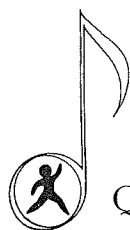


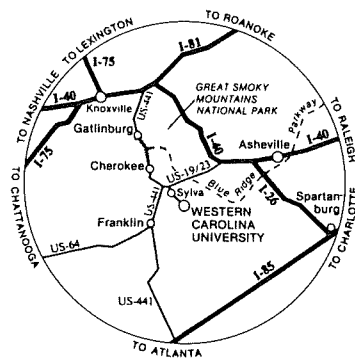
The Orff Echo

Volume XXII
Number Two
Winter 1990



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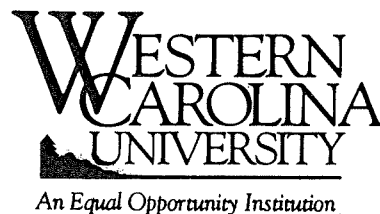
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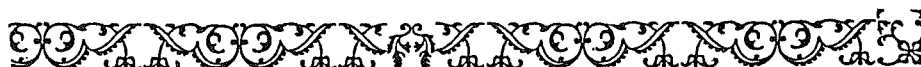
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Star light, star bright, First star I



see to - night, I wish I may, I wish I might,



have the wish I wish to- night...

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For the Indiana Chapter 1982

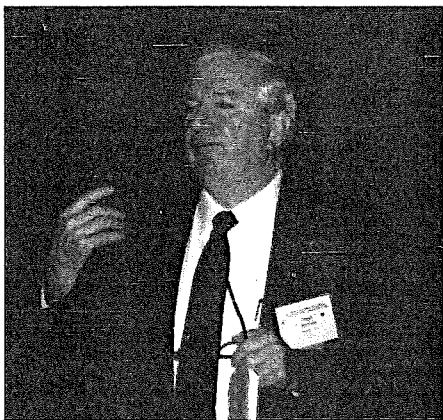


“Georgia On My Mind . . . ”

Memories of the Jubilee 1989

DEBORAH CLEM

After AOSA Atlanta . . . Keetman’s “Berceuse” keeps running through my mind and I can still see the silhouette of Chief Dan George playing “until (his) throat ached and his voice gave out.” When I awake in the wee hours of the night, “Swing and turn, Jubilee, live and learn, Jubilee,” sings in my ears. I go about my errands and shopping and watch people’s faces—some are cheerful, some unpleasant—but I miss the passion and sense of community expressed on faces at the conference. It makes me wonder: if all humans once again improvised, sang and danced together about work and play—would our communities and schools regain unity and a sense of joy?



I’ll never forget Dr. John Fines as he settled down so comfortably on the floor to confer with the children. Together, they looked long and hard at Alvan Fischer’s “Homecoming” and discussed with natural ease, what this painting was all about.

The early music consort, Hesperus, enticed me to pursue their “Crossover” idea, exploring and perhaps combining and interlocking Renaissance, Medieval, Baroque, and Appalachian musics. In their suggestion to use scholarly sources to avoid trite and inaccurate editing, those of us in the Schulwerk can find a rich resource of early music for the classroom. It can be historically enlightening and rewarding to play and sing, for us as well as for our students.

Friday evening’s concert, “An Evening of Southern Traditional Music” was a highlight for me. Through David Holt, Jean Ritchie, the Georgia Sea Island Singers, Jackie Christian, the Golden Gospel Singers and Mabel Cawthorne, our American musical folk culture came alive. As never before, I experienced

that variety and knew that Appalachian play parties and black spirituals are equally a part of my American heritage.



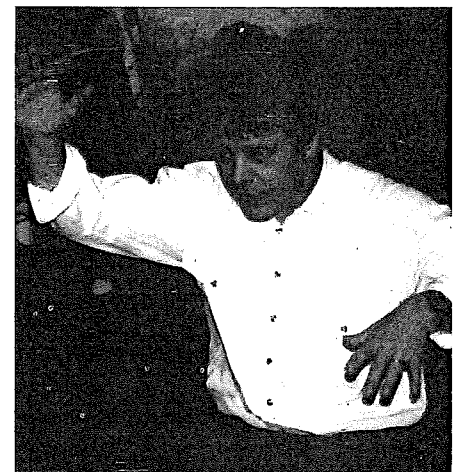
I’ll never forget Jean Ritchie’s face, uplifted to the stagelight as it might have been to the sunlight on her family farm in Kentucky, as she sang the “Bluebird Song,” timeless as the day the bluebirds alighted and inspired it. Glancing around the audience, I saw that rapt faces shared my response, joining us in a universal moment.

We laughed as David Holt told of his childhood fear of an electric fan that once chased him around the room, fascinating him with its rhythms and inspiring body percussion that would have delighted Gunild Keetman. Banjo in hand, 88-year-old Mabel Cawthorne belted out “She’ll Be Comin’ Round the Mountain.” It made me think that perhaps we are cheating our students and depriving them of musical roots when we don’t teach them these “old” songs.



The Georgia Sea Island Singers took us deep into their hearts (it was mutual) as they brought our African-American song and game heritage to life. The line stepping, call and response, hand clapping, knee slapping and jives, sung and danced as a community were so utterly satisfying; they just felt good. It was a piece of history in a new context; slave songs created in isolation and poverty, brought to “schooled” musicians, who found in them the same joy and release, 125 years later.

There were so many special moments in Atlanta: finding what it is like to be in a shadow play; becoming engrossed in the flow of early dances, led by Cynthia Cambell into the midnight hour; the voice of Wolfgang



Hartmann from Klagenfurt, Austria, singing with guitar, “Es Fuhrt uber den Main” about a magical bridge that must be danced upon in order to cross, the key to his theme for the conference—“Bridges.”

Brigitte Warner’s Master Class, Musica Poetica (spontaneous music-making) was intended to stretch us as “elemental” musicians. She encouraged us to dig deeper into the less common musical possibilities of Orff’s concept of “elemental music.” We tried movement improvisations to Keetman’s “Auf-takt,” improvising an elemental cantata using both the modes and historic harmonic progressions. Finally, we produced a shadow play for the closing session called “Reflections,” based on the poetry of Chief Dan George.

“The Big Picture: Is Orff Schulwerk in the Center or On The Edge?” was the discussion led by Judy Bond with panel members Nancy

Ferguson, Paul Haack, Bernett Ostrowsky, Bennett Reimer, Mary Shamrock, Dorothy Straub and Patricia Osterby. From the quoted example of highly successful Orff programs in the public schools (Connecticut, Memphis, New York), consensus was clear: Orff Schulwerk embraces the richness of our diverse American culture. Like no other school subject, it intrinsically teaches cooperation, sensitivity to others, creativity, experience of beauty, self-fulfillment and belonging to a community, experiences which are vital sources of stability for children as they grow up in an unstable world. Orff Schulwerk teaching is vital: is it central or on the edge of your school? The question was left for each of us to ponder.

The "dancing ground," as explained by Chuck Davis, leader of the African American Dance Ensemble, is the place where a whole village gathers to dance to the drummers and to welcome visitors. At "A Southern Jubilee" in Atlanta, we came from around the nation



and world to an incredible "dancing ground." The drum beat was loud and strong. Hands, feet and voices joined, inspiration and energy renewed, we carried home to our schools, churches and families an invitation for them to join the dance—"Swing and turn, Jubilee. Live and learn Jubilee."

HILREE HAMILTON

Music education and Orff Schulwerk . . . the two great loves that bring us together each year. I attend the AOSA conferences to be inspired by sessions where great teachers share their ideas, to folk dance, to see old friends, to see the latest that the music industry has to offer and perhaps pick up a few bargains as well. I come to be immersed in an enriching, energizing conference that could be described as similar to going away to music camp for a weekend.

The Atlanta conference carried on the tradition of joy, and our own folk tradition of sharing our best with each other. The opening session began with the parade of chapter banners, led by the stirring strains of a bagpipe. A highlight for me was the presentation of AOSA's first Distinguished Service Award to Grace Nash. As she accepted the award, I remembered that Grace was the presenter at the first Orff workshop I went to 17 years ago; many people have a similar

memory of how this dynamic lady inspired and touched their lives.

There was a moment of sheer beauty in the

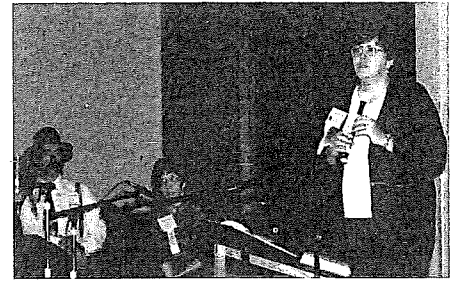


opening concert as fifth-grader Lilith Yancy sang and played the dulcimer, backed by a fine choir of children from 8 Atlanta area schools. There was toe-tapping enjoyment of the collection of southern folksongs this group presented. On Friday, after the business meeting, children from the Trinity School gave us songs and dances of China, dragon and all. How wonderful was that ribbon dance! How DID they wrap those ribbons to make the magical moment when the ribbons unfurled, I wonder?



Every day of the conference offered sessions that continued that sense of jubilation. And there was serenity and gentle humor in the demonstration/performance given by Jean Ritchie and Hesperus. Playing a wide variety of instruments from the Renaissance and folk traditions, we were given an introduction to Hesperus' unique concept of "crossover," a blending or fusion of two (or more!) musical styles. Jean Ritchie's special touch for me came from her songs and stories that could so capture a genuine moment of her life.

Another Hesperus session featured the group with Carol Erion as moderator/leader. Here the commonalties and similarities in



Orff Schulwerk and the use of drones, modal melodies and improvisation and in traditional and Medieval music were explored. We sang and played wonderful pieces with recorders and Orff instruments as possibilities for finding our own crossovers.

"Did you know that the cat and dog used to be good friends?" By practicing lines like this and in some small group work, David Holt, in one of his many interesting sessions, taught us to use voice inflections, pauses, and vocal and instrumental sounds in storytelling. Many of us came home ready to enrich our own and the lives of those we teach through the stories he told.



"Snow Magic" with Jacqueline Schrader was truly magical, and I'm looking forward to trying her adaptation of the story with my students. She helped us create a human snowstorm with swirling flakes and unique shapes, accompanied by question and answer recorder improvisations. The atmosphere was one of pure fantasy.

A vital thread running through the Atlanta conference was the continuing focus on research, through panel discussions of important issues. "What Should Researchers Investigate About Orff Schulwerk?," led by Steve Hedden, offered useful information on designing a research project and reported on sources and results of recent projects. Sylvia Munson and Sue Snyder addressed the importance and methods of data collection in our own classrooms in a session titled "The Teacher as Researcher."

Attendees seeking specific information and sources for projects were invited to an open panel called "The Doctor Is In." Drs. Hedden, Munson, Osterby and Snyder, four of AOSA's own doctors, were available to give

advice and support. Finally, Sue Snyder shared techniques for taking oral history in the classroom; look for more sessions like this in the future.

Alexis Zolcer showed how to integrate subject matter from geography, science and history, and how to use the language enrichment inherently present in the song lyrics. If the pleasure seen on the faces of the participants is any clue, the children they teach will enjoy the movement and instrumental settings, too.

A very moving session, open to all, was the celebration of the life of Avon Gillespie held late on Saturday afternoon. Doug Goodkin, Mary Shamrock and Judith Thomas planned and led songs, dances and games identified with and dedicated to Avon. We listened to a tape of him singing, sang a mass he had written and chanted an African song that "immortalized his feet" (J.T.). The session concluded with one of Avon's favorite Bessie Jones games, one that wound the group into an ever-tighter spiral, ending in one enormous community hug. Joyful, tearful and very special.

There were so many conference highlights, like the concert by Karen Medley's Grahamwood Singers, children who made the 8-hour bus trip from Memphis to sing and play for us. David Holt's evening of traditional southern music; Chuck Davis' Afro-American Dance Ensemble; being led through the hotel lobby to the banquet by a brass street band, complete with drum majorette and wild costumes—every moment was full.

My only disappointments were that I didn't win that handmade quilt, or even the centerpiece at the banquet, even though I worked hard on the power of positive thinking.

"A Southern Jubilee" was a wonderful experience, complete with all the charm and

hospitality befitting the region. When they said, "Y'all come back, now," I could only reply, "But I don't want to leave." Thank you, Atlanta!

LISA ANN PARKER

A patchwork quilt, a dulcimer, the clear voice of a child singing a poignant ballad of lost love; these were my first impressions of Atlanta's Southern Jubilee. Certainly there were people not seen for 12 months and miles of moments to catch up on, yet the child and the children were the first moments of magic I experienced at this year's AOSA conference.

It was delightful to spend four of many sessions with the Georgia Sea Island Singers. There were only two people, but they were alive with stories, songs, games and the history of their people during slavery and after "freedom." Finally, I learned to do "Hambone" and the stories behind songs like "Down By the Riverside." They were so patient with us as we learned the games though they had to remind us again and again to listen to our own inner rhythm and to use it!

They told how it was the distraction and diversion of the rhythms and fine singing that helped fool the slave owners. The words often held private messages that got through to other slaves most of the time. It certainly got through to us.

Spending time with Doug Goodkin in his "Jazz Beginnings" is not something to do if you like to sit still. His sessions were filled with energy—movement, improvisation and real jazz happenings. He reminded us that the real roots of jazz are in Black music, in blues—and that, as Doug says, "our kids need

heroes. Let's give them musical heroes worth having," with Duke Ellington as only one example. Our blues experiences were challenging and very musical; it's truly amazing what those instruments can do when used in new ways. I found that Doug's arrangements both stretched me and humbled me. His sixth graders played the pieces so much better.

The only time I was able to go outside the hotel was for the walk to the museum to work with Dr. John Fines. Nothing prepared me for what happened inside—the sculpture there became the set, the adults became the clay and a small group of children became the artists. Could we be formed to look like sculpture? Could we move in some fashion? For thirty minutes I was the property of two delightful girls and they were in charge of my shape and movements. (There is nothing like role-reversal to teach a concept.) Dr. Fines urged us to "carry it on rather than act it out" in our classrooms. Oh, how we carried on!

Hesperus delighted me with their unique sounds, recorder ideas and dance music; Karen Medley's Dragonsingers overwhelmed me with their program and musicality and B. J. Lahman's session reminded me of the strong basic Schulwerk ideas.

Mary Francis Early was a my guest educator; she impressed me with her knowledge and respect for Orff Schulwerk. Finally, Colorado Chapter members inspired me to return next year to Denver to do it all again. I found magic wherever I went and to me, musical magic is what Orff Schulwerk is all about.

A hearty thank you to all the cooperating chapter members, heads of committees and especially to Beth Miller, Sharon Vrieland and Frederika Thames who planned and produced such a unique and memorable AOSA conference.

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Inside the Jubilee

Like every other AOSA conference, the Atlanta Jubilee had "sidelights," tales from behind the scenes in those few wonderful days. True to the oral tradition, we share the stories that were passed along and invite you to tell of others.

- **Hotel room keys**, oddly numbered and often dysfunctional, always cause a few incidents. The best one was the tale of a key accidentally dropped in one of the glass elevators; with singular determination, it fell directly into the slot between the door and the elevator shaft. Bells and whistles on that one; red face for Linda Perney.



- **Ruthann Chiaraluca**, co-chair of the 1990 Colorado conference, was seen checking into the hotel with skis in a bag, to the awe and amazement of cab driver and hotel staff. Probably a first for both, who must have seen just about everything.



- That **Georgia Peach** leading the line of chapter banners at the opening session was **Pat Painter**, President of the Atlanta Chapter. She missed her chance in Detroit and waited a year to wear that wonderful costume this time. (I would, too!)



- **Rene Boyer-White's** improvised gospel song for Avon at the end of her session was joined by the sweet responses of those who best knew how. She began by accompanying herself at the piano; when she stood up to move and sing, someone slipped to the piano bench and took up the music without missing a chord or a beat. Very rich.

- Then there was **Wolfgang Hartmann**, teaching us how to play a cardboard-tube trombone—explaining the principle and leaving the delight of discovery to enchanted adults. Now I'll never throw away a mailing tube until I see if it slides with another one.

- And next time you see me, I'll teach you how to do a pigeon cooing imitation, done with the hands only. Thank you, L.O.

- The wildly exuberant street band that led us across the hotel lobby into the banquet had very original costumes and one very unique participant: a baby about six months old in a backpack. She was playing the tuba—the mother, that is.

- Did you notice how many almost-babies were in Atlanta? Next we'll have pre-natal Orff Schulwerk.

- Of course, anyone carrying a mysterious long cardboard box in the Atlanta airport wasn't carrying a dozen long-stemmed roses, not with all that other luggage. It had to be a dulcimer and she had to be coming from the conference. So we had a pleasant chat, a cup of tea and shared a huge cookie as we waited for our planes. What a nice wind-down from five high-energy, highly-populated days. Who was it that said, "I have to go rest—I'm all peopled out?"

- **Laurie Zarin** of the Atlanta Chapter is one of those invisible people whose work we don't know about until after the fact. Without her there would have been no Jubilee quilt; it was she who designed its general pattern.

Then she assembled and sent packets of fabric to each of the Region IV chapters; they chose and stitched their own designs. Laurie sewed the pieces together, made the borders and center block and quilted the whole work. (Anyone who has tried quilting knows what that involves.)

Therefore, a proclamation in print: consider this a public thank you with private applause for Laurie Zarin, whose very special handwork will keep her from being invisible for the next few generations.



- **Sunday morning's** tribute to Gunild Keetman was very special; the slides, songs, instrumental pieces and dances bore her unmistakable touch. Brigitte Warner's shadow play was magic, and the whole event ended with all of us dancing to *Kehraus* #2 (Vol. V) with the elegantly simple steps taught by **Danai Gagne**. Leading the circle, but not missing a turn or a clap, she danced right out the door to catch her plane. She almost had all of us following behind her, too.

- **Curiosity wins** again: how can we get a summary of what happens in the "Introduction to Schulwerk" sessions for newcomers? Would someone like to write it up next year? Or shall I change my name, dye my hair red and go as a spy? I promise not to ask too many questions or make faces or keep nodding 'yes, yes.'

- Editorial questions for readers: do newcomers have a problem understanding how it all fits together? Is it too overwhelming for first-timers? Do you think AOSA conferences are becoming more directed to the experienced Schulwerk teacher? Whether this was your first conference or your twenty-first, please write me your thoughts on these points. It's not for printing—I'm just curious. Address the editor, soon—and thank you.

Atlanta attendee: Yes, you left your written notes in my session. Please send a SASE and I'll send them to you. TA

Children in Museums and Galleries

JOHN FINES

When I was a small boy my school approached my own clear commitment to the arts with a two-fold curriculum: first the teacher set me to copy in Conte crayon the drawings of Leonardo da Vinci; second, the same teacher gave me a vast tray of post-cards of famous and classic works of art. The first showed me at once how deep my lack of talent really was (and in some sense that did me a good service, though it was a hard way to find out); the second turned art into a game, a vastly elitist game which involved telling a Pinturiccio from a Pontormo at twenty paces, (which probably ruined my eyesight for good and all).

In fact, it did rather more, for it made me feel guilty about my own likes and dislikes. I could not then reveal that I don't like Cezanne, for he was the all-time hero of the hour. I felt wicked about feeling his work to be flat and uninspired and I wasn't that keen on his color scheme either. On the other

hand, Gauguin, who was patently "a bad man," I liked, adored as an artist, but kept a decent silence, because of course, I must be wrong.

The poor demented lady who tried to teach me great truths about culture was doing her best; I was just an awful oaf, and have recovered anyway, but it does make me think of a number of questions I will not dare to answer. But they might begin to be opened up by a pot of clues I shall append.

My first question is: do we need to know "information" to gain access to art? My teacher thought so. Increasingly I find information clogging and dangerous. I would like to start a movement for pasting over the labels in museums. I think, in fact, that information should be hidden and made difficult to find so that only those who really need and want it can get it. That is really very wicked of me, but I am not yet repenting.

Second: what rights does anyone (including children) have as an art critic? Can you say that you like or dislike things and when can you say that—right off or later after a penitential period of hard looking? Should anyone listen to what you think? Who are the "critics," if everyone can criticize? I begin to think I might be a true heretic. How nice. At least I shall end warmly.

Third: how can you gain access for others while retaining quite individual frames of reference and without destroying all that has been built and saved? This is a hard question. Clearly museums and galleries have been built by and for the elite and are only visited by elites. What must we do to get more people in them while saving the structures; different people will want different things and will behave differently and they may wreck everything. Will we grieve and mourn after excellence when popular culture becomes "OK" or will we celebrate? Search me . . .

Fourth: how can we make museums and

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galleries participatory places, making pupils into agents, not patients; seers, not merely observers of the passing scene; empowered and confident people, who enjoy dealing with art because they know the process and they know it is theirs by right?

I can't really answer in full but I can try the following clues:

Clue number one: **ECONOMIZE**—concentrate, focus down on one item. The main problem with museums and galleries is that there is far too much, so just choose one thing or get the children to choose one thing, stick with it and dig deeper and deeper and deeper.

Clue number two: approach from around the corner, don't try to kick for the goal directly. Remember that children are deeply perverse and do not follow directions eagerly. So if you want them to go a particular way, please don't reveal that to them. Suggest the opposite or snake your way towards your objective. Nine times out of ten you will change your objective as the lesson proceeds anyway and will be deeply influenced by the children's ideas and enthusiasms, so why be so dominant in the first place? I don't know, it must be just an adult feeling.

Clue number three: establish a point of view within which the children may work, give them a role that will help them into looking. I often turn children into fire insurance advisors: come to the gallery to make a plan as to which object is the most valuable and therefore should be rescued first in case of fire. A simple, a laughably simple role, and nobody bothers about putting on a voice to do it, because children know that this device is just "playing" and they know a lot about playing.

Clue number four: watch and listen to the children, not the object you are looking at. You should know all about the object already and it will be the children's faces and voices that will reveal the valuable information to you. Listen hard—and don't try to think at the same time. I know it is worrying, what to do next, but to listen effectively needs the whole body and mind of a teacher, willing the child to make sense. Stop worrying—they won't mind if you are struck dumb for a moment. They have met dumb teachers before.

Clue number five: accept all that you receive and say thank you. I personally am quite grateful for a grunt in response to my first question—a grunt can be quite brave, really. But you must praise all you get, even if it sounds quite stupid. You are building a raft of confidence for these children, (and self-confidence is the best gift you can give), toss the hunks of pride down into the swamp and see them sink first, because that's the way foundations are made. Just trust that it will grow and eventually there will be a platform

on which the performer may take center stage and show all their skills to an admiring audience.

Clue number six: go slowly—no, I don't mean stupid slow, I mean deeply slow—questioning everything, excavating every issue, pondering the whole thing, taking it seriously, not moving on until you are ready. (I could write a book about going slowly. The above would be merely chapter headings. This is the best clue of them all, by the way.

Clue number seven: understand your responsibility to make it all work, to put together the whole thing successfully in the end so the children know they have arrived and exactly where they have got to. The teacher is, in the end, the artist who makes the children's ideas work for them, the conductor who pulls the show together. Be as good as you can, and forgive yourself . . .



Photographs Needed

Clear photographs of children in action are always needed by the *Orff Echo* and AOSA. These will be used for "lighting up" an article, covers, pamphlets and public relations pieces for AOSA and the Orff Schulwerk. A few simple guidelines to help you:

1. Photographs may be black and white or color with good contrast. Standard photo-lab processing sizes are acceptable.
2. Movement, dance and drama pictures needed most urgently.
3. Shots of a few children usually reproduce best. Keep the background as simple as you can. Mixed populations appreciated.
4. All photographs used there will be credited to you in *The Echo*, but we cannot pay for them. It's a good idea to make a print for yourself of any photo submitted. They will be returned unharmed several weeks after publication or immediately if not to be used.
5. Please be sure to have written consent from the children's parents or guardian to use their photos. A photocopied note such as "I hereby give permission to . . . (you) for the photograph of my child (name) to be used in *The Orff Echo*. Signed . . . (parent) . . . Date . . .," is usually enough. Be sure to keep these permissions.
6. Please don't write anything on the back of the photo with a ball point pen! Enclose a separate note with any pertinent information and your name and address. Mail face down with a piece of cardboard (e.g. cereal box weight) to keep flat.
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Exploring Recorder Models

CAROLEE STEWART

Twenty-seven pairs of eyes are fixed on the teacher as students in a fourth grade class sit expectantly, waiting to play their first notes on shiny new recorders. With only a few words, the teacher begins by holding up her recorder and asking her students to imitate, first by placing their fingers as she does on her instrument. Soon the entire class is playing the note 'B.'

A few class periods later, the same teacher is working with a group of sixth grade students on alto recorders. She wants them to produce a uniform, legato tone in a particular phrase in the piece they are playing. Again, using few words, she has the students imitate by echoing her articulation and phrasing until they arrive at the sound she has in mind.

Next, the same class is asked to create a rondo in which the students will make up their own melody for the A section and will then be asked to improvise episodes in a contrasting style. This time, the example they will follow is the piece they learned in their previous class.

These three situations show the teacher using models. The first and second situations demonstrate aural and visual modeling, while in the final situation the teacher uses a piece of music as the model.

In the music classroom, the word model is used both as a verb and a noun. When used as a verb, 'to model' most often means for the teacher to demonstrate; for example, to model the right and wrong methods of holding an instrument in order for students to imitate and distinguish the correct way from the incorrect. Modeling such as this can be very effective when it is non-verbal or co-verbal, that is, accompanied by a minimal amount of explanation. While giving instruction on the recorder, teachers may model rote



Ralph Soh

tunes as well as concepts connected with posture, breathing, tone, fingerings, phrasing, articulation, intonation and style.

It is the noun *model* with which we are concerned here, where the term *model* refers to pieces from the Orff Schulwerk volumes, and in this case, pieces written for recorders. Many of the ideas discussed here can be transferred to pieces arranged for other instruments; however, the specific focus here is models for recorder.

The recorder pieces in the Schulwerk volumes' present examples from which new pieces and arrangements can be created. In order to understand a model and its possibilities, an analysis is necessary.² Form, melody, rhythm, harmony, style, instrumentation, and articulation are among the more important elements to consider when exploring recorder pieces. Studying and playing pieces by Orff and Keetman can help both teachers and

students learn more about working with the recorder in an elemental style, using melodies from folk traditions and early sources as well as newly-created tunes.

The types of recorder models found in the five basic Schulwerk volumes can be divided into the following categories: 1) settings of songs with a variety of melodic and chordal recorder accompaniments; 2) instrumental pieces for full ensemble in which recorders carry a main melody; 3) pieces for solo recorder and one or two accompanying instruments; 4) and recorder pieces that are intended as examples of improvisational styles. There is some overlap among these four categories, especially with the last group, since most pieces in the Schulwerk may be viewed as models for improvisation.

Settings of Songs With Recorder Accompaniments

All five volumes are filled with models of song settings that use recorders to double or repeat vocal lines; play countermelodies, introductions, interludes and codas; supply chordal accompaniments; and play sections in styles that contrast the vocal melody. "The man in the moon" (Volume III, pages 60-67) is a model that contains several types of accompaniment.

This piece consists of four treatments of a tune, each being repeated. In the first version, the melody is introduced by the soprano recorder; in the second, while the tune is sung the soprano plays a countermelody. In the third treatment, the soprano plays the melody and the soprano plays a countermelody (no voices); finally, the melody is sung along with the soprano recorder doubling the melody and the soprano playing the countermelody (see Figure 1). The piece is played in 6/8 meter, in a 'lively' tempo, and

Figure 1: The fourth treatment of the tune, "The man in the moon" Volume III, page 66.

Orff MUSIC FOR CHILDREN, Adapted by Margaret Murray, "The Man in the Moon" © by B. Schott's Soehne 1963. All Rights Reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne.

with an accented, staccato articulation; all of these characteristics make it very good for dancing. These same compositional ideas can be used with many other tunes.

This piece is a good model for the use of recorders in a song setting because it demonstrates several simple devices; it uses recorders to double the tune, to play the melody as an introduction and an interlude, and to play a simple countermelody.

Among the many other models of song settings are the following:

"Old Angus McFavish" (I, 37-43)

"Fabian Sebastian" (II, 40-41)

Two versions of "King Herod and the Cock" (II, 92-93 and IV, 1-3)

"Dance-song" (III, 69)

"Gjeite Lok—Norwegian goatherd's song" (IV, 34-35)

"The nightjar" (IV, 39-40)

"Ascension" (IV, 88-89)

"La Penitence de Marie-Madeleine" (V, 30-31)

Villancico "Baile de Nadal" (V, 36-37)

"Zu Maien, zu Maien" (V, 40-41)

A thorough knowledge of each of these pieces, gained through analyzing and playing them, and especially through teaching them, can generate ideas about setting other songs with recorders.

When setting recorders in new arrangements of songs, it is always a good idea to compare the song with these or other similar models in the Schulwerk volumes. Experiment with introductions, interludes and codas in styles similar to and contrasting with the tune; try varying the articulation, dynamics, tempo, or even the meter. When these models are used in the manner that Orff and Keetman intended, they continue to spark creativity in new and exciting ways.

Instrumental Pieces for Full Ensemble In Which Recorders are Melody Instruments

The instrumental pieces in the Schulwerk are useful for developing playing skills on a variety of percussion instruments as well as recorders. Any of them can be used to enhance movement, stories and dramas. A number of these instrumental pieces are difficult for beginning elementary school children, but there are some recorder parts with fingerings and ranges that can be managed by less experienced players. Of course, all can be used as models for developing new pieces.

The "Rondo" in Volume I (pages 116-117) is one of the easier pieces to play on alto or soprano because of the finger patterns and the use of repetition (see Figure 2).³ These characteristics also make the parts easy to teach through imitation. This is a good piece for practicing the movement of the left thumb

in order to play high C. The main melody of the rondo is contrasted by legato whistling or playing during the B section, and a syncopated C section. More contrasting sections should be improvised. A thick orchestration accompanies the main melody of the rondo, while two alto xylophones provide a simpler accompaniment for the episodes.

Figure 2: "Rondo," Volume I, page 116.



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This is a good model from which to create new pieces for beginners by using simple fingerings, melodic repetition, and sections with contrasting styles. Players at any level can learn to play this piece as it is written, and then invent new melodies and accompaniments according to this form.

The "Instrumental rondo in contrasting moods," *American Edition Orff Schulwerk: Music for Children*, Volume II, page 40, is a piece that is reminiscent of the previous model, "Rondo" (see Figure 3), with its form of contrasting sections and short, repetitive phrases that differ only at the ends. Although soprano glockenspiel is indicated as the melody instrument in the Scherzo, transposing the melody to the key of G makes this melody easily playable by beginning students on soprano recorder.

This is a good example of a way in which a new piece may have developed from a Schulwerk model. Sometimes new settings demonstrate a conscious imitation of an existing piece, as this rondo may be. There may come a point in our musical development when we have internalized the Orff Schulwerk repertoire so thoroughly that we write in this style in a more intuitive way, a goal to which we can all aspire.

Figure 3: "Scherzo," Orff Schulwerk American Edition, Volume II, page 40.



Orff MUSIC FOR CHILDREN, American Edition, Vol. 2, Part One, No. 53, Example 3-A. Copyright © 1977 by Schott Music Corp. All Rights Reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne.

Other pieces in this group that are worth investigating are: "Bear dance" (II, 39);

"Bear dance" (II, 39)

"Fools' dance" (II, 72)

"Allegro" (II, 94-97)

"Festive procession" (III, 70-79)

"Polka from the Ennstal" (III, 95)

"Dance" (IV, 53-59)

"Dance" (IV, 68-71)

"Allegro molto" (IV, 84-86)

"Andante con moto" (the well-known Chaconne, IV, 124-127)

"Midsummer dance" (V, 29)

"Berceuse" (V, 50-53)

Pieces for Solo Recorder or Recorder Ensemble and One or Two Accompanying Instruments

In *The Schulwerk*, Orff wrote that when Keetman received her first recorder she "experimented autodidactically and developed an individual, rhythmic-dynamically emphasized way of playing that fitted their music style."⁴ This description is very appropriate for the style of recorder playing that is so characteristic of the Schulwerk pieces. Learning to play a number of the smaller recorder pieces in the five volumes (and discovering the many finely-crafted and beautiful pieces in the supplementary books) is the best way to experience this "rhythmic-dynamically emphasized way of playing."

Volumes II through V are rich in little pieces for recorder ensemble, recorder and soprano or alto xylophone, recorder and drum, recorder and timpani, and some of these combinations with a variety of non-pitched percussion instruments. Like many of the large ensemble pieces, these smaller ex-

amples in their original forms can be used for developing playing skills and technique in addition to reinforcing musical concepts. Exploration of these models will reveal the wide range of styles that can be played by the entire family of recorders.

Most of these smaller pieces are printed in sets; some models representative of this group are:

- "Three pieces for recorders" (II, 60-65)
- "Con moto" and "Seren e leggiero" (II, 88-90)
- Three pieces for recorder and percussion (II, 102-105)
- Ten short pieces for dancing: #7 (III, 18) and #10 (III, 21)
- English dances (III, 98-99)
- Time-change dances (III, 100-103)
- Pieces for recorders (IV, 24-26)
- Pieces for recorders. (IV, 48-49)
- Pastorals (IV, 50-51)
- For recorder and drum (IV, 78-79)
- Three dances (IV, 82-86)
- "Allegro moderato" (IV, 128-129)
- "Andante con moto" (IV, 130-131)
- Decorated thirds (V, 33-35)
- Melodies to be sung or played on a recorder (V, 48-49)
- Bergerettes (V, 55-57)

Many of the short pieces in this group are challenging for good recorder players and percussionists. However, they do represent the recorder styles that can be applied to any level of playing. Even though they might not have students who are skilled enough to play all of these pieces, Orff Schulwerk teachers can transmit the essence of their style to

beginning students by echo playing, by simplifying the more difficult parts and by creating new pieces based on these models.

The short pieces "For recorder and xylophone," numbers 4 through 10 in Volume V (pages 4-7), are very good examples of the style described by Orff. Tempos of all eight of these pieces are quick, and each should be played very lightly, with clean rhythmic articulation. These examples are written to address the concept of the dominant triad with a minor third. The xylophone parts are quite difficult so that they would probably not be playable by beginners as written. Many of the recorder parts, however, can be played on either F or C instruments and are within the grasp of some children at the upper elementary school level.

From three of these short models (Figure 4) we can see that: #6 demonstrates the use of a syncopated figure against a simple melody, and (as suggested in the instructions and notes)⁵ it can be used as the A section of a rondo; #7 uses repetition effectively, and might be arranged with recorders playing the

parallel triads in the soprano xylophone part; and #8, with its *vivo e leggiero* marking (very fast and light), has an interesting solo-tutti form that can be adapted for less skilled players.

Recorder Pieces That Are Intended As Examples of Improvisational Styles

Most of the pieces in the Schulwerk should be considered as models for improvisation, and the pieces already mentioned can be explored with improvisation in mind. For example, the "Rondo" that was discussed above (in the section on ensemble pieces) contains sections written in an improvisatory style that can be models for improvised melodies on F or C recorders.

Another model for improvisations, the "Con moto" (II, 21) for soprano recorder, is a hexatonic melody with no leading tone that is played over a simple accompaniment based on the tonic chord in A-B-A form. Initial extensions of this model might retain the scale, accompaniment and form. The call and response phrase structure in the A section can be initiated by the teacher improvising the call, students imitating, and then individual students taking turns improvising the call to

Figure 4: Numbers 6 through 8, Volume V, pages 5 and 6.

6 *Allegro*


7 *Allegro*

8 *Vivo e leggiero*

Orff MUSIC FOR CHILDREN, Adapted by Margaret Murray, "Ten Short Pieces." © 1966 by B. Schott's Soehne, Mainz. All Rights Reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne.

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be imitated by all (see Figure 5). The two-measure phrase length, the dynamics, and the *dolce* character can be maintained.

The B section is through-composed and is a good example of a *molto legato* melodic style that might be imitated in an improvisation while keeping the quarter-half rhythmic motive. This piece has a simple form that can easily be a model for completely new compositions in other meters, in different tonalities and with new orchestrations. The ornaments on the pitch F may be more easily played on soprano recorders with German fingering, and were probably played on that instrument originally.

this model might begin by learning to play the piece as it is written in order to become familiar with the G-minor tonality, the rhythmic character of the dotted eighth followed by a sixteenth, the *vivo* tempo, and the form. Then each player could take turns improvising four-bar melodies while everyone else plays the fifth and sixth bars as written. This piece could also be played without tenor and bass instruments, or stringed or barred instruments might be substituted for the lower parts.

Like the smaller works for recorder, pieces for improvisation are often found in sets. Some other models for improvisational pieces are:

- Decoration of the third (IV, 118-120)
- Ostinato pieces (IV, 123)
- Melodies and basses (V, 8-11)
- Short pieces for xylophone and recorder (V, 44-45)
- "Chaconne" (V, 61)

Becoming familiar with these melodies and a number of the smaller recorder pieces will provide a good vocabulary from which improvisations can be created.

Other Recorder Models

Early music is an obvious association made with recorders and in school recorder ensembles and certification courses we often play medieval and renaissance dances and

Figure 5: "Con moto," Volume II, page 21.

The score for "Con moto" is in 3/4 time and consists of four staves. The top staff is for the Descant Recorder, starting at measure 12. It features a melodic line with a *mp dolce* dynamic and a *più p* section. The second staff is for the Alto Xylophono, playing a rhythmic pattern of eighth notes with a *p* dynamic. The third staff is for the Timpani, playing a similar rhythmic pattern with a *p* dynamic. The bottom staff is for the Bass, playing a simple bass line with a *pizz. p* dynamic.

Orff MUSIC FOR CHILDREN, Adapted by Margaret Murray, "Twelve Little Ostinato Pieces." © by B. Schott's Sohne 1959. © Renewed. All Rights Reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne.

In Volume IV (page 36) there is a piece for a full recorder ensemble consisting of soprano, two altos, two tenors, and bass that lends itself to improvisation quite easily. Four-measure solos are written for alto I and soprano recorders with the full ensemble entering during measures five and six of each of the two phrases (Figure 6). Exploration of

- For recorder and timpani (III, 10-11)
- Pieces to be played on all types of instruments (IV, 13-14)
- Pieces for recorders (IV, 24-26)
- Two pieces (IV, 30-31)
- Pieces for recorders (IV, 48)
- "Dance" (IV, 53-59), Ostinato piece 2a (IV, 98)
- Studies in triads, for recorders or other instruments (IV, 117)

songs from the many collections available to us. There are some examples of settings of early tunes in the Schulwerk volumes that are models of how other early pieces might be dealt with. Among those arranged for recorders are:

- "Street song," a 16th century lute piece for full ensemble (III, 48-55)
- "The man in the moon," 15th century tune for voices, recorders, and ensemble (III, 60-63)

Figure 6: "Vivo," Volume IV, page 36.

14. Piece for recorders

The score for "Vivo" is in 4/4 time and consists of four staves. The top staff is for the Descant, starting with a *Vivo* tempo marking. The second staff is for Trebles 1 and 2, playing a complex melodic line with a *f* dynamic. The third staff is for Tenors 1 and 2, playing a similar melodic line with a *f* dynamic. The bottom staff is for the Bass, playing a simple bass line with a *f* dynamic.

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"English Dances," several examples of what can be done with English country dances using recorders and one or two xylophones (III, 98-99)

"Connemara lullaby," an old folk melody for recorders and/or voices and ensemble (IV, 44-45)

"There is no rose of such virtue," a 15th century tune for voice and recorders, strings, or humming voices (IV, 60-61)

"The heavy clouds are blown this way," a 16th century melody for recorders, percussion, and bass (IV, 121-122)

"Old midsummer dance," a 16th century melody for recorders, percussion and bass (V, 29)

Villancico "Baile de Nada," an early Christmas song for voice, recorders, and full ensemble (V, 36-37)

"Zu Maien, zu Maien," an old dance set for voices, recorders and ensemble (V, 40-41)

Gunild Keetman has made suggestions for working with the Schulwerk models in her book *Elementaria*. The section on "Walking with the recorder" includes examples of simple ostinato accompaniments over which the teacher would improvise a melody; possible melodies are also notated. As is the case in the Schulwerk, the musical examples are meant as suggestions from which the teachers can develop their own materials, dependent on the abilities and needs of the students.

The three volumes of the *Music for Children: Orff-Schulwerk American Edition* are collections of pieces based on the original models in the Schulwerk volumes. The recorder pieces in the American Edition include an assortment of folk, early, and original melodies set in various manners,

after the original models written by Orff and Keetman. More recorder models can be found in the following Orff-Schulwerk publications:

Eighteen Pieces for Descant Recorder and Orff Instruments, by Carl Orff and Gunild Keetman, English adaptation by Margaret Murray, Schott Ed. 10917.

The Christmas Story, by Carl Orff and Gunild Keetman, English adaptation by Margaret Murray, Schott Ed. 5144.

Spielstucke fur Blockfloten und Kleines Schlagwerk, by Gunild Keetman, Schott Ed. 3575.

Spielstucke fur Blockfloten, by Gunild Keetman, book IA Schott Ed. 3557a and book IB Schott Ed. 3557b.

Stucke fur Flote und Trommel, by Gunild Keetman, Schott Ed. 3625 and book II Schott Ed. 6587.

When working with Schulwerk models, it is appropriate to remember Orff's comments about how an early publication, *Rhythmische-melodische Ubung* (1931), "was widely misunderstood, since it is possible to practice and perform each piece as it stands." He goes on to say that, "to do this would mean a total failure to recognize the purpose of the book. It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus."⁶

Orff's advice is no less true in an exploration of recorder models.

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1. The majority of the models discussed in this article can be found in Volumes I through V of *Orff-Schulwerk: Music for Children*, by Carl Orff and Gunild Keetman, English version adapted by Margaret Murray, published by Schott Music Corp. All Rights reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for B. Schott's Soehne, Mainz.

2. Examples of analyses of models can be found in Pat Brown's article "Teaching from Models," in the *The Orff Echo* Vol. XXI, No. 4, Summer 1989.

3. The whole piece could also be transposed to the key of G to play on soprano, with some alterations in the accompaniment.

4. Carl Orff, *The Schulwerk*, trans. Margaret Murray (New York: Schott, 1978), 109.

5. The pages in the back of each Schulwerk volume are very useful to the teacher when exploring possibilities for models because ideas will frequently develop from these instructions and notes.

6. Carl Orff, *The Schulwerk*, 131.

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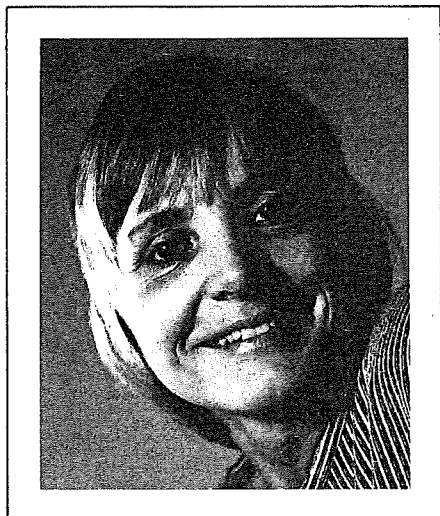
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Dance and Imagination: The Creative Art Process

URSULA SCHORN



When Carl Orff invited a group of children to write their own music, he found that without any suggestion or encouragement from him, they began to draw pictures. He realized "... There are still many undiscovered possibilities in combining art and music."¹ He had never designed a program for teaching music that included drawing, but he saw the hidden potential, which allows children to express themselves in a non-verbal way, through colors, lines, shapes and symbols.

Eberhard Preussner, former director of the *Mozarteum* in Salzburg, points out in his essay, "The Elemental in Art and Music,"² how much the analysis of painting, mainly that done by the Bauhaus painter W. Kandinsky, demonstrates the close relationship between art and music. In his book *Punkt und Linie zur Fläche*³ (Point and Line to Plane) Kandinsky describes the quality of these elements using musical terms... "The point as an element in painting is connected with the sound of silence..." He talks about "silent" colors and "silent" straight lines. It is no surprise that in analyzing these art elements he discovers elements of movement in them. "... The elements of art are the real results of movement in the form of tension and direction." His work with dancers (the Mary Wigman student G. Palucca) is reflected in this quote; "In dance, the whole body draws lines with clear expression."⁴

Going back to these sources can help us find our way through the various influences entering the field of art education. Today these influences are coming primarily from

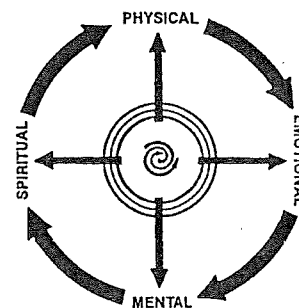
Humanistic Psychology that often includes the creative arts in the therapeutic process. Dance, music and art are used more and more as tools in psychotherapy. As music and dance teachers, we can learn from this relationship between art and therapy as we seek to provide a nourishing environment for our students.

Orff Schulwerk, in its unique approach to music education, integrating movement and dance, is open to these influences. Schulwerk, as much as humanistic psychology, puts the human being into the center of the process. The following quote from Carl Orff expresses this clearly: "Elemental music is not primarily music education but education in the humanities."⁵ This clear intention creates a basic freedom and flexibility in developing new ways to teach music and dance.

Looking back over the past twenty years, I can see how my own style of teaching dance within Orff Schulwerk has changed under the influences of Humanistic Psychology. The work of Anna Halprin at the Tamalpa Institute in San Francisco, for instance, has been a major influence. Her approach to dance, influenced by Fritz Perls' concept of Gestalt Therapy, can be looked at as a creative learning process that uses movement, dance

and drawing as creative tools of expression. Anna Halprin says, "Art is an evocation and a tool for living a heightened life. Everyone is talented and endowed with the natural capacity to make their own art, both individually and collectively."⁶

This diagram illustrates Anna Halprin's way of using what she refers to as "principles of the creative process."



The spiral in the middle of this diagram leads into the center and out again. It symbolizes the polar aspects of the creative process. The inward movement stands for getting in touch with oneself, the body, the physical being. The outward movement symbolizes expressing oneself. Using musical terms, we can describe the inward

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THIS IS A STORY about four people named Everybody, Somebody, Anybody and Nobody. There was an important job to be done, and Everybody was sure that Somebody would do it. Anybody could have done it, but Nobody did it. Somebody got angry because it was Everybody's job. Everybody thought Anybody did it, but Nobody realized that Everybody wouldn't do it. As it ended up, Everybody blamed Somebody when Nobody did what Anybody could have done! *With thanks to Belle Englander.*



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movement as "tuning" the body, becoming sensitive and open to all the internal resonances of the world, these are physically sensed as tension, relaxation or warmth, coldness and quality of breath.

Heightened awareness on the physical level opens up awareness of the emotional, mental and sometimes the spiritual level, represented in this diagram by the four arrows pointing in four different directions. Physical sensation (through our proprioceptive senses) that can lead to perception.

Those images that connect us with our subconscious, our dreams and fantasies, are the driving force within the creative process. Carl Jung describes the dynamic of images as needing to be transformed through action.⁷ Following the diagram of the creative process, the moment these images appear can be seen as the turning point of the spiral which then moves from the center out. As we get in touch with our bodies, we also get in touch with deeply stored images. Body awareness, then, becomes the channel of imagination leading to creative action such as drawing, movement and dance. These drawings speak their own language. We do not analyze or interpret them, but we respond to them, allowing them to become the "score" of a movement experience.

The following example shows how this process can be developed: I dance the drawing. The elements shown as lines, points, colors and symbols become the inspiration for my movements. For instance, the curved line on the drawing, leading from the center to the edge of the paper, takes me from the center of the dance room to its limiting walls. Perhaps I become the red color, expressed through the degree of energy in my movement. Perhaps I explore the image of a tree, seeking the roots that connect me to the earth.

The dancers find their own unique ways to respond to the drawing; it is a process of transforming the two-dimensional expression of the drawing into three-dimensional realm of dance. The aim is authentic, individual response through movement, rather than through stylized dance expression.

Through the enactment of the drawing in dance, the initial image is transformed; psychologically speaking, an intrapersonal process happens that can become visualized in another drawing. These new drawings could make visible what changes have occurred through movement.

The performance, then, is the culmination of the "Life-Art-Process." Up to this point, we have explored our creative potential through the polar process of looking IN and expressing OUT. The performance is a process through which we share our subjective

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experience with others; it challenges us to give "form," to that experience, and in so doing we must make conscious choices.

The making of the performance empowers both the individual and the group to find their authentic statements. In this process the teacher is a facilitator and not a director or choreographer.

How does music fit into this process? Each of the different aspects of music—sounds, melody, rhythm—has a different function. While sounds and melody can help the dancer to get in touch with images, dreams and fantasies, the rhythms improvised on percussion instruments can support the dancer in creating a clear sense of time in movement. When live music is included, a dialogue can be developed between the dancers and the musicians. The musicians inspire the dancers and the dancers inspire the musicians. In the "Life-Art-Process," music and dance build a unit that cannot be separated.

The "Life-Art-Process" provides a clear structure for the creative learning process. We must remind ourselves of the deep meaning art has in education. But we must remember that we cannot skip the subjective experience nor the tuning process of our "instruments." It is in this tuning process that our skills as musicians and dancers develop.

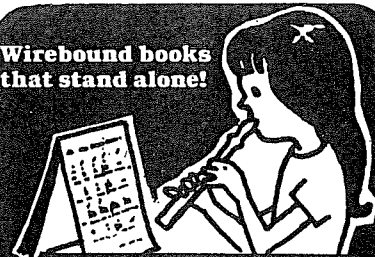
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Ursula Schorn is a dance teacher at the Orff Institute in Salzburg. She has taught at Wellesley and the New England Conservatory and is currently on the faculty of the Levels courses at the University of California, Santa Cruz. In recent years, Ursula Schorn has expanded her approach to dance through studies with Anna Halperin at the Tamalpa Institute, San Francisco.



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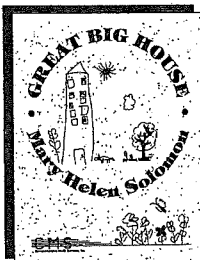
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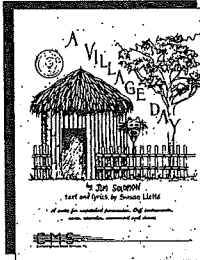
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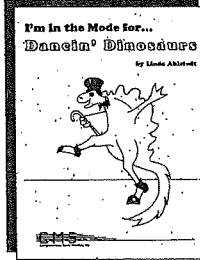
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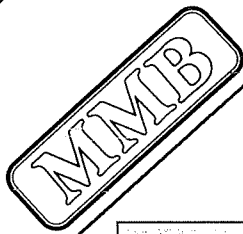
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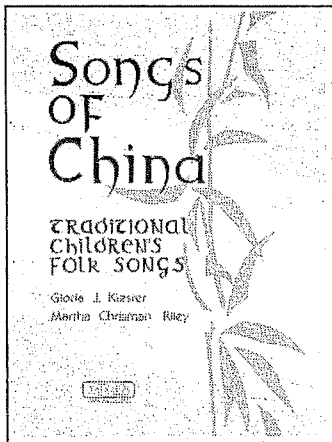
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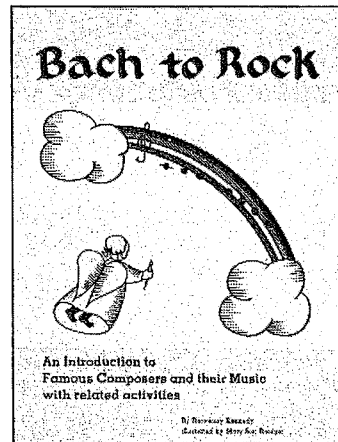


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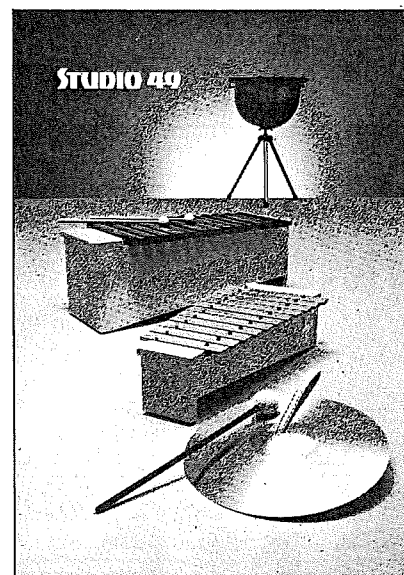
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Does Schulwerk Work With Junior High Students?

STEVEN K. HEDDEN

How well does an Orff Schulwerk-based approach work with junior high students? This question served as the starting point for a recent investigation initiated by Nancy Ferguson. She knew from her years of experience with elementary grade students and their teachers that the approach has great value in grades K-6. She was aware also of the (limited) research base that documents changes in fifth or sixth-grade students as they participate in Orff Schulwerk-based instruction (Olson, 1964; and Siemens, 1969). There had not been a published study reporting whether this approach would be effective with junior high school students.

This is a report on the research Nancy undertook during the second semester of the 1988-89 school year. Alice Adelman and I assisted her with the project.

Who were the students who took part?

Two general music classes of seventh-grade students from one junior high school in the Flowing Wells (Arizona) Unified School District participated. Alice was their regular music teacher.

Who taught them?

Nancy taught one class ("OS" the experimental group), and Alice taught the other ("CG" the control group). During the nine weeks of the study, each class met for two thirty-minute periods a week.

What did they teach?

The instructors established 14 objectives that would serve as the focus of the music instruction for both groups. These objectives dealt with rhythm skills (creating, notating, reading) singing skills and listening skills.

How did they teach?

Nancy used an Orff Schulwerk approach in her work with the "OS" general music class, and Alice employed a "traditional" approach with the "CG" general music class. Nancy's classes involved the student physically in each concept that was taught; body percussion and Orff instruments were important resources in the process of teaching music reading. Movement activities typical of this approach were limited because the classroom was small; nonetheless, movement was utilized to teach music concepts in the sixth-period class.

The "CG" class was taught by means of a

"traditional" vocal approach. Students in this class sat at their desks, listened to teacher presentations and sang from octavos; movement activities and Orff instruments were not presented.

What kind of a test was used to compare the groups?

The items included in the test were based directly on four of the fourteen objectives Nancy and Alice had established for the classes. These objectives were ones that could be assessed by means of a paper and pencil.

- I. Notate rhythm patterns clapped by teacher (5 points)
- II. Aural-visual discrimination of rhythm patterns (9 points)
- III. Identify conducting patterns demonstrated by teacher (3 points)
- IV. Determine meter of patterns clapped by teacher (4 points)
- V. Aural-aural discrimination of melodic patterns (5 points)

Alice administered the test to all the students on two occasions—before and after the instruction. (The students took the test before the specialized instruction began so that the post-test scores could be compared on a fair basis.)

What were the results?

The improvement between the pre-test and

the post-test for each group was substantive; the improvement was statistically significant.

Basically, the Schulwerk-based approach and the "traditional" approach were equally effective. This apparent lack of a difference between the two approaches is not surprising; Olson (1964) and Siemens (1969) obtained a similar result in their studies of elementary school-aged children.

Will the research be repeated?

Yes. Plans are underway to repeat the experiment during the current academic year; three modifications will be made. The researchers believe that an additional test or tests will be needed. This would help us determine whether the two instructional approaches bring about differences in students' attitudes or performance skills. Also, the length of the instructional period will be one semester rather than nine weeks; this will allow more time for changes in student skills to become apparent. Finally, the study will be conducted in a classroom that will provide sufficient space for movement activities and for more effective use of the Orff instrumentarium.

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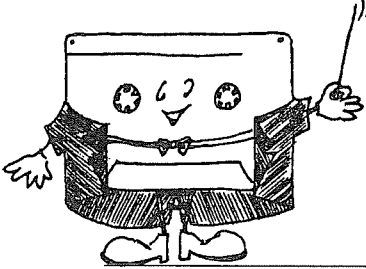
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Welcome to New AOSA Members

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

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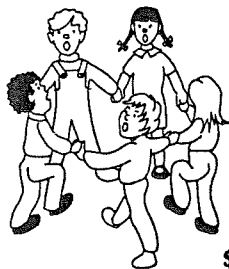
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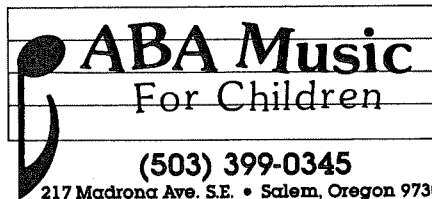
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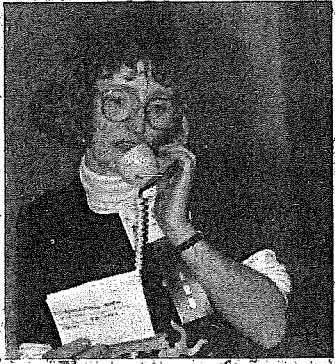
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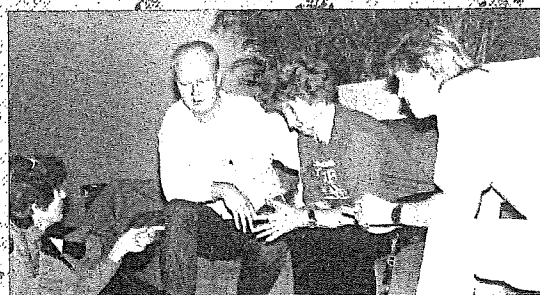
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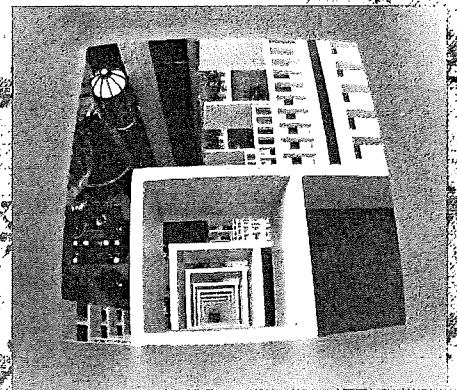
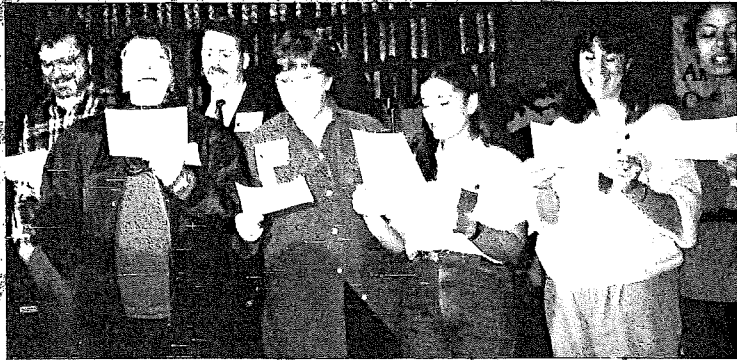


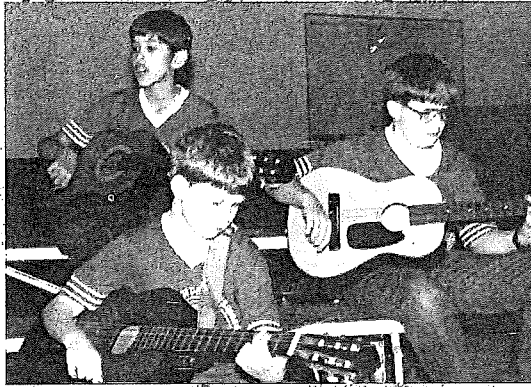
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ORFF SCHULWERK IN ITALY

As I write this, September is nearly ended and we are in the thick of our teaching, planning and performing lives. Our summers already seem like distant dreams.

July, for me, was truly a dream experience. A Keetman Scholarship enabled me to attend an Orff Schulwerk workshop in Assisi, Italy. Anyone who has ever been to Assisi will not easily forget the ancient hill town; the meandering streets and flower-filled window sills, the majestic Duomo dedicated to Assisi's most famous son, St. Francis, and the breathtaking view over the Umbrian valley below.

To these beautiful images, I can now add the Schulwerk experience. For the past three years, Verena Machat, Margarida Amaral, Wolfgang Hartmann and Mari Tominaga, teachers sent by the Orff Institute, have led a ten-day workshop at the Pro Civitate Christiana, a center for religious study. Unfortunately, Ms. Tominaga was unable to teach this year's course; her replacement was Polo Vallejo.

Nervous, jet-lagged and tongue-tied, with my Italian needing fast improvement, I arrived not knowing what to expect. I found that I was the only non-Italian foreigner (other than the faculty) in a class of people who had come from all over Italy to learn about Orff Schulwerk. Some had extensive experience, some had workshop experience, and many were new to the approach. We had all come willing to play, experiment and learn.



Each teacher concentrated on a specific aspect of the Schulwerk. With Verena, we focused on instrumental skills, Polo taught singing and proper breathing, Margarida worked with us on movement, and Wolfgang taught progression and the development of ideas. In the afternoon, we were offered a choice of classes in special areas with any of the four. I took Renaissance dance with Margarida and mime with Wolfgang.

There were dancing evenings and concerts in Assisi and nearby towns. Unfortunately for me, all of these were of American music. The same intense sharing experience we all know from our various Orff Schulwerk classes certainly happened here, too. I learned so

much from my Italian friends, songs, stories, games.

There was the same excited "Wait, do you know this one?" and frequent bursts of songs we all knew (including the drinking song from *La Traviata*).

There was one special evening that summed it all up for me. A group of us had gone to the central piazza for *gelato* and wound up singing for whomever would hear us. Gradually, we were joined by a group of young German students, Japanese tourists (and who knows who else?) making a huge circle of more than 100 people, singing the same melody in any language they could. We were all very moved, reminded once more of the power of music in our lives and our cultures—and why we had come to Assisi in the first place.

I am grateful to those who awarded me the Keetman Fund Scholarship and to all those who helped make my trip to Italy possible. I look forward to sharing what I learned with my students and colleagues.

Anna Marie Spallina
New York

A SPECIAL THANK YOU

On July 10, 1989 (coincidentally, Carl Orff's birthday) I ventured out from Woonsocket, Rhode Island and drove alone over 1600 miles. Hamline University in St. Paul, Minnesota was my destination, where I would complete Level III of my Schulwerk classes.

I am grateful for being named a Keetman Fund recipient for 1989 so I could complete Certification training with the dear friends I had made in that class. It was the most encouraging and supportive group of people I

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have ever experienced. We were non-competitive, applauded each other's successes and willingly lent a helping hand wherever needed. (Thanks, everyone!)

For me, Orff Schulwerk has been a path to freedom. Nine years ago, I left 22 years of semi-cloistered convent life. There were many restrictions on movement and dance and these left me feeling far behind the others in my Orff class.

After experimenting with a few other music education methods, I found Orff's process more appealing to the child. It became fun for me to teach music. I found that each clinician/teacher I saw had an individual and personal style of expressing Orff's ideas. If this were so, then perhaps I could find mine in spite of my limitations.

During my summers at Hamline, I was able to lay aside my apprehensions and go beyond my own expectations because I provided myself with words of reassurance and these echoed the faculty's constant support. It wasn't easy. I struggled, but I struggled in an encouraging and positive atmosphere. To my own delight, I was even able to help others this year.

Improvisation had always triggered fear in me. Setting up non-threatening Orff-modeled situations gave me the key to some personal success in movement and instrumentation.

It is said that Gunild Keetman was delighted to find the students at the Guenther Schule improvising movement to fit the music they had made, because it was such an exciting way to learn. This is the individual and personal style I dream of as I promote Orff Schulwerk in my classroom. Keetman Fund, AOSA, thank you for your special gift. Gratefully,

Eleanor Michaud
Woonsocket, R.I.

LEVEL I BEGUN

A year ago (1988) I attended Level I summer classes at Bowling Green State University, starting to work toward certification in Orff Schulwerk. Thanks to the AOSA, I had been granted help through the Gunild Keetman Assistance Fund to do this.

Originally, my intent was to use my acquired knowledge and apply it toward the development of an innovative music ministry in Cleveland, Ohio. Shortly after being awarded the grant, my husband and I lost our positions as co-directors of music. It was very disappointing, and I asked myself, "How will I be able to use my Orff Schulwerk education?"

Fortunately, my training will be put to good use in the community; I have accepted a position at the Cleveland Music School

Settlement. I see many creative possibilities there because the Settlement is fertile ground for Orff-Schulwerk and other innovative philosophies.

It is so rewarding to use my skills, giving something to my students that once was given to me. Though I may never meet all the people, Keetman Fund contributors and Board members who made my dream come true, I will always appreciate my two-week experience at Bowling Green. I extend my heartfelt thanks to the Keetman Fund for enriching my life so that I may have more to give others. Sincerely,

Thelma Rozukalns
Northfield, Ohio

LEVEL III COMPLETED

Hello, fellow Schulwerk teachers. My name is Arietha Lockhart. I was awarded a Gunild Keetman Assistance Grant to carry out my Level III Certification course. I would like to offer my thanks to everyone who contributed to the Keetman Assistance Fund; your donation made the difference for me.

I took Level II at the University of Cincinnati Conservatory of Music in the summer of 1989. The Orff Schulwerk faculty there was outstanding.

"Be not afraid of the unknown" was a theme that grew out of the Level III course and

I am taking this phrase to heart as I plan my lessons this year. Judith Thomas encouraged the Level III class to welcome the unknown and challenged us to analyze it and make use of it whenever the unknown cropped up in our lessons. "Be not afraid of the unknown" also became a challenge to the Level I's and II's, to move on and take the Level III course.

Having experienced all three levels, I am beginning to have an understanding of the total Schulwerk picture. It is both a pleasure and a responsibility to be accountable for a child's music education. I urge all of my colleagues to continue their education through all the levels, even to retake them when necessary and to "be not afraid" to apply for a Keetman Assistance Grant. If you need help, don't hesitate.

I plan to continue to donate to the Keetman Fund, to return what was so generously awarded to me. To all my instructors—Isabel Carley, Beth Miller, Donna Poppe, Judith Thomas and Judy Thompson—I can never say "thank you" enough for all of your encouragement and support. One thought was stressed by all of my instructors, and in my own words it is this important idea:

We have an awesome responsibility to plan well and to use quality materials, because what children learn from us will be with them the rest of their lives.

Arietha Lockhart
Decatur, Georgia



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Grace C. Nash Receives First AOSA Service Award



This is an excerpt from the acceptance speech made by Grace C. Nash as she was given the first AOSA Distinguished Service Award, which includes life membership and a gift.

Upon receiving the letter from Judy Bond announcing that I had been named the first recipient of the AOSA Distinguished Service Award, I was speechless. Suddenly I felt like a young star, ready to plunge one foot into the wet cement in Hollywood—forgetting that at this point in time, I could be considered a piece of antiquity.

DOING Orff Schulwerk is in itself so rewarding, but to be honored for it is breathtaking; I thank you, and I thank those who wrote the letters of nomination, with all my heart.

It has been an exciting and fruitful 29 years

and I do justly share this award with my first teacher, Doreen Hall; with my three sons, who in 1960 would say, "MOM! the potatoes are burning!"; with my late husband, Ralph, who did not leave my side in those first frantic years; with the Arizona chapter of AOSA, whose members continue to be my inspiration. And finally, sharing this award are the children, who have been my best teachers and models.

It is joyous to think of the thousands of children whose music making is the Orff Schulwerk process. It is remorseful to think of the thousands of children who still have no access to Orff Schulwerk. Therefore we must pursue all those who have influence in education, from colleges to school systems and principals until there are so many Schulwerk-educated teachers that everyone hired will have at least a Level I in their resume.

To close, I quote the Chinese poet and philosopher, Wang Wei:

*"You ask, 'What is the greatest happiness?'
It is listening to the child
As he goes singing along the road
After he has asked me the way."*

In context of Orff Schulwerk, the last lines become:

*"You ask me, 'What is the greatest happiness?'
It is listening to the child
As he goes singing out of the classroom
After his Orff class with that teacher
Has shown him the way."*

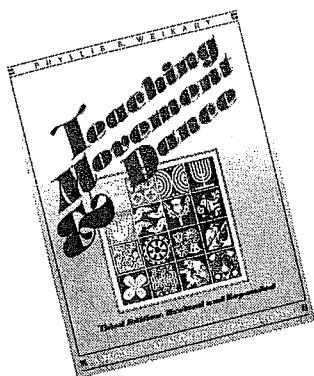
Touring Exhibit: What Makes Music?

A valuable exhibit, conceived and designed by the Franklin Institute in Philadelphia, is traveling to other cities until December, 1990. Hands-on (and feet-on) displays offer inside looks and opportunities to make music on everything from a single string to an African lyre to a high-tech synthesizer.

A set of familiar xylophone bars gives cardboard cutout overlays that form various scales. On the floor, a 16-foot-long piano keyboard, designed by sculptor Remo Saraceni, invites you to dance and play "Chopsticks" if you can do a split, or "Tommy's Fallen in the Pond" if you can't. Daily demonstrations include a behind-the-scenes look at an electronic mixer keyboard for commercial band recordings and live musicians talking about their instruments.

"What Makes Music," will be at the Museum of Science and Industry in Chicago, February to April, 1990; the Center of Science and Industry, Columbus, Ohio, June to August, 1990; the Museum of Science, Boston, Massachusetts from October to December, 1990.

This fascinating exhibit should be seen and heard by every music teacher and student for its experiential discoveries, inside information, and sheer pleasure. It's well worth an hour's drive to participate—don't miss it!



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The American Pocket Theater Or How to Make Stone Soup

KIT BARDWELL

It was during my childhood in Cronulla, Australia that I was first exposed to the theater in all its variety and magic. We lived an hour's drive from downtown Sydney and by family custom we attended a matinee every Sunday afternoon. There were so many theaters; dance companies, operas and shows to choose from, all with reasonably priced tickets, that we could always afford to go, even though we may have had to sit in the highest balcony.

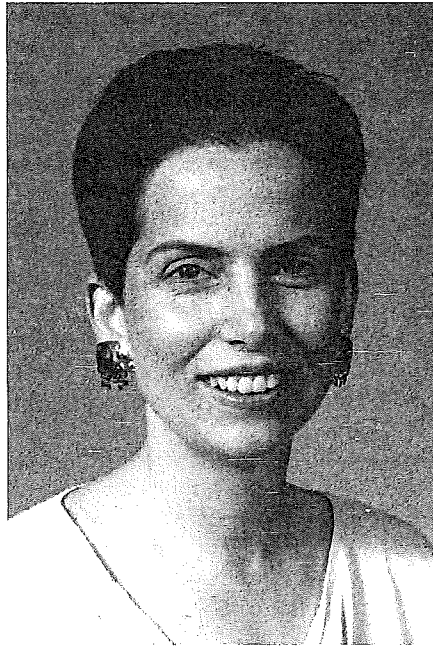
It was in Sydney that I saw the original Pocket Theater, a 50-seat theater for children. During the troupe's productions, every child in the audience was given a part in the play. My sisters and I thrived on these productions, and with this inspiration, produced many a play in our back yard with our friends. The folk tale "Stone Soup" was one of our hits.

The story of the American Pocket Theater is much like the tale of "Stone Soup."¹ The major difference is that the stone is a constantly-changing ideal I have carried with me since my youth. Several times I tried to make soup with it, but was able to produce only a watery broth. Sometimes it seemed more like a stone in my shoe or in my pocket. It was not long ago that the stone finally became a rich broth, with the first public performance of the American Pocket Theater on May 15, 1988.

Before that, I had been a frustrated student and had graduated to become frustrated in many fields from actress to waitress, from choreographer to secretary and finally to frustrated elementary school music teacher. It was during this last job that the stone began to take its present form. How? Why? Orff Schulwerk, of course!

The set of instruments in the school where I was teaching led me to take a course so I could "teach the kids some cute songs to play on them." Little did I realize how those two weeks would shape that burdensome stone, how the muses had committed me to the path of more Schulwerk training. It was several more summers of frustration before the stone finally hit me in the head.

I realized that what I really wanted was the opportunity to share the joy of music making. I wanted to have a theater that would involve both children and adults, not only in the music making, but in the action as well. I wanted to combine what I had experienced in the Australian Pocket Theater with the



wonderful experiences of the national AOSA conferences, summer courses and workshops. What fun it would be to share all of this with the non-academic public! The non-threatening approach used to engage students could also work with an audience of children.

That was the beginning. The business details took half a year—water for the stone soup. The support, encouragement and donations of friends have been the carrots, potatoes and meat. Over two years, we have had everything from pale broth to hearty stew, and are certainly grateful for every bit.

We have given more than 25 performances of four shows: *Sir George and the Dragon*, *Slavic Tales*, *A Light in the Window*, *Folktales from a Divided Africa* and *The Red Shoes*. We have also presented more than 100 workshops at elementary schools in the Kansas City area, with more of these and some performances scheduled.

All of the plays are based on folk literature. During the first rehearsals, the actors, who are all professionals, improvise their lines, building on the basic story. Rehearsals are tape recorded and the best of the material created becomes the written script. Then we add songs and dances of the culture from which the original tale was taken.

Audience participation is planned carefully and varies in degree of involvement. Usually, we include spoken or sung group responses and ask for volunteers to play various pitched or non-pitched instruments. Orchestrations are kept very simple, on the assumption that this will be a first-time experience for most of the volunteers. There is a short rehearsal time while we teach the audience the group responses. Then we invite members of the audience to play small character parts that have masks or costume items.

In working with these volunteers, the professional actors keep the script dialogue very flexible so that the children playing the parts never feel that they have "made a mistake," regardless of what they do. This recipe seems to work well; we have never had a shortage of volunteers!

The greatest challenge has been to achieve the highest quality of music possible, in the shortest time available, from inexperienced players who may range in age from three to twelve. This has improved with every production, as we ourselves learn through trial and error. It has proven to be the ultimate test of my own pedagogical training as well.

We feel that we can offer a live theatrical experience, actively involving children who are accustomed to being passive television viewers. Through our own research into the folklore of the cultures we present, we hope to give our audiences an understanding of how the people of the world are different, yet alike. Most of all, we hope that for the fifty minutes we are all together, they will experience that sense of community that comes from the retelling of these timeless stories.

It is not our ambition to become a large regional theater, however; the special nature of the Pocket Theater would be lost. I am told that the Pocket Theater in Sydney, Australia is still going strong. I'd like to be able to say the same in thirty years. "Soup from a stone . . . fancy that!"

¹ Widely known folktale: a stone is put into boiling water by a clever man who tells villagers that he can make soup from it, but they must bring meat, a carrot, potatoes and other vegetables for 'flavoring.' Of course, before long there is a wonderful pot of soup.

Video Previews

DONNA MARCHETTI

Pat Hamill: "Arts Alive" 26AA

If you are looking for a fresh idea to chase away the winter doldrums in your classroom, set aside an hour and half to see Pat Hamill's session, "Arts Alive." Taped at the 1987 Chicago AOSA Conference, it gives an in-depth look at a painting and makes it come alive using songs, games, chants and movement. The session, intended for elementary school music classes, could be adapted easily (with interesting results) for middle school students.

Hamill says she uses this arts-related approach in her classroom as an occasional project because the student response is so overwhelmingly positive. She, too, enjoys the opportunity to delve into something new. The results could evolve into a performance; she finds this a peripheral advantage that often comes in handy.

The focus of the session is a painting by contemporary New England artist Charles Wysocki called "Peddlers." Painted in 1984,

it depicts a scene from the early twentieth century, but contains many elements that one might see in modern America. The result is a curious mixture of whimsy and reality. The painting depicts a village street scene during a busy late afternoon. Children playing, vendors hawking their goods, storefronts, a distant forest speckled with colored balloons and the rising moon—all create a feeling of nostalgia and offer rich ground for creative interpretation.

Pat Hamill begins by asking, "What do you see? What do you hear? What do you smell?" The participants are then asked to re-create the children's games and the street cries of the vendors. A chant with xylophone ostinato provides the background for the games. Vendors call out jingles advertising potato chips, pizza, ice cream and pretzels. Soft glissandi represent the distance and mystery of the forest; xylophone tone clusters represent the colored balloons in the trees. Finally, the peaceful solitary sound of an improvised melody on the recorder—the voice of the

moon—closes the scene.

The result of this process is a picture that has come to life, a collage of sounds that embody the feelings evoked by the painting. It can work with any painting, Hamill says, and one can see that other paintings, perhaps those of a more abstract nature, can offer endless possibilities for exploration, especially with middle school students.

The video itself may seem a bit long; perhaps the minutes showing people learning to play jacks or jump rope could have been edited out. However, watching this procedure helps the viewer get into the spirit of the session. The ideas shared in this workshop are fresh and intriguing, well worth a closer look and serious consideration for classroom use.



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7 CI	<i>Children Involved—Developing African Materials</i> Richard Gill , Portland, 1982	18 LA <i>Latin and African Rhythm Ensemble for the Elementary School</i> 18 SB <i>South of the Border, Detroit, 1988</i> Shirley Sushereba
8 IC	<i>I Can Make Music</i>	19 CS <i>Challenger Shuttle Tribute</i> Jos Wuytack , U. of Washington, 1979
8 MM	<i>Moving Mostly Musically</i>	20 OS <i>The Orff Schulwerk Process</i>
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9 MF	<i>A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students</i> Lynne Jessup , Kansas City, 1985	20 CC <i>Orff Schulwerk Process, Chicago, 1987</i> Lillian Yaross , Boston, 1986
10 BR	<i>Back to the Roots—African Xylophone</i> Gunild Keetman All films from German TV— Not for commercial use!	21 PD <i>Prop Up the Day</i> 21 NB <i>Near the Beginning, Demonstration Class 3-5 yrs.</i> Margot Schneider
11 GK 1 11 GK 2 11 GK 3		22 OS <i>Orff Schulwerk in China, 1985-1986</i> Panel Discussion , Cleveland, 1983
11 GK 4 11 GK 5 11 GK 9 11 GK 16		23 SP <i>Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)</i>
12 SR	<i>Sing and Rejoice: Guiding Young Singers</i>	23 RR <i>Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)</i> Margaret du Gard , Chicago, 1987
		24 AF <i>Afro-American Culture, Grades 2-6</i> Shenanigans , Chicago, 1987
		25 SH <i>Multi-cultural Folk Music</i> Pat