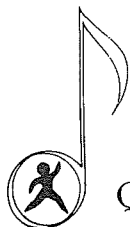


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Volume XXII
Number Three
Spring 1990



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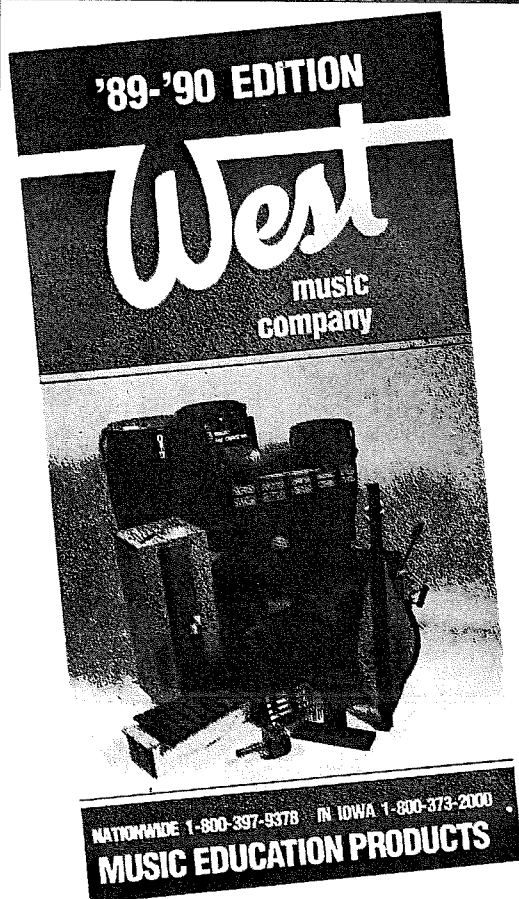
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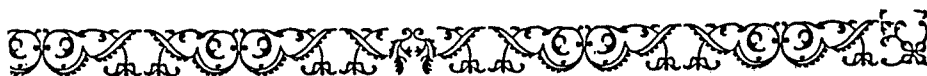
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LITTLE JACK HORNER

Little Jack Horner sat in a cor-ner, Eating a Christ-mas pie, He
put in his thumb & he pull'd out a plum & he said, "Yum, Yum, YUM!
Whatta good boy, Whatta good boy, Whatta good boy am I! (am I.....)



A Consideration of "Traditional"

Opening Address, "Atlanta Jubilee" 1989

MARY SHAMROCK

It is my honor and pleasure to have the opportunity to explore with you some characteristics of traditional music, with the purpose of demonstrating the striking parallels with what we who are involved in application of the Schulwerk often call the "Orff process."

For as long as I can remember, AOSA conferences have included sessions devoted to "traditional" musics of various cultural derivations. In Detroit, the conference theme was "Watercolors: An International Palette," with a rich variety of offerings from several traditions. And here we are in Atlanta on the brink of a treasure-laden "Southern Jubilee," with the core of the conference being traditions with roots in this area of our own country.

Before your experiences here begin, I would like to raise a few issues that may serve to stimulate your thinking about the relationship of traditional music to the Orff Schulwerk pedagogical model and ultimately to the teaching situations in which you as individuals apply it.

We know that Carl Orff sought to revitalize music making through a return to age-old sources through active involvement with the basic components of music making. This search is reflected in his output as a composer as well as in the Schulwerk. He set out to structure—or better, to evolve—an integrated, expressive form that would include speech, singing, dance, poetry, drama, costume and other visual elements; in essence, paralleling music making that is part of life experience, rather than a separate art or entertainment form with a clear-cut division between producers and consumers.

As material for development, Orff drew from his own traditional heritage, that of the south German state of Bavaria: proverbs, riddles, rhymes, myths, legends, folk songs—joined with the elemental music structures characteristic of the same heritage. But the parallels between the Schulwerk and traditional music extend far beyond drawing from one's own heritage as a starting point for the development of musicality.

The term "traditional" refers not to an end product but to a transmission process, in which information of some nature is passed down by direct means—by ear and eye and sounding word—rather than by written sym-



bolization. It applies to processes involving many kinds of needed life skills—how to build a log cabin or how to make good blueberry jam as well as to the creative arts. In music, since sound is a crucial component, we call the process "oral transmission," and the product is usually termed "folk music." The development of such a tradition assumes a society that is sufficiently stable for a long enough period for an oral tradition to flourish, and also a society in which the concept of community is valued.

In a 1955 statement, the International Folk Music Council included the following three factors as shapers of folk music tradition. First is a continuity linking the present with the past. This connection varies considerably—e.g. new text, new melody, new accompaniment. A quotation in Charles Seeger's article on folk music in the *New Groves Dictionary* states that it can be "new wine in old bottles," or "old wine in new bottles," but hardly ever "new wine in new bottles."

The second point shaping folk tradition is this: variation springing from the creative impulse of the individual or group. The variation process itself, as applied by the community over time as it integrates the influence of specific individuals, is sometimes called "communal re-creation"—a clear enough term that I delight in purposely misreading as "communal recreation," calling to mind an immense volleyball game that

goes on for centuries, with thousands of players involved.

The third factor shaping folk tradition is determination of the form or forms in which music survives by community selection. In order for traditional music to survive, there must be strong degree of acceptance by the society in which the tradition lives. A certain degree of change will be accepted within the process of variation, but that which goes beyond the norms of style at any given time will simply not be retained. The variation process within the norms of the community is absolutely crucial, however; I quote from the 1955 statement: "it is the re-fashioning and re-creation of the music by the community that gives it its folk character."

The relationship of the Schulwerk to the past by virtue of its use of traditional materials has already been mentioned. It is very important, however, to remember that Orff brought life to this connection through the community variation process. The early chapters of his autobiography document the tremendous energy generated at the Guntherschule by requiring student participation at every level; together they created a music new and immediate, although centuries old in concept.

Years later the search for the elemental was restructured in work for children, with the invaluable aid of Gunild Keetman; the five volumes of Orff-Schulwerk plus Paralipomena and other supplements stand as documentation of this process.

The models in these volumes introduce and reinforce basic elements of Western musical tradition—meters, modes, forms. Rather than being ordered in perfect chronology with actual historical development—and we must remember that history is anything but orderly—it has its own internal logic for guiding the participating music maker to an ever-increasing competence with these links to the Western musical past.

In my opinion, the items in the Schulwerk volumes not based directly on folk material, but instead composed as examples (this repertoire consists primarily of small pieces by Gunild Keetman), are indeed experiments in the process of variation, of re-creation, using specific musical elements. Many of them are jewels in their own right and are well worth performing as they stand. But we

miss the point if we do not see them also as notated possibilities in an on-going variation process.

The Schulwerk emphasis on developing improvisation skills directly addresses this focus on variation of known material. Any particular musical product in the Schulwerk approach, as in folk tradition, may be considered a point on a continuum. It is always subject to further change, further revision, further evolution to something at another point on the continuum.

The statement quoted earlier regarding the character of folk music—"it is the re-fashioning and re-creation of the music by the community that gives it its folk character"—can very easily be modified to describe the "Orff process": "it is the re-fashioning and re-creation of the music by the group that gives it the essential character of the Orff Schulwerk."

Let's look further at the role of the individual and the group in both the folk tradition and the Schulwerk pedagogical model. Certainly in every group comprising a community, some individuals are recognized as having more skill than others in making particular kinds of music. It is generally recognized that most folk music originates with individuals. In Schulwerk workshops, we sometimes create small compositions in groups, but experiencing the complications of composing "by committee" helps us understand why truly fine material almost always can be traced to talented individuals. In folk communities, these creations become community property if they are accepted by the group and thus become subject to the variation process.

We must also note that the norms of tradition usually allow for us all to become involved in some way—singing, dancing, playing instruments, hand clapping, toe tapping, even adding whoops of joy or encouragement. The social significance here is considerable. The group members tend to identify strongly with their "own" music, and involvement in the music is a visible statement of community support.

Most of us have seen this principle operating in Schulwerk classes, with both children and adults. A successful experience in shaping music can and often does foster group cohesiveness. As this develops, individuals feel a responsibility for adding parts to the total; in doing so, they identify themselves to each other, as well as to outsiders looking on, as members of this community.

Another point of comparison: folk music-making and Schulwerk music-making are not music in isolation but are allied closely with other expressive forms—story telling, poetry, drama, dance, handcrafts—forms also hand-

ed down by tradition, with their own processes of variation. Anyone who has attended a modern-day folk festival is aware of the rich variety of expression that tends to be associated with folk music-making.

The definition of folk music as that which is transmitted orally rather than symbolically is somewhat ambiguous, since the practice of oral transmission is not limited to folk music. As a generality we can say "all folk music is traditional, but not all traditional music is folk." Some highly complex forms of art music, such as the classical music of India, are passed from teacher to student through the oral process. Jazz in its infancy was primarily an aural tradition and remains somewhat so even today. And the oral transmission process itself has been revolutionized by our increasingly sophisticated sound technology.

Learning from recordings is now widely practiced in folk styles and is utilized in many popular and art musics as well. With recordings it is even possible to regenerate an "endangered species"—that is, to bring back into living practice a type of music that has all but died out. This whole area of ambiguity concerning the terms "folk" and "traditional" caused the International Folk Music Council to rename itself in 1981 the International Council for Traditional Music.

What about the role of "oral transmission" in the Schulwerk? Anyone who has ever responded to the invitation "echo me" has been involved in honing the skills that make it possible: continually refined memory and recall.

And what of musical notation? Orff expressed his views briefly in his Introduction to Volume I:

"In order to achieve freedom in performance, the children must play from memory. The teacher should nevertheless instruct them in musical notation right from the beginning, starting with the speech exercises where only rhythmic notation is necessary. At first musical notation should primarily be used to write down original inventions of melody and rhythm."

In this statement, I hear Orff as composer, preparing children for a stage of music making extending beyond the elemental. However, he clearly states his intent that the music making must come first. We see this approach now coming into language instruction in our schools—the "whole language" approach, with writing coming as a need to record something that has been created by the children themselves.

In folk tradition, notation is accepted as a means for facilitating the learning process where it serves the purpose, such as for learning already established melodies. But it

does not contribute to the creation of variant material. It is worth keeping in mind that probably three-fourths of the world's music making is done without the use of notation, and that aural recall tends to be much sharper in those who must depend on it rather than on notation.

School music making has tended to emphasize that which is facilitated by reading. Perhaps this places unnecessary limitations on the types of music making included. The discussion of "when is music reading useful and appropriate" is another topic for another time, with many issues to be included.

Imagine, for example, how the romantic impact of a strolling mariachi group would suffer if the musicians had little mini-scores suspended from the brims of their sombreros—perhaps with clothespins . . . At the other extreme, orchestral musicians could prove themselves truly heroic by playing the Eroica from memory. Perhaps a platoon system would develop, with a new group of performers for each movement—the sonata-allegro team, the scherzo squad and so on.

Let me approach the end of this discussion by focusing on the use of folk music in the classroom. Songs and other material from the established folk repertoire offer a strong link with the past; any particular version almost certainly exists in a number of other variants, opening the door to further "re-creation." These materials also stand as those that have persisted through the sorting process based on acceptance. But can this material be made relevant for today? It hardly seems necessary when we have such an abundance of published material written to serve present-day needs and those that include contemporary musical idioms.

Of course, new material is needed; some of it is excellent, and new elements must be added to the stream of tradition to maintain its vitality. However, creating variants of older songs that bring in the topics and musical characteristics that speak to today is tradition in action, in the deepest sense. And what better raw materials than items from folk



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heritage that have already undergone many reshaping?

Facilitation of such tasks in re-creation calls for a knowledgeable, creative and risk-taking teacher, sensitive to the material at hand and skillful in helping to shape, but not dictate, the new directions. (But how else would we describe a good Schulwerk teacher?) If some attempts are rather ordinary or even downright failures, this is also a part of tradition in action. If we really want to be "traditional," we can save our more successful "re-creation" projects not in notation, but only on cassette. If others who hear it want to learn it, they must learn it from the tape. What they can't get by listening they must fill in for themselves, which merely extends the variation process.

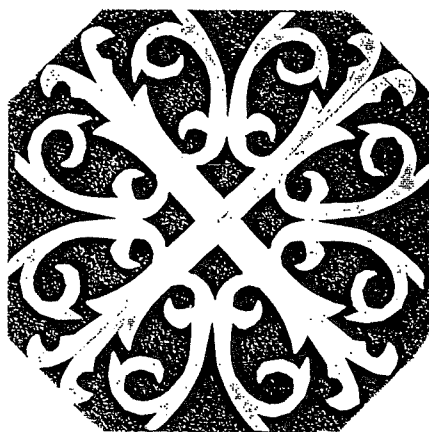
In this discussion, I have treated the process of tradition as pan-cultural and made the comparison with the Schulwerk on the basis of principles that override cultural differences. The function of music as a symbol of identity and the problems involved in selecting traditional music from various cultures to use in the classroom, is still another topic for another day.

Meanwhile, here at this conference we have much to learn and experience about tradition, and within the context of tradition. Whether we realize it or not, Schulwerk music-making is now somewhat of a tradition in itself, having persisted some forty years and

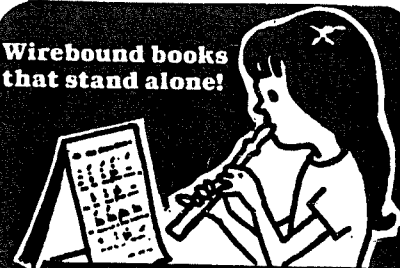
having developed a number of viable variants. As carriers of this tradition, we do have certain ideas, flexible but strong, about what is acceptable within it.

