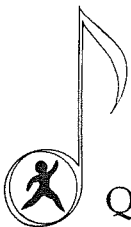


Colorado Preview • Savannah SCORE • Whole Learning • Copyright • Research News

The Orff Echo

Volume XXII
Number Four
Summer 1990



Quarterly Publication of the American Orff-Schulwerk Association



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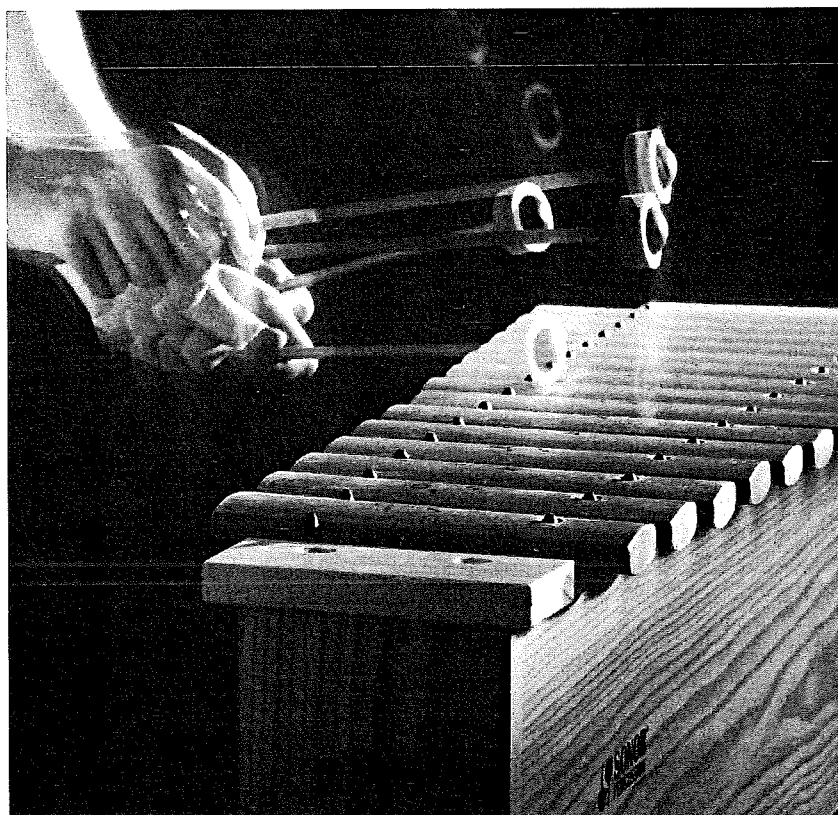
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Jacobeth Postl, IL, *For the Classroom*
Barbara Potter, CT, *Chapter News and Views*
Richard Spalding, KY; Carolee Stewart, MI

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Fall July 15
Winter October 15
Spring January 15
Summer April 15

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Inside Pages	Full Page	7 1/2" w. x 9 3/4" h.	\$500
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Hungary

Sweet the evening air of May, Soft my cheek ca-ressing. Sweet the unseen lilac spray

With its scented blessing. White and ghostly in the gloom, stands the apple

tree in bloom - Apple tree in bloom...

Note: Other lyrics exist for this melody. These were taught as a translation in the 40's.



Colorado Collage, Denver 1990

Ruth Ann Chiaraluce and Doug Wilson, National Conference Chairpersons

Gwen Mickle and Meg Worth, Local Chairpersons

Picture yourself nestled in the grandeur of the Rocky Mountains . . . picture yourself surrounded by music, dance and song . . . picture yourself in the company of national and international Orff specialists . . . picture yourself at the 1990 AOSA National Conference—Colorado Collage.

The Rocky Mountain Chapter extends a warm invitation to join us for an exciting conference focusing on language. This emphasis offers you an opportunity to experience the strong connection of Orff Schulwerk with literature and language. From storytelling in the folk tradition to opera for children, the array of presenters offers a true collage of inspiring session options.

HONORED GUEST PRESENTERS

Two outstanding teachers from the Orff Institute in Salzburg will be our special guest presenters.

BARBARA HASELBACH is a movement and dance teacher at the Institute. A favorite presenter at AOSA conferences, her sessions this year will integrate dance, music and the fine arts.

MIRIAM SAMUELSON went to Salzburg after teaching recorder in the United States and in the Toronto courses. She was invited to stay and teach at the Orff Institute. Her sessions will focus on recorder technique old and new, and will deal with speech and recorder articulation, expression, materials and improvising. The entire family of recorders will be used; players of other early wind or string instruments are invited to bring them to the sessions.



JACQUE WUERTEBERG is a language arts



DENVER TAIKO members take great pride in their Japanese culture and heritage. When the group was formed, it only had one drum for practice and soon after, constructed its own

taiko, an enormous task. Denver Taiko is constantly striving to improve and evolve, to create a style that is unique, yet maintains the essence, the spirit of taiko.

consultant, an "Orff teacher" in the reading and writing field, teaching children and adults how to become actively involved and creatively directed. She will be both a keynote speaker and a presenter.



RON AND MARSHA FELLER bring their combined backgrounds in art, music, dance and drama to their conference sessions. As authors of "Paper Masks and Puppetry" and "Fairy Tales," they use these arts to enhance reading and creative writing.

GERALD MCDERMOTT is author and artist of such children-and-adult books as "Arrow to the Sun," "Anansi The Spider" and the

upcoming "Musicians of the Sun, An Aztec Tale." Mr. McDermott's interest in folklore leads him to do extensive research for the multicultural tales he tells and illustrates.



OPALANGA D. PUGH was living in Nigeria, West Africa when she became deeply involved with the story-telling traditions of the people there. Through audience participation, call and response, drama and movement, Opalanga will share this tradition with us and show us how to use them as tools in our teaching.



Four singers from the Colorado Children's Chorale.

DENVER'S OWN

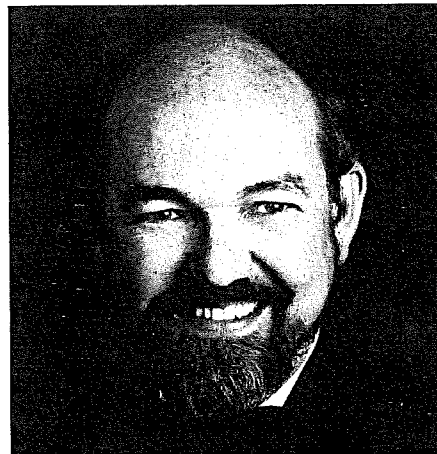
CLEO PARKER ROBINSON says, "Dance crosses every line that society draws, because dance is just life—out loud." As co-founder and director of the Cleo Parker Robinson Dance Ensemble, she has become one of the nation's leading choreographers. We look forward to her gift for sharing her love of dance and of teaching children the artistic qualities of movement.



BONNIE PHIPPS started her teaching career in Headstart, kindergarten and first grade. She began to play the autoharp as an adult and soon became known as a performer. Her music is skillfully arranged to appeal to young audiences and her session will show us how to use the autoharp in our teaching.

DEE COULTER will discuss her findings on child development as it relates to music in general and Orff Schulwerk in particular. She will discuss younger children as well as high school students.

GEORGANNA SUGDEN is founder and artistic director of *Stage Eleven*, the Children's Center for the Theater Arts in Denver. She will give us hands-on experiences in theater skills suitable for both classroom and music teachers.



DUAINE WOLFE is the noted director of the Colorado Children's Chorale. He will offer sessions on opera with children, a program he presents at area schools, and has invited several outstanding singers to perform with him.

INTEGRATED ARTS

MARIE BLANEY: "The Anasazi: An Interdisciplinary Workshop Incorporating Art, Music, Dance, History, Geography and Anthropology of the Pueblo Indians." A result of an experience in innovative teaching, Marie and Cheryl Baumgarner, painter and art consultant, and Angeliqve Acevedo, sculptor, will offer a hands-on session incorporating art, music, movement and storytelling of the Anasazi civilization. The culminating activity will be reproduction of a Pueblo celebration.

CAROL HUFFMAN: "The Hidden Agenda: The music teacher's contribution to whole language teaching." A guide for Orff Schulwerk teachers for ways to smuggle whole-language techniques into their K-6 music activities.

DAN AND CLAIRE SEGER: Principles used in

the regular classroom to facilitate children's writing process will be presented in context of the music class.

SUE SNYDER: "Natural Connections: Nurturing Musical Growth Through Literature:" Literature presents categories ranging from the minute components of letter sounds to the broad areas of characterization and mood. Categories of sound and movement also comprise our goals in Orff Schulwerk. This workshop will present models of connections between elements of sound and movement based on current learning theories.

RICK LAYTON: The elements of drama and movement will be combined with the music written for children by Orff and Keetman.

ORFF SCHULWERK AND ITS APPLICATIONS

SPEECH



ISABEL CARLEY: Speech Play—I "The Magic Words:" From sounds to words, sayings, folk-rhymes and poetry +/- rhythmic accompaniment and movement; II "From Speech to Song:" Play chants, simple songs and ariosos; III "Storytelling Plus:" Tales +/- refrains, movement, instruments, recitative, song and dramatic play.

GLORIA FUOCO-LAWSON: "Mother Goose—Poetry for Tots to Teens"—Making sound settings for rhymes, as models for older students to develop rhythmic pieces.

BARBARA GRENOBLE: Developing language within Orff Schulwerk—a session focused on the younger child. Barbara was the founder of the Rocky Mountain Chapter and continues to play an active role for Orff Schulwerk in Colorado.

PERCUSSION

ROBERT AMCHIN: Exploration of the techniques of mallet playing, followed by appli-

cation with materials suitable for children, and discoveries with Latin percussion in the same format.

MOVEMENT

CLAIRE LEVINE: "Who says boys won't dance?" This demonstration with children will show the special quality and the development phases of boys' motor abilities. Suitable and attractive materials will be explored.

SINGING

BOB de FRECE: A combination of vocal materials, handbells and the Orff ensemble: a demonstration with children.



RECORDER

GERALD AND SONYA BURAKOFF: "Starting and Maintaining Recorder Consorts"—exploration of the basic ingredients of good consort playing. "Looking It Over: Recorder Playing Session, Parts One and Two." Literature for elementary and intermediate levels of recorder ensembles. The addition of tuned and untuned percussion, voice, autoharp, keyboard, synthesizer and movement will be included in Part One. In Part Two, tuning, articulation, dynamics, phrasing, instrumentation and basic ensemble techniques will be covered. Bring all your recorders!

SPECIAL OFFERINGS

GIN EBINGER: Stories, songs and games from the Southwest as focus for the Orff Schulwerk process.

MARGIE BARAB: "The Magic Years"—Teaching Orff to 3 to 6 year-olds with a little help from toys, spirits and imaginary friends. Ways to develop musical skills through a story format using children's ability to put themselves in meaningful relationships with all they encounter.

ELIZABETH GILPATRICK: "Loosening the Reins, and Reining in the Loose" will be a

demonstration of the process approach to aleatoric composition.



JAN MAY: "Heartbeat of the Village"—Lesson drawn from the music and culture of Ghana. Through the use of native instruments and rhythms, a chance to create dances and drama centering around elements of West African tribal life and Afro-American literature.

CECELIA RIDDELL: A repertoire of games progressing from basic patterns to more complex ones; a notation scheme for hand-clapping games and elements of improvisation will be shared.

JEFF KRISKE/RANDY DELELLES: "Reasons for Recorded Music—Wait 'Til You CD Results"—Exploring the possibilities of using recorded music with active listening that parallels the Orff Schulwerk learning stages: imitation, exploration, improvisation and visualization.



PEGGY McCREARY: An exhibit and discussion of student-made instruments, from shakers to crystallophones. Peggy will answer questions and help with advice.

SHIRLEY McRAE: "Sunday Songs on Wednesday: Schulwerk Techniques in Church

Music"—Exploring characteristic aspects of Orff Schulwerk: ostinato, bordun, speech, movement and improvisation in music of the Christian church.

JACK NEILL: "Jazzing Up The Joint: Beginning Classroom Experiences in Jazz." The goal of this session is to "de-mystify" teaching upper elementary and middle school students jazz through Orff Schulwerk; to explore their common ground and suggest practical activities for beginning to learn about this genre of American music in the Orff Schulwerk classroom.



Student from Grenoble Studio rehearses Isabel Carley's commissioned processional.

RESEARCH AND PANELS

PAT HUGHES, SYLVIA MUNSEN, CAROLEE STEWART: How to design a project and write a proposal.

NANCY COOPER, MARY GOETZE, MARCELYN SMALE: Presentation of their research on the child voice, followed by a question and answer period.

STEVEN HEDDEN: Two questions that arose during the Atlanta Conference Research Panel will be developed into a possible research proposal. Attendees can participate in the research for the problems addressed at this session.

MEETING OF THE MINDS: A panel to continue the discussion of the issues related to Schulwerk teacher training, sponsored by the Professional Development Committee of the AOSA National Board of Trustees.

PRESIDENT'S PANEL: This panel's purpose is to promote continuing inquiry into current issues important to music education. Panel-

ists representing a variety of viewpoints will be invited to contribute ideas leading to a provocative discussion.

MINI-COURSES

IS, INTRODUCTION TO SCHULWERK:

This brief course-within-a-conference offers those who are new to Orff Schulwerk the opportunity for intensive instruction during the first two days of the conference. Teachers this year are Hilree Hamilton, Jay Broeker and Donna Poppe. Karen Burns will teach the movement section and Marie Blaney, as Facilitator, will give the opening introduction and closing session.

Classes are planned to teach how musical concepts are taught in the Schulwerk through the integration of speech, song, movement, recorder, instrumental play and improvisation. Orchestration and innovative teaching techniques will be highlighted. It is suggested that you register early if you plan to be part of this class—it fills up quickly!

MASTER CLASS: For the third year, AOSA is offering a special in-depth course for experienced Orff teachers and those who have completed their three years of Certification training. This, too, requires reserving a place ahead of time.

TRIPS AND TOURS

The Excursion Committee offers four tours during the conference. Any one of them is bound to enhance your stay in the Denver area.

1. **COLORADO GOLD AND SILVER** tour: Tucked in among majestic mountain settings are some of Colorado's best known historic mining towns; for gold: Central City, called "the richest square mile on earth," for silver: Georgetown, the "Silver Queen of the Rockies." They are on the registry of Historic Districts and offer photography, sightseeing and shopping possibilities! We'll travel the scenic "Peak to Peak" Highway and return via the 9,807 foot "Squaw Pass" with its sweeping mountain vistas.

2. **FOOTHILLS AND FORTS** tour visits some of our most beautiful parks in the foothills of the Rockies. Red Rocks Park, a natural amphitheater formed by towering 400 foot rock formations, has been a stage for performers from all over the world. We'll go up Bear Creek Canyon to the village of Evergreen, then down the winding Lariat Trail from Lookout Mountain into the town of Golden for a stop at the Coors Brewery. After sampling Coors' hospitality, it's off to Morrison and the interesting Fort Restaurant for dinner.

3. **OUTDOOR WALKING TOUR** of Denver—and Boomtown that shows Denver's ori-

gins. A two hour walking tour allows time to spend shopping and sightseeing along Denver's 16th Street Mall and Larimer Square.

