dramatically in just a short time. When plans for this Symposium were being laid, who could have imagined the amazing political developments that would take place so rapidly?

And now here we are, people from all parts of the globe, with different languages, opin-

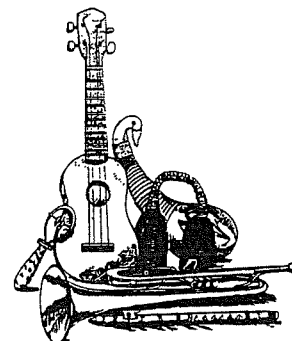
ions, and musical styles. Yet we are united through our commitment to Orff Schulwerk and our belief that we can make a difference—that people in the present time and the future will benefit from what we do. In this way we share deeply Carl Orff's vision.

Wolfgang Roscher has given us several interesting questions to consider during this time. I will share some thoughts about the first and last questions.

1) How are we to respond in 1990 (and, I assume, beyond) to the concept of 'world music'? Many of us involved in education must admit to a rather narrow view of music. Too often in the past we have studied, presented, and performed Western European music almost exclusively, with very little consideration for music of other cultures. In the U.S. this situation seems to be slowly changing as we are beginning to recognize the need for sensitivity to the varied cultural backgrounds of our students. In some cases music teachers have discovered how much the students from other cultures can contribute in terms of divergent thinking. For some teachers the task of learning music of another culture may seem formidable, but it can be undertaken step by step.

In Minnesota there is now a large Hmong population. In many respects these refugees from Southeast Asia want to be assimilated into U.S. society; however, they have their

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own unique and beautiful artistic traditions. Here is an opportunity for sharing and learning. The music teacher who has experienced the true idea and ideals of Carl Orff through the Schulwerk will surely find a way to explore and communicate in this or any similar situation. Understanding world music means first of all respect and appreciation for any different cultures that may be close at hand.

At a recent music education conference in the U.S. it was suggested that music teachers of the future should be bi-cultural; that is, in addition to becoming well-versed in the music of one's own culture, in-depth study and understanding of the music of another culture should be required. While this idea may not be practical for all, it does have some merit.

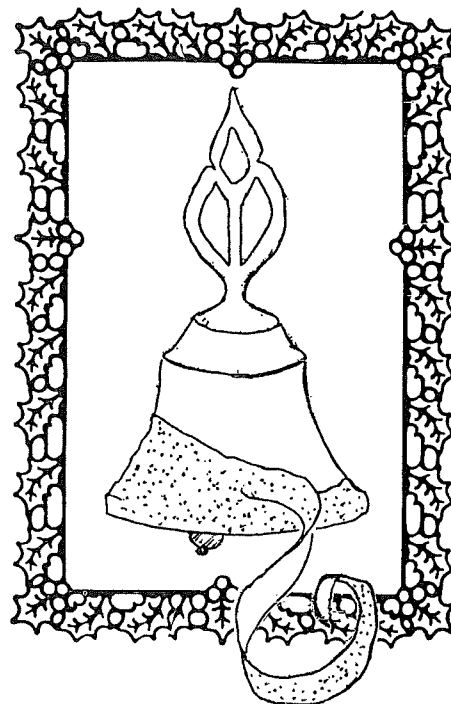
In every case response to the concept of world music must be based on a high degree of respect and appreciation for artistic diversity. Carl Orff developed the Schulwerk based on this kind of respect and appreciation—we need to follow his example.

Herr Roscher's last question asked "How can we meaningfully combine world music and future education?" Cristopher Small, in his book *Music-Society-Education*, states that "a true regeneration of Western music . . . can come about only when we can restore

the power of creation to each individual in society." With Orff Schulwerk this can happen. A Schulwerk experience can enable each participant to feel the power of his or her own creativity, and all can know the joy of music-making in community with others. The Schulwerk provides a natural framework for learning any music through direct involvement with the creative process.

While I agree that efforts should be made to preserve the music and traditions of every distinct culture, I believe that future education, as exemplified by the creative process of Orff Schulwerk, has a different role. It is to bring people together, to enhance the quality of contemporary life by providing opportunities for music making in community, and to work toward understanding, respect and appreciation for music of all cultures.

In Orff Schulwerk technique, creativity, and understanding grow simultaneously. Students don't have to know before they participate—we can help them develop the needed appreciation and respect through the process of exploration and discovery. Knowledge and understanding will follow. In many cultures creativity and community have always been central to the musical experience. As we look to the future, Carl Orff's vision holds the promise for greater cross-cultural understanding through life-long creative music and movement education.