Many of you have established Schulwerk music-making as a tradition within your school community as well, contributing significantly to the development of these students as total human beings. May this conference experience revitalize you with new energies and new insights with which to continue, in your own communities, the process called tradition. □

Dr. Mary Shamrock, Past President of AOSA and former editor of The Orff Echo, is Professor of Music at California State University.



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Parents in the Classroom

DEBORAH GOODELL

To build support for music education or to maintain it, there has to be ongoing communication between teachers and parents, who are often represented only by school boards.

Most music teachers spend a great deal of time and energy on planning and preparing for public presentations. But do such performances really inform the public about the kinds of learning experiences taking place in the classroom music programs? How can we show parents the actual process of learning to listen to music discerningly, responding to poetry or exploring how to use the whole body expressively and creatively? After wrestling with this issue for several years, I finally came to the obvious solution: let parents come to the classroom and participate right along with their children.

Last year I initiated a "Parent Partners in Music" which proved quite successful. The parents from each of my eleven first and second grades were invited to a music lesson during the school year. Parents were requested to wear comfortable clothes and shoes for dancing. It was easy to have partner activities in creating body-percussion patterns, in movement and in sharing instruments. Often the child 'partner' became the model for the parent, a really exciting experience for the children involved.

With improvisation so essential to Orff Schulwerk, yet so rarely seen in performances, I tried to include it in every aspect of the lesson. Sometimes the improvisations were part of a musical game or dance, sometimes music and movement were added to a story and at other times, parents and children worked in groups on a specific music/movement project.

As revealed on an evaluation form, the parents admitted how much they enjoyed the activities. "Stimulating," "exciting," "took more concentration," "more complex," "more creative than I realized" were comments often repeated. It also became clear that parents did not have any idea of the extent to which music class touched on so many important areas of their child's total educational growth. A list of basic objectives of most music lessons was distributed and really seemed meaningful to those who had just experienced a lesson that embodied so many of them.

The classes included the major areas of music and dance that were in my curriculum guide, but also some general objectives I

wanted parents to be aware of: development of listening skills, language skills, logic skills, motor coordination development and divergent thinking and imagination. Group functioning skills were also listed; sharing and collaborating on a project, the ability to appreciate beauty for its own sake, the non-competitive nature of music and the opportunities for self-expression which build self-esteem.

There were no behavior problems with the children. There was no stress. They did not feel as if they were performing. Parents were introduced and sat on the floor with their children. It was a special occasion, a time to share and learn.

And so I would urge more of my Orff Schulwerk teacher colleagues to open their classrooms to parents whenever possible. They need to experience for themselves how Schulwerk teaching develops and integrates language, movement and music. We can involve parents—body, mind and spirit—in the whole process, and hope they will translate their new understanding and enthusiasm into much needed, wholehearted support of music education.

AOSA Election Results

The following results of the recent election were announced by Cindi Wobig, AOSA Executive Secretary, on February 15, 1990.

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It is important, though, to develop a certain attitude toward their use. You do not have to be a percussionist or have instrumental background to use them effectively with your students. You will find that you are capable of playing a wide range of non-pitched percussion instruments—not only adequately, but well.

The first step is to observe them being played correctly, talk to people who know the basic techniques, or take a class. The next step, as always, is to practice, to get the instruments into your hands until the feel of them is familiar. Fortunately, a few minutes a day for a few weeks with each instrument will develop your technique sufficiently to demonstrate it to your students.

They are so fascinated, so inherently inter-

ested in the sights and sounds of these instruments that they do not need a professional player as a teacher. Rather they need someone with enthusiasm who can communicate it, who can teach basic techniques and use the instruments musically.

As with all other instruments, there are appropriate and tasteful ways to use non-pitched percussion. Most important to remember is that the role of the instruments changes according to the type of ensemble:

1. Accompanying a song: percussion instruments (and Orff instruments) should be played softly to highlight the children's voices. Instruments play a supportive role here.

2. As part of an Orff instrument ensemble: percussion instruments should blend in with, support and highlight the Orff instruments. All too often, a loud conga drum, cowbell or even a poorly played triangle can overpower the barred instruments.

3. In a totally non-pitched percussion ensemble: here the instruments can speak with full voice. Strive for careful balance among the parts, with accompanying instruments getting a bit softer so the lead instrument stands out during an improvisation.

4. In an Orff ensemble that includes song and percussion, you may want to accent the lyrics with a special effect sound (vibraslap, slapstick) or make one section of a rondo into

a purely percussion break. In these instances, there is no danger of overpowering the melody.

Of course, there are exceptions to these guidelines. In some types of African music, for example, the vocal line and percussion are performed with full strength, but we should be careful at all times to be faithful to the style.

The following are some basic playing techniques for bongos, claves, guiro and cowbell and a short example of a percussion ensemble for upper-grade elementary students. To avoid confusion among left-handed students, it helps to label the dominant hand as "the pencil hand" and the non-dominant hand as the "helping hand." All references to hands used will follow that terminology.

BONGOS

Bongo drums, a smaller and larger drum joined in the center, are wonderful for the elementary school because their high and low pitches mean that exciting rhythms can be played with very simple technique. True, professional bongo technique is very challenging, but for school purposes we can use a simplified fingertip technique as shown.

The importance of buying good bongos cannot be stressed enough! There is a distinctive "bongo sound," a popping, cracking sound that cannot be achieved unless the skins are tight enough and thick enough. Latin Percussion makes the Cadillac of the industry, a professional model that can be purchased with a stand. Remo makes a good, non-tunable set. Good tunable bongos are heavy and are best held by a stand for young and even older players.

If you do not have a stand, grip the bongos between your knees; you can lock your feet together to help strengthen your grip. Tilt the drums away from you slightly. Place the bongos on the floor for students who cannot hold them between their knees. This position has its drawbacks: it deadens the tone and is not in a correct playing position, but may be necessary until you can get a stand.

Whether sitting or standing, position the smaller head opposite your pencil hand. That is, if you are right handed, put the smaller, higher pitched drum under your left hand. This drum is the lead drum and many traditional bongo patterns start with both hands working on the small drum. By tilting the drums away from you, your fingertips will fall into the proper playing position.

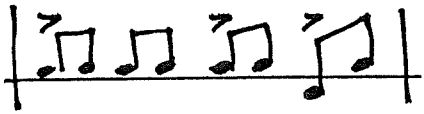


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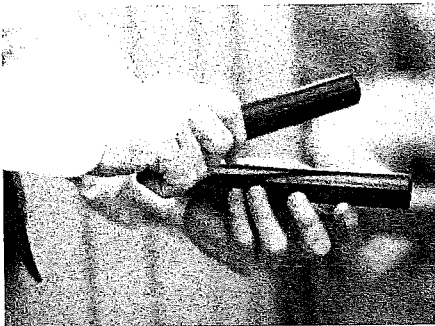
Play with one to two inches of the middle and/or index finger. Keep the other fingers up above the playing fingers. Play the edge of the skin. Playing in the middle will deaden the sound.

The Cuban *martillo* is a widely used traditional bongo rhythm and easy to practice. Start with the pencil hand on the smaller drum.



CLAVES

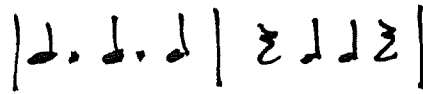
"Make your helping hand into a 'hot dog bun.' Lay one clave lightly on top of the bun like a hot dog, but leave room underneath for the mustard and coleslaw." This is one way to help children understand how to set up a resonating chamber with their hands. The "clave test" is for you to see if you can slide the handle of a mallet under that clave.



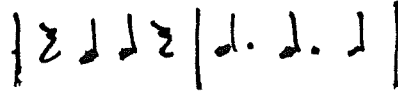
In your pencil hand, hold the other clave lightly, almost at a right angle to the other. Strike the center of the clave with a rebound. The sound should be very crisp.

Frequently, each clave will have a different pitch; test for this by changing which one is resting on the hand/resonating chamber. Rosewood claves give the best sound. (Remind classes to pronounce the name "clah-vayz.")

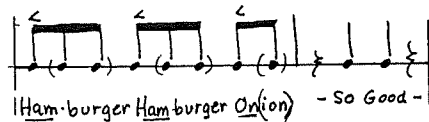
The basic Cuban clave rhythm is:



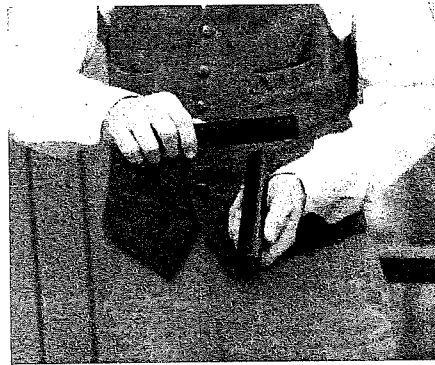
or the reverse:



You can teach this rhythm with speech, for example:

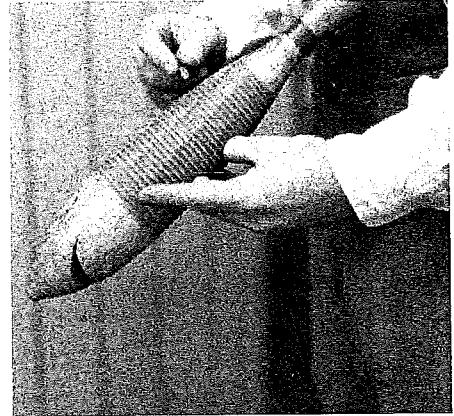


or have the students make up new words.

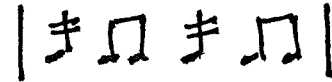


GUIRO (hwee-row)

Hold the "mouth," or opening, out toward the audience and the "tail" toward your body. Place thumb and index (or middle) finger in the two holes. Use the pencil hand to hold the thicker part of the scraper. Adults should scrape both down and up; children will find it easier to scrape down only.



A basic guiro rhythm has one long, accented scrape followed by two short scrapes. Quick taps may be substituted for the short scrapes.



The thick side of the scraper will produce a completely different sound from the thin side.

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It is very important to have a good player on the cowbell, even if the part is a simple steady beat. Cowbell is a powerful instrument and can do much to hold the whole ensemble together.

Open your helping hand, palm up. Lay the cowbell on the palm with the mouth, or open end, facing out toward the audience.

Play this as a rondo, with each instrument taking a turn to improvise: i.e. claves in the B section, guiro in the C section and so on. Help students create a rhythm to be played by the other instruments during the improvisations. This pattern should be sparse so as to support and not overpower the soloists.

The guiro part is challenging at this tempo—the scraping and tapping motions must be very concise. Teach the bongo part with a variety of techniques—echo play, speech



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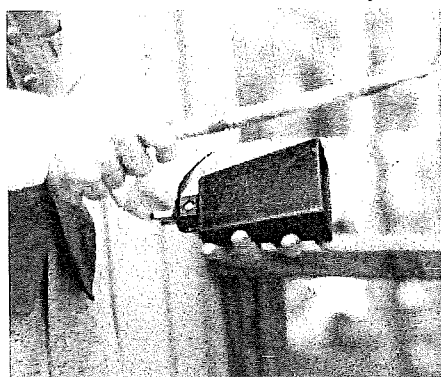
A SECTION ♩ = 144

If you want the bell to be loud, hold it away from your palm with your fingertips. If you want a more muted cowbell sound (which is most often necessary in children's ensembles) put more of the bell in contact with the palm of your hand.

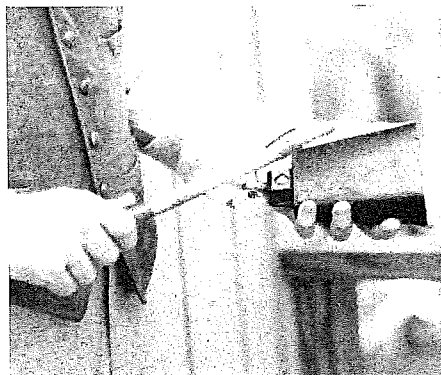
patterns or notation. The cowbell player should be carefully chosen, as the steady beat will keep the tempo consistent so the syncopations can be heard. With this as a model, students can create other parts or adapt these to their own abilities.

Jim Solomon is a percussionist who teaches K-5 music in St. Augustine, Florida. He is Adjunct Professor, Elementary School Music, at Jacksonville University and Past President and Co-Founder of the North Florida Orff Chapter. Solomon has been a presenter at five AOSA National Conferences including Atlanta, 1989. He is author of Monkey Business, A Village Day and The Body Rondo Book. He has made a video, Congas, Bongos & Other Percussion—A Guide to Technique.

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Play with the stick across the top edge of the mouth, or with the tip of the stick on the "heel" of the bell, near the closed end.



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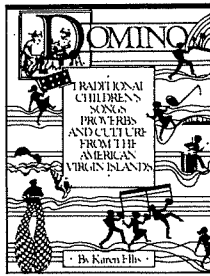
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All right, I'll admit it—I'm addicted to record stores. A state of near euphoria comes over me whenever I'm surrounded by thousands of LP's, CD's and cassettes. My family has threatened to change the locks if I come home with yet another recorded set of *The Brandenburg Concerti*.