4. MANSIONS, PARKS AND HISTORY:

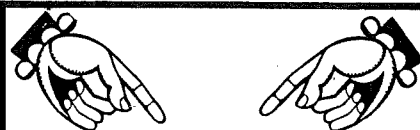
This is a motorcoach tour of the highlights of Denver. For organists, a special treat will be the visits to some of the outstanding pipe organs in our area.

Come explore the very special sights in the Rocky Mountain area!

There are so many other interesting and exciting events being planned, including sessions, entertainment and a Southwest Market, presented by Native Americans. A "Club Improv" will feature mini-session presentations on many aspects of music education. Children's performances at noon and at the general sessions will bring their usual delight.

Evening entertainment will include Cleo Parker Robinson Dance Ensemble, Colorado Children's Chorale, Bonnie Phipps, Denver Taiko and Opalanga Pugh. Folk dancing every evening will keep you moving until midnight. Of course, there will be optional tours to acquaint you with some of Denver's special sites, but behind it all you will find yourself constantly greeted and supported by the warmth and friendliness for which the area is famous.

This is our official invitation: make plans now to come and join us in November. The Rocky Mountain Chapter hopes that all of you can be a part of the exciting 1990 Colorado Collage.



Nominations Now Open

The Nominating Committee of AOSA is accepting nominations for the following positions:

**Vice President,
National Conference Chairperson**

Regional Representatives

from all regions
for the term **1991-1992**.

With the approval of the nominees,
names should be submitted to:

**Hilree Hamilton,
Nominations Chairperson**

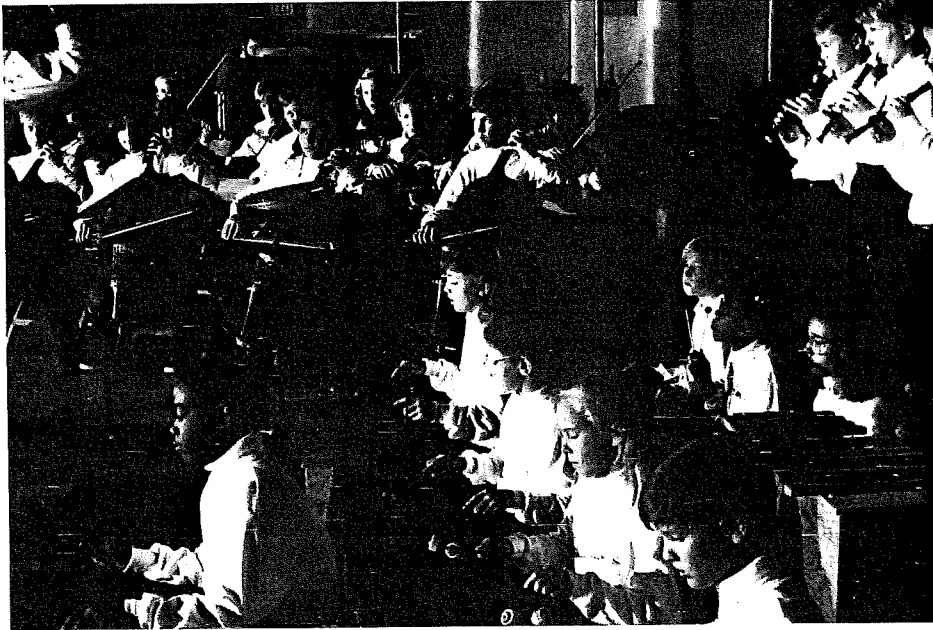
**7234 Vista Court,
Eden Prairie MN 55346.**



Members of the Cleo Parker Robinson Dance Ensemble.

Savannah Children SCORE A Success

JOHN KRUMICH



*Oh watch the stars, see how they run.
Oh watch the stars, see how they run.
The stars come out at the setting of the sun.
Oh watch the stars, see how they run.*

Ten fifth-graders sang through this song once, bathed in a soft light that splashed over onto the Orff instruments at the front of the stage and onto the young string players seated behind the singers. Farther back in the shadows stood a much larger children's chorus. The simplicity of the song allowed for an hypnotic building and layering of musical forces at each repetition.

The lighting had been well planned to focus on each new entering group: first the Orff instruments as they joined the ten singers with ostinati, then on the strings as they added the fundamental chords in long tones. Finally, the entire stage was lit as the 100 children of the large chorus joined in. Although conducting the piece from the piano, I was totally entranced by the fullness of the sound. These children were only nine or ten years old and none of them were virtuoso players or highly-trained singers, but the sound! The sound was symphonic!

This "Eureka" moment happened last December during a holiday concert of third, fourth and fifth graders at the Savannah Country Day School, where I teach music to grades Kindergarten through 5. The song came from "Ten Folk Carols for Christmas" by Jane Frazee, published by Schott.

Through my twelve years in other teaching

positions, I had never been in one before with an excellent string program that began in second grade. The potential inherent in the combination of violins and cellos with Orff instruments staggered me, and I wondered what more might happen with the addition of recorders. (It was my first year at the school and I had not yet started a recorder program.)

An idea was born and I started to pester the string teacher. Lynne Tobin was certainly busy enough with a full time school job directing and teaching 100 students (out of 800 in the school) in grades K-12 learning violin, viola and cello. She also teaches privately, is founder and director of the Savannah Symphony's Junior String Ensemble and is a member of the Savannah Symphony.

What if we created a smaller children's group with strings, Orff instruments and recorders? What if it became a choral group, too? What if we opened it to the community, with children from all schools in the Savannah area invited to audition? At first, Lynne was reluctant to give anything more than moral support, but soon the idea took hold, and we spent the spring of 1989 discussing the possibilities with increased interest.

Our first break came when the father of a cello student, owner of a fine restaurant in town, offered to get us start-up funding if we could form the group. We came up with the name SCORE, an acronym for String, Choral, Orff and Recorder Ensemble. In June, we

presented our ideas to a small group of patrons over hors d'ouvres and champagne at the restaurant. Financially, we were off and running!

Now discussions and planning began in earnest and the seed of an idea began to germinate. Lynne and I found we had to pull together our very different backgrounds and approaches; our skills turned out to be very complementary. Lynne is very structured in her teaching, borrowing ideas from the Suzuki approach, focusing her string students on literacy, proper technique and intonation. The mature sound of her middle school orchestra, for instance, fills me with awe.

Steeped in the Orff approach and Dalcroze Eurythmics, I am much less inclined to the strict teaching of written symbols. I am more likely to ask the children to move, to feel, to echo, to respond to what they hear. They are asked to develop many music skills before we codify them. We work toward being able to improvise and I strive to create a musical environment in which all students can discover their natural abilities and build on their skills.

Ideally, SCORE would be a culmination and an extension of our two diverse approaches. Our main goal, we decided, was to seek a musical esthetic—a 'sound'—a good and true expression of children ages nine to twelve. SCORE would not attempt to overstep natural talents or skip developmental stages to sound like an adult, or even a high school ensemble.

In September, we scrambled to get the word out to the community about our first auditions. The best break came when we appeared on an early morning TV talk show, explained the concept of the group and gave audition details. We managed to get the show's host to play a bordun on the bass xylophone while Lynne played a melody on cello and I improvised on alto recorder. The host was so proud of himself for keeping the beat, and so enamored with the sound that he talked about the experience on the air for weeks!

On two audition days, fifty children applied. Each child was asked to sing a song ("Happy Birthday" if nothing else), to match random pitches and echo short melodic patterns. Those who played instruments were encouraged to demonstrate their skills.

Thirty were chosen, not only for their skills, but also to get a balanced mix of ages, of boys

and girls, and of public and private school students. Nine area schools were represented in the initial group. We began our Thursday rehearsals at the end of September, with Lynne taking the string players for solfege and ear training for part of the time, while I worked with the other 18 children on beginning recorder and Orff instruments.

I like learning new songs, and knowing that I'm wanted. I like just being a part of it!
Kim Claborn.

We could have worked for months in gainful pursuit of better instrumental skills or choral techniques, but suddenly it became apparent that a giant opportunity was coming up and we would have to hurry a bit to be in a position to grab the golden ring. Administrators of the Savannah Symphony invited SCORE to be featured in the "Magic of Christmas" concerts with the orchestra and Symphony Chorale, to be presented before audiences of over two thousand at the Civic Center. Did we dare try to make such a big splash after only 9 or 10 weeks of SCORE's existence?

The Orff approach constantly reminds us to be process-oriented rather than product-oriented, and I was ever-mindful of maintaining good educational procedures during SCORE's rehearsals in October and November. I was also aware that one of the group's fundamental purposes was to take these children to the fruition of performance; that to learn group poise in the heat of public performance was a good adjunct lesson to the ensemble skills they were, hopefully, learning in their music classrooms.

I like when we get the songs together and realize how hard we worked to get it that good.
Traci Finger, Age 12.

The intensity of each Thursday afternoon rehearsal was heightened by the fact that SCORE had a singular, unique and unusual instrumentation. We had to learn what we sounded like at every step and make musical arrangements purely by discovery. This proved to be both exhilarating and scary. For example, the children sounded great singing in choral formation; when strings sat on one side, Orff instruments on the other and recorders in the middle, intonation and balance problems arose.

By mid-November, I felt confident enough to write out arrangements to "Pat-a-Pan" (French), "Cradle Hymn" (Appalachian), and a more developed arrangement of "Oh Watch the Stars," the folk song from St. Helena Island, South Carolina that was such a primary inspiration for forming the group.

The children seemed happily oblivious to the pressures of the last few rehearsals. They knew that the sounds they were creating were wonderful; that during the break they could get in a fast game of kickball with their new

friends from other schools; that even though Mr. Krumich and Ms. Tobin often seemed worried, no one was immune to the excitement of the adventure.

Musical transitions between sung and instrumental parts, between string soli sections and Orff instrument sections were often hazardous, and Lynne and I spent many sleepless nights hearing the parts over and over in our minds.

The children were becoming a very socially cohesive group, excited at the prospect of appearing on the Civic Center stage. What really made them buzz was the plan for leaving the stage after our segment of the program. The arrangement I had made of "Oh Watch the Stars" called for the Savannah Symphony and the Symphony Chorale to join us in ever-building repetitions before fading away to just the glockenspiels and wind chimes of our group.

It was decided that the elevated orchestra pit on which SCORE would be performing would simply lower us completely out of sight as we ended, and the children were to slip out through basement doors as the symphony began the overture to Handel's "Messiah." The prospect of riding down about thirty feet in subdued light as the audience gaped at us, still hearing our wind chimes and glockenspiels, was almost unbearably thrilling to the children.

One week before our big performances, we had a trial by fire. A local TV station was coming to tape our last rehearsal to show on Christmas morning. It was a one-shot, no-mistakes filming; to our astonishment, all three pieces were played better than ever before. These kids could really come through!

The dress rehearsal brought a dozen decisions and problems; a request to cut the arrangement of "Watch the Stars" in half (never!), some initial despair that our sound seemed so puny in the cavernous 2000-seat theater and wanting to appear confident to our charges. Interested stage technicians, orchestra members and management watched with curiosity and milled around as the children tried to accustom themselves to the space. The sense of adventure that they exuded was contagious.

I liked when the Symphony was playing with us. It sounded fabulous and when we heard the applause and saw we got a standing ovation, I was so amazed and thought to myself, "We did it! They like us!" and then I was kind of mad because I would have to wait a couple of months to get that great feeling again.
Genus Heidary.

In the dressing room before the performance, the children were about two feet off the ground and making a huge din. Lynne and I

were worried that they were too keyed up. We told the children that the word for the night was POISE and described poised performance behavior for them. But when those 30 nine-to-twelve-year-olds took the stage, they thoroughly defined the word.

The actual performances, almost sold out, were a smash. Orchestra and chorale members and complete strangers from the audience rhapsodized about the beauty of what SCORE looked and sounded like. We could not have been prouder. In the dressing room before the Sunday matinee, we noted one astonishing detail. The children were very quiet, gathered in small groups playing board games. They seemed to be possessed of tremendous self-confidence, taking the life of performing quite in stride, like seasoned pros on the road. It was almost comical.

Since the December watershed performances, SCORE has taken hold with these children in wondrous ways. Attendance is superb; the children come bouncing in; rehearsals begin on time; there are many volunteers for every special part or instrument and the energy level remains high until the end of the rehearsal. Most importantly, the special sound is developing as Lynne and I discover new rehearsal techniques that give us more direct results. We are still in the process of self-definition as a group, but are not flailing about for SCORE's musical identity quite so much.

On April 21, SCORE performed as part of a "Carl Orff-Fest", playing several pieces from Volumes I, II and III (Margaret Murray Edition, Schott). They played in the lobby prior to the Savannah Symphony's performance of "Carmina Burana." Earlier on that Saturday, Judith Thomas of New York gave a workshop for music teachers. As part of the session, she worked with a group of children on musical ideas from "Carmina Burana" before we all attended the Symphony's dress rehearsal. During the "Arts on the River" Festival in May, SCORE gave one of the evening concerts.

My favorite memory is playing the recorder in "Cradle Hymn." During the performance I started crying because I was so happy.
Michael Lewanski, Age 10.

We are working to help SCORE become an established cultural institution here in Savannah. Lynne Tobin and I hope to reach beyond this city, to form relationships with other children's ensembles, to tour, to learn from other organizations' histories, perhaps to publish our arrangements and encourage other similar groups to start up.

For us, it all starts from the most glorious sounds we can hear on this earth: the sounds of children making music!
*The stars come out at the setting of the sun,
Oh watch the stars, see how they run.*

Question Upon Question: A Quest for Orff Schulwerk

SUE SNYDER

A quest, according to Webster, is a search or pursuit in order to find or obtain something. We are beginning a quest to discover answers for many questions facing supporters of Orff Schulwerk. The answers may help teachers teach better, provide reasons for starting a new program, or support existing programs. Each step of this quest will require patience, searching and teamwork. Our beneficiaries will be AOSA, music education, and our present and future students.

As a guide for potential champions of the cause (researchers), the Research and Grants Committees have explored possible questions and attendees at several research sessions at the 1989 AOSA Conference in Atlanta gave additional input. The following compilation of questions is a result of the many discussions to date. This is a preliminary list that should be extended by any interested party (for instance, you!) The subjects on the list are not in order of importance, but each topic is organized loosely from general to specific. The first two topics may need to be addressed before we can proceed with any of the others.

TOPIC 1: What is Orff Schulwerk?

- Is there a specific definition of Orff Schulwerk which can be used or adapted in future research studies?
- Can we describe and/or define the process, or the outcomes of the process?
- What are the elements that the work of outstanding Orff Schulwerk teachers have in common?
- What specific strategies are effective in producing desired outcomes in the music classroom?

Comment: *Orff Schulwerk is an umbrella term for process, sequence, concepts and classroom management strategies. Any one of these could be viable research, and the term "Orff Schulwerk" may not be appropriate for a detailed work in one of the sub-areas. Therefore, be willing to consider research without the term "Orff Schulwerk" in the title.*

TOPIC 2: How can the outcomes of Orff Schulwerk training be measured?

- What variables do we want to measure?
- How can we measure them? For example: with paper and pencil tests? Teacher observation? Student personal report? Videotaped classes?

- Are there any models in other fields or in music education for measurement of these variables?

Comment: *The measurement tools we use will determine the reliability and validity of our studies, and therefore their ability to be applied to classroom situations. Since many of our valued outcomes are not easily measured, we must spend time learning how to document those outcomes we assume to be true.*

TOPIC 3: What impact does Orff Schulwerk have on music learning and achievement?