Reviewers Needed

Would you like to be one of The Echo's reviewers for *Colorado Collage* in November? Send your name and a paragraph, by October 15, stating why you would like to review part of the conference to The Editor, 332 Gerard Avenue, Elkins Park PA 19117.

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AOSA CHAPTER WORKSHOP CALENDAR, 1990-1991

ALABAMA

Alabama

- Aug. 25 Chapter Sharing
Oct. 27 Jean Wilmouth, Jr.
Mar. 23 TBA

ALASKA

Alaska

- Oct. 19 Lisa Ann Parker: Upper Grade Ideas (Fairbanks)
Oct. 20 Lisa Ann Parker: Repeat Program (Anchorage)
Apr. 4-6 Sue Snyder: Language, Learning and Orff (Fairbanks)
Apr. 11-13 Sue Snyder: Repeat Program (Anchorage)

ARIZONA

Arizona

- Oct. 20 Lynn Kleiner
Feb. 23 Oscar Munoz
Apr. 20 Nancy Ferguson
May 18 Chapter Sharing

CALIFORNIA

Inland Counties

- Sept. 29 Mary Shamrock: Communication Through Music and Movement
Feb. 23 Doug Goodkin: Holistic Approach
Mar. 1-2 Phyllis Weikart: K-6 Movement
May 4 Randy DeLelles and Jeff Kriske: A Sign of the Times

Los Angeles

- Sept. 22 Nancy Ferguson
Nov. 17 Lynn Kleiner
Feb. 1-2 Phyllis Weikart
Mar. 16 Orff and Dalcroze, Chapter Sharing

Monterey Bay

- Oct. 13 Mary Shamrock: World Music
Feb. 9 Chapter Sharing
Mar. 9 Margaret duGard

Mount Lassen

- Oct. 13 Konnie Saliba: Process of Teaching Orff Schulwerk
Feb. 2 Doug Goodkin: Playing Around —The Child's Mode of Learning
Mar. 9 Lisa Ann Parker: Orff Philosophy in the Real World

Northern California

- Sept. 22 Oscar Munoz: South of the Border Schulwerk
Jan. 25-26 Robert Abramson: Dalcroze. Rhythm, Movement, Words and Improvisation
Apr. 19-21 J. Thomas, M. Shamrock, M. Smale, Zuleika, M. E. Donald, D. Goodkin, J. Wright, J. McGeen: Third Western Mini-Conference

Orange County

- Sept. 22 Steve Traugh: "Kidsucation"
Oct. 20 Darlaine Blackburn
Feb. 9 Gloria Fuocco-Lawson
Mar. 9 Bob Ruff: Square and Folk Dance
Apr. 26-27 Phyllis Weikart

San Diego

- Sept. 21-22 Phyllis Weikart
Oct. 13 Judy Bond
Jan. 12 Chapter Sharing
Feb. 16 Vicki Alexander
Mar. 9 Gloria Esign, Janet Cass, Lynn Cowan
Apr. 13 Oscar Munoz
May 4 TBA

COLORADO

Rocky Mountain

- Sept. 8 Judith Thomas: Launch: All Things Considered with Orff Schulwerk
Jan. 12 Mary Helen Solomon: Movement and Dance for Elementary Grades
Mar. 9 Bob deFrece: Singing: At the Center of the Process
May 11 Jack Cardinel: Culture of the American Indians

Rocky Mountain West

- Sept. 22 Sue Snyder: The Orff Connection in Music and You
Oct. 27 Chapter Sharing: Holiday and Special Ideas
Feb. 9 Liz Gilpatrick: Recorders and Orff in the Elementary Music Class
Apr. 6 View AOSA Videotapes

Southern Colorado

—Program in Planning

CONNECTICUT

Connecticut

- Sept. 22 Karen Medley: Orff Process
Oct. 27 Steve Calantropio: Improvisation
Dec. 1 Judith Thomas: Multi-Cultural
Feb. 2 Chapter Sharing
Mar. 16 Sue Snyder: Oral History
May 4 Doug Goodkin: Jazz

FLORIDA

Central Florida

- Sept. 15 Silver Burdett, Marvelene Moore: Presentation of Texts
Oct. 13 Karen Medley
Feb. 2 Shirley McRae
May 4 Chapter Sharing

North Florida

- Sept. 22 Tossi Aaron
Oct. 27 Bev Boardman
Feb. 2 Shirley McRae
March Member Presentations
April Lisa Parker

South Florida

- Oct. 6 Shelby Fulberton: Intermediate Grades

Southwest Florida

- Sept. AOSA Videotape Viewing
Oct. 19 Inservice Day
Feb. 4 Inservice Day
March All Elementary Honors Choir
May Chapter Sharing