Much to their amusement and dismay, I can (and often do) spend hours browsing through the bargain items, searching for out-of-print treasures. My heart skips a beat at the thought of finding something in the "Orff, Carl" bin besides Carmina Burana. One of the ultimate pleasures in my life is having an intelligent discussion with a knowledgeable store employee regarding interpretations of French harpsichord music, or recent re-issues of Horace Silver, or the early recordings of Bob Dylan.

There are a number of superb record shops that contribute to the support of my audiophile habit, shops that are well stocked and staffed by people with a passion for music. And then there is the mall record store.

Certainly there is nothing inherently wrong with the record store in the local mall. It is a perfectly adequate place in which to locate your 25th recording of the *1812 Overture* or to purchase James Galway's latest foray into the realm of pop music. I can live with the fact that Roy Coniff is included with the Classical Section and that approximately three times more space is allotted to Madonna than to Jazz.

Details of one recent visit will serve to illustrate just what it is that irritates me about the place. Upon entering the store, the first thing that strikes you (quite literally) is the music (?) blasting forth from overhead speakers that are approximately the size of a Buick. You can expect to hear these sounds at a volume level that makes you suspect that the store's manager receives royalties from Tylenol.

Soon afterward you'll notice that the most offensive recordings are prominently placed at the front of the store. Indeed there is a direct correlation between the size of this sales display and the amount of embarrassment the performer's name causes to most parents. The pictures on the album covers are reminiscent of the nightmares one has after eating cold pepperoni pizza late at night.

All of the sales clerks are 16 years of age; they all punctuate their conversations with liberal doses of "like" and "you know"; they all wear spandex pants. The latter fact is not particularly remarkable, since throughout most of this area spandex pants are considered appropriate for just about every occasion except state funerals.

I approached one of these salespersons (a boy who had evidently styled his hair with a Weed-eater), and foolishly asked, "Do you have the new recording of Praetorius' *Terpsichore*?" The volume of the background music, a few decibels short of a DC-10 at take-off, prevented him from hearing me, so I wrote my request on the back of a bag. He spent nearly four minutes reading it; as the overhead speakers mercifully came to a momentary halt, I heard him ask another employee, "Have you heard of this band called Tupr-sa-core?" Needless, to say, he hadn't, the record was not in stock and never would be.

Another time I had spent months searching in vain for an obscure recording by Bing Crosby, one which had been out of print for several years. Before conceding defeat, I elected to try my local mall store once again. The usual array of adolescent clerks was joined by the store manager—an older man, about 19. He was most helpful: I had no sooner uttered the name "Bing Crosby" than he escorted me to a display labeled "Crosby, Stills and Nash." I'll never learn.

But it wasn't a complete loss: before leaving I bought another recording of *The Brandenburg Concerti*. Know any good locksmiths?



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Hesperus and Crossover

The excellent liner notes on their tape "Crossing Over" tell us that Hesperus was drawn to Appalachian music because it had so much in common with the medieval music they were playing: modal tunes, drone, improvisation. They called the fusion of the two styles crossover, and presented it in Atlanta.

On hearing the crossover music, many questions presented themselves. At that time there was more listening than talking to be done, so questions were thrown at Tina Chancey, Scott Reiss and Bruce Hutton with the invitation to answer them at their leisure, individually or together.

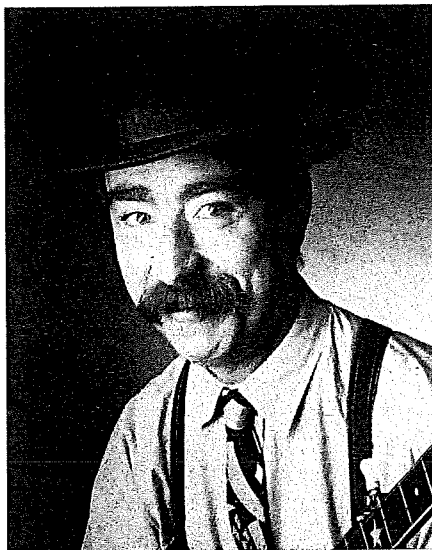
The plan was to separate the replies to each question as an "interview in print," but that seemed to make their tunes get interrupted mid-phrase. Therefore, all the questions are grouped first, and each of the voices takes a solo.

1. How did you get started . . . or lured away from your original interest in folk or early music? What was it about the crossover idea that appealed to you? Did you or do you have mixed feelings about it?
2. Was there one person or one moment or a particular concert which said, "Aha! Crossover!"?
3. When or how did you realize that a blending of early and folk music was viable for public performance?
4. How do you choose the pieces to work on? What is your approach to scoring and arranging them? How often do you rehearse?
5. What does crossover teach you about yourself, your playing or your ideas about performing? In what way do you believe it has added to your total musical growth?
6. Do you have a favorite audience? Are there some that respond especially well or those that don't?
7. For the future of Hesperus and the crossover idea, do you feel there are challenges yet to be met, both personally and for the group? What other styles would you like to explore, or is there something musical you might want to add later?

BRUCE HUTTON

(Five-string banjo, guitar, mandolin, ukulele, mouth bow, mountain dulcimer)

When Scott and Tina first suggested the idea of working together and mixing early music and folk music, I was rather skeptical. This was probably because other more



familiar fusions of traditional and contemporary music (such as "folk-rock") had no appeal to me as a performer. I was also concerned about my ability to learn by ear the music played by those who are classically trained and musically literate.

This folk/early crossover became more appealing when I learned that the performing group Hesperus had already begun this music with Mike Seeger, performer and folklorist. He has been a profound influence on me since I first started to play old-time music and I share his respect for traditional styles. When I heard a tape of their performance together, I

was intrigued, surprised at how impressed I was with the music that resulted—and convinced to try it.

Doubts about my ability to learn to play early music were soon eased, both because of the skill and patience of Scott and Tina as teachers and because I soon realized that playing by ear might be a key to how this crossing over with folk music could invigorate the performance of early music.

Has this lured me away from my original interest in performing "straight" folk music? I don't think so. Adding crossover to my interests hasn't diminished my desire to continue to present traditional music as faithfully as I can. I continue to perform as a soloist with the *Double Decker String Band*.

If anything, exploring these new horizons has reinforced some notions I've had about just what it means to present traditional music "faithfully." Through the years, traditional musicians have not merely recreated the music of the past, but have kept it a living tradition through the process of making the music their own. Those many variants of a single ballad or banjo tune are the result of the individual creativity of those who kept it alive over the years.

I've come to accept the fact that as much as I would like to think I sound exactly like traditional performer Doc Boggs, I never could . . . any more than he could sound like someone else. My performance of his music

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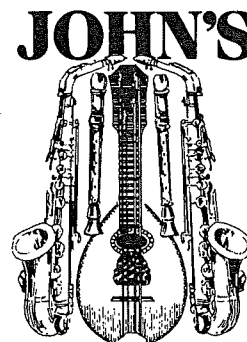
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will be in my own style, one within the context of the tradition, but uniquely my own. I believe this is in true justice to his music, and inevitable.

This is exactly the approach I've taken in working on crossover arrangements. There can be both frustration and freedom to interpret medieval music when we will never know how it sounded originally. Of course, there were no banjo players in the 14th century and while we know there were rebecs, we have no way of knowing how their tunes were arranged.

The goal, then, in working out pieces with Hesperus, is to base our sounds on a respect for traditions of many ages, but also to have them be an expression of ourselves. With our special mixture and the instruments we have available, it's not hard to sound unique. What is more challenging is the search in any piece of music for what is right, if not historically, then right for our special group; more important is the search for good music.

Working through this search in playing crossover has enhanced my thinking about this process with whatever type of music I perform and has taught me much about myself. I've also learned that an audience need not be familiar with a type of music to respond favorably. One of my greatest pleasures over the years has been to present

traditional music in school concerts, and to see the enjoyment of students who didn't know much about folk music, or thought they didn't like it. I feel the same satisfaction when performing an Appalachian ballad for a recorder society or a medieval estampie to a folk audience.

Whatever we attempt in the future with the crossover music and Hesperus, I'm sure it will be a reflection of the types of music we each know and love. New Age music is probably safe from our crossover because I just don't think that the future is what it used to be.

SCOTT REISS

(Director, recorders, hammered dulcimer, percussion)

I wasn't so much lured away from my original interest in early music as crossover was a direct outgrowth of that interest. One of the aspects of early music that attracted me to it more than 20 years ago was that it was a pioneering field; I wanted to participate in that pioneering.

After working for a number of years in the field of "historically informed performance" (the current orthodox appellation) one thing kept bothering me; that history could not inform us very much about very old music. There is abundant information on performance practices of the 18th century, so ba-

roque music can indeed be "historically informed" if not absolutely "authentic."

But the further back we venture into history, the less we actually know about how music was played. By the time we get back to the middle ages, we are sailing in a vast sea of unknowing

How, then, have musicians "recreated" the sounds of renaissance and medieval music? Using pictures and the very few documents available, we have put instruments to the music from the same time period. We have taken clues from the music itself, even though it often presents us with more questions than answers, and we have done what sounds good to us.

Many performers struggle the the lack of authority this method presents. Others harbor thoughts in the secret recesses of our hearts that "it simply must have been this way." Most of us simply could not bear the thought that we were making it all up.

After all was said and done, however, we were making it up. Sooner or later I had to accept that most of the secrets of medieval minstrels and jongleurs had died with them. Then I was left with the uncomfortable question, where to go with early music? Play it? Forget it? Admit that our performances could never be authentically reproduced because we didn't know what to do with the instruments, or what instruments were appropriate for which music, or what the vocal styles were and so on?

Faced with these awkward questions, I began to think about basing our medieval performance practices on living traditions. The folk traditions that exist here and around the world tend to use many of the same kinds of instruments seen in our medieval pictures. The actual practices in these traditions are rich and deeply varied, yet certain themes recur.

These thoughts percolated in me for a number of years until Tina and I met folklorist and performer Mike Seeger at a folk festival in 1983. We all noticed a certain similarity in interest and method; both Mike and we were fascinated with unusual instruments and in creating interesting sonorities and textures with those instruments.

Events progressed rapidly after that. In June of 1984, we produced a workshop in Appalachian and medieval music, calling it "Ear-Trade," named for the combination of early and traditional music and for the decision to transmit all the music by ear. This produced utter terror in some of the participants who had never played anything by ear. Within two days their terror abated and actually grew into an apotheosis for some. It was this feeling of revelation that made me first think that perhaps this crossover had something of real

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My own revelation occurred in the concert the three of us put on at the end of that week. It was the first time I had ever performed an entire concert without printed music, the first time Mike had played medieval music and the first time Tina had played country fiddle in public. We broke down the barriers of two very different styles of working, the formal print-oriented style of classical music and the looser, intuitive oral tradition of folk music. That concert had the magical quality of a truly creative and successful effort. The audience was rapt, then ebullient. For me, early music was transfigured at that moment, and would never be the same again.

When we produced our own Ear-Trade in Washington, we worked with Bruce, who played the same styles and instruments as Mike. After the second Ear-Trade we offered a concert of crossover music on the Hesperus series in Washington with Mike Seeger and Bruce. From that point on, crossover has been more than just a concept; Bruce, Tina and I were an ongoing group.

We worked as a trio or with Mike or Jean Ritchie. These respected folk musicians added a depth to our concerts that in the world of oral tradition can only come from great experience. Their willingness to perform with us gave us a certain credibility in the folk world.

Working in the idiom of crossover has added a new dimension to my work as a musician, both in the creative realm and also simply in the process of music making. The only time I look at printed music is when I'm looking for a new tune to develop.

The creative act of making crossover music has both a foot in each style and a quality unique to itself. We usually begin creating new repertoire by offering up to the others two tunes that we like ourselves. Then we experiment with scoring, mixing the *vielle* with the lap dulcimer, adding a drum or accompanying the recorder with the banjo, or mixing the mandolin, *viola da gamba*, and hammered dulcimer. This scoring process is almost identical to the one we use when we are doing "straight" medieval music; it is a process of creating sonorities and textures.

Once we have a number of tunes that are working or during the process of developing them, we may start thinking about creating medleys. The creation of a medley that includes pieces from the ancient European repertoire and the traditional American repertoire is an important part of the presentation of crossover music. I think the mixing of instruments is a first step, but when someone hears a medieval *estampie* segue into an Appalachian breakdown, or a Machaut *vire-*



lai into a blues song, something happens inside to jolt the consciousness. In a way, this jolt is wrenching, but just as it happens the person may perceive that the musical juxtaposition is pleasant. That is the point at which crossover really works for me.

This process cleans out my preconceptions about the music, and I think it does the same for the audience. The early music is given a context that is completely different from, and foreign to, its normal milieu. In one sense that context is absurd—there is no intellectual justification for it. But that is exactly what frees it from the constraints of its normal context. It can be interesting, joyous, delicious, without having to rationalize its own existence.

Our development over the past two years has occurred in several different areas. Our repertoire has expanded into blues, Cajun, ragtime, swing, vaudeville, and parlor styles on the traditional side and into 15th-century carol singing (in three parts with middle-English texts) and late renaissance from the early music side.

We have done collaborations with many individuals and groups in the folk field, and have experimented with creating larger forms with our medleys. I think these directions will occupy us for at least the foreseeable future. We want to do more singing, both traditional and early and would like to become comfortable in other languages.

There's a thought in the back of my mind to create something staged with crossover music. As a chamber group, our sound is limited by the number of people who can hear and see the quiet music in one space. Amplification could reduce that limitation and I would like to find more subtle and sophisticated ways of doing that. But basically there is just a lot of music out there waiting to be crossed over.

TINA CHANCEY:

(Viol, vielle, fiddle, rebec, kamenj)

Perhaps because of my family background, I always wanted to do things my own way. I first heard early music at a Christmas party

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when I was twelve but didn't get a viol until my sophomore year at Oberlin. I had been an indifferent classical violinist, but immediately the viol felt right.

I moved to New York City, got a degree in viol from Queens College, and began to play professionally with the Ensemble for Early Music. I was expected to play viol, vielle, rebec, mandora, recorder and Scottish fiddle. Those first months were pretty terrifying, but led me to decide that my goal in life would be to play as many bowed string instruments as I could. Later I added lyra, kemenj and the pardessus de viole, as well as baroque violin. I still can't play Brahms convincingly on a modern violin, but that's OK.

Folk music always intimidated me (those players didn't read music, there were so many notes, they played so fast) but the more improvisation, playing by ear, and renaissance dance tunes I did for EEM, the more I gravitated towards it. I never played with traditional performers till we worked with Mike Seeger, though.

I still can't figure out why Mike was interested in the crossover idea or how he could stand playing traditional music with two total novices, but that Ear/Trade workshop in 1984 was a pivotal time. We didn't know exactly what we were doing, but it felt so good! I started working with fiddle players

to learn style and repertoire, but it was a good five years before my own fiddle playing passed muster. And to think that some classical players look down on traditional music!



From 1980-89 Hesperus presented its own series of concerts. We scheduled our first concert with Mike and Bruce because we decided that if it was so much fun for us it had to be fun for an audience. As it happened, it was even fun for the reviewer!

Then we wanted to see how it would work to cross our music with other traditional performers, so we invited *Wild Asparagus* (a New England contradance band), Jean Ritchie, *Double Decker String Band*, and *New*

Saint George (English folk-rock) to play with us. Jean Ritchie and her husband George Pickow have their own record company, Greenhays, and they put out our first crossover album, "Crossing Over," which we produced ourselves. Of course, spending time on all this self-producing will only work if you're independently wealthy or make a living some other way.

We do a pleasant variety of school programs, lessons, free-lance performing and touring with Hesperus. Both Scott and I are becoming more involved in baroque solo playing; he just made a recording and I plan to make one in the fall. Life is not dull.

Scott, Bruce and I are so busy that we usually rehearse only when we have a performance coming up; we try to arrange our concerts so we'll see each other regularly. Bruce has a fine, inexhaustible, supply of eclectic tunes running through his head; he encourages us to sing, and he'll try anything once.

Our usual procedure is to sit around with our instruments and one of us will play a favorite tune of the moment. The others will pick up an instrument and do what suggests itself until the results are satisfying. Then someone may say, "That reminds me of this tune" (for any one of a number of reasons not often clear to the others) and we may noodle

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with those two tunes like kids who fiddle with an erector set until the pieces fit.

Crossover has taught me that music can be fun and soothing and catchy and profound at the same time, and that there needn't be a big separation between "classical" and "traditional" music, except as audiences and performers make those separations for their own reasons. Crossover teaches me that often my instruments will tell me what to do, that there can be a lot of space between the beats if you look for it.

My favorite audience is any one that smiles back. It's a kick to perform for early music audiences and watch them realize that they like this, because most of them were not sure. It's a pleasure to play for folk audiences, because they're usually ready for anything, as long as it has a good beat and some hot playing. Older audiences like the swing and vaudeville tunes, children like the unusual instruments. I look forward to performing abroad to see what aspects of our music will appeal to non-Americans.

Every time I'm afraid we've run out of ideas, we get a second wind, so I don't see why we should stop this until we have to. I play a lot of different styles of early music, but crossover is still the most fun I have. For the future, I have a sarangyi I'd like to learn how to play and I'd like to learn more about jazz. Contemporary bluegrass really doesn't interest me but gospel and the roots of bluegrass do. And with 600 years of music to choose from, I think we'll never run out of early music. □

*"Crossing Over" by Hesperus with Mike Seeger. Greenhays Recordings, Flying Fish Records, 1304 W. Schubert, Chicago, IL 60614.

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Eclectic Is Not a Four-Letter Word

JANE FRAZEE

Guest Editorial

The following is reprinted from *Centerpieces*, newsletter of the Center for Contemporary Music Education Hamline University Graduate School, St. Paul, Minnesota. It was written in response to those who often think of "eclectic" as a catch-all term for gimmickry in music education. If it stimulates new thoughts, discussion or controversy, please write to The Echo.

American music education at the threshold of the 21st century is in a state of reform. This reform is not a result of government reports or university studies, but is rather a product of grassroots efforts on the part of music teachers themselves. These efforts are a reaction to conventional music education which had failed to identify purpose, develop classroom goals or to substantiate outcomes.

The winds of change had begun to blow in the mid-1950s in the United States with the publication of *Foundations and Principles of Music Education* by Leonard and House in 1959. This book placed aesthetic considerations at the core of school music curriculum content and method discussions. Although it helped address the "why do we do it?" questions, we needed assistance with the more basic "how do we do it?" problem. Teachers who realized that they needed help in order to make music meaningful to their students thus began, in the early 1960s, to investigate a variety of European music education systems.

These European approaches were built on solid musical and artistic principles and so offered means of skill development for students of all ages. Kodaly, Orff and Dalcroze each addressed the fundamental issues of musical behavior: listening, writing and performing, but they were given unequal weight in each system. For example, listening and performing received more attention in Orff than literacy, while notation was stressed in Kodaly.

In spite of these differences in emphasis, there are a number of principles which are common among the eclectic methodologies. These are:

- Music learning is initiated through active participation. One proceeds to the symbolic only after the children have had much concrete experience;
- Emphasis is placed on process, rather than on product, outcomes;
- Musical elements are taught early. Young



children work with—and label—melody, rhythm, form, texture and (especially in Orff) color;


- Experiences accommodate a variety of learning styles: aural, visual and kinesthetic;
- An aural vocabulary of rhythm and melody patterns is taught;
- The curriculum is child-centered.

These principles appealed to teachers looking for guidance and direction in their teaching. There may have been some early confusion about ends and means, for instead of serving as the means to aesthetic development, an inexperienced teacher might have

treated the methodology as an end in itself. And as is true of all skill debate, there continues to be lively disagreement about which of these approaches "best" accomplishes the task of guiding children to music. Some say none, some say one, I say all.

Among those who still argue against skill development in music education are Bennett Reimer and Peter Fletcher. Reimer, in the February, 1989 issue of *Music Educators Journal*, argues that "our reliance on methodology is dangerous because it has led to the widespread and largely accurate perception (both inside and outside the profession) that music education is a field entirely devoted to music training." He responds to the February 1986 *Music Educators Journal* devoted to *Major Approaches to Music Education* by telling us "nowhere did an author suggest that these methodologies could play an important role in a comprehensive program that included but transcended skill training."

He goes on to say that "because a comprehensive music curriculum cannot be reduced to a step-by-step methodology, it tends to become invisible when compared with approaches that are more easily understood." We can see by these arguments that Reimer argues against European methodologies because he believes that their single-dimensional means (skill training) obscure the end



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which he values: aesthetic education.

In his delightfully iconoclastic book, *Education and Music*, British music educator Peter Fletcher joins the chorus against skill development. He tells us that, "Our current obsession with methodology (just one of the cultural phenomena with which we have been infected by the United States) is having one disastrous effect: it is blinding us to content. It has become a 'manner' conditioning the 'substance.' The musical *substance* being offered to children as a result of this publication fever is largely dominated by pop, third-rate functional composition and classics distorted by context and arrangement to such an extent that the *spirit* has been destroyed with the letter. The artistically exciting, the emotionally gratifying aspects of music have often escaped attention—and this almost without notice" (page 131). Fletcher here demonstrates strong opinions but with limited familiarity with the materials of the methods he opposes.

One of the most widely recognized methodological purists is the well-known Kodaly teacher Lois Choksy. In the closing summary to *Teaching Music in 20th Century America*, she concludes that there is too much to know about any one of the systems (Orff, Kodaly, Dalcroze and Contemporary Musicianship) to permit overlap in approach. Her view is that the teacher should make a choice, become proficient in a given methodology and not attempt to borrow from the others. She writes, "If the authors of this book could erase one word from the English language as it is used in music education, it would be eclecticism."

My own view is respectful disagreement with both of these positions. Surely it is possible that preparation in any of the content areas may be incomplete. Can any one of us who consider ourselves "specialists" say that we have solved all the riddles in our favorite approach? But I would argue that a healthy curiosity about possibilities is far preferable to the stultifying effect that adherence to dogma can produce. Let us remember that it was this willingness to take risks that led us to the European approaches in the first place.

Further, many Orff and Kodaly practitioners would be ready to admit that there is the danger that skill development can become an end in itself, or can offer children the musical equivalent of Dick-and-Jane quality literature. The far greater danger seems to me to be the presentation of the masterworks of Western art music tradition to children who know nothing of the symbol or structure system of music itself—a procedure akin to presenting Shakespeare to children who don't speak or understand English. Those who argue against skill development are really arguing for continued musical illiteracy

in this country. Our children deserve better.

As we all know, musical behavior consists of listening, writing and performing. Each of these requires specialized skills which must be taught; listening is a quintessential part of the others. The music student, whether a second grader or a college sophomore, needs to be taught to think about how the the musical materials being heard or performed actually work.

However—and this is what sets music apart from most of the core subject areas—there is another factor, creativity. It is here that the student can effect musical events; the outcome of a class piece or performance may depend on an individual contribution. A student using acquired knowledge and skills takes ownership of the musical results.

If we agree that skills, knowledge and creativity provide the foundation of the music curriculum, we must then address the fundamental questions of what to teach, when to teach it and how it should be taught. Our attempts to answer these questions will, if we are faithful to our art and trusting of our children, lead us to those musical behaviors which can best be taught through a variety of means: musical eclecticism.

In fact, as we enter the twenty-first century we must be aware that skill underlies substance, and that the means to skill develop-

ment are many and varied. Music teachers who recognize that a variety of approaches to their subject matter offers the most likely chance for the success of their students, welcome the opportunity which eclecticism provides. These teachers know that their place in the schools is not assured by enhancing other subject areas or public relations work but by effective teaching of their subject.

They do not hesitate to take advantage of the current opportunities provided by Orff Schulwerk, Kodaly and Dalcroze to open the windows to fresh ideas for providing a musical education of substance and delight.

There is no sanction in my philosophy for any single set of ends or goals. The fact that sunshine is beneficial to the body does not make the Sahara an ideal place to live in; and no single principle will produce an harmonious and well-balanced life.

*Lewis Mumford
"What I Believe"*

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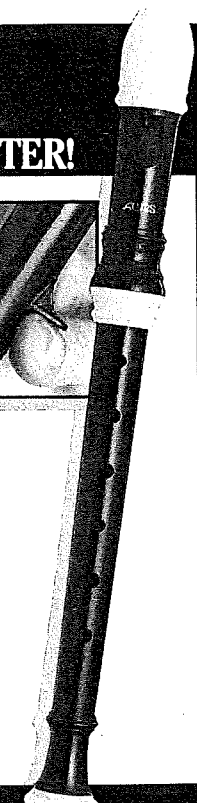
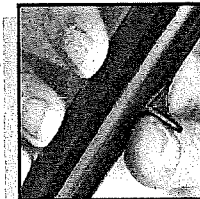


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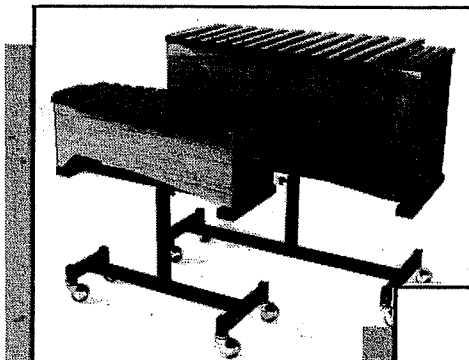
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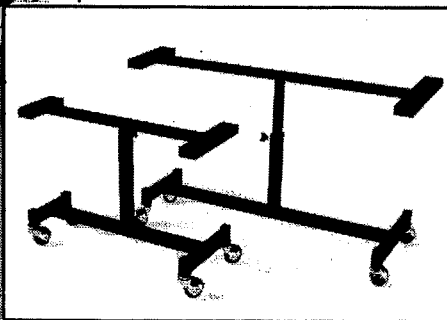
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I was constantly challenged to improvise rhythmically, vocally or instrumentally, often in mixed meter and in modes. I stood in the shoes of my own students for many of those hours, worried about my own competency as I coped with the long, intense days in the classroom. Somehow it always ended with the "aha" experience that comes from creating music with colleagues.

My teaching has been influenced by this training. It feels risky to give up my arrangements and rote approaches and to let the students improvise, but I owe them understanding and solid preparation like this. I owe them a wide range of quality music in different styles to inspire that musical experience. Now I have more confidence in the accessibility of art music as it was explored in the summer of 1989.

I know that the Master class with Richard Gill will have an impact on my teaching and I thank him for that. My gratitude also goes to the Board of Trustees of the AOSA who made this experience possible for me. Finally, many thanks to all of the members who support the Gunild Keetman Fund through individual and chapter contributions. It can only help to strengthen our membership and the quality of the music we teach. □

Orff Schulwerk As An Expression of Freedom

GLEN FIFIELD

When a people's liberty is threatened, every opportunity for freedom of choice becomes a precious privilege. At a time when their country faces this possibility, some citizens of Hong Kong proved to be acutely appreciative of a special encounter that permitted the expression of free agency.

I had never envisioned Orff Schulwerk as an experience of freedom and democracy until I saw the reaction of participants from the Hong Kong Association of Workers Serving the Mentally Handicapped in a Music Therapy and Orff Schulwerk Workshop in June of 1989. They seemed thrilled to create music in an elemental way, to be allowed (and encouraged) to express themselves in natural and unrestricted ways with speech, movement, song and Orff instruments.

More than 75 teachers, nurses, welfare workers, speech, physical and occupational therapists, university instructors and administrators attended the course. They came from many kinds of institutions; schools, hospitals, day centers, rehabilitation centers and civic and religious organizations. Although most of them had not met prior to this course, common interests and the compelling Schulwerk activities soon bonded them into close and friendly relationships. Dr. Bruce Saperston, RMT-BC, Director of the Music Therapy Degree program at Utah State University and I, as Orff Schulwerk teacher, combined our skills to offer the two-week seminar.

The experience in Hong Kong stimulated my thoughts about the many parallels that can be drawn between the Schulwerk music experience and our concepts of freedom. Psychologists tell us that the hatred of re-



(From left) Dr. Bruce Saperston, Kit Ying Ming, Dr. Glen Fifield at the Hong Kong Goddess of Democracy statue, June 1989.

straint is one of the universal qualities found in children from birth; even a tiny baby will resist violently if its hands and feet are confined. This is probably the basis for our instinctive love of freedom.

Often, there is little physical and creative freedom in our crowded traditional classrooms, but in Orff Schulwerk, children have the freedom to move, to choose, to create. Exploration, imagination and improvisation are not only encouraged, they are tenaciously nurtured.

In any of life's activities, we feel free when we can follow personal instincts and make choices based on our prior experiences. Our freedom does not exist in a vacuum; it involves other people whose freedom must be respected. We have the right to make choices, but as we grow up, we learn how to restrain some of our choices so they do not infringe upon the rights of others.

In Orff Schulwerk, these lessons are quickly and joyously learned as children discover by doing; that music cannot be made unless each member of the ensemble becomes a sensitive listener and a considerate participant. Specifics and boundaries are essential; gently and easily, instantly understood. A quality musical ensemble experience is a powerful lesson in the democratic process.

Although we in the United States have come to accept freedom as part of our birthright, it cannot be handed down from

one generation to another. Each new generation must cherish it and protect it. So it is with Orff Schulwerk. Each of us must be ready and willing to help preserve its integrity through personal involvement and attention to high musical standards. We have the obligation to "spread the word," to introduce other teachers and children to the freedom this music-making approach offers.

To participate in Orff Schulwerk is to be given the freedom to explore, to make choices, to create, to understand our place in a group. It offers us the freedom to move, to speak our ideas, to receive and give. We learn to respect the ideas and rights of others and to accept this responsibility as part of freedom's gift. We have the freedom to achieve success, to show our feelings, to be spontaneous . . . and the freedom to participate, without binding supervision and strictures, in the joyful experience of making music. □

Dr. Glen Fifield is Professor of Music Education at Utah State College in Logan, Utah. His Schulwerk training was with Barbara Grenoble and Grace Nash and he is presently Secretary of the provisional Utah Chapter of AOSA.

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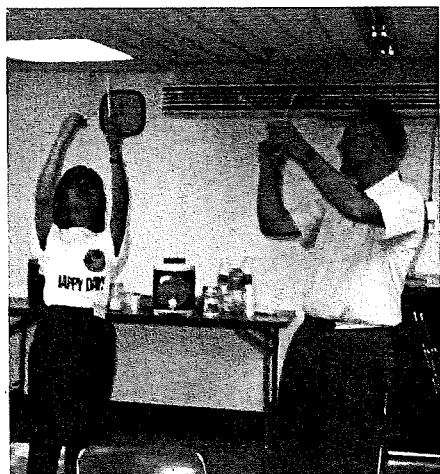
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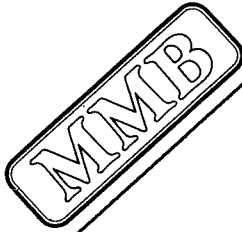
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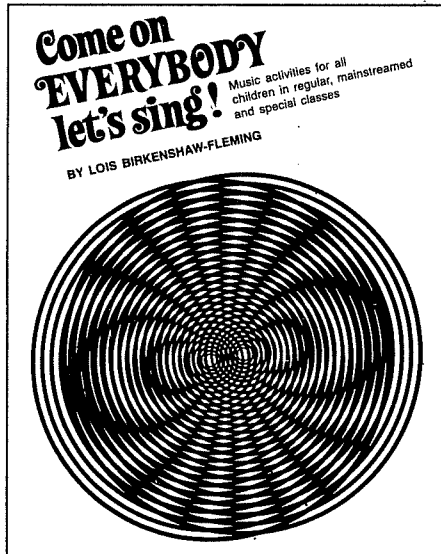
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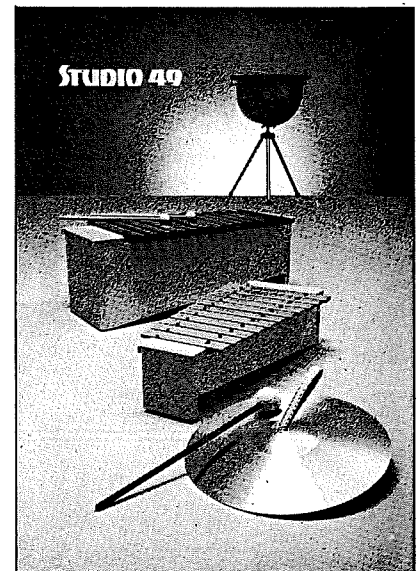
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A Bibliography:

Picture Books Inspired by Folk Songs

PHILIP A. BUNKER

Have you ever been browsing in the children's section of a bookstore—even if you didn't have children to buy for—and discovered a book based on a song you had just taught? Did it make you think how much more interesting and exciting your introduction of that song could have been?

The purpose of this bibliography is to provide a list of books that fit this category—and there are many more than we might expect. Most have about 20 pages with a few lines of the song lyrics under each of the illustrations; often the piano score of the whole song is printed at the end. Some are offered in sturdy hard-cover editions, others in inexpensive paperback format. They range in price from \$5.00 to \$15.00.

Schulwerk teachers may find that these books suggest ways to incorporate dramatization, movement, instruments, ideas for illustrating other songs and new rhymes or speech echoes. Some song texts make a particular point of teaching numbers and colors, valuable for younger children.

While it is not intended to be a comprehensive listing, this may be a guide for beginning a personal collection. The bibliography has been checked against the most current issues of "Books in Print" and shows those books that are currently available from bookstores.

Unfortunately, as indicated with an asterisk, many are currently out of print and libraries may be the only places they can be found. Kindergarten teachers may have some on their own shelves; many of these books of illustrated folk songs may be in your school library. In searching the card catalogs, others inspired by folk or traditional songs and not on this list may turn up. Seasonal/holiday songs are listed separately.

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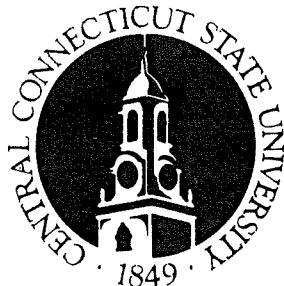
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Richard Layton: Beginnings to End 36 BE

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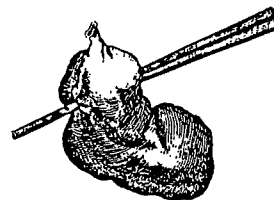
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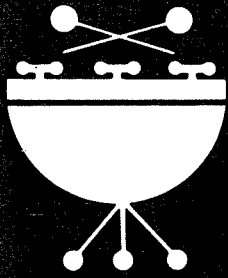
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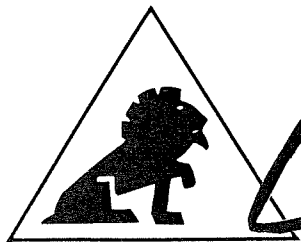
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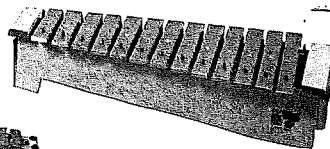
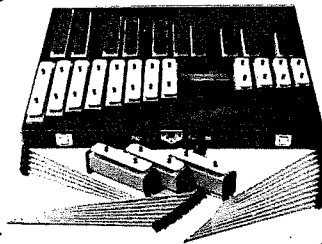
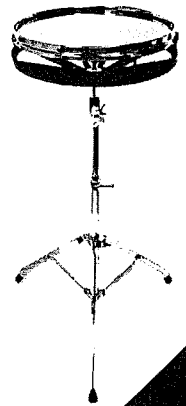
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President's Message

JUDY BOND

A recent issue of Time magazine (February 5, 1990) included an essay titled, "Education: Doing Bad and Feeling Good." The author, Charles Krauthammer, reported that although 13-year-olds in the United States came in last on a standardized math test, behind students from Korea, Spain, Britain, Ireland and Canada, the students "felt good" about math. In fact, U.S. students ranked first in answering "yes" to the statement, "I am good at mathematics," while the Korean students, who came in first on the test, were reluctant to acknowledge their own expertise.

This situation gives educators in our country yet another concern to ponder, for I believe the issue of balance between good feelings (some would call it self-esteem) and real achievement is worthy of consideration by teachers in many subject areas, including music.

But this is not enough. The students' good feelings must be based on a solid foundation of truly important musical learning and must stand the test of critical inquiry over time. Can our students demonstrate the ability to be honest and non-judgmental in evaluating their own work and the work of others? When this happens, the "good feelings" become honest and true, and self-esteem has deeper and more long-lasting qualities.



Krauthammer concludes his essay with the statement "the pursuit of good feeling in education is a dead end. The way to self-esteem is through real achievement and real learning." Because good feelings and development of self-worth are inherent in the Orff approach, we need to continually ask ourselves whether we have worked toward the highest levels of achievement and understanding with our students. We are truly blessed with an approach that provides us with good feelings as we teach, and they are important. It is up to us to learn to use the

approach at its most intensive, meaningful level to enable our students to experience "real achievement and real learning."

Shortly after reading that essay, I encountered another thought-provoking item in the newsletter of an esteemed music education organization. A secondary-school choral director had attended a conference where he observed a group of elementary school music teachers. To paraphrase his remarks: "They were not terribly interested in music education philosophy, just in picking up credits to stay certified and picking up some new tricks to get through their next class." Could this have happened at an Orff workshop? Perhaps: It's certainly food for thought, another example of how we are challenged, not only to search for the best in ourselves, but to reach out to others and share these challenges whenever we have the opportunity.

In the next *Orff Echo* there will be details about a forthcoming AOSA effort to increase our membership. Please think about this in relation to what we have to offer potential new members. Let's acknowledge that we have something exciting and wonderful and begin to take personal responsibility for reaching out to music educators who have not yet discovered the challenge of teaching music with Orff Schulwerk. □



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I'M IN THE MODE FOR DANCIN' DINOSAURS, by Linda Ahlstedt is a musical for Orff instruments and voices that takes us back to a time when dinosaurs roamed the Earth and modes were kings.

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AOSA Ethics Statement

The statement on Professional Ethics was adopted in November, 1988. The AOSA Board of Trustees directed that it be printed in *The Orff Echo*. It also should be read at the start of all AOSA and chapter meetings and Levels Courses. It may appear in chapter newsletters, but if so, it must be printed verbatim.

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

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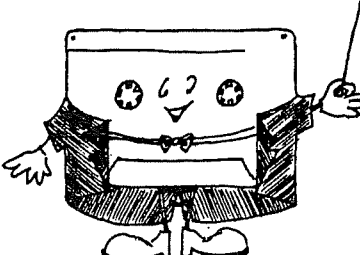


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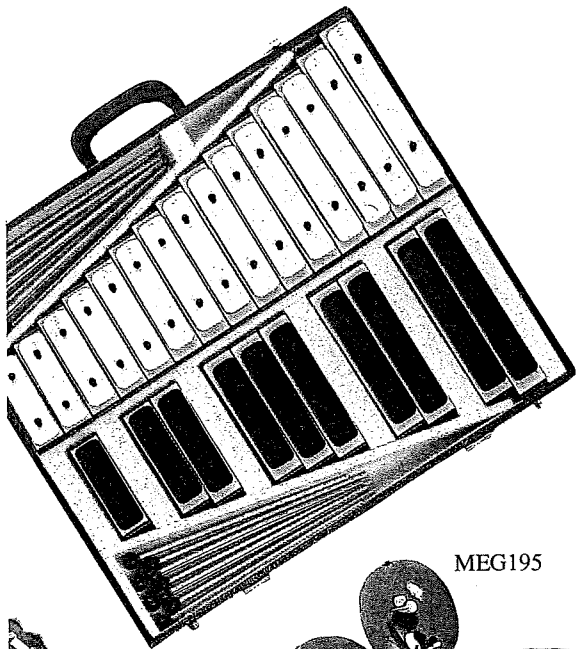


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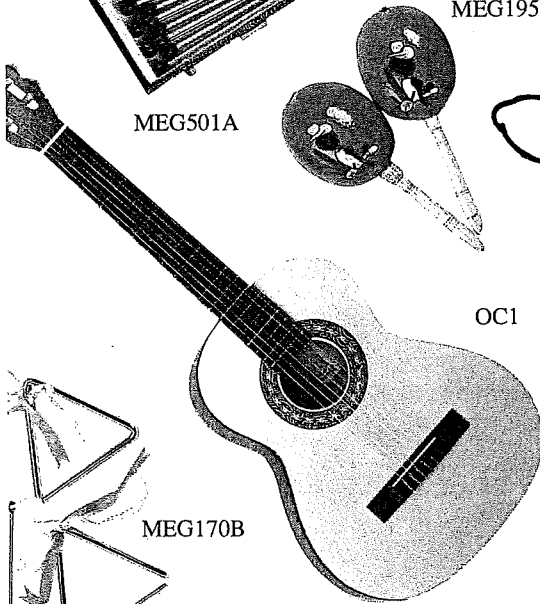
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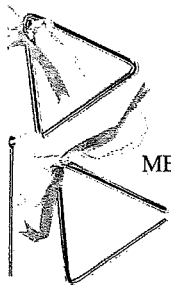
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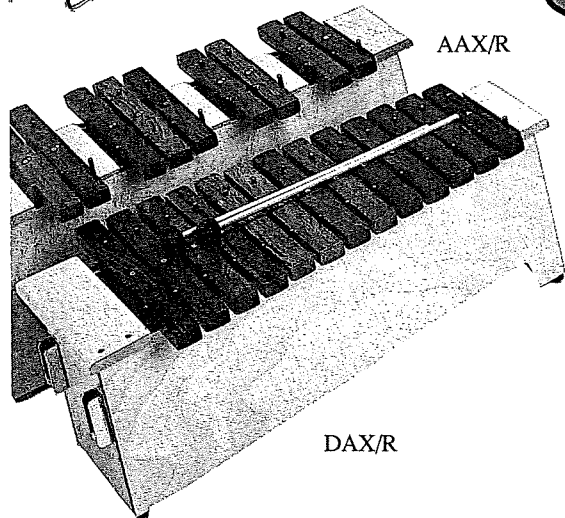
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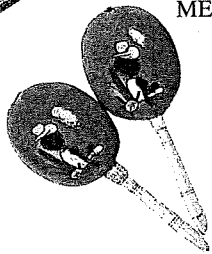


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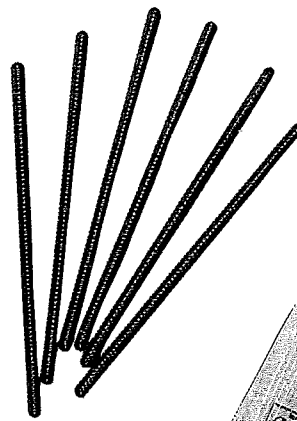


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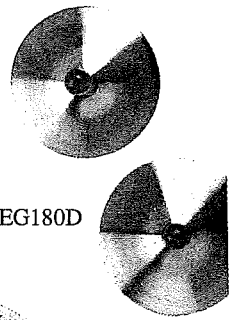
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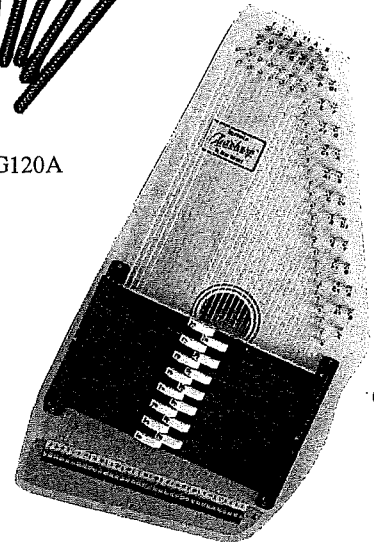
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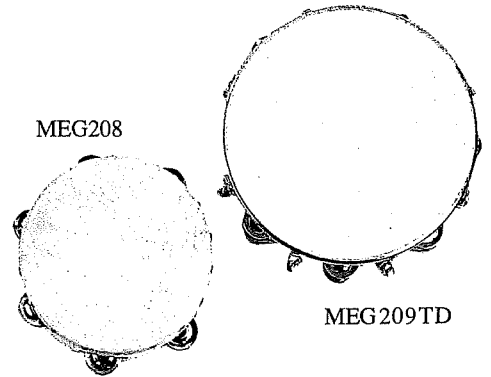
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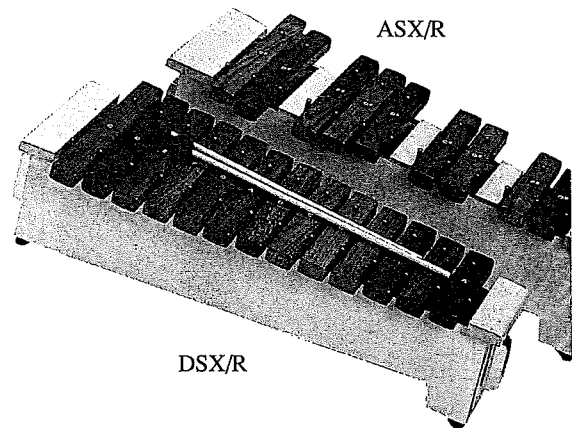


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From My Bookshelf:

Every Schulwerk teacher has a few favorite books of words, songs or games, those dependable ones to dip into when ideas seem a bit tired. Do you have three or four you couldn't do without? Describe them, tell THE ECHO why you like them and share your discoveries with other readers for this column "From My Bookshelf." Send to the Editor, 332 Gerard Avenue, Elkins Park, PA 19117. Thank you.

SING A SONG OF POPCORN (Anthology) Scholastic, NY. 1988

REFLECTIONS ON A GIFT OF WATERMELON PICKLE (Anthology) Scott Foresman and Co. Glenview, Ill. 1966.

YOU BE GOOD & I'LL BE NIGHT; Eve Merriam. Wm Morrow and Co., NY 1988.

I AM PHOENIX. JOYFUL NOISE, Paul Fleischman. Harper and Row, 1985, 1988.

The nursery rhymes we depended on for speech materials for use with children in the early years may have lost their charm by third or fourth grade. And somehow, many recent collections of contemporary poems lack their rhythmic swing, musicality, clear framework and whimsical appeal.

The books suggested here are gems, extraordinary for their content, style and unlimited possibilities for Schulwerk classes.

Sing a Song of Popcorn, once called "Poems Children Will Sit Still For," contains 128 poems, both ancient and contemporary, culled from the work of such poets as Vachel Lindsay, Ogden Nash, Emily Dickenson, Robert Louis Stevenson and Shel Silverstein. Nine thematic sections cover people, weather, animals, spooky poems, stories and nonsense rhymes. Nine Caldecott Medal artists illustrated the sections, each in a striking, unique style. This is recommended for every Schulwerk teacher's bookshelf.

Reflections on a Gift of Watermelon Pickle brings 300 poems of a more sophisticated nature. There are as many in free verse as in crisp rhyme schemes; William Carlos Williams, Carl Sandburg, May Swenson and Hillaire Belloc are here in company with John Ciardi and Arthur Guiterman. We can discover lesser-known poets who surprise us with the music of their words and the colors of their imaginations. In print for 12 years, these are poems for older classes and may provide inspiration for their own writing. My copy is full of page-markers from reading it for my own pleasure.

Eve Merriam, whose lines on *How to Eat a Poem* open the previous book, gives us the best read-aloud poetry book to come along in years. *You Be Good & I'll Be Night*, illustrated

by Karen Lee Schmidt, is subtitled "Jump-on-the-bed poems" for their strong rhythms, but to me their greatest appeal is in the pure sound of the words. Her playfulness and love for the language sing out; every page brings new delights. It was hard to choose a favorite to quote, but try this one aloud with a child you know:

*Knobby green pickle,
wrinkled purple prune,
what can you see
by the light of the moon?
Silver satin pickle,
velvet silver prune,
everything changes
in the light of the moon.*

Very special for all ages from pre-talkers to good readers . . . and you.

Any of these books would make a fine gift for a birthday, holiday or to the parents of a new baby. These two books by Paul Fleischman, however, were written specifically to be read by two voices or groups, and they are pure gold for the Schulwerk classroom. The duet and antiphonal poems in *I Am Phoenix* have birds as their subject; the words flow, interlock and soar. Illustrations are by Ken Nutt. Strong integration with other subjects can be found, as in "The Doves of Dodona" with Greece, or ecology with "The Passenger Pigeon."

Joyful Noise focuses on insects; the two voices describe them well, singing back and forth in fine fashion. But it is their inspiration for movement (and graphics) that excited me. Illustrations by Eric Beddows are accurate, whimsical and fascinating. Try the "Whirligig Beetle" on a blase 4th grade!

Libraries may yield other anthologies or single-author books of poetry and you may have favorites to suggest or share. It's a sparsely-flowered field; our students can be as inspired with fine words as they are with the quality musical experiences we offer.

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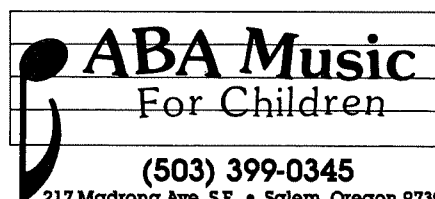
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Letter to the Editor

To the Editor:

I am writing regarding the piece "You know you're teaching 6th graders when . . ." which appeared in the Summer *Echo* 1989. If this is a letter, it is a shame that Jack Neill has such a naive attitude about 6th grade children; if this is an article then shame on you for printing such a put-down laden piece.

It is unfortunate that such stereotypes about adolescents are perpetuated like this. These kids have a hard enough time dealing with themselves as they change, without (I assume) a teacher who regards them as "creatures" adding to it. It is no wonder his students don't respond with "good morning," or groan when given directions or don't want to look at or hug him as they pass in the hall.

Sixth graders (and junior high students) are one of the most vulnerable yet exciting groups of people with which to work. They need love and understanding. They want to be challenged yet need to know it is OK to make mistakes. They also need to know that their teachers like them and do strange things (don't we all say and do strange things?). And don't forget: they know exactly what you

think about them because they certainly aren't dumb!

I hope Mr. Neill reflects on his attitudes about these kids and that the *Echo* is careful in the future, about what it prints (since AOSA is an organization for the advancement of music for children, right?)

Ron Ebbers

Response:

I agree with you that any teacher who seriously regards sixth graders, or any students, as mere "creatures" has no business in a classroom or in *The Orff Echo*. However my little piece was intended as a humorous item, a caricature in words, so to speak and, as in all caricatures, exaggerations were made to enhance the comic effect. By no means should it be considered as a reflection of my attitudes toward these students.

Humor plays a very important role in my classroom. It has shortened many long days; it has relieved many potentially stressful situations; it has aided my students and me in maintaining our sanity all these years. Children in my classes discover from the very beginning that serious learning can occur

without the teacher taking himself too seriously.

Wit is often most at its sharpest when it is aimed at something the "jester" especially loves. The comedienne, Joan Rivers, for example, made us laugh for many years by playfully poking fun at her husband's supposed foibles and idiosyncrasies. Her reaction at his death a while back was indicative of her true feelings.

I have taught sixth grade students for over a decade and my experiences with them have been immensely challenging and thoroughly enjoyable. Throughout the years they have been among my favorite groups with which to work (I'm also quite partial to kindergartners). Of course I am interested in my sixth graders, indeed ALL of my students, as individuals. I am concerned with their progress and their growth, as musicians and, more importantly, as persons.

Obviously, none of my students are likely to read *The Orff Echo*, but if they did, I'd bet that none of them would feel "put down" by my writing. They have no doubts about my feelings toward them. I am sorry that my piece offended you, but I truly believe that you misunderstood its intent.

Jack Neill



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NEWS AND VIEWS

BARBARA POTTER, EDITOR

CALIFORNIA

Recently, the **Mt. Lassen Chapter** honored three of its members by making them Honorary Life members. They are Susan Delgado, Judy Lynn Johnson and Jan Rapley. And at an October workshop, three AOSA presidents were present: Judy Bond, Gin Ebinger and Jan Rapley. Each was given a memento of the occasion.

COLORADO

"The Improvisor," newsletter of the **Rocky Mountain Chapter**, advises its members to take some relaxing time for themselves this summer, in preparation for the hard work of the conference in November. We look forward to seeing that beautiful part of the country, too.

GEORGIA

The **Atlanta Chapter** would be well justified in resting on its laurels for that wonderful conference. Then in February, it made a bridal shower for Beth Miller, conference chairperson, who was married to Robert LeCroy on Valentine's Day. To be sure, all of us send our congratulations and best wishes to Beth.

NEW YORK

In January, the **New York City Chapter** held a cooperative workshop with the Dalcroze and Kodaly chapters in the city. Word has it that their unique T-shirts have been spotted everywhere; not only in the downtown New York Clubs, but in Europe and Argentina.

At **Nyack Chapter** workshops, people often attend from Connecticut, New Jersey and New York City bringing food to share. They meet in a dance studio, wood floor, mirrors and all.

OHIO

Volume 1, Number 1 of the **Greater Cleveland Chapter** Newsletter (Chapter No.1) recognized Ruth Hamm for her recent contribution of many of her Orff Schulwerk materials to the library of Cleveland State University. Summer course students must have been really appreciative and we all thank her for her generosity. She has been an outstanding teacher and leader in AOSA; President, Treasurer and founding member.

Greater Cincinnati Chapter has a new newsletter, too. It announces that there is a possibility that members will be able to take evening classes that will equal the content of a typical summer course. We'll be interested to hear how this works out.

OKLAHOMA

The **Homa-Okla Chapter** offers members a

back-to-school special. Two free-to-members workshops are scheduled for the two week-ends before school starts, one in Tulsa and one in Oklahoma City. These sessions are co-sponsored by the chapter and the Oklahoma Kodaly Educators. What a nice way to begin the term!

PENNSYLVANIA

Philadelphia Chapter, with Debbie Pizzi as president, has started a newsletter, too. Last spring it had a cooperative workshop with the **Central New Jersey Chapter** with Paul Kerlee leading, in the Philadelphia area. This spring, a caravan will travel to New Jersey for a cooperative workshop with Tossi Aaron leading. It's fun to meet new people to share with.

TEXAS

Central Texas Chapter is planning to start a scholarship fund this year. There's a retreat planned for this spring to encourage real sharing between members, formally and informally. One of the goals for experienced Schulwerk teachers and newcomers to get to know each other.

UTAH

Dr. Glen Fifield as its secretary, sends the happy news that there is a provisional chapter in Utah that will probably be chartered in Denver. Welcome aboard!

WISCONSIN

The **Greater Milwaukee Chapter** held a successful fund raiser, with members soliciting hourly pledges for workshop participation from friends and colleagues. Forms were available at every meeting.

There's good news from the Waukesha suburban school district. It has recently adopted an Orff Schulwerk-based program; all elementary school music teachers have completed at least a Level I training course.

SPRING

Popping flowers everywhere,
Butterflies here and there.
Birds are singing,
Chirps are ringing,
And all of this is spring!

Amy Wright 03-02

NIGHT

As I sit in the meadow
I hear the quiet of the night
The song of the cricket in the air
The wind settles down
As the moon welcomes the night.

B.J. Elias 03-02

Sent in by Karen Medley

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Dalcroze Society To Hold Conference

The Dalcroze Society of America will hold its biennial National Conference from July 22-26, 1990 at the University of Lowell in Lowell, Mass.

Dr. Robert Abramson of the Juilliard School and the Manhattan School of Music will present the opening address on Sunday. At the core of each day's schedule will be classes in Eurythmics, Solfege and Improvisation at all levels and special demonstrations and workshops related to teaching Dalcroze Eurythmics. Beginners in Dalcroze are welcome.

The Dalcroze Method is based on the principle that music is easier to grasp intellectually when first experienced with the body. The emphasis on movement (Eurythmics) combined with solfege and improvisation offers total involvement of mind and body.

The goal of this conference is to provide musicians, dancers, educators and students with a personal experience in the method and to relate this experience to teaching and performing.

Registration fee of \$153 includes membership in the Dalcroze Society and banquet fee. For members of the Society the fee is \$135.

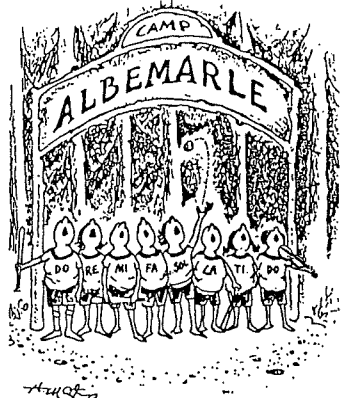
Tuition does not include room and board.

For housing information, further details and brochure, please call (508) 454-4664 or write to the University of Lowell Special Programs Office, University of Lowell, Attention: National Dalcroze Conference, 1 University Avenue, Lowell, MA 01854.

Kodaly Educators to Meet

The 16th Annual Conference of the Organization of American Kodaly Educators will host a National Children's Choir at its meeting in Monitowoc, Wisc. on April 19-22, 1990. Under the direction of Mary Goetze, of Indiana University, 120 singers will be chosen from among Kodaly-trained choir members, ages 11 to 14, with unchanged voices. These young singers should represent America's finest vocal and musical potential.

The choir will present two concerts on Saturday evening, April 21. The music, mailed in advance, will be rehearsed and conducted by Ms. Goetze, a noted children's choir director and composer. She has been an outstanding presenter at Orff Schulwerk conferences as well.



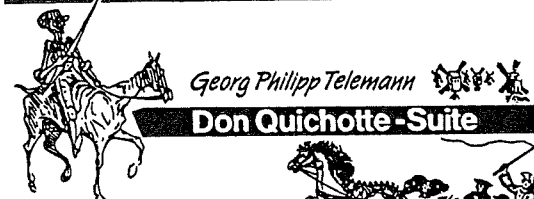
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Simplifying the Documentation

LORNA PARKER

The following is reprinted from the Bulletin of the Orff Schulwerk Association of New South Wales, Australia. Volume 17, No. 6, June, 1989. Used by previous agreement and with thanks.

Teachers using the Orff Schulwerk approach in their classroom music teaching often express the view that documenting what they do is far more difficult than doing it. Assessing student performance against the program (curriculum) is always a challenging task, but something that Schulwerk teachers find even more daunting because of its creative and flexible nature.

Sometimes, uninformed critics of the Schulwerk have maintained that the nature of the approach is haphazard and essentially *ad hoc*, that it is difficult to program (plan) for and even more difficult to assess. On the contrary, I find Schulwerk easy to program (plan) and relatively easy to assess, both in terms of student learning outcomes and teaching effectiveness.

First, this approach concentrates on the student's musical behavior or observable musicianship. As the students listen, sing, play, move or create, they can be observed "performing" in these ways, making assessment objective, measurable and fair.

I have always been keen on reducing the amount of documentation while preserving accountability and ensuring effective teaching. If less documentation can be used in curriculum planning and assessment, then so much the better.

Identifying "Descriptors"

The system I use entails the development of a set of descriptors of learning experiences in Orff Schulwerk, for example:

- keeping a rhythmic ostinato
- taking the solo in a singing game
- moving sensitively and purposefully to a musical or language stimulus
- playing a non-melodic instrument as an accompaniment to own vocalization.

These are a few of the more than 200 descriptors I have developed for my own use—with the help of my colleagues—but the list does not have to be as extensive at first. It is not difficult to identify the learning experiences of Orff Schulwerk; they spring to mind quite readily when you start. If possible, keep your list on a word processor. You can add and make changes easily; your curriculum is dynamic and evolving and can change to

meet the needs of your group. You might aim to develop, perhaps, ten descriptors for each of these areas;

- Singing/Speaking/Chanting
- Moving/Dancing
- Playing; Body Percussion/Melodic and non-melodic instruments
- Listening
- Creating
- Recording/Interpreting—graphic/traditional notation

At first, you may have trouble calling up ten descriptors in one area but may think of twenty in another.

The Question of Hierarchy

Do not agonize over putting the descriptors in hierarchal order, although where it is obvious, it is helpful to order them. For example, "recognizing one's name rhythm seen in traditional notation" is a lower order skill than "notating one's own melodic invention in traditional notation." Whether clapping the pulse or clapping the rhythm of the words to a song comes easiest to the young child is less obvious in terms of the

hierarchy of skill development, but it is by no means crucial to this exercise.

Approaching the Task as a Group

One way to set about the task of writing the descriptors is to ask a group of fellow teachers what they actually do in their Schulwerk classes, referring to their programs (lesson planbooks) if they wish. Descriptors for teaching a folk dance might be:

- imitating the structure of the dance through hand signs or simple body movements
- learning the dance by imitation while listening to the music
- performing the dance with a group, responding to the music, without the teacher's direction
- inventing sections of dances, e.g. as an episode in a rondo
- participating in the invention of whole dance structures in a group-work situation

Another teacher might use descriptors such as these for her vocal program:

- singing along with a group
- remembering the content of a song by singing along or performing the actions that

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go with it.

- joining in singing games
- taking the solo role in a singing game
- singing with accurate pitch
- singing with all words clearly enunciated
- keeping a part in a round/part song
- keeping a vocal ostinato
- creating sound effects vocally
- improvising melodies vocally

Documenting the Curriculum

When you have developed a working set of descriptors, preface them with the statement, **STUDENTS ARE PROVIDED WITH LEARNING EXPERIENCES IN:**—The document now specifies the music learning activities of the Schulwerk curriculum, the actual content. With the addition of a preface listing aims (and learning goals) a school-wide Orff curriculum is well on its way.

Class Program Development

To develop a class program, the teacher selects the learning activities appropriate to the group from the listed curriculum content. This is revolutionary for some schools where the documented curriculum and what actually happens in the music class bear no relationship to each other.

Teachers can document the class program in one of three ways.

1. Write or type the required components for

the group, selecting from the curriculum document.

2. Use the word processor to choose components and create a new (separate) class program file (stored in the computer).
3. Make a photocopy of the (printed out) curriculum and use a color highlighter to indicate the components of the curriculum to be used in a given time period.

Option 3 is certainly the easiest and quickest mode of programming (planning) and has a distinct advantage. For each (planning) period, say a term, a different color highlighter can be used. Over the school year, a very clear picture of the Orff Schulwerk learning experiences offered to a class can be identified; it is evident that the experiences have been consistent with the curriculum.

These same sheets can be used to determine what Schulwerk skills the class is already competent in. It is then much easier to determine what still needs to be done. The teacher can do either a full class assessment or an individual assessment, according to the time allocated to the task. While individual assessments can give a more comprehensive picture of musical behavior of the class as a whole, most activities will be offered on a whole class basis, so the group assessment has validity.

Class or Individual Assessment

For this exercise, a new copy of the curriculum will be required with a different heading: "Fred Smith" or "Class 5B is competent in":—Again the trusty highlighter comes to the rescue. If the whole class is not competent in a particular activity, but some members are, the teacher can highlight, or as here, underline only part of the sentence, or make annotations thus:—

"Class 5B is competent in:—

—Listening, without prejudice to a wide variety of musical styles. (A few of the older students in the group will not tolerate listening to anything but pop music at this stage.)"

One of the great advantages of the highlighted assessment sheets is that a very broad picture of where the child or group is can be seen at a glance. For instance, a group assessment may indicate few highlighted areas in the movement/dance section but wide experience in graphic notation.

Other Aspects of the Curriculum

The copiable sheets are not the whole story, of course. They do not indicate what material is being used at what level, nor do (they address) the important process of evaluation. No value judgments have been made about the suitability of the program, rates of progress, etc., nor have implications for the future been identified.

My experience has been that these areas are much easier for teachers to cope with once the learning experiences inventory has been developed. The question of material is seen in context as the vehicle by which musicianship is developed, rather than the end product. What is important is not that the class can perform (a particular piece), but that through it, students have developed the skills needed to (understand and play) arrangements of similar songs.

Summary

This approach to accountable documentation may seem a daunting task and hardly a simplification of the process. I can only assure readers that it is not too time-consuming to set up this system if it is done as a group, and the amount of time saved in the long run is considerable. In addition, the degree of consistency with assessment and curriculum design is such that the initial effort is seen to be most worthwhile. □

*(Editor's additions in parenthesis)

CORRECTIONS:

Due to typographical error, the name Anna Halprin was misspelled in Ursula Schorn's article "Dance and Imagination" (Winter, 1990). Also, Ursula Schorn presently teaches at a school for social workers in Berlin, not at the Orff Institute. She will teach at UC Santa Cruz July 23-27 and Aug. 6-18.

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Rene Boyer-White, Program Administrator; College-Conservatory of Music; University of Cincinnati; Cincinnati, Ohio 45221-0003.

Or call Yvonne Becknell in the CCM Summer Session Office at 513/556-9460.



American Recorder Society Announces World Premiere

Ezra Laderman's "Talkin' Lovin' Leavin'" for alto recorder and String Quartet, commissioned in celebration of the 50th Anniversary of ARS, had its world premiere on March 9 in New York City. It was performed by Michala Petri and the members of The New World String Quartet at the Metropolitan Museum.

The majority of the recorder repertoire comes from the Renaissance and Baroque periods. However, through its annual Erich Katz Competition, the Society has encouraged the composition and performance of contemporary works, including those in the jazz idiom. Laderman's work represents a major contribution to the contemporary recorder repertoire.

Members of the American Recorder Society represent all levels of performing ability from beginner to professional. The Society publishes *The American Recorder* quarterly and regularly sponsors workshops and seminars for its members; chapters in many cities meet regularly.

For further information, contact the American Recorder Society at 596 Broadway -902, New York, NY 10012-3234 or call (212) 966-1246.



Doreen Hall, founder and honorary patron of "Music for Children, Carl Orff Canada, Musique pour Enfants," was awarded the prestigious Canadian Music Council Medal. (Previous winners include Maureen Forrester and Glenn Gould.) Doreen Hall is recognized as the person who introduced Orff Schulwerk to North America.

After studies with Orff and Gunild Keetman in Salzburg in 1954-5, she returned to Canada to teach at the Royal Conservatory of Music in Toronto, where she taught and Arnold Walter introduced the first Schulwerk classes. The following year, Doreen Hall joined the Faculty of Music at the University of Toronto where she devised and directed the Orff-based summer courses. Retired two years ago, she is now Professor Emeritus at the Faculty of Music.

Many of those working with Orff Schulwerk today, by going back several teacher-generations, can trace their educational roots to Doreen Hall and the Toronto courses. We congratulate her on receiving the award and join all of her former students world-wide in offering our best wishes.

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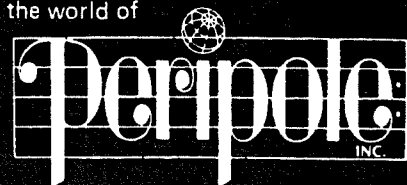
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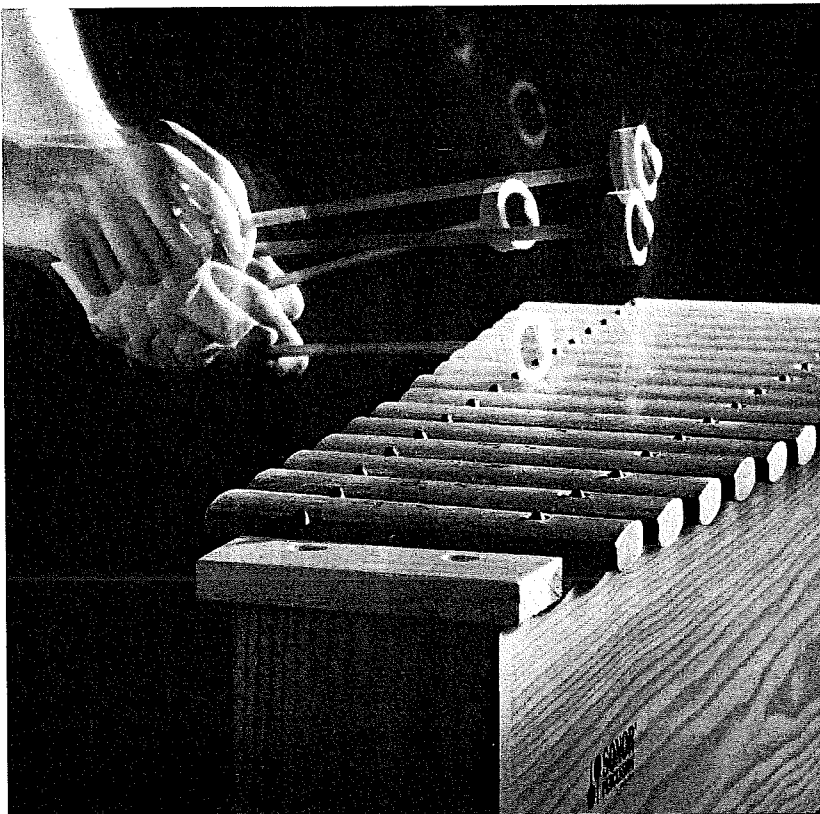
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MILENA YOUNG

The Alexander Technique is a means of expanding the awareness of the body; how it is used in all activities to enhance its inherent potential in important aspects of life, whether in performance, business or recreation.

The Alexander Technique takes its name from its originator, Frederick Matthias Alexander (Australia, 1869-1955). Alexander's interests in the theater developed at an early age and his enthusiasm grew into a determination to develop a theatrical career.

He supported himself with a variety of employment while working toward his goal as an actor and reciter. He was a conscientious student and soon was able to embark on this career. A popular form of entertainment in Australia in the 1880s was the one-man recital; it was disastrous, therefore, for Alexander to find that he suffered from persistent hoarseness and loss of voice following—and sometimes during—a performance.

He sought help from doctors and voice teachers who diagnosed inflamed vocal



cords; the only cure proffered was complete rest. This succeeded as long as he didn't try to perform, but the problem recurred as soon as the voice was at all strained; it seemed that conversational speech caused no problem. After a particularly important recital he lost his voice and asked the doctor if the cause

could be something he did while reciting. The reply was that it could be; however, no new solution was forthcoming.

To continue his career, Alexander needed to find a way to improve the reliability of his voice. Others had not helped; now he turned to himself. He couldn't feel any difference between using his reciting voice versus his ordinary speaking voice. Thinking perhaps he could see a difference, he used a mirror to observe.

After some time, he identified the difference; he saw that when acting he stiffened his neck muscles. This movement pulled back his head, put pressure on his larynx and produced a gasping sound as he breathed in through his mouth. Prolonged investigation led him to the discovery of the importance of head, neck and back balance in achieving coordination and good use.

Aldous Huxley described Alexander's fundamental discovery thus:
"There exists in man, as in all vertebrates, a

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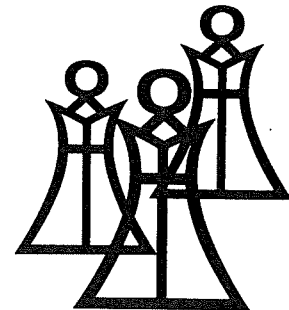
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The First Invitation

Every AOSA National Conference has a unique personality and a special set of qualities that make it wonderfully unlike any others. The Rocky Mountain Chapter's joyful skit, presented in Atlanta, offered a keyhole glimpse of what we can expect at the "Colorado Collage" in Denver, November 7-11, 1990.

"Celebrating Music and Language Through Orff Schulwerk" is the focus of the conference to be held at the Sheraton and Hyatt Hotels at the Denver Tech Center. Featured

presenters are Barbara Haselbach, Mimi Samuelson, Gerald McDermott, Dee Coulter and many of our best-known AOSA teachers. Special guests include Cleo Parker Robinson and her dance troupe, Denver Taiko and the Colorado Children's Chorale with Duaine Wolfe.

Conferences are enriching and informative experiences, important to your growth as a teacher. Make this the year you finally go—make plans and reserve the dates now. More program information is coming soon; look for the official conference call in the mail in the summer. "Colorado Collage" will be very special . . . a real high!

primary control, conditioning the proper use of the total organism. When the head is in a certain relation to the neck, and the neck in a certain relation to the trunk, then . . . the entire psychophysical organism is functioning to the best of its natural capacity. When for any reason whatsoever, the proper relations between head, neck and trunk are disturbed, the psychophysical organism comes to be used improperly."

Here, then, was the clue to solve the problems that Alexander had encountered. He had to find a way that allowed proper functioning while maintaining good use throughout his everyday activities, a way that also dealt with the specific demands his acting imposed. He had to overcome a lifetime of habitual thoughtless, quick responses, and to replace them with taking time to stop and consider the appropriate response before choosing to go on in a balanced and coordinated manner.

All of this Alexander accomplished alone, and it is a testament to his integrity that he was able to do so. When he returned to the stage, his audience was impressed by his greater presence and enhanced vocal control. As a result, many other performers sought his help. He devised a subtle way of working with his hands to communicate directly this experience of improved kinetic coordination, enabling his pupils to have a greater knowledge of themselves. He taught them that by paying attention to the quality of their actions, rather than concentrating on the goal to be achieved at any cost, they could free themselves of the tyranny of habitual and unreasoned control of their minds and bodies. They learned how to allow proper use and functioning to become established.

After leaving Australia in 1904, Alexander set up practices in the United Kingdom and the United States. He established the first teachers' training course in 1930 in London and today there are teachers of the Alexander Technique all over the world.

For information on teachers and locations of schools of the Alexander technique in the United States contact: North American Society of Teachers of the Alexander Technique, P.O. Box 806, Ansonia Station, New York, NY 10023. Telephone: 212-866-5640.

Milena Young, of Great Britain, was introduced to the Alexander Technique by a musician friend in 1974 when she sought relief from chronic back pain. The success of this approach led her to seek a new career as a teacher of the Technique, training for three years at the Constructive Teaching Center in London. Milena has a private practice with students that come for help for many reasons and she gives workshops for schools and universities.

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the 'real' Bells, I learn faster that way.

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BOOK REVIEWS

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RING THE BELLS! A Musical for Choral Reading, Singing and Orff Instruments, Alice Olsen. Poetry, Elizabeth Peach. Alice Olsen Publishing Co., 801 N. Garrison #36, Vancouver, WA 98644.

"Ring the Bells" is the title of the latest publication of Alice Olsen and Elizabeth Peach. The history, symbolism and use of bells is a wonderful theme for their mini-musical, a secular composition that includes enchanting choral readings punctuated by sound effects and songs both singable and simple. The orchestrations are adaptable for a wide range of students' musical abilities; the use of ostinati and predictable patterns makes it easy to teach. Standard instrumentarium is required.

"Ring the Bells!" gets a "good buy" recommendation. It is secular but would make a lovely offering at any church service. It could be part of a larger program that uses bells as a theme, presented simply or enhanced with staging techniques such as a shadow screen. It would appeal to a wide range of ages; young people would enjoy presenting "Ring The Bells!" and they would benefit from the total musical experience.

Margaret Agnew

THE BAROQUE BOOK FOR SOLO INSTRUMENTS. Grace Feldman and Marshall Barron. Gracenote Press, 100 York Street 15E, New Haven, CT 06510

Our first perusal of this collection brought a smile, a sigh and an itch. The smile was one of delight in the tasty choice of music and clarity of notation. The sigh was of relief at the realization that at last, trusted musicians in their special field have collaborated to produce fine quality music for us to teach from. And of course, the itch was to sit down and play every page, right now, before lunch.

The Baroque Book for Solo Instruments offers 31 brief (one page or less each) dance forms and marches from the period of 1650 to 1830. Composers include Boismortier, Purcell, Fischer and Rameau as well as Telemann, Bach and Handel. Anon is credited with eight pieces.

Most of the music is perfectly voiced for alto recorder but plays well on soprano or tenor. Players should be comfortable with an octave and a half and altos should be ready to read up octave in a few instances. Simple meter, few accidentals, good keys and good marking add to the learning value of this collection.

Since both Barron and Feldman are string players, violin students should be able to dive

right in, too. Best of all, though, is the appealing, lilting quality of the melodies that could make working on them a pleasure. Recommended for grades 5-6 and up.

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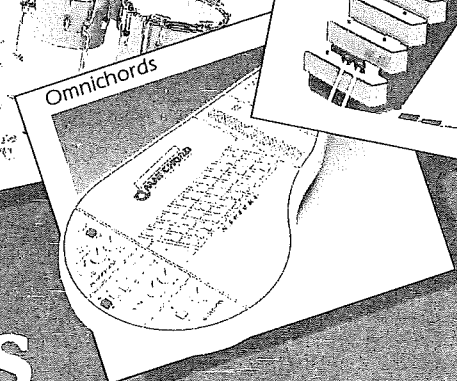
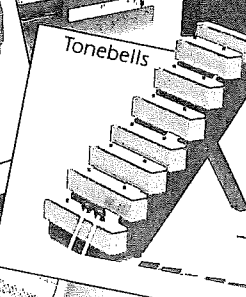
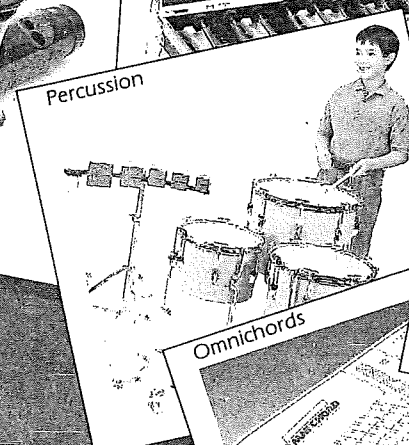
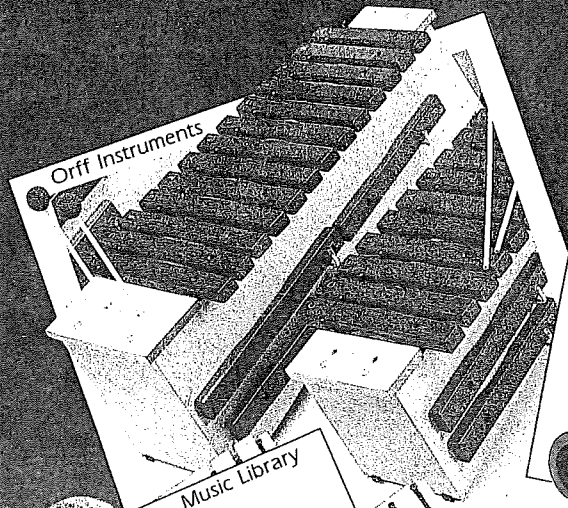
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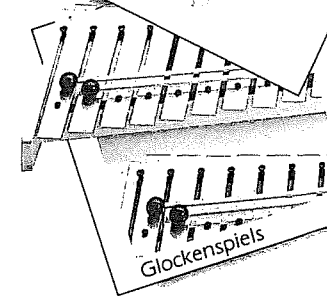
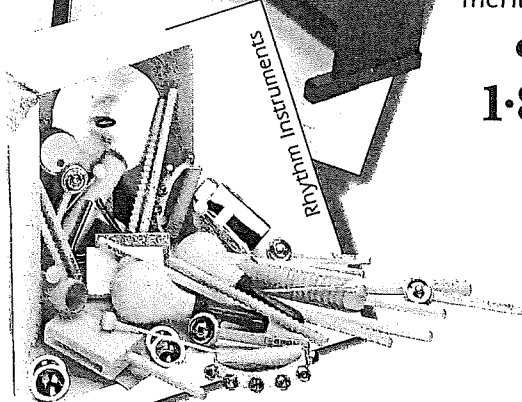
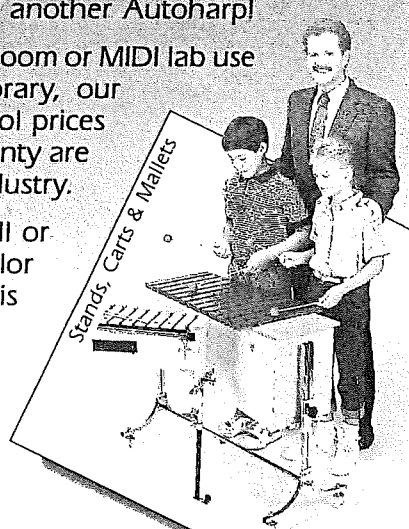
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