- Can we compare programs already in existence (nationally) to determine different results in student musical achievement?
- Does the Orff Schulwerk process make a difference in children's ability to sing a) on pitch, b) rhythmically, c) expressively?
- Does using hand signals affect voice placement?

Comment: *It is interesting to me that there are so few questions directly related to music learning. Are we overlooking the need to document our hunches about the effectiveness of the Orff process to teach musical concepts or enhance musical creativity? Someone might also consider a survey exploring Orff Schulwerk teachers' goals.*

TOPIC 4: That existing research is adaptable from other fields?

- For example:
 - a. language development
 - b. attitudinal studies
 - c. music concept development
 - d. quantitative and qualitative measurement
 - e. creativity
 - f. special learners
 - g. movement (fine motor and gross motor)
 - h. the child's voice

Comment: *We may not always need to reinvent the wheel. By using existing research in other fields, we may be able to adapt procedures to our needs.*

TOPIC 5: What impact does Orff Schulwerk have on learning and human development?

- Does Orff Schulwerk, or music education in general, make a difference?
- How does Orff Schulwerk affect human development?
- Does Orff Schulwerk enhance the learning process?
- Does the Orff Schulwerk teaching/learning process transfer to teaching/learning in other

curricular areas?

- Do children who learn kinesthetically operate better in the music classroom?
- How does participation in an Orff Schulwerk program relate to self-esteem?
- How does movement affect (increase) the learning process?
- Does the Orff Schulwerk process help to develop creativity?
- What is the relationship between activities in the music class and behavior on the school playground?

- Does the Orff Schulwerk approach facilitate integration of special education students in group socialization?

- Does the Orff Schulwerk ensemble help integrate emotionally disturbed students into regular class without emotional outburst?

Comment: *Many of these questions are far too broad, and need to be pared down to several more concise studies. Perhaps several teachers could work as a team doing related studies, then uniting to provide a group of findings. They could work jointly at the outset to define the problem, research related literature, and determine the process required. At the end they could collaboratively compare findings and report results.*

TOPIC 6: What impact does Orff Schulwerk have on language development and other curriculum areas?

- Does music make students aware of their heritage?
- Does music help develop math or reading skills?
- How can whole language research be applied or changed to apply to music?
- How can Orff Schulwerk enhance speech/special education training?
- Does emphasis on hearing and creating of patterns in music affect creative writing skills?
- Does participation in circle dances improve the ability to perceive shapes?
- Are there correlations between music reading and language reading skills?
- Is facility in use of language an indicator of musical ability or aptitude?
- Does Orff Schulwerk assist in vocabulary development?
- Does Orff Schulwerk assist in the development of listening skills?
- Does Orff Schulwerk enhance the acquisition of language arts skills?
- Does teaching facts and classroom content in musical ways (for example with a melody

or rhythm) help this information to be retained?

TOPIC 7: What classroom strategies work to accomplish goals?

TOPIC 8: What public relations vehicles are appropriate and/or effective in promoting Orff Schulwerk?

- What methods are used to educate the public about Orff Schulwerk?
- What expectations do administrators have about outcomes of music or Orff Schulwerk programs?

Our quest has begun, and the stakes are high. Together we take responsibility for our own support; we need not depend on others who will not or cannot understand. We can build a body of data that is meaningful to colleagues in the classroom. When shared it will elevate our status within music education, and the status of music education in schools. We can become a model for meaningful research.

What are the next few steps? We will need more questions to share, so write to me, or the AOSA Research Committee. We'll try to keep a running list, and share new ideas often. We'll need Orff Schulwerk teachers (researchers) to organize studies based on the ideas here, and professors at the university level to collaborate. There are funds available through AOSA Research Grants to help support these endeavors. We need you to share information in articles submitted to the *Echo*. The articles could be questions or information. None of us has all the answers, but together we have many pieces of the puzzle. Won't you join the quest?

Focus on Research

Excitement . . . Energy . . . Lively conversation . . . Dynamic debate. These abounded in sessions of the Research Committee during AOSA's National Board of Trustees meeting in Atlanta. As a result, the Research Committee would like to know more about who is interested in Orff Schulwerk research and how AOSA can foster this growing interest within the organization.

At this time, AOSA sponsors a Research Grant program. Applications are available from AOSA Executive Headquarters (216) 543-5366 and are due on October 31. The Research Committee is ready to consider a variety of projects to help us gain further understanding of the Orff Schulwerk approach and its development.

Please apply if you are considering any type of historical, descriptive, experimental or philosophical research and need funding to complete the project. To date, these three grants have been awarded:

1987 Patricia (Osterby) Hughes

"The history of Orff Schulwerk in North America from its introduction through the organization and first year of The American Orff-Schulwerk Association."

1989 Tammy Wade Grant

"The effect of Orff Schulwerk training on memory development in children ages seven to eleven."

1990 Marcelyn Smale

"A comparison of traditional and musical approaches for teaching non-musical material."

The Research Committee will hold an organizational meeting of a Research Interest Group at the Denver Conference in November. At present, a mailing list of interested attendees at this meeting is being compiled.

Please copy, complete and return the form below to let us know if you wish to be kept informed of this Research Interest Group. More details are forthcoming; we look forward to hearing from you.

Please send this completed form to:
Hilree Hamilton
Research Committee Chairperson
7234 Vista Court
Eden Prairie, MN 55346

Research Symposium Set

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

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

RESEARCH COMMITTEE SURVEY

Name: _____

Address: _____

City/State/Zip _____

Phone: Home _____ Work _____

Present Employment _____

1. Are you interested in being part of a Research Interest Group? (attend a meeting at AOSA National Conference, receive research-related mailings, build interest in Orff Schulwerk research) _____

2. In what areas of research are you most interested? _____

3. In what specific areas, relating to Orff Schulwerk, would you like to see AOSA sponsor research? _____

4. Do you have background/expertise in music education research? _____

5. If so, would you be interested in serving a 3-year term on an AOSA Research Advisory Review Panel? (an ad hoc panel, as requested, serves in an advisory role to the AOSA National Board of Trustees Research Committee; evaluates grant applications, participates in meetings at AOSA national conferences) _____

Whole Language, Whole Child, Whole Music

ROBERT DEFRECE

The following is excerpted from the keynote address presented by Dr. Robert deFrece (Associate Professor of Music Education, University of Alberta, Edmonton, Alberta) at the opening session of the 11th National Conference of Music for Children—Carl Orff Canada—Musique pour Enfants in Ottawa, Ontario, March 29, 1990.

I would like to address what we already know about why the Orff approach is such an effective means of bringing children and music together. Anyone who is involved in the teaching of language arts is aware that research in that area has shown that the most effective way to teach children reading skills is in the use of the approach called *whole language*.

Whole language, like Orff Schulwerk, is not a method. It is a philosophical approach which employs certain tools. Whole lan-

guage is defined as a child-centered approach to language instruction which recognizes that language and literacy development are best facilitated when the sub-skills (reading, writing, and speaking) are interrelated. Having heard this definition from my colleagues in language arts, it occurred to me that the strengths of the whole language approach are precisely the strengths of the Orff approach.

1. In the whole language approach, language is kept whole. Reading, writing, talking, viewing and speaking are natural parts of every lesson. Phonics are not taught in isolation. Similarly, in the Orff approach, music is kept whole. Each lesson involves a varied media through which the children experience music: speech, body percussion, singing, playing instruments and moving.

2. The whole language approach is child centered. The teacher in a whole language classroom is a facilitator who leads the child

to new discoveries. The teacher in an Orff class leads children through imitation, exploration and creation to discover the structure and expressive qualities of music.

3. The whole language approach is literature based. Children learn to read through the use of high-impact reading materials. In the Orff approach children learn about music through contact with folk music and quality composed music. They also have experience with art music of the highest quality.

4. The whole language approach is context rich. Specific reading skills are taught within the context of rewarding material. In the Orff approach specific skills are taught, but always in the context of a musical whole. Melodies are sung and played with an accompaniment provided by the interwoven layers and textures of the elemental style. The musical form may be expressed through movement, providing a rich context.

5. The whole language approach is writing rich. From the beginning, children are encouraged to write—to become authors. A strong focus in the Orff approach is the whole area of creation of new musical ideas through improvisation. As Carl Orff himself said, it is the desire to create a permanent record of these improvised creations that will encourage children to learn to write notation. The Orff Schulwerk is unique in the way it offers children many opportunities to go beyond free exploration to the actual creation of their own music.

6. The whole language approach is "talk focused." Children talk about what they are doing and the teacher listens. The whole language classroom is not the traditional quiet classroom. Similarly, in the Orff approach, teachers take children's musical suggestions seriously and use them in the creation of a musical whole. At times when children are performing sound experiments in the sound laboratory provided by the Orff instrumentarium, the music room is definitely not quiet, but as in the whole language classroom, active learning is definitely taking place.

7. The whole language approach is activity based, which stems from the knowledge that children learn best when they are actively involved in structuring their own learning. The opportunity to play with toys, with

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language, with each other, is important in whole language classrooms. In the active community atmosphere so characteristic of Orff Schulwerk music classrooms, children play with their own musical ideas, interacting, working and performing for each other.

8. Whole language has been shown to build self esteem; children come to feel that they are capable and the program focus is on the individual child's strengths. When a child in a whole language classroom does not seem to be functioning effectively, the teacher examines the program, the teaching, and the materials in order to better enable the child to learn.

Traditional programs tended to advance the view that "You do well in your work and therefore you feel good about yourself." In the whole language philosophy, "You feel good about yourself, and therefore, you do well in your work." Have I not just described the safe and supportive atmosphere that pervades Orff classrooms?

In the whole language approach, not every class is taught in the same way every day. Corporate, small group and individual teaching/learning situations are used, since no single teaching methodology suits all children. Whole language teachers use all of their knowledge and strategies with every class. Orff teachers also use a variety of strategies with a variety of student organization. While the community of music makers often characterizes an Orff class, small groups sometimes create a contribution to the whole, and individuals often create their own improvisations which become part of a larger form.

9. Whole language classes are stimulating to both the teacher and the students. And . . . can there be any greater joy for teacher or young music maker than the adventure of exploring the world of music together in a skillfully presented Orff teaching/learning sequence?

10. Teachers say that whole language teaching is hard work. It requires many hours of preparation, a knowledge of every child, and adjustment of teaching style to accommodate to the needs of different learners. Perhaps the most difficult task is for the teacher to be able to say, "I have a tremendous amount to learn." Who in this room has not said that at some time in the course of daily Orff teaching? And who hasn't thought how much easier it would be to teach a more "traditional" program? But do we do it? No, because we know the value of what we are doing, and we wouldn't settle for less.

And the parallels continue. Listen to these statements presented by a graduate student in my department at a seminar on the whole language approach; note the parallels to Orff Schulwerk:

"Children learn to read by reading. Children learn about music by making music."

"Reading is enhanced when the text is meaningful to the reader. Music making is enhanced when the music maker feels ownership of it because of a personal contribution made to the musical whole."

Whole language can thus be seen as an approach that recognizes that children learn language through developing their own meaning and understanding of the world. Language learning is seen as a "transactional" process. Orff Schulwerk similarly recognizes that children learn about music through developing their own meaning and understanding of music. They do this through the transactional process of making music and solving musical problems in a safe, supportive atmosphere.

Following this comparison, I am left with one inescapable conclusion: Orff Schulwerk is music education for the whole child; music education in which the teacher becomes the learner and the learner becomes the teacher: Orff Schulwerk is indeed **WHOLE MUSIC**.



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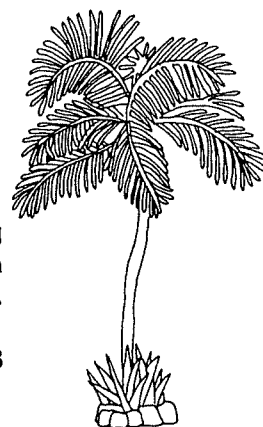
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Copyright Corner—First Of A Series

If you buy just one copy of a published SA octavo and photocopy 65 more for your 6th grade chorus, you know you've violated copyright law. It's clear. Black and White. If you purchase those copies, your chorus sings the piece at a concert, you make an audio tape of the concert and sell those tapes to parents for a \$3.00 profit per tape (the money being earmarked for music purchases), have you violated the law? Do you know for sure? The Copyright Corner will deal with questions in those grey area where Orff teachers are quite apt to reside.

TOPIC: Recordings

At the AOSA National Conference last November, you were bowled over by the No-Name Traditional Folk Singers. You persuaded your music supervisor to invite them to give assembly concerts in your school district in April. The concert consisted of a number of songs from the No-Name's most recent recording plus a new set of original tunes the group calls "still in progress." One of the concerts was videotaped, and a high quality sound recording was also made.

Copies of these tapes were made for all the school libraries in the district. One of the high school choral directors made an arrangement of one of the No-Name Singers' tunes for his ninth-grade boys' glee club to sing in its spring concert. Everyone in your district seems

pleased with your latest "talent discovery." But perhaps the **COPYRIGHT-VIOLATIONS-IN-SCHOOLS SWAT-TEAM** is also smiling. Should you be worried?

What does the law say about recordings?

The copyright laws, first written in 1790 to protect authors of books, maps and charts, were expanded in 1831 to include protection for musical compositions. Musical compositions were understood at that time to be those written on paper. By the turn of the century, the copyright laws had to be changed significantly to address the problems presented by the player piano, which could, for the first time, reproduce sound.

Today musical sound can be reproduced by a variety of new machines. To a certain extent, music consumers (and music educators) have been seduced by these possibilities; because it is possible for our machines to do wonderful things, it seldom occurs to us that it might not be okay to do them.

The new copyright law that went into effect in 1978 adds protection to authors and composers from photocopying, as well as unauthorized audio- and videotaping. This law has already been amended to include computer program protection.

From the point of view of the law, a musical composition exists when it is written on

paper, when it is performed, when it is recorded—and the copyright protects it in all three forms.

The law also provides for Fair Use of copyrighted materials. The Fair Use doctrine was developed to protect the rights of users and to prevent copyright monopolies. The facts that limit and determine fair use include:

1. the purpose and character of use, including whether such use is of a non-profit educational purpose,
2. the nature of the copyrighted work,
3. the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and
4. the effect of the use upon the potential market for the value of the copyrighted work.

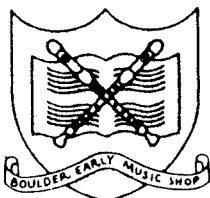
What about the hypothetical recordings and their use, as posed in the situations previously described? You do not need to apply for a license to perform copyrighted materials in an educational setting, and you can make one copy of a recording for archival purposes. This holds even if admission is charged to the concert, provided the proceeds go to educational purposes and not to pay the performers.

Prior to the performance, you may tape a rehearsal for personal or group study. But unless you first apply for a license and pay the royalty fee, you may **NOT** make copies of the

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tape for general distribution. It makes no difference whether the tape is sold at a profit or given at cost, and it makes no difference, in this case, that any profit would be used for educational purposes.

The fee is about \$.01 a minute for each tape produced. If your entire concert consists of copyrighted material, that might seem to you to be an exorbitant fee, but this is one instance where we must change our thinking. You must pay to purchase the printed music, you must pay for blank tapes, you must pay the recording engineer for services, and you must pay for permission.