Suncoast

- Oct. 6 Konnie Saliba
Feb. 2 Shirley McRae
Mar. 16-17 Phyllis Weikart

Tallahassee Area

- Oct. 13 Grace Nash
Nov. 13 Sharing with Leon County Music Teachers
March Valerie Bullock: Orff Schulwerk and Kodaly
Apr. 13 Chapter Sharing

GEORGIA

Atlanta Area

- Sept. 8 Sue Snyder
Oct. 13 Judy Thompson
Jan. 12 Conference Highlights
Mar. 16 Elizabeth Brennan
Apr. 20 Marilyn Humphreys

HAWAII

Hawaii

—Program in Planning

IDAHO

Idaho

- Oct. 4-6 David Asplund: Creativity Through Music
Jan. 12 Chapter Sharing
Mar. 9 Judy Triggs Pine: Recorder Methods, Instrument Repair

ILLINOIS

Greater Chicago

- Sept. 22 Shirley McRae: Native American Indian, African-American Materials
Oct. 27 Joan Gregoryk: The Child's Voice
Feb. 16 Bob deFrece: Vocal Arranging, Orchestration
Mar. 16 Jacqueline Schrader: Early Childhood, Movement
Apr. 13 Art Becknell: Dalcroze

INDIANA

Indiana

- Sept. 15 Jacqueline Schrader
Mar. 9 Judith McMillen
Apr. 20 Joan Fretz: Development of a Comprehensive Music Program

IOWA

First Iowa

Sept. 15 Chapter Sharing
Nov. 17 Chapter Sharing
Feb. 23 Chapter Sharing
Apr. 27 Hilree Hamilton

Greater Des Moines

Oct. 6 Carolyn Tower
January AOSA Videos
May Spring Meeting

KANSAS

Kansas

Aug. 10-12 Donna Otto-Spence: Sequencing
in the Elementary
Music Curriculum
Oct. 13 Shirley McRae: Eine
Kleine Orff Musik
Mar. 23 Rene Boyer-White:
Multi-Cultural Music

KENTUCKY

Kentucky

Sept. 8 Jane Frazee: Basics of
Music Education
Oct. 13 Rene Boyer-White: Folk Song
Treasure of Black America
in Orff Schulwerk Style
Nov. 17 Chapter Sharing
Mar. 2 Lisa Ann Parker: Awakening
Through Movement

LOUISIANA

North Louisiana

—Program in Planning

MAINE

Maine

Sept. 15 Judy Bond
Apr. 10 Chapter Sharing
May 16-17 MMEA Conference

MARYLAND

Middle Atlantic (MD-DE-DC-VA)

Sept. 15 Jim Solomon: Musicianship
Through Orff Schulwerk
Sept. 22 Judy Henneberger:
Beginner's Workshop
Oct. 13 Hilree Hamilton: Music for the
Special Education Child
Jan. 12 Steve Calantropio: Improvisation
Feb. 9 Member Sharing
Mar. 9 Danai Gagne: Movement
Apr. 27 Margaret duGard: Vocal
Experiences, Singing
Games for Upper Elementary

MASSACHUSETTS

New England (MA-VT-NH-RI)

Sept. 22 Nancy Miller: General Orff
Oct. 20 Judith Cook Tucker:
Multi-Cultural
Music for Class and Chorus
Dec. 1 Sue Snyder: Collecting
Oral Histories
Feb. 2 Martha Rogers: Drama,
Storytelling, Movement
Mar. 9 Steve Calantropio: Improvisation
Apr. 27 Jim Solomon: Orff with
Latin Flavor

MICHIGAN

Greater Detroit

Sept. 15 Marcelyn Smale:
Early Childhood Music
Oct. 13 Connie Heidt/Donna Monticello:
Danzas de las Americas
Nov. 17 Conference Sharing
Jan. 12 Randy DeLelles: Sequence
for Success
Feb. 23 Anton Armstrong:
Vocal Technique
Mar. 16 John Jacobson:
Basic Choreography
Apr. 13 Jan Battersby: Beginning
Instrumental Techniques

Mid-Michigan

Sept. 8 Carolyn Tower: Tunes and Tales
Oct. 13 Chapter Sharing: Holiday Ideas
Jan. 12 Chapter Sharing: Ideas for the
Substitute
Feb. 9 TBA
Mar. 9 Chapter Sharing: Musical
Concepts

West Michigan

Sept. 22 Phyllis Stycos: The Orff Institute
Oct. 27 Nancy Ferguson: Blues, Pop, Jazz
Feb. 16 David Lipps: Movement,
Folk Dancing
Mar. 23 Carolyn Tower: Seasonal Music
Apr. 27 Pat Hamill: The Human Voice

MINNESOTA

South Central Minnesota

Sept. 22 Rene Boyer-White:
Multi-Cultural Music
Oct. 27 Marcelyn Smale: Music
Evaluation Procedures
Feb. 2 Chapter Sharing
Mar. 2 Katherine (Kit) Bardwell:
Movement Ideas, Demonstration

MISSOURI

St. Louis

Sept. 22 Margaret duGard
Oct. 20 Sue Snyder:
Cooperative Learning
Feb. 11 Chapter Sharing
Mar. 16 Doug Goodkin
Apr. 20 Lillian Yaross

Heart of America

Sept. 8 Chapter Sharing
Oct. 13 Sanna Longden: International
Folk Dance
Feb. 2 Karen Jensen
Mar. 9 Mary Helen and Jim Solomon

Ozark Mountain

Sept. 15 Joyce Medford: Fall Ideas
Oct. 19 Nancy Ferguson: TCH Meeting
Dec. 1 Post-Conference Sharing
Feb. 2 Ralph Maddox
May 4 Surviving the Last Month

NEBRASKA

Nebraska

September Ralph Maddox: Orff Schulwerk/
Series Books

NEVADA

Desert Valley

Sept. 17 Chapter Sharing
Oct. 20 Joan Fretz: Sequencing
Jan. 12 Doug Goodkin: Improvisation

Mar. 9 Cindy Hall: Recorder
May 6 Local Sharing

Sierra Nevada

—Program in Planning

NEW JERSEY

Central New Jersey

Sept. 15 Margie King Barab
Oct. 13 Sue Snyder
Nov. 17 Convention Sharing
Jan. 26 Joan Fretz
Mar. 2 Chapter Sharing
Apr. 27 Danai Gagne (with Phila. area)

Northern New Jersey

Sept. 8 Rene Boyer-White:
Multi-Cultural Music
Oct. 20 Marilyn Davidson: Stories
in the Schulwerk
Nov. 17 Chapter Sharing
Feb. 9 Chapter Sharing
Mar. 16 Carol Erion: Process
in the Schulwerk
Apr. 13 Jacqueline Schrader: Movement
May 18 Mary Helen and Jim Solomon

NEW MEXICO

New Mexico

Oct. 7-9 Ghost Ranch. Make and Take

NEW YORK

Berkshire-Hudson

Oct. 5-6 Steve Calantropio:
From the Volumes
Nov. 17 Joseph Loux:
Recorder Techniques
Jan. 5 Chapter Sharing
Mar./Apr. TBA

Long Island

Sept. 15 Barbara Potter: Middle School,
Upper Elementary
Oct. 13 Randy DeLelles and Jeff Kriske:
Orff: A Sign of the Time
Nov. 17 Victoria McCarthy: Pre-School,
K-1-2
Jan. 12 Chapter Sharing
Feb. 2 President's Session: A Seasonal
Approach
Mar. 9 Carol Huffman: Whole Language
Approach
Apr. 13 Phyllis Weikart: Rhythmic
Movement and Folk Dance

Greater Rochester

Oct. 20 Karen Medley: A Medley of
Orff Techniques
Jan. 18 Jacqueline Schrader: Music
and Drama
Mar. 21 Alexis Zolczer

New York City

September Danai Gagne
October Elizabeth Villareal Brennan:
Music of the Americas
January Marilyn Davidson: Orff Process
February Chapter Sharing
March Rene Boyer-White

Tappan-Zee

Sept. 22 Dixie Piver: Creative Movement/
Upper Elementary
Oct. 20 Jean Young: Creating Songs for
Young Voices
Jan. 26 Chapter Sharing
Mar. 9 Judith Cook Tucker:
Multi-Cultural Music/
Choral Emphasis

Western New York

- Sept. 22 Nancy Krestick: Nurture of Children's Voices
Member Sharing
Oct. 13 Linda Ahlstedt: Orff Schulwerk—Whole Language
Jan. 26 Marilyn Davidson: Stories with Music

NORTH CAROLINA

Central Carolina

- Sept. 7-8 Mary Helen Solomon: Music Making—The Holistic Approach
Oct. 20 Beverly Botsford: Make and Shake: Shakere
Feb. 2 Chapter Sharing
Apr. 20 Randy DeLelles and Jeff Kriske: Orff Schulwerk: A Sign of the Times (exploring different meters)

Piedmont

- Oct. 12 Chapter Sharing with R. Comer, M. Nichols, P. Froneberger, T. Shiflet
Oct. 13 Jane Frazee
January Karen Shuford: Kodaly (with Lenoir-Rhye College)
Apr. 20 Jeff Kriske and Randy DeLelles (co-sponsor Central Carolina Chapter)

NORTH DAKOTA

Prairie Winds

- Sept. 29 Judy Bond
Nov. 17 Member Presentations
Feb. 9 Rosita Elhardt: Alexander Technique; Dance Improvisation
Apr. 6 AOSA Video, Member Presentations

OHIO

Greater Cincinnati

- Sept. 15 Alexis Zolczer
Oct. 6 Doug Goodkin
Feb. 16 Chapter Sharing
Mar. 2 John Fretz: Comprehensive Music Program

Greater Cleveland

- Sept. 22 Craig Woodson: Homemade Instruments; Carol Huffman: Whole Language; Savilla Carter: Young Voices
Oct. 12-13 Robert deFrece: Musicianship and Self-Expression
Jan. 12 Chapter Sharing
Feb. 6-9 OMEA Conference
Mar. 9 Jackie Schrader
Apr. 20 Chapter Sharing

Northwest Ohio

- Oct. 27 Judy Thompson: Basic Orff
Jan. 20 Chapter Sharing, Improvisation
March TBA
Apr. 20 Recorder Workshop

OKLAHOMA

Homa/Okla

- Aug. 18 Carolyn Ruffin
Aug. 25 Carolyn Ruffin
Sept. 29 Jacqueline Schrader
Oct. 18 Luncheon and Demonstration
Feb. 2 Jay Broeker
Apr. 27 Chapter Festival
May 11 Chapter Sharing

OREGON

- Lane —Program in Planning

Portland

- Sept. 22 Darva Anderson and Alice Olsen: Listening Lessons, Chapter Sharing
Oct. 12-13 Lynn Schneider and Oscar Munoz: General Orff and Latin Music
Feb. 2 Lisa Ann Parker: Upper Elementary: Adapting Orff to the Real World
Apr. 6 Steve Calantropio: Understanding Volume I, OSMM, Schott

PENNSYLVANIA

Philadelphia Area

- Sept. 15 Barbara Grenoble: Early Childhood
Nov. 17 Susan Ayres Davis: Conference Sharing
Feb. 23 Judith Cook Tucker: Multi-Cultural Music (with Kodaly Chapter of Penna.)
Apr. 27 Danai Gagne (with Central New Jersey Chapter)
June 1 Picnic and Chapter Sharing

Pittsburgh

- Sept. 29 Sue Ayres Davis: Orff Experiences for the Classroom
Oct. 27 Susan Wheatley: Creating a Musical Story
Nov. 26 Jean Wilmouth: Let's Get Percussive
Jan. 11 Cak Marshall: The Games People Play
Feb. 11 Beverly Antis: Ensemble Recorder Playing
Mar. 11 Joanne Pasquinnelli: Create and Improve from Nursery Rhymes to the Blues
May 4 Mary Goetze: Children's Vocal Development

SOUTH DAKOTA

Black Hills

- Sept. 15 Randy DeLelles
Oct. 13 Chapter Sharing
Jan. 12 Kathy Tweed
Mar. 9 Conference Highlights

Sioux Valley

- Sept. 15 Chapter Officers: Chapter Sharing, Museum Tour
Oct. 12-13 Cindy Hall: Playing with a Purpose
Jan. 19 John Hofland: Creative Drama
Mar. 16 Chapter Sharing

TENNESSEE

Memphis

- Sept. 22 Chapter Sharing
Oct. 20 John Fireabend: Early Childhood
Feb. 9 Karin Hill: Drama, Mime, Storytelling, Movement
Mar. 9 Donna Otto-Spence: Orff Schulwerk Process

Middle Tennessee

- Sept. 22 Jean Sinor: Using Kodaly Sequence
Oct. 6 Jim Jordan: Choral Techniques
Oct. 27 Chapter Sharing
Jan. 26 Shirley McRae: Vocal, Church Music
Feb. 23 Phyllis Weikart: Movement

TEXAS

Central Texas

- Sept. 22 Barbara Grenoble: Sequencing Music Reading Skills

- Oct. 19-20 Phyllis Weikart: Movement for Students in K-6
Jan. 26 Jane Frazee: Exploring the Orff Process
Mar. 9 Doug Goodkin: Approaching Jazz with Orff Process

Dallas Metroplex

- Sept. 28-29 Phyllis Weikart: Movement and Folk Dance
Feb. 23 Margaret duGard: Under the Orff Umbrella
Apr. 20 Rick Layton: Music of Orff and Keetman: Application for Drama and Movement

Texas Gulf Coast

- Sept. 15 Rick Layton
Oct. 20 Nancy Schkurman
Jan. 19 Konnie Saliba
Apr. 6 Chapter Sharing

UTAH

Utah

- Oct. 12 Chapter Officers: In the Classroom
Feb. 2 Michael Hamblin: Movement
Mar. 16 Mary Witt: Classroom Strategies
Apr. 20 Ann Janacek: Chapter Sharing

VIRGINIA

Virginia Highlands

- Fall Al Woytera: Percussion Techniques
Winter Brent Hall and Susan Howell
Spring TBA

WASHINGTON

Evergreen

- Sept. 22 Mari Wilson: Mallet Wrapping; Chapter Sharing
Oct. 19-21 Jim and Mary Helen Solomon, Charles Peterson, Susie Green, Allen Johnson: Mini-Conference
Jan. 26 Sue Snyder: Cooperative Learning
Mar. 22-23 Richard Layton: Basic Orff

Inland Empire

- Sept. 22 Judy Bond: Singing, Listening, Intervals and Recorder
Nov. 3 Margaret duGard: Multi-Cultural Music
Feb. 2 Chapter Sharing
Mar. 16 Randy DeLelles: Sequencing Through the Grade Levels

WISCONSIN

Greater Milwaukee

- Sept. 22 Dr. Arthur Becknell: Movement for All Ages
Oct. 20 Margaret duGard: Multi-Cultural Experiences in Elementary Music
Feb. 2 Judy Bond: Vocal Development in Elementary Students
Mar. 9 Chapter Sharing

WYOMING

Wyoming

- Sept. 22 Chapter Sharing: Make and Take, Paper Masks Demonstration
Jan. 5 Conference and Folk Dance Sharing
Feb. 9 Jim Solomon: Rhythm and Percussion Techniques
Apr. 13 Diane Hultgren and Susie Thompson: Learning Styles in the Music Classroom

CANADA

British Columbia

- Sept. 29 Debra Marie Giebelhaus-Maloney

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.

"I DREAM A WORLD," Choral Pieces by Hermann Regner. For SATB Choir and Percussion, Based on Three Langston Hughes Poems. Schott.

Not since "Blessed are Those Who Work For Peace" (Regner/Haselbach, Schott) has there been as moving a choral triptych. The first piece, "Bound No'th Blues" with its moving refrain, speaks to individual loneliness, made particularly poignant through the stark harmony, rife with 4ths and occasional bitter-sweet dissonances. The bongo, conga and bass drum parts are tasteful and complement the choral part well.

The second piece "Without Benefit of Declaration," deals with the meaninglessness of war, underscored by a driving bongo part and laced with triplet cross-currents on the tumba. All these are riding under an elongated and strident text, alternating between unisons and stacks of 4ths . . . "a medal for your family in exchange for a guy . . . mama don't cry . . ."

The third, "I Dream a World," addresses the vision of what our world might be, and as Dr. Regner points out in his forward, what we must envision before the dream can become a reality. It is the kind of world where joy will "attend the needs of all mankind." The melody is as inspiring as the text it enhances, supported by triangle, two suspended cymbals, tumbas and bass drum.

Dr. Regner has written a work which artfully fills a four-fold need:
—for more SATB choral music involving percussion;
—for tasteful settings of Langston Hughes' poems, suitable for older students;
—for a blend and balance of musical styles that retain the author's ethnicity while maintaining the composer's intent;
—for a collection of music that speaks fervently to the needs of today's world.

The level of difficulty of the percussion and choral parts would afford a healthy challenge to a good senior high school choir and would be fitting for a college or adult choir; the rewards would be great for any group that sang the pieces. One would hope that Dr. Regner may be considering composing other choral/percussion settings of worthwhile texts, suitable for students of middle-school age, thereby filling yet another need.

Judith Thomas

SING WE NOEL and ON CHRISTMAS NIGHT, Isabel McNeill Carley. Augsburg Fortress #11-0362, 1990. \$1.15

LET US PRAISE GOD, Shirley W. McRae. Augsburg Fortress #11-7203, 1989. \$3.00

Just in time for Christmas come these two sets, each by a popular composer-arranger of songs for children's voices and Orff instruments.

Sing We Noel, the first of the pair by Isabel Carley, is a carol from Provence, scored for alto metallophone, alto glockenspiel, triangle, hand drum and optional recorders, has an arrangement well suited to the abilities of young students. The key is G, the melodic range almost entirely from G up to D, even though the rules of elemental harmony call for an occasional lower note in verses 3 and 4, which are arranged for two vocal parts. Canonic interplay between the metallophone and glockenspiel, always over pedal point G or the drone, adds spice to the playing parts. The coda is enhanced by further division of the voices and the sound of the bell tree.

On Christmas Night, a familiar carol from Sussex, is set for two voices, mostly in parallel thirds. Alto glockenspiel and bass metallophone provide an appropriate underpinning of shifting chords (with some necessary harmonic deviations); cello, triangle and tambourine fill out the accompaniment. Soprano and alto recorders are an optional addition.

Let Us Praise God, by Shirley McRae, is not strictly a book of Christmas carols, but there are six of them among the sixteen original and traditional hymns: *The Holly Bears a Berry*, *Bethlehem Lay Sleeping*, *'Twas in the Moon of Wintertime*, *Christ Child Lullaby*, *He Is Born* and *Shepherd's Carol*.

The attractive freshness of most of the arrangements is not questionable, although some national sources may be. *'Twas in the Moon of Wintertime*, usually known as *The Huron Carol*, should be attributed to a French priest; it was originally written for and with the Huron Indians in their language. (See OS Hall Vol. 4, p. 8.)

Various xylophones and metal bar instruments and a variety of non-pitched percussion instruments are used effectively. Two of the songs have complementary descants. Especially interesting is the *Christ Child*

Lullaby, arranged so that its "mixolydian-ness" stands out clearly. A nice paraphonic interlude is included as well as notation for guitar and/or dulcimer; either one is appropriate here.

In *'Twas in the Moon of Wintertime*, the orchestration of non-pitched percussion is additive with each stanza, tastefully thickening the timbre. Melodic accompaniment is simple, mostly drone tones by the highest and lowest instruments, with a four-beat ostinato in the middle that over and over again sounds the dreaded tritone with the melody. In this case, however, it is very effective, and to my ear, sounds great!

Two of the remaining eleven pieces, *Come Let Us Eat* and *The Lord's Prayer*, have exciting non-pitched percussion orchestration. *One More River* suggests an improvised cantata based on the story of Noah and his ark. Of special interest to church musicians are two Easter hymns, *Now All the Vault of Heaven Resounds* and *Hail the King Who Comes A-Riding*, because good Easter music for children to perform is hard to find. The latter is my favorite, a dorian tune readily playable and singable by children, with an effective refrain in 5/8.

Both the Carley octavo and the McRae book are eminently suited for children's use in school—if your school still has Christmas—and especially with children's church choirs. I heartily recommend both of them.

MORE SONGS FOR LITTLE SINGERS, by Alice Olsen. Alice Olsen Publishing Co., 1315 N.E. 130th Avenue, Vancouver, WA 98682

This most recent publication from Alice Olsen contains 27 original compositions (23 songs, 4 speech pieces) intended for primary grades. All selections allow ample room for students' creative expression, and the author has included suggestions to assist with beginning improvisation.

The very simple accompaniments are, for the most part, limited to bass xylophone and metallophone, larger instruments that will minimize coordination impediments and provide opportunity for elaboration, if desired. Depending on the age, experience and needs of their students, some teachers may find it prudent to alter some of the accompaniments to emphasize the steady beat rather than the rhythmic patterns suggested.

Young children will be eager to sing the simple, age-appropriate lyrics, which address the concepts of colors, animals, numbers, directionality and holidays. This is a light-hearted collection that will bring fun as well as learning.

Jack Neill

DOMINO: TRADITIONAL CHILDREN'S SONGS, Proverbs and Culture from the American Virgin Islands, Karen Ellis. Guava-berry Books, 944 Montgomery Avenue, Suite 157, Narberth, PA 19072.

Karen Ellis' *Domino* is a delightful sampling of 60 children's songs, games and jump-rope chants collected from schoolyards in the U.S. Virgin Islands, specifically the island of St. Croix. The pages are seasoned with proverbs and sayings native to the islands. The material was gathered by Ellis during her two years of teaching in St. Croix.

Most of the games bear some resemblance to those found in such other popular collections as *Circle Round the Zero*, *Let's Slice the Ice* and *Step It Down*. The difference is that in *Domino*, the rhythms and motions are characteristic of the West Indies and reflect this unique culture. The regional variations are fascinating.

For instance, "Miss Lucy Had a Baby" in *Circle Round the Zero* has a more intricate hand game; in *Domino*, "Miss Mary Had a Baby" uses considerably more syncopation and concludes with the rhythm of the Merengue. And just imagine the possibilities offered by "Down by the service station, early in the morning . . ."

All material is clearly presented with precise and easy-to-understand directions for

the games and dances. To maintain authenticity, the words of the songs are written in a mixture of standard English and Cruzian, the dialect of St. Croix. A glossary is provided to assist with unfamiliar words and phrases.

An extensive introduction includes useful background information regarding the people, the language and the history of the Virgin Islands. Especially interesting is the author's account of her use of an Orff Schulwerk-based approach to teach language skills to the children in a small island town.

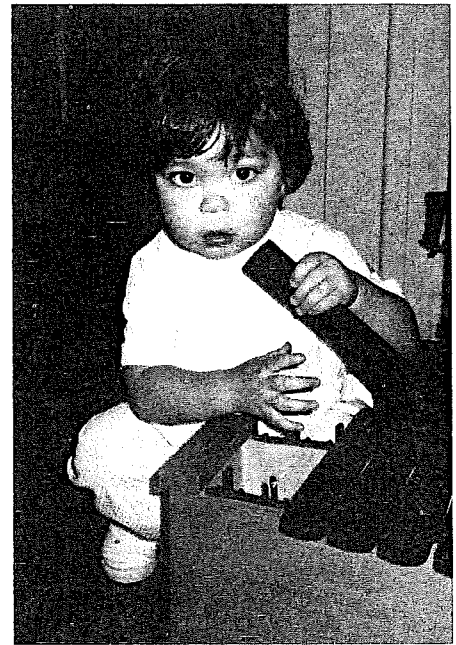
The accompanying cassette tape, available separately, includes nearly all of the items in the book, most of it performed by the children themselves. Understandably, there are some minor discrepancies between the recording and the notation. While the tape is not a necessity, I recommend hearing it in order to enjoy the children's accents and vocal inflections; no one should miss the priceless rendition of "Ding Dong"

This is a substantive addition to the teacher's library of interesting, fresh musical material.

Jack Neill

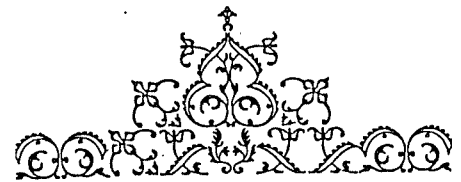
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"Grammar, doesn't 'H' come after 'G'?"

Mary Victoria (Ebinger) Apodoca



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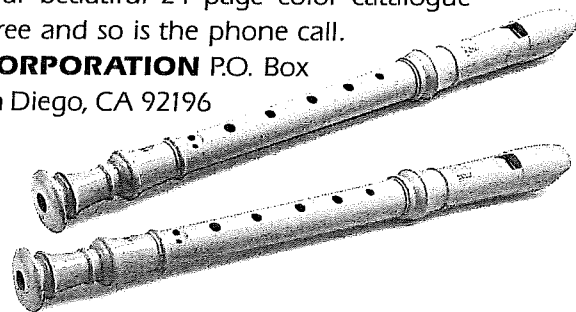
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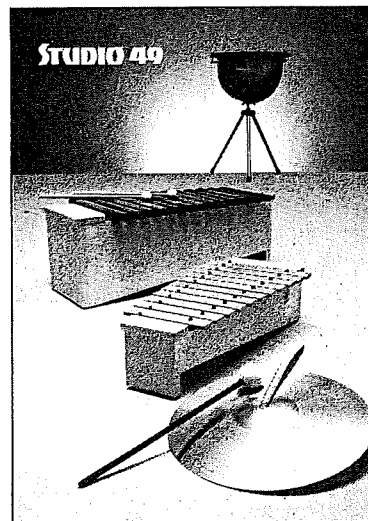
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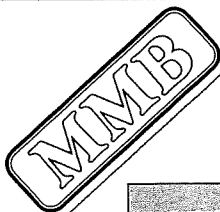
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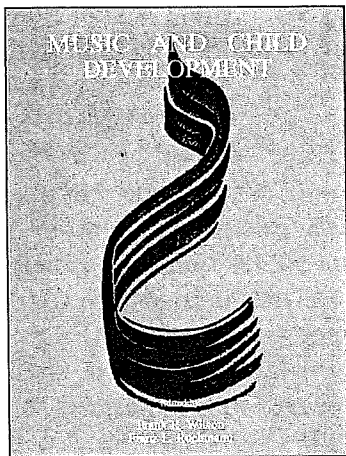
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