Although never tested in court, we must assume that any audio- or videotaping of a performance by children, which includes published music for Orff instruments, even if the version performed is simplified or otherwise modified, comes under these same requirements for royalty fees. Most of our Orff materials are, of course, intended for pedagogical use in the classroom. However, we often have our children perform in public, and almost as often, we want those performances captured on tape. We must be prepared to pay these fees.

In the case of the No-Name Singers tape, the owners of the copyright of each of the songs previously recorded (the composer, the publisher or the recording company may own the copyright) need to grant permission for this new tape to be made. School libraries are allowed certain exceptions. Under the "first sale doctrine," libraries may freely distribute their holdings and under certain conditions, make copies of their holdings. Here the school system would pay any royalty fee required by the copyright owner and copies of the tapes could be made for each library.

Can the high school choral director make an arrangement of any of these recorded songs? No. The copyright gives the composer all such rights; if you want an arrangement for an unusual combination of voices or instruments (for which no published version exists) you must first secure permission. If this hypothetical arrangement had been made of one of the No-Names' new songs, that is, not yet 'fixed' on paper or copyrighted, the copyright is still implied by the fact of the recorded performance. Courtesy (and probably also the law), requires you to seek permission for the arrangement.

How do you find copyright owners and get permission to record copyrighted music? Here are some addresses.

FOR PERFORMING RIGHTS:

American Society of Composers, Authors and Publishers (ASCAP)
One Lincoln Plaza, New York, NY 10023
(212) 595-3050

Broadcast Music, Inc. (BMI)
40 West 57th Street
New York, NY 10019
(212) 586-2000

SESAC, Inc.
10 Columbus Circle
New York, NY 10019

FOR RECORDING RIGHTS:

The Harry Fox Agency
110 East 59th Street
New York, NY 10022
(212) 751-1930

Next issue: Public Domain

Carol Erion, Chairperson
AOSA Ad Hoc Copyright Committee

Newsflash

AOSA has become part of the Orff Schulwerk Forum Salzburg, an independent institution collaborating with the Orff Institute, Orff Foundation and all Orff Schulwerk societies worldwide.

The Toyama Musical Instrument Company, Mr. Nobuo Toyama, President, and his employees contributed \$30,000 to the Victims of the San Francisco Earthquake Fund. The company, makers of Aulos recorders, recently celebrated its 35th anniversary. AOSA sends sincere thanks and best wishes.

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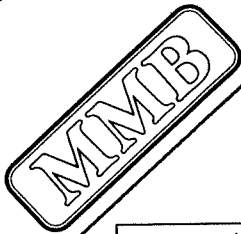
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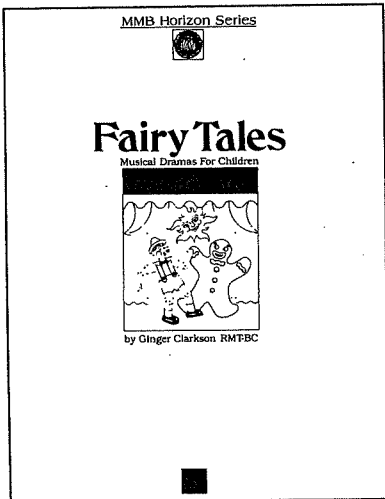
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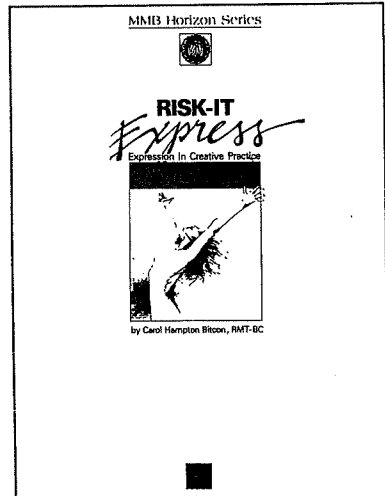


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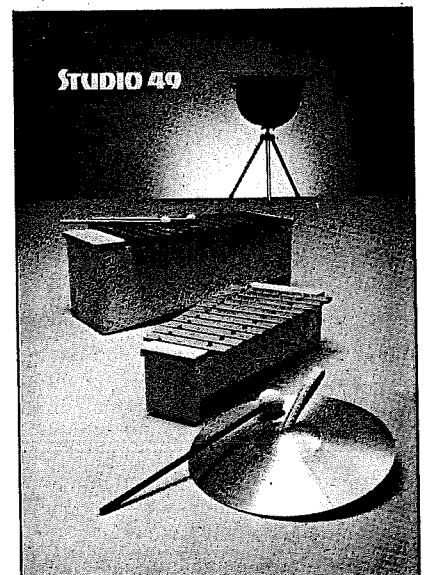
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Overseas Music Education Conferences

Several conferences and courses related to, or centered on Orff Schulwerk will be held in Europe this year. From Vienna to the Arctic Circle, from Salzburg to Finland, the venues and the choices are interesting and appealing. Herewith, some conference notices and course descriptions recently received at the Orff Echo office.

SALZBURG

The Mozarteum, the Orff Institute, the Residenz and some of the public squares of Salzburg will be filled with music, singing and dancing during Symposium 1990, "Orff Schulwerk: A Continuing Heritage." Opening on June 28, the symposium offers classes, demonstrations, concerts (Catulli Carmina), trips and world-view panel discussions. AOSA President Judy Bond and Past President Mary Shamrock will be on panels and Doug Goodkin will lead "Innovations in Body Percussion." Carol Richards and Christoph Maubach of Australia and Fe Nera of the Philippines will give specialized sessions. Most events will be presented (with explanations in other languages) in German, English or French; some will have simultaneous translations.

Final events on Sunday are a performance of the cantata "Blessed Are Those Who Work for Peace" by and with Dr. Hermann Regner and Barbara Haselbach, and a variety of children's performances on the public squares of Salzburg. (At the last symposium, this proved to be the "Schlagsahne," the whipped cream that topped off the whole delicious experience.)

If you can fly away for this symposium, write quickly to the Orff Institut, Frohnburgweg 55, A5020 Salzburg, Austria, EUROPE.

VIENNA

AOSA Past President Nancy Ferguson will be one of the guest tutors at the 15th International Summer Course of IGMF (International Association for Music and Movement in Education and Therapy). Sessions, offered from Monday, June 25 to June 30, will be held in an elegant castle in Vienna and will address these topics: Creative Movement and Improvisation (adaptable to physical, emotional and learning problems), Choral Singing, Orchestration, Basic Playing Techniques on Percussion and Orff instruments, Jazz and Pop Music for the Orff Teacher. Contact Judy Triggs, Pine of West Music for more information.

FINLAND

Helsinki, Finland is the site of the XIX World Conference of the International Society for Music Education (ISME) From August 7-12, 1990. Subtitled "Music Education Facing the Future," the conference will present the results of papers by commissions on Research, Early Childhood, Music in Schools and Teacher Training, Community Music Activity, Education of the Professional Musician and Music in Cultural, Educational

and Mass Media Policies. Just as appealing as the plenary sessions are the concerts, "Jazz Club," demonstrations and evening events. Extraordinary tours before, during and after the conference can be arranged; a Finnish design tour, a spa tour, Lapland or Leningrad (by air, boat or train). Charge the whole conference to your Visa or Mastercard. Exchange rate is about 4 Finnish Marks = \$1.00. To request registration form and program (before June 30), write CONGREX (Finland), P.O. Box 151, SF-00141 Helsinki, Finland.

NORWAY

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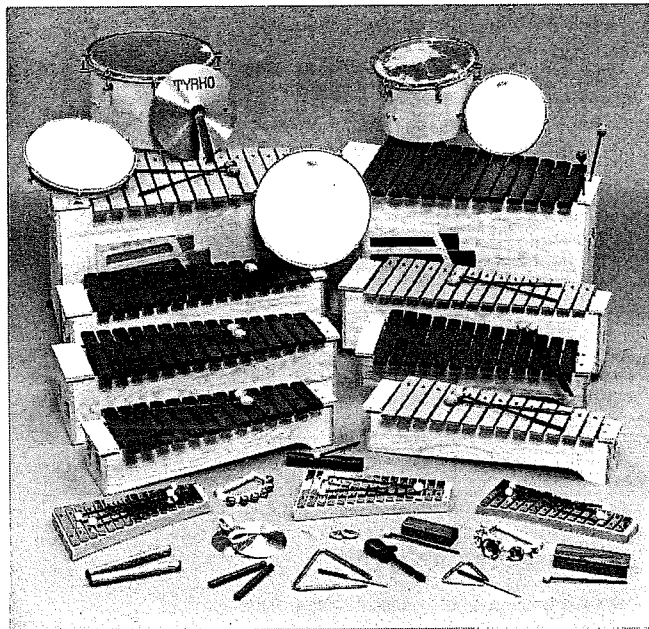
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When a superior man knows the courses which make instruction successful and those which make it of no effect, he can become a teacher of others. Thus in his teaching, he leads and does not drag; he strengthens and does not discourage; he opens the way but does not conduct to the end without the learner's own efforts.

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Guest Editorial: On Transformations

ISABEL MCNEILL CARLEY

In the Orff approach, transformations are occurring all the time, in a spontaneous and unpredictable way, depending on the material, the resources on hand and the interaction of the people involved. The same rhyme or the same piece never comes out the same way another time, with another group. This is what process is all about—not simply sequencing in a logical fashion, which many approaches to music education attempt to do. The emphasis on spontaneity, on picking up suggestions from the group and immediately using them to transform the material we're working on is peculiar to the Orff approach, and a very special delight to all involved.

Think of the possibilities at our disposal! A simple ball-bouncing chant from Ohio playgrounds turns into a mysterious chant as its nonsense words are played with and extended through repetitions and variations far beyond its original incarnation. A new game is invented to go with it and accompanying ostinato patterns are introduced. Perhaps a simple song is immediately improvised with hand signs, either by a volunteer or by the teacher; patterns on the barred instruments are developed before the class is ended.

Perhaps an improvised rhythm pattern is used as a question, inviting a whole series of improvised answers, from which one pair is chosen by the class to be transferred to body percussion. This may become part of a rondo theme that gives form to further experiments in rhythmic improvisation. Perhaps the phrase-pair is immediately transferred to carefully-chosen non-pitched percussion instruments. Or a longer piece is made out of the two ideas as the basis for a dance form; new sections are improvised in solo movement, accompanied by spontaneous instrumental play on percussion instruments chosen by the soloists.

Another time, a short magical poem is taught through imitation, with insistence on exploring the whole range of precise echoes. Teacher and class play with the various musical concepts inherent in speech—inflection, tempo, dynamics, timbre, meter, word rhythm, pauses, ritards and repetitions of key words and phrases—until a favorite way is found. Then speech ostinato patterns are added, along with instruments chosen for their color, to set the mood and support the text. From this stage, it is only a short step to the melodic transformation of the original poem to voices or pitched instruments.

Or a story may be told and acted out by all who choose to participate, with solo and chorus lines selected as it becomes more familiar through repetition. 'Leit-motifs' may occur and be transferred immediately to speech, rhythm or barred instruments. Transitions can be improvised; little 'arias' or recitatives occur; parts are assigned, exchanged, developed; instrumental accompaniments, interludes, postludes, sound settings are worked out in small groups, and soon an entire mini-opera has come to pass. The story has been allowed to grow to its full dimensions, as far as the group is ready to take it, whether for performance or not.

Of course there are times when material we plan to use falls flat. It may be a bad day for the class for reasons we know nothing about or we may have simply guessed wrong about what would catch fire. In any case, there's never a lack of resources to try and we can always hope for that magic moment when the material comes alive and carries everyone along with it, as suggestions from the class are assimilated en route.

There is no reason why the same processes, the same transformations, cannot be used with set pieces and arrangements from the Schulwerk volumes and elsewhere, when we look for possibilities of extending them. We can underline their unique qualities with sensitive additions of instrumental color, or by transferring them to movement and our own set dances. We can fuse any number of set pieces and songs that have been taught separately into a single unit.

Transformation may not be quite so obvious here, but it occurs nonetheless. For example, a whole playground unit might be built on clapping and counting rhymes, jump-rope and ball-bouncing rhymes and follow-the-leader songs. Activity songs and singing games like "Jimmy Rose," "Hey Betty Martin," "Toodala," "Did You Ever See A Lassie," with several short instrumentals as prelude, interludes and postludes might be set in motion by "Girls and Boys Come Out To Play" (OS II, Murray Edition, p. 74) as the village children follow their own recorder-playing Pied Piper to the village green.

It is not only the materials with which we work that enjoy this sort of transformation but people, too, both teachers and children, as immediate involvement with the task at hand stimulates their imaginations. New relationships develop as children learn to cooperate to accomplish what none of them could do alone. Self esteem grows as peers take more seriously each others' tentative suggestions. Attitudes change as classmates are seen in a new light, as particularly capable, perhaps, at something hitherto unguessed at.

Children who do not rank especially high academically, who may have endured years

of embarrassment or even outright failure, may be discovered to excel at movement; they may be able to play rings around some of their more inhibited classmates; learn, remember and create melodies and patterns quickly and easily and improvise to add new dimensions to the group's achievement. This is how sensitivity to others and cooperation grow, as room is made for the distinct contributions of all members of the class, whatever their strengths or weaknesses. Then together they can find and nourish the unique abilities within the group and continue to strive for an ever fuller realization of their own possibilities.

In this approach, one thing leads to another in a delightfully unpredictable way. The same song or rhyme or instrumental piece may appear in successive lessons, or weeks, months or even years later, but each time it's different, drawing to itself more appropriate settings, extensions and contexts as the children's aesthetic judgment and experience add more possibilities for development.

I'm continually astonished at the hardy perennials my students keep asking for, sometimes years after their first introduction. Anything we teach in depth like this, allowing for individual exploration, suggestions and contributions, will stay with the children all their lives, so it behooves us to choose carefully from the wealth of folk rhymes, sayings, stories and children's literature, folk songs and dances from our own rich heritage before trying to cover the entire globe.

When time is limited, as it always seems to be, it is far wiser to choose something short, that can be learned quickly, played with and developed as far as the group can take it—whether immediately in a single class or in several successive sessions—than to attempt something too long and demanding to give the children any sense of accomplishment. Of course, a long and difficult piece can be introduced one section at a time and built up over several class sessions.

But beware of choosing tasks that are so demanding that neither time nor impulse to play is left. Great oaks, after all, from little acorns grow. And who knows how great some of these oaks may grow after they leave us, if they are trained to see the possibilities in the materials set before them? □



Please write to THE ORFF ECHO office if you did not receive your Spring 1990 ORFF ECHO. If you are a member, it will be replaced promptly. And be sure that AOSA Headquarters has your proper address and telephone number if you have moved.



A little World of Melody



Sometimes melodies attach themselves to our inner ears and will not be erased. We find ourselves humming them at odd moments—the words remembered in scraps or lost, the title or nationality a bit dim.

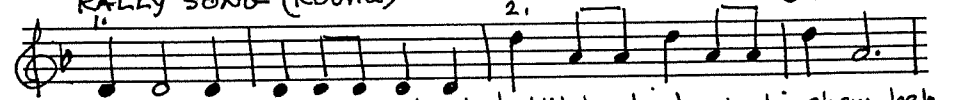
Those printed here represent a very small portion of one person's tune library, recalled from childhood, school choir, Girl Scouts, day camp and folk music performing days. It was rather difficult to choose favorites; some of those are too long or well known. The few here are shared with the hope that readers will find them useful for recorder playing, singing and dancing (directions on request) or for the pleasure of adding to a collection of new and interesting tunes. Please keep them and information on their national origin intact if you teach them. If you had to choose five favorites, what would they be?



from Breton church procession

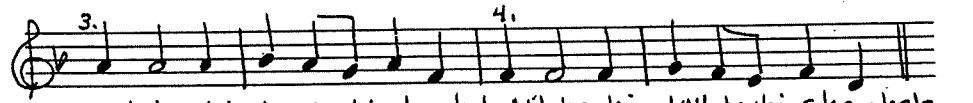


RALLY SONG (Round)



TURKISH/BALKAN

Mil-ha bi-lou, loubi shembel, Mil-ha bi-lou, loubi shem-bel

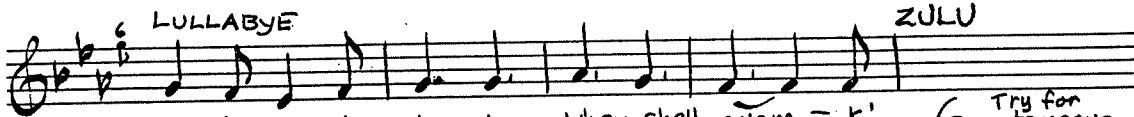


Mil-ha bi-lou, loubi shembel, Mil-ha bi-lou, loubi shembel



ESTONIA

(As sung by Reet Hendrickson)



LULLABYE

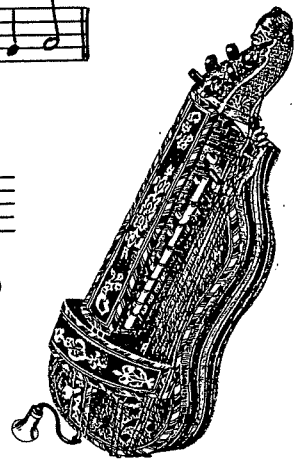
ZULU

Lu-la, ba-by, Lu-la, whom shall quam, - k'

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Sa-sa am ka-bel-la, whom shall quam.



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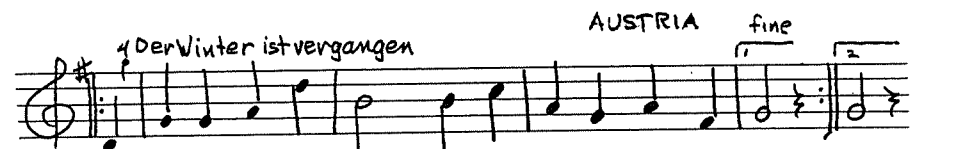
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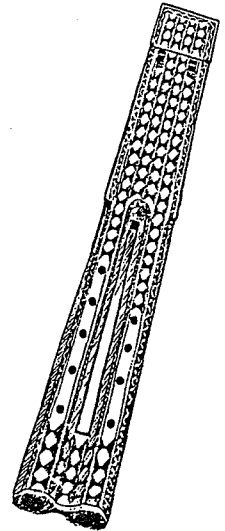
fine



dca fmo

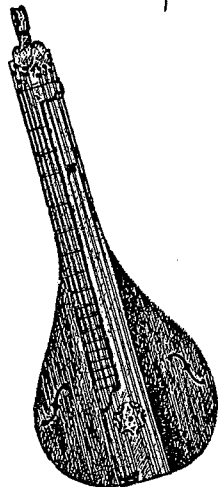
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Note: There are often several sets of words to the same melody; those in school music books may be translations or newly composed. For this reason, words are mostly omitted.

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Interview with Judith Cook Tucker

Excerpted from an interview by Suzann Cartune, Ridgefield, Conn. in CHORUS! Magazine, February, 1990. Used by permission.

Judith Cook Tucker is founder and owner of World Music Press, a company devoted to publishing books and tapes of the folksongs and choral music of other countries.

Q: Your books are quite different from other collections of music from other countries. Is that because of your choices or your approach?

JCT: It's both of those, plus a few other factors, I believe. The orientation is really to provide a way of bridging gaps between people. It's not just a group of songs with no explanation, no background. I'm trying to publish from the standpoint of an ethnomusicologist, with the goal that it will help further world understanding. It's a kind of mission.

SC: And your new book is on Vietnamese music?

JCT: Yes, it was written by Phong Nguyen of Saigon and Patricia Shehan Campbell. Phong escaped to Paris, got his doctorate at the Sorbonne and came to the United States in the early 80s. Currently, he is an ethnomusicologist at Kent State University. His hope is that this book will be used by the Vietnamese community here, as well as by Americans trying to understand the Vietnamese. It's called *From Rice Paddies and Temple Yards: Traditional Music of Vietnam*.

From Rice Paddies and Temple Yards: Traditional Music of Vietnam

Phong Nguyen & Patricia S. Campbell



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SC: Do you approach all your books this way, with the author being a musician from the country?

JCT: Absolutely; you can't offer this music without involving those whose music it is. That's why every project has someone from that culture working on it. And we try to have all the background about every song: the context it would be sung in, who would sing it, how it would be learned, on what instrument would it be accompanied or played, what region of the country it is from—with a map—the actual words, their translations, pronunciations and symbolic meanings. Usually, there's an introduction to the country, a brief history, some geography and geology. And cultural background makes this an introduction to the people as well as the music.

SC: Music, as opposed to other art forms, perhaps, is something that is accessible to almost everyone, of any age or educational level; it doesn't matter what the language is, either.

JCT: That's the wonderful thing about music. You don't have to do it if you don't want to; you can just listen and absorb the sound and enjoy the language and instrumental sounds. But the main thing to remember is that people put their dreams and beliefs and their hearts and souls into the words of songs, especially folk music. That's the music that we choose for these collections. You really do get a sense of what the world is to other people, of what's important to them.

SC: What do you sense about the Vietnamese people from their music?

JCT: From hearing the singing on the tape, the kind of language it gives you a feeling for the culture, too. Vietnamese is an inward kind of language, with many sounds that are almost internalized; and the people are very gentle, inward-looking. Traditionally, over thousands of years of this ancient culture, they were farmers and peasants. You can really hear it in the music; it's a connection to the national spirit over a long period of time, not just the horrible recent history.

SC: How did you start World Music Press?

JCT: Actually, it began in response to the needs of teachers. As a graduate student, I was doing a lot of school assembly programs with African game songs, and the teachers kept asking me "Where did you get all this wonderful stuff?" and asking for copies of the

songs. My thesis was a collection of game and multi-part songs from Ghana and Zimbabwe, songs that had never been written down before. So I launched the first book called "Let Your Voice Be Heard: Songs from Ghana and Zimbabwe."

Q: And since then you've gone on to collect and publish from many other countries?

JCT: Yes, songs and stories from Uganda, Mexican Mariachi music, melodies from Ecuador and before long, music from Cambodia, from China, a book of world music for pre-school and kindergarten, and I hope some Native American music. These are all by people from those cultures.

SC: Are all of your choral pieces tied together with the motif of peace and unity in the world?

JCT: They're about how we all have to pull together, about trying to find the best in people and expressing it musically. To facilitate that even more, I often go and work with junior high school choral groups, maybe working toward a spring concert of multi-cultural songs. But I don't just go in and say, "here's a song, let's sing."

We talk about the cultures and the languages, how the language and the rhythm reflect the people. Those kids really get a sense of why they're singing what they're singing, and they know the translations so they what they're singing about; they sing with feeling. Then the audiences begin to learn a lot and get very excited about what they're hearing at the concert.

It's hard to talk about the politics of recent immigrants to a high school class, for instance, without getting into hot water here and there, but it's not threatening to talk about music and culture.

SC: So the ideas and feelings flow right through, from the original culture, to the kids, to the audiences.

JCT: Yes. I think it happens because I always approach my work from those three angles: ethnomusicology, music education and performance.

SC: How does the Vietnamese choral music differ from that of other countries? From African music, for example?

JCT: Basically you'd have to consider how African music is more geared for group participation. Vietnamese music has some refrains; you could join in very quickly if you listen to the refrain a few times. But African

music has many small parts. For example, the South African vocal tradition has layered music; it's not harmony the way we sing it in the European tradition. It is polyphonic and everybody learns a short part; each person may have only one or two sentences. You sing your melody and then interlock with all the other parts being sung; and if you don't know any of the parts, you can make one up, using a short phrase that somehow relates to the other words of the song.

Someone growing up in South Africa is accustomed to hearing groups of 200 or 300 people singing all throughout any given week. Many everyday activities have vocal music accompanying them, and kids grow up hearing different ways people contribute to the whole. There might be soloists; there might be a complex narrative that weaves through the whole thing. But as soon as the narrative gets going, people listen for a minute and then—boom! there are all these interwoven parts, because the structure of the music has short, repetitive parts that are layered. The choral tradition in Africa is a very vibrant one.

**There's a proverb in South Africa:
If you can walk, you can dance; if
you can talk, you can sing.**

SC: It's part of daily life, really.

JCT: Right. Singing is involved even in cooking—even in putting on postage at the post office! Whole albums of postal workers singing, handling letters with polyrhythmic stamping and singing. You'd never have that here in the United States.

In Africa, even if you have a radio, you probably have large groups of people singing along, adding their own melodic lines and breaking into a dance. Everyone's invited to take part, there are no lines drawn, for the most part, except for special ritual music.

There's a proverb in South Africa: If you can walk, you can dance; if you can talk, you

can sing. That really is the foundation of life there: if you're human, you're musical.

SC: And here we're more geared to the soloist, the superstar?

JCT: Yes. People are very hesitant, and don't believe they really can sing. In some places you have to con kids into being in the choir, and get people into community choruses by promising them there will be no auditions.

SC: Are Americans becoming more open to music they're not used to hearing?

JCT: I see some changes in American attitudes starting; in the last 10 years I've seen a tremendous shift, not only to being open to it, but being excited by it. Paul Simon's tour with the South African musicians, the "Graceland Tour" did a lot to make it happen. We didn't even know about Black Mombazo, although they've sold 22,000 records in South Africa. People really caught on to their music and now a lot of American high school choirs are singing South African choral music.

Video technology has made a big impact. There can be a human rights concert with performers (the heroes and heroines, musically) saying that music is an important way to show we care about other people in the world. It makes you feel that you're a part of the planet.

SC: And that perhaps you can make a difference.

JCT: And you can. There are cultural exchanges going on during the summers, kids in the Soviet Union exchanging with American kids, and they learn each others' music. Before they can speak each other's languages, they can sing each others' songs. I really think the world is feeling smaller.

SC: So you're going through the children to the rest of the world?

JCT: With the music, we really are trying to do just that. □



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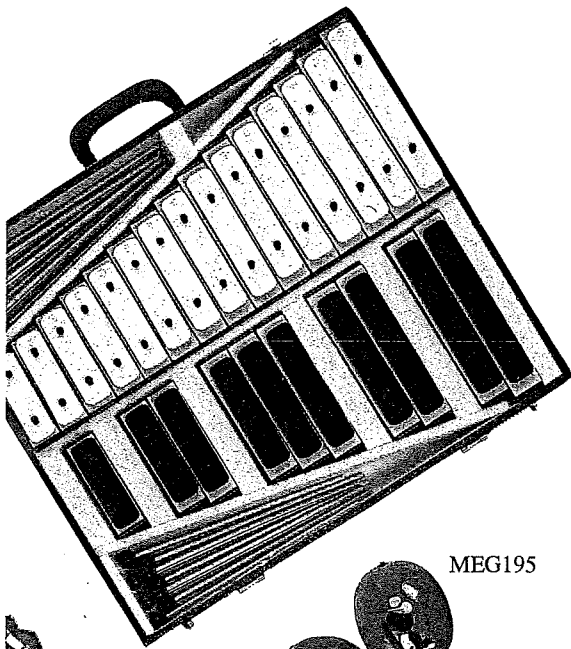
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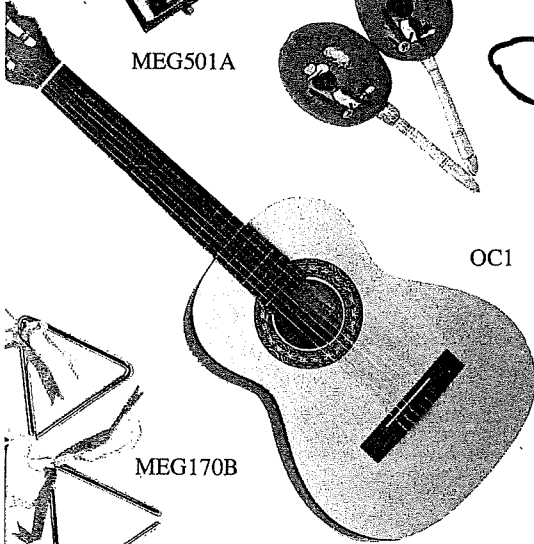
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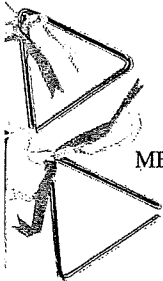
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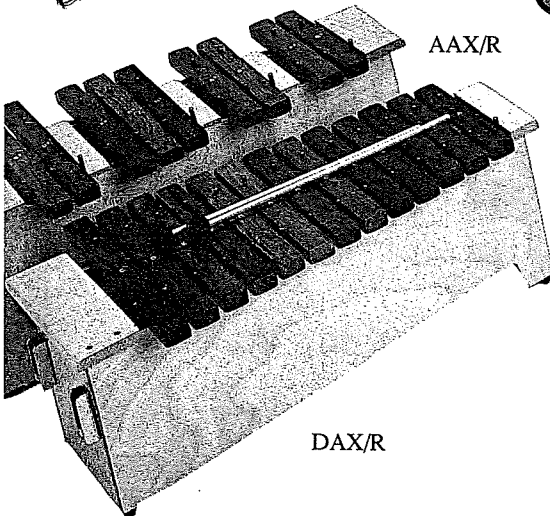
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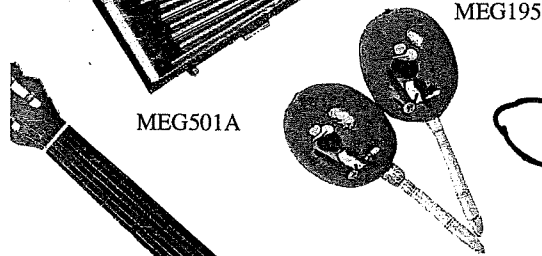


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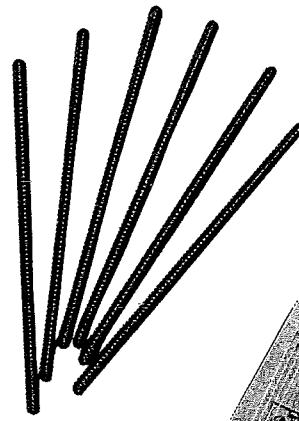
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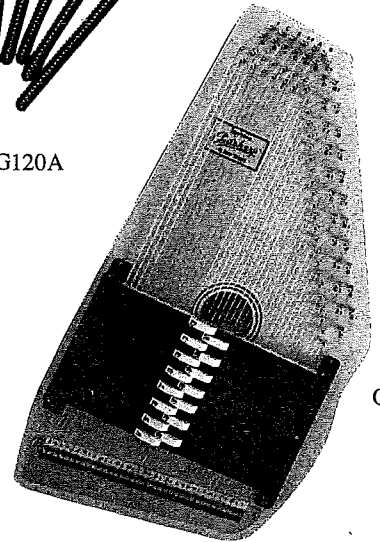
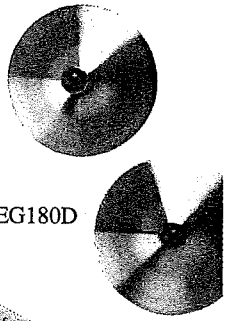
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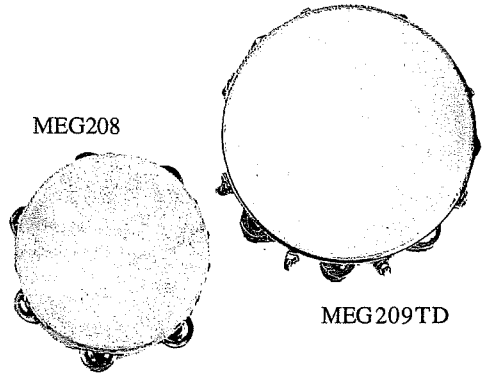
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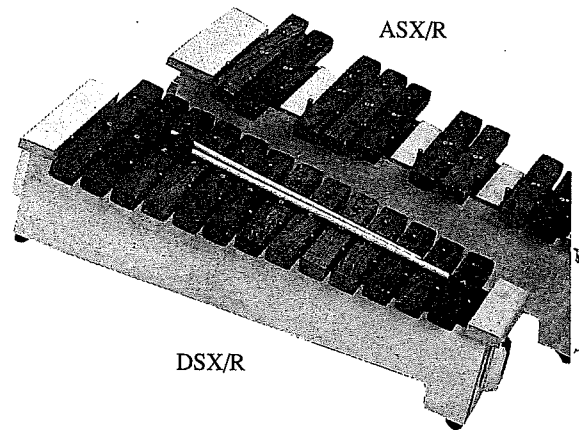


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HELGA MEDD

Speech, the basis of reading, and music are essentially the same thing, organized sound. Both require auditory acuity for mastery; accomplishment in both depends on the ability to listen, to perceive, to discriminate among sounds. Given these similarities in the fundamental requirements for learning reading and music, it is logical to ask if the two can be taught simultaneously.

Auditory discrimination is basic to language development. Before children can learn sound and letter associations, they must be able to discriminate, auditorily, each word part correctly. Giving children assistance in developing acuity in pitch, loudness, duration and rhythmic patterns of sounds strengthens their skills in phonetic and structural analysis and enables them to discriminate the pitches of the letter sounds and inflections. Loudness of sounds determines accent in music or speech; duration determines vowels and consonants. The development of these abilities begins with listening.

Listening involves **hearing**, **listening** and **auding**. **Hearing** is the process by which sound waves are received and modified by the ear. **Listening** is the process of becoming aware of sound sequences by analysis, mental organization and association of meaning. The third and most sophisticated stage is **auding**, the process by which a continuous flow of words is given meaning. It involves making comparisons, noting sequences, forming sensory impressions and appreciating. Auding can include indexing according to similarities and differences and arrangement of material in sequence, according to time, space and position. Auding can form strong enough sensory impressions that the receiver can actually experience tastes and smells.

Thus the learning-to-read process begins long before a child opens his first book. It begins with listening. When this becomes a thoughtful process, the listener controls his own thinking. The skills used in thinking during the auding act are similar to those used during reading, writing and speaking.

Orff Schulwerk helps refine not only perception but also discrimination. This includes an unconscious mental reorganization for retention which involves grouping, recoding and mentally rehearsing a sound. For exam-

ple: in Orff activities, students copy rhythmic or melodic patterns, or they produce an answer that reflects fragments of the stated question. The child is exposed to sound in a systematic fashion, beginning with simple sounds and moving on to more complex ones.

The Orff Schulwerk approach to teaching music uses methods also employed in teaching speech and reading, such as guided listening, repetition, patterning, rhythm and sequencing. It would appear that Orff Schulwerk could be used to develop skills essential to both reading and music.

In a special project, 35 lesson plans were designed to teach specific fundamentals of both music and reading, while developing auditory discrimination. These lessons included creative approaches for teaching initial, middle, and final consonants and vowels, syllabication, antonyms, synonyms,

rhymes and short and long vowels. Musically, these lessons attempted to establish accurate discrimination of pitch and intervals, timbre awareness and rhythmic awareness.

In these lessons with double objectives, each word the teacher uses is extremely important. Such lessons stimulate thinking on two levels. This seems to heighten the auding part of listening for the teacher as well, because the teacher's thinking process has been stimulated to accommodate one idea to two disciplines. Perhaps the greater challenge is to the teacher who must adopt new thought patterns.

The auditory discrimination teaching techniques available through Orff Schulwerk have the potential to move us out of our passive world into active, logical experiences which can make the learning-to-read process a great deal easier. □

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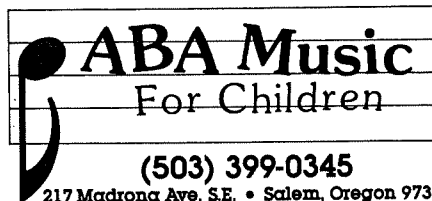
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MARCIA HALL

In a perfect blending of music, art, hand-craft and folklore, children made and decorated their own dulcimers at Marcia Hall's house last summer. The class, called "Stencil, String and Strum," helped children (ages 8-12) make their own dulcimers from kits.*

They assembled the bodies, sanded and finished the fretboards, attached the gears, and strung the instruments. Although made of heavy cardboard with wooden fretboards, Marcia says they have a very good sound. In a very pleasant, cooperative atmosphere, older children helped younger ones and several mothers became involved in the project. The group met for six afternoons over a two week period.

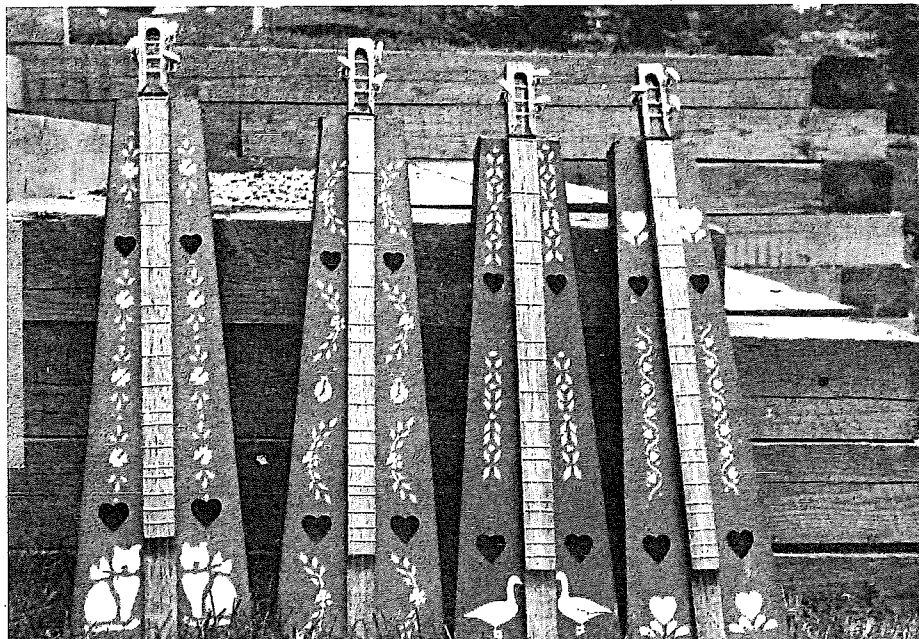
The "stencil" part of the workshop name came from the additional instruction the children were given in using decorative stencils to individualize their instruments. The stencils soon appeared on little muslin "strummer bags," made by a helpful mother to hold dulcimer accessories, on matching T-shirts and notecards.

When the dulcimers were completed, the children were taught how to tune them; soon they were playing and singing folksongs, accompanying themselves on their own hand-made, specially designed and decorated instruments.

*(From *Backyard Music*, New Haven, CT.)



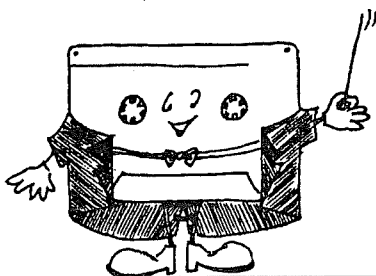
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Video Previews

DONNA MARCHETTI

Ursula Rempel and Carolyn Kunzman 37 FP

Ursula Rempel and Carolyn Kunzman's 1988 video "For Our Pastance We Play and Dance" is an introduction to early dance, from the medieval estampie to the elegant court dances of the sixteenth century. Their primary source seems to be Thoinot Arbeau's *Orchesography*, the classic guide to Renaissance dance published in 1589. Ursula and Carolyn are authors of *A Medieval Feast: Songs and Dances for Recorders and Orff Instruments* and *A Medieval Feast II: Children's Menu*.

The session opens with a discussion of the role of court dances in Renaissance life. The dances, they say, were part of the cultural education of the well-bred nobility, and as Arbeau said, a necessary component of the "well ordered society."

The kind of clothing worn during the fifteenth and sixteenth centuries had a large bearing on the nature of the dances. Clothes were heavy, so there were no prolonged dance segments with arms held high. Women wore constrictive wooden girdle-type de-

vices, so any downward movement had to be made by bending at the knees, not the waist. Both men and women wore shoes with heels, so steps were necessarily small.

Carolyn and Ursula point out the degree of athletic prowess required by these dancers, especially by the men who were expected to leap and jump in many of the more active dances. These were an opportunity for the men to display well developed calf muscles, readily shown off by the knickers and silk hose they wore.

As the session continues, some participants play recorders and percussion to accompany the dances; other dances are accompanied by recordings of a professional consort. Explanations and instructions are spiced by lively anecdotes of Renaissance times and customs.

Among the dances demonstrated and taught are the *estampie*, performed in a circle, and the stately *pavanne*, much like a processional or courtly stroll. Slow and controlled, it was described by Arbeau as "charming and dignified and well suited to honorable persons, particularly ladies and maidens."

Next comes an *allemande* that started historically as a processional and evolved into a more energetic form when it traveled to France. It ends with a *gaillard*, whose rhythmic intricacy, leaps and quickness are demonstrated in the session by Ursula.

Two *branles*, lively dances in duple meter follow. Unfortunately, it is difficult to hear the introduction to the last dance (a *farandole*) but Carolyn and Ursula describe it as the most popular dance that they teach. A line dance, it spirals around on itself and under arches to finish in a circle.

The hour-long video is suitable for teachers of upper elementary-aged children and above, and anyone especially interested in Renaissance dance and music. The picture quality is good throughout; the sound less so. Apparently, Carolyn's microphone was not working and Ursula took hers off halfway through the session. At times, participants' conversations near the floor mikes can be heard quite clearly.

The session is easy to follow visually; sound problems should not be a deterrent for anyone interested in this material. □

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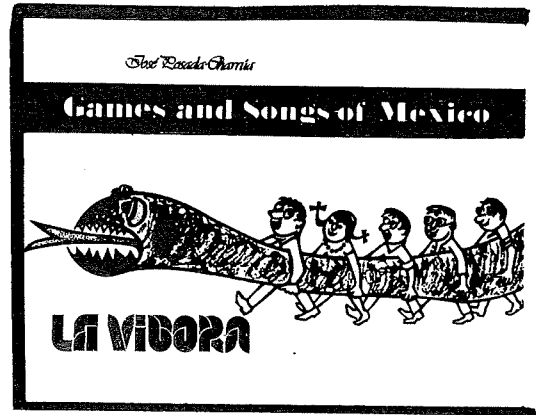
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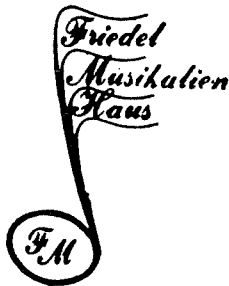
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President's Message

JUDY BOND

During the March, 1990 meeting of the AOSA National Board of Trustees, B. J. Lahman, chairperson of the recently announced National Membership Drive (see article on page 33), asked each of us to give a brief description of our introduction to Orff Schulwerk and initial involvement with AOSA. The stories were fascinating, each one unique and personal. Listening to each other made us feel even more strongly our sense of purpose; we share a commitment that binds us together. We have a common belief in the value of Orff Schulwerk for music education.

The point of the exercise was to heighten our awareness of the many ways people develop a sense of commitment and to focus attention on the exciting prospect of bringing new members into AOSA. We were all new members at some point; recalling our feelings at that time can give each one of us something special to share as we invite others to join us.

As we begin an organized effort to increase our membership, it's important to think about why we are doing this and what we hope to accomplish. The thoughts that follow are my own; they have been formed over time, through discussion with many AOSA members, including present and former members of the Board of Trustees.

Why should AOSA devote time, energy and resources to increase our membership? The Articles of Incorporation give us our initial direction, stating, in part, that our

purpose is to "demonstrate Orff Schulwerk's growth and vitality and . . . to offer support to persons newly embarked on Schulwerk philosophy." I interpret these statements as a mission to reach out, to encourage others to join us, so that we may work toward increasing our individual and corporate growth and vitality. It's not just numbers we are seeking, but growth in terms of enabling more teachers to learn about Orff Schulwerk, to share the philosophy through their teaching.

As new people join AOSA, it becomes the responsibility of each of us to offer them support and encouragement and to demonstrate our own commitment. We will always need and be enriched by new members; they in turn will receive the benefits of AOSA membership. The strength of the organization will be increased through the interaction between new and existing forces. What a joyful task is before us!

What if those we approach have difficult and probing questions about the Orff philosophy? I hope that this will be the case, for we can grow also through facing challenges that force us to think more deeply about why we teach as we do. Part of what we can accomplish with more members is communication with a larger constituency. This can strengthen the identity of Orff Schulwerk within the larger music education community.

There are still many classrooms at all levels from pre-school through college music meth-

ods classes, where the Schulwerk is not presented, or is used without clear understanding. Our invitation to join AOSA we can encourage more people to become part of the Orff network. As these teachers learn about Orff Schulwerk, they will join us in the continuing effort to provide the best possible music education for all students.

Every AOSA member has a part in this—if you are a member, remember that this is your organization. Please help the Membership Drive in any way you can, both individually and through your chapter. Together we can make a difference in the musical lives of increasing numbers of teachers and students.

Take a moment to recall your own introduction to Orff Schulwerk. Perhaps you'll have an opportunity to share your experience, your enthusiasm and your commitment with a potential member in the year to come.

Internationally, there is also a current emphasis on growth. The brochure for the 1990 Orff Schulwerk Symposium, beginning June 28 in Salzburg, Austria, states: "We have received an abundant heritage from Carl Orff, with the mission to keep it alive and growing. The Symposium will be devoted to questions concerning the development . . . and propagation of Schulwerk ideas throughout the world." I'm honored to be able to represent AOSA at the Symposium, and will present a full report to members in the fall issue of the Orff Echo.

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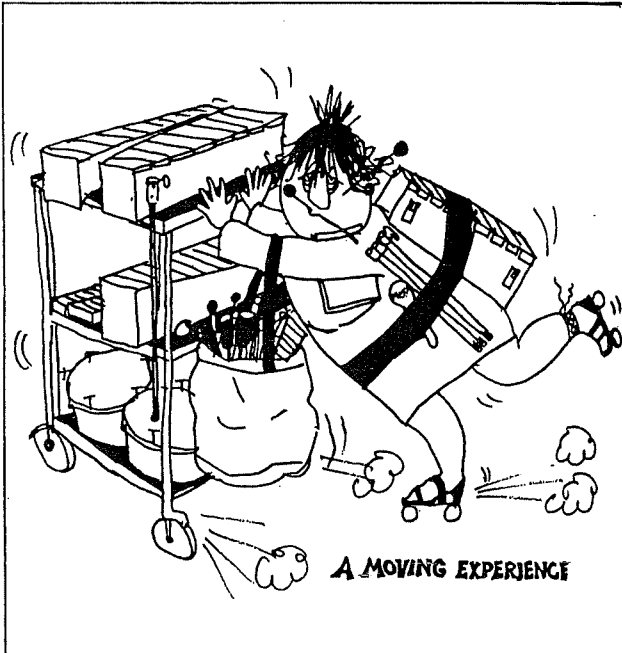
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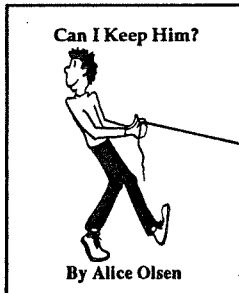


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My Friend "Notes"

JEANNE M. CROWLEY

Puppets! They are magic for children and can be a great help to teachers and other professionals. Many of us have seen the effectiveness of puppetry in teaching ideals and helping children gain the ability to make wise choices. A few years ago my fifth graders attended a miniature performance of "Petrushka" given by the Bob Brown puppets, who brought it to life much more vividly than did my attempts in the classroom.

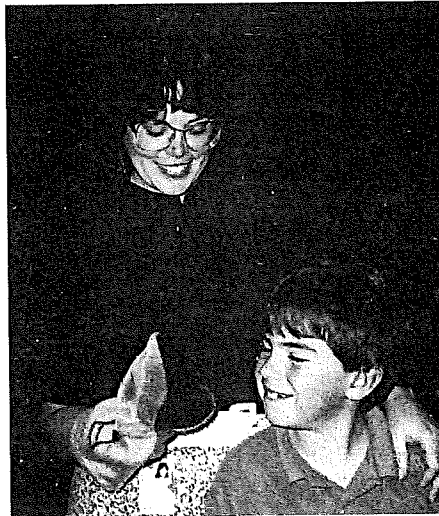
How can you bring this magic into the classroom? Even very simple masks, held on a stick rather than worn over the face, allow a child to be transformed into a character, to act out songs and stories. Children seem to love to make puppets, and school art teachers, with a few guidelines, are usually willing to help students construct their own puppets. Better yet, find out what stories the children are reading in their classrooms and tie reading, art and music together in an integrated arts approach.

I like to have the children in my classes create their own fairy tales. We start with the solution (or moral) and work backward, one episode at a time, until we come to the typical "once upon a time" opening line. Then we plan and try playing a musical accompaniment for the story. It could be as simple as choosing a particular instrument to signify each of the story's characters and playing it as they appear, or creating whole melodies and/or lyrics with Orff instrument accompaniment.

For two reasons, I developed a simple hand puppet called "Notes" as part of my own teaching approach. He has a big mouth, big eyes and notes on his body (and was decorated and named by my own first-grade son). First, there are no kindergarten classes on my teaching schedule. The kindergarten teachers do many wonderful musical activities with them, but the majority of sing-along records they use are sung by male performers. The children try to sing in the male vocal range and come to me as monotonous. "Notes" helps me to get the children singing in their own voices.

Second, the first graders come to music class at the end of the day, when they are either over-tired and over-active, or so exhausted they are ready for a nap. Using the puppet solves many problems for me, acting as a second voice in classroom management.

Everything I want to say or teach is done in melodic, sing-song voice, usually with la-sol-mi pitches. If I need normal talking, "Notes"



says it for me. Sometimes we have conversations, in which I sing and he talks. He jokes with the kids, plays devil's advocate at times (to allow them blow off steam) and occasionally teaches. One time the children were grabbing at him so much that he crawled up on my shoulder, crying softly. He told them that he loved them, but when they pet him so hard and push their fingers into his mouth, it really hurts. You can be sure there was a very meaningful discussion after that one.

If certain activities get so wild that the children can't hear my special quiet signal, I

just go slip "Notes" on to my hand and say, "Hi, everybody!" If I haven't been able to get their attention, "Notes" sure can, in a second.



Sometimes I forget to use the puppet when I want to talk; the children always remind me, and often ask for him when I haven't used him for a while. Of course, some kids are quick to point out that it's really me talking for him, but after a wink, they're usually willing to pretend once again. The rewards have been many, especially when I meet the first-graders who actually sing to me in the hallway (where I do allow my regular voice to be heard) and who are eager to come to music class. "Notes" is rather a plain puppet, but the best loved by far.

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NEWS AND VIEWS

BARBARA POTTER, EDITOR

CALIFORNIA

The **San Diego Chapter** offers a recorder session before the planned workshop begins, so early bird members get a chance to play in an ensemble of colleagues, not fourth graders. And if you've never been to San Diego, save your nickels now to go to the 1991 conference.

GEORGIA

Welcome to AOSA's newest addition, waiting for chartering in Denver: The Coastal Empire Chapter, John Krumich, President.

IOWA

The **First Iowa Chapter** has a new home at the University of Northern Iowa School of Music. The university helps the chapter by providing meeting space, instruments and mailing service.

MICHIGAN

Five teachers from the **Greater Detroit Chapter** are teaching in Orff Schulwerk courses this summer: Claire Levine, Jacqueline Schrader, Judith Thompson, Carolyn Tower and Phyllis Weikert.

NEW YORK

Members from a goodly distance away who wish to attend workshops of the **Berkshire-Hudson Valley Chapter** are offered bed and breakfast with local members. And the most recent issue of the chapter newsletter spotlighted Peggy Breese with an interview and classroom material.

NEBRASKA

Congratulations to the new **Nebraska Chapter**, which becomes #94 when it is chartered in Denver in the fall. Welcome!

OHIO

Greater Cincinnati Chapter had a hands-on experience with the music of the Caribbean at a recent meeting, when a steel drum band joined them at a sharing session.

Cleveland Chapter, #1, has celebrated its 20th anniversary: it was in November of 1969 when teachers in the Cleveland area began to meet regularly. Congratulations!

OKLAHOMA

The **Homa-Okla Chapter** is sponsoring an Orff Festival '90 in April; it will involve students and teachers. Pictures, anyone?

PENNSYLVANIA

This is not chapter news, exactly, but a good word from the Philadelphia area: West Chester University sponsored a celebration

of the work of Carl Orff, beginning in February with workshops, lectures and concerts. Closing event was a performance of *Carmina Burana* on April 29. This work is also the signature piece for the Pennsylvania Ballet, who performed it this season, accompanied by the great Philadelphia Singers.

TENNESSEE

Middle Tennessee Chapter sells a light sandwich lunch for \$2.50 at its workshops. This has proven profitable in more than a financial sense, since it gives everyone time to get acquainted and assures that the workshops stays on schedule.

Imagine 360 elementary school children taking part in a musical salute to France which was the "Memphis in May" honored country. There was a Parisian street scene complete with (live) marionettes, recorders, Orff instruments accompanying French folk-songs (settings by Memphis teachers) and a dance suite written by Jos Wuytack.

TEXAS

Central Texas Chapter has made an arrangement with one of the La Quinta Motor Inns in the area for courtesy housing of its visiting presenters. And this year, the chapter is offering a chapter scholarship to one of its members for the first time.

All the Texas chapters had a chance to get



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together at the Texas Music Educators conference when they sponsored an "Orff Breakfast."

WASHINGTON

The Inland Empire Chapter has a reciprocal agreement for members to attend sessions of other chapters, not only those in the region, but also with a Canadian chapter in British Columbia.

Evergreen Chapter, in a 'Did You Know' column in its newsletter, makes it a point to recognize those university students, principals and supervisors who attend sessions. Appreciation is also given to those who bring instruments or goodies and who have provided housing for guests. What a thoughtful thing to do!

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.

Apologia: Ruth Hamm was AOSA's first Executive Secretary, not Treasurer as stated in previous News and Views. Ed.

AOSA Membership Campaign Begins

At the March, 1990 meeting, the National Board of Trustees of AOSA approved the plans for Phase I of a national membership drive. This represents the start of a three part program that it is hoped, will double AOSA membership by our 25th Anniversary in 1993.

Current AOSA membership in the United States stands at 4168. However, there are 4849 members of chapters who do not belong to the national organization. The primary objective of Phase I is to alter radically these startling statistics.

Phase I actions will focus on recruiting this group of identified and interested music educators. This spring they will receive from Executive Headquarters a direct invitation to join AOSA, followed by the conference call in July. This will be supplemented by personal, chapter-level membership recruitment efforts.

Present AOSA members, as well as those who did not renew in 1989, will receive mailed renewal notices for 1990-91. A follow-up or second invitation will be sent in September.

An important concern is finding the most

expedient way to reach participants in the summer Levels courses. The committee is also collecting and considering suggestions and campaign strategies for the Phase II and Phase III plans.

An ad hoc steering committee for the membership drive consists of National Board members Marsha Beck, Chair; Steven Calantropio, Hilree Hamilton, Judith Thompson, James Solomon; Vice-President Marilyn Davidson and Cindi Wobig, Executive Secretary. From the membership at large, Shelley Nordlund represents Region I; Del Bohlmeyer, Region II; Carolee Stewart, Region III; Jack Neill, Region IV and Peggy Breese, Region V.

B. J. Lahman, of Ohio, is director of the National Membership Campaign.

Successfully attracting and building a larger membership depends upon the sincere efforts of all present members and chapters. Each one of us involved in Orff Schulwerk is a unique representation of its founding principles; each one can promote the ideals of AOSA. Members of the committee welcome all your ideas, comments and suggestions and look forward to receiving them.

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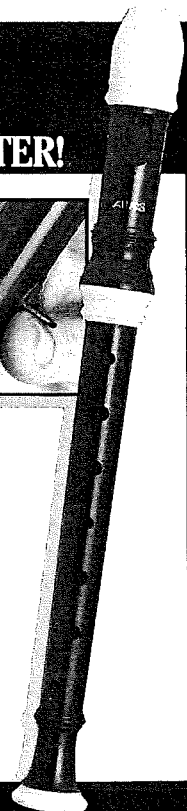
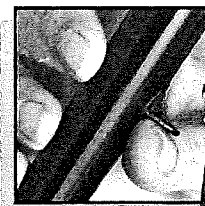
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Report from Ottawa

"Music for Children-Carl Orff Canada-Musique pour Enfants" is the official name of our nearest neighbor, the Canadian Orff Schulwerk organization. It called its March 1990 conference "Reach Out in Harmony." The conference, held every two years, was presented in Ottawa, the beautiful capital city of Canada. It was like going to another world.

Two and a half carefully planned days offered workshops and children's concerts in French and English. Choices ranged from Lois Birkenshaw's "Music—It's Magic" and Jos Wuytack's "Harmony in Symmetry" to Judith Sills' "Little Songs for Little People" and Joe Berarducci's "Voyage to Outer Space." American guest Marta Sanchez offered sessions on movement and music; from AOSA, Doug Goodkin's sessions on improvisation and Carol King's recorder workshops were as outstanding as always.

Longer sessions offered a good span of time for exploration. There were three simultaneous sessions in each time slot, with one in French opposite two in English, usually repeated later in another combination. There were no session tickets (except for the banquet), no badges (except to simplify saying hello) no rushing from session to

session, and the lovely courtesy of tea and coffee served (in real cups) in the 30 minute breaks between sessions (and of course, at tea time).



Students of L'Ecole Le Plateau, Montreal, perform.

Every one of the nine children's performances was elegant and musical, often breathtaking in vocal quality and demonstration of ability. The children's imaginative touch was evident in "The Last Free Bird," from a book

by A. Harris Stone. Songs and dances were set to classic pieces from OS Volumes I through V by the Bird's Hill Elementary School Orff Ensemble from Winnipeg, conducted by Marcelline Moody. But it was the music of the children from St. Mary's Elementary School in St. John's Newfoundland, under Susan Knight's direction, that brought forth the standing ovation and more than a few hankies.

There was a sense of ease, a flow, a kind of happy, quiet excitement that only an uncrowded conference can offer. There must have been some behind-the-scenes agonies, but they never surfaced for the few hundred attendees. All sessions were held on two floors of the hotel, all session notes were "in the book," some lunches and brunches were included. Open time to visit and chat made for a very intimate feeling.

Hearing French language all around me brought the sense that I'd surely try to speak it in another week or two; going to Ottawa was like a 23rd class reunion for me. I met once more with "cronies" from my Toronto school days, and discovered some new Canadian friends. "Reach Out in Harmony" made me nostalgic for the early days of smaller AOSA conferences—and a certain quality that has been sacrificed for our amazing growth. Shall we some day come full circle?



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BOOK REVIEWS

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

HOLIDAYS AND SPECIAL DAYS by Grace C. Nash and Janice Rapley. Alfred Publishing Co. Inc. Teacher's Edition \$24.95; Student's Edition \$9.95.

Holidays and Special Days is a book that music specialists and classroom teachers can use separately and together. Although primarily Orff-Schulwerk based, it is full of ideas for creative writing, visual arts extensions, multi-cultural and historical explorations that bring the material alive and make it vital to a child's school experience.

Holidays is loaded with interesting and fun-filled material geared toward the calendar celebrations. Songs, games, rhymes and movement are categorized, not only by month, but by level of difficulty. Each activity is accompanied by a thoughtful, clear and concise lesson plan consisting of focus, teaching process and performance extensions. Meant to be springboards for the reader's creativity, the lesson plans provide an aid to experienced and inexperienced teacher alike.

Authors Nash and Rapley chose their material well. There is a mixture of American and European folk, traditional and composed songs with easy or challenging accompaniments in a variety of styles. The book, combining Orff Schulwerk, Kodaly and Laban approaches, is not intended as a comprehensive "how-to" manual, but it is a wonderful source book of ideas not to be missed for your bookshelf.

Marshia Beck

GREAT BIG HOUSE Mary Helen Solomon. Comprehensive Music Service, 1989. \$7.95.

Here is a little book—seven pieces, four arrangements of folk material and three original compositions—which could add a little sparkle to the teacher's autumn repertoire. There are pieces suitable for Halloween, Thanksgiving and Christmas (secular), as well as for "generic" festive occasions.

The author accomplishes well her stated purpose of providing stimuli for creative activities as she builds a substantial framework of accompanying parts; even very young children can manage them so that sense-making, child-created ideas can result.

The Shaker tune, "Welcome Here" (with adapted words), comes with a clear plan for leading into three-part pentatonic singing, each part being an early-on melodic motif:

Sol-Mi; Sol-La-Do; La-Sol-Mi-Sol, and so on. In "Great Big House in New Orleans" quickly-learnable parts, simple yet varied in rhythm and timbre, set the stage for improvising over a simple drone. "Hinx Minx" is a speech piece with body percussion and untuned instruments over a spoken ostinato. There's lots of room here for new ideas to develop, especially in instrumentation and movement.

There are solos, duets and trios for young recorder players. And the recorder parts are meaningful, integral parts to the pieces, not simply tag-ons which could just as well have been omitted. All pieces have suggestions for movement and further activities as well as teaching procedures, usually including note-reading carry-over. All the standard instruments are used—in turn, thank goodness, not all at once. Frequent doubling of parts on different instruments occurs, a device which might serve to give players security and heighten listening sensitivity at the same time.

One might question an occasional mixture of timbre: for instance, the alto xylophone and alto metallophone playing in sixths? Or could this be a typographical error? All in all, a creditable book. Not least among its charms are the splendid illustrations created by six-year-old Tyler Solomon.

Gin Ebinger

FRIENDLY BEAR'S SONG BOOK. Birthe Kulich, 1989. The Empire Music Co. Ltd. Vancouver, Canada. Illustrated by Miye, 162 pp.

"Songs for Young Children, Their Families and Teachers" is the subtitle of Birthe Kulich's newest book and it ranks far above most of its genre. The introduction itself is an intensive course in understanding the purpose and use of pre-school music. It's quite clear that the author is experienced with this age group and knows whereof she speaks.

The traditional songs are arranged by seasonal progression, like others; but these were chosen with good taste and with careful attention to young children's abilities, interests and singing range. By using the title and illustrations as starting "story points," Ms. Kulich suggests that this book be used by parents and children together as a picture book to sing from—regularly. In this way, parents can become actively involved in their children's musical development and become the models for their growth.

The collection is a delight for teachers as well; all activities and possible extensions are described in thoughtful detail. Familiar rhymes, American and Canadian folk songs are expanded in true Schulwerk style, with developmental goals clearly stated. One-song, one-page layout and spiral binding make using it a pleasure. Guitar chords would have been a nice addition for teachers; for parents it's a sit-on-the-lap book.

This is a basic, rich and nourishing source; highly recommended for teachers of preschool, K-2 and every parent and grandparent.

TA

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A VILLAGE DAY by Jim Solomon. Text and Lyrics by Susan Liotta. CMS 1989. \$6.95.

From just before sunrise until the celebration of "a day well lived," this suite depicts in eight scenes the spirit of what might be a typical day in an African village.

The author disclaims attempting to "create 'authentic' African music. It is written with the hope and goal of providing a quality musical experience that is both playable for American students and full of the flavor of African music. *Let your spirit run free.*" His hope and goal are competently—and respectfully—realized.

A short poetic narrative precedes each piece, setting the scene for what is to come, beginning with "Sunrise" in which "the night restfully awaits the dawn," and going through the work, the dance and song of the people, the hunt, a statement of identity, and finally a celebration at the end of the day.

Written with upper elementary or middle school students in mind, Solomon has created parts sufficiently challenging to hold the interest of this age group, yet not so difficult as to be frustrating. This is accomplished through beautifully consistent patterning of ostinati. The structure is carefully built with form always apparent, fresh experiments in timbre, narrow range melodies for voices and/or soprano recorder.

Rhythm always predominates, propelling the harmonic outlines and the melodies which have just enough syncopation. Choreographic suggestions are provided, but open-ended problems are there, too. In "The Hunt," for instance, students are to decide the outcome, being able to resolve the problem within the framework of the music.

This is perhaps the primary secret: a strong, solid perimeter within which students can exercise a great deal of freedom. First rate.

Cin Ebinger

JUST ONE MORE DANCE, Carole Howard. A Collection of Old Western Square Dance Calls. 117 Algernon Trail, Mt. Pleasant, MI 48858.

"A little bit of heel, a little bit of toe, All join hands and away we go!"

Rhythmic word chanting, from "One potato" to Rap, is very much a part of the folk heritage, and this book brings yet another facet of it to light. Carole Howard of Central Michigan University has collected many of the patten calls (or fillers or breaks) used by square dance callers in the United States.

These are not the "singing calls" wherein the instructions are sung to the tune itself. These are the rhythmic couplets chanted by the caller, over the music and describing the figures a measure or two before they are needed in the dance. Callers improvised on the spot to suit the occasion or relied on their favorites. Witty patten filled the beats as the figures were danced—or used to keep the dancers alert and the joyous mood alive.

"Alemande left and Alemande W – There's no such thing, so don't let it trouble you!"

The rhythmic vitality and variety in this collection provides a treasure box of new rhymes to explore and develop; middle grades could be tempted into writing rhythmic notation with:

"Waterbury watch and a winding key, Granny got stung by a goggle-eyed bee. The funniest thing, it appears to me, Is the bee stung granny instead of me."

Evolving out of quadrilles and more formal "set" dances of New England, square dancing became a favorite pastime as it traveled west with the wagons a century ago. A good fiddler and/or caller was a respected and treasured member of the community; a traveling one could always earn his keep.

Some rhymes have stayed alive through the blessing of oral tradition, but many are being forgotten due to generational and evolutionary changes in language and custom—and the misfortune of commercial recordings. Carole Howard has given us a fine source book, packed with lively rhymes from a unique folk tradition. They deserve to be given back to our children—in contextual use if possible, and certainly with heritage information. Read them for your own pleasure; share them soon with your classes.

"Hand over hand, heel over heel, The longer you dance, the better you feel." "The window's broken, the floor is saggin' Let's go home, my tongue is laggin'!"

TA

Nominations Open for AOSA Distinguished Service Award

The purpose of the Distinguished Services Award, one of the highest honors that can be bestowed by AOSA, is to recognize and honor those who have given exemplary service to the association and have contributed to the growth of Orff Schulwerk in the United States.


The honor bestows lifetime membership and conference registration, a certificate of recognition and an award presented at a national conference. Nominations may be made only by current members of AOSA, but no current member of the National Board of Trustees may be nominated. Nomination forms with further details are available from the Executive Secretary's office and must be completed and returned by August 1st. Only one award will be given each year, although there may be some years without an award.

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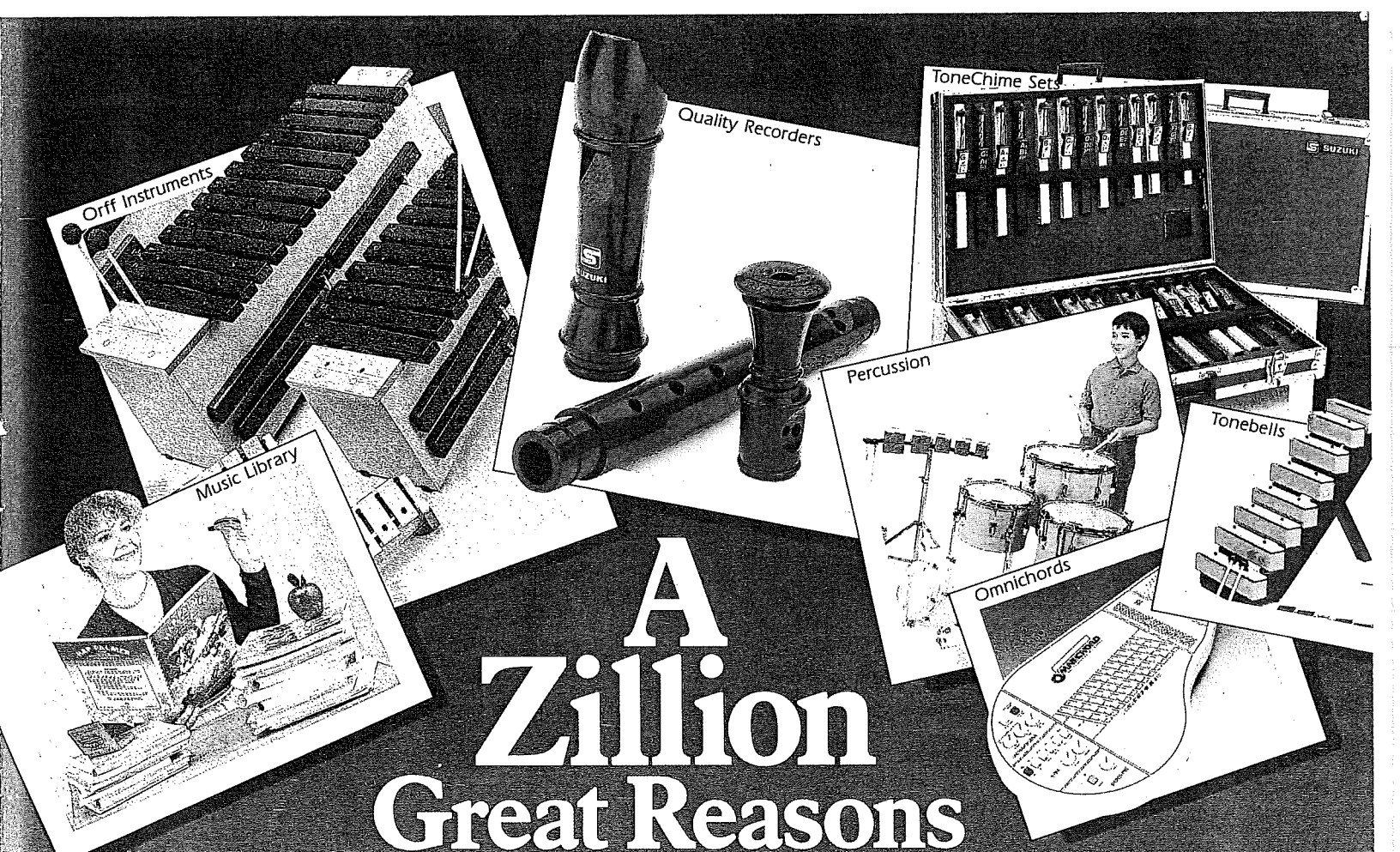
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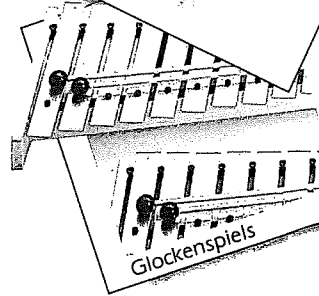
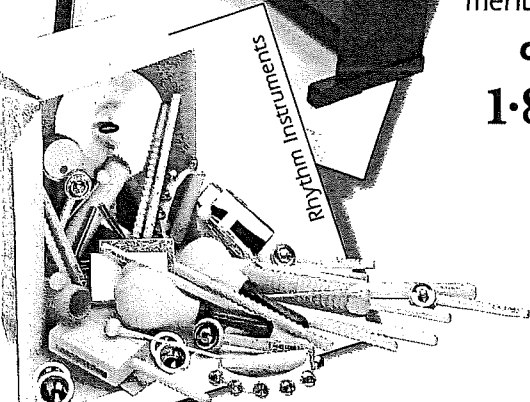
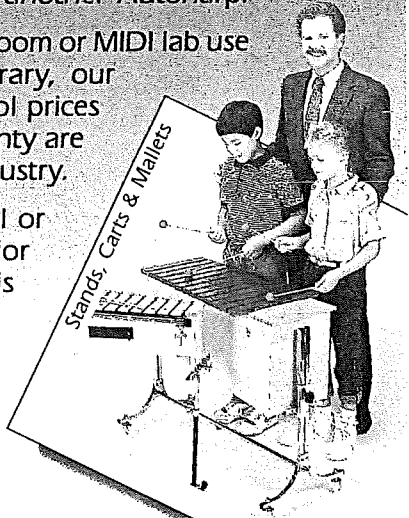
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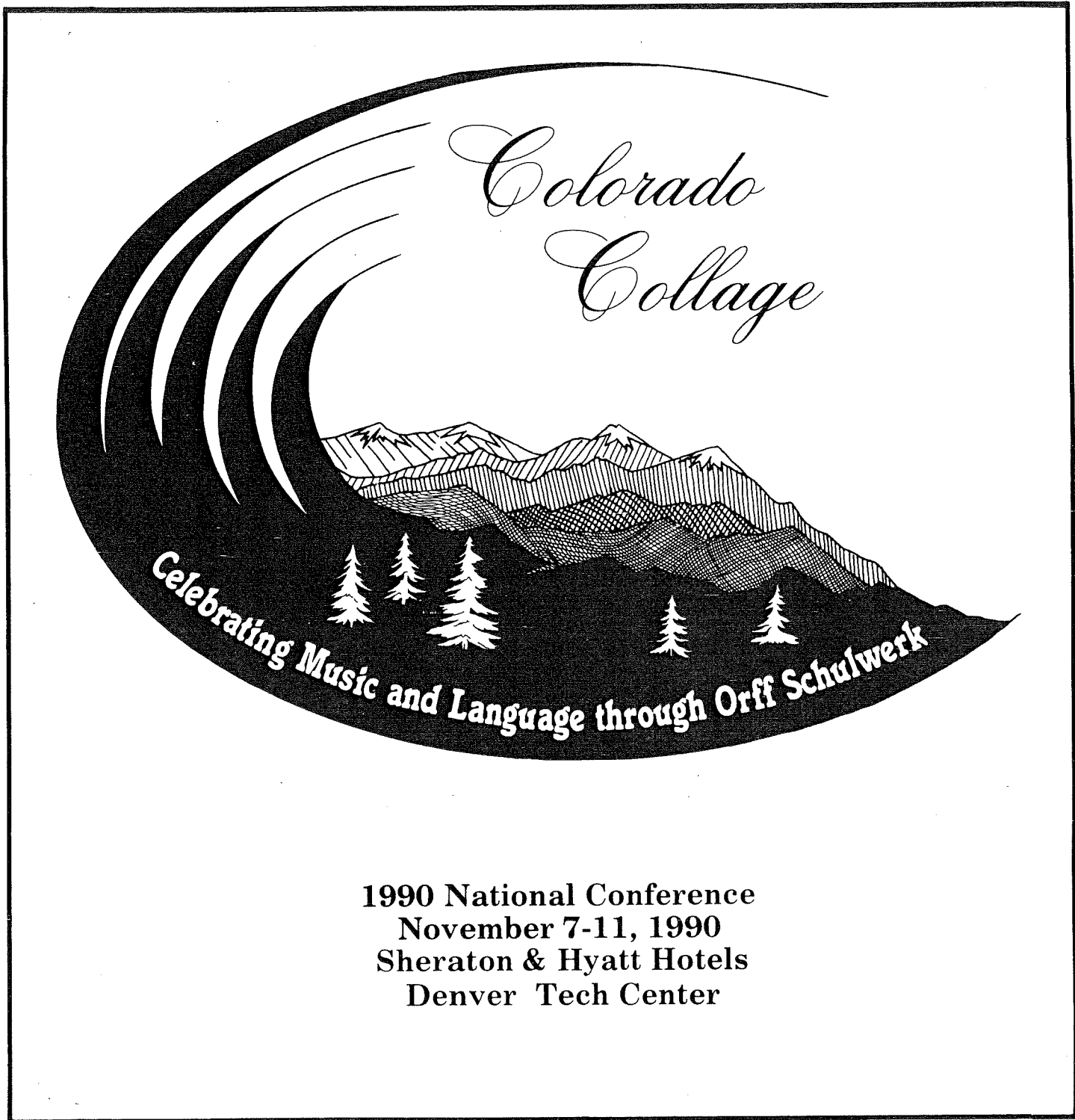
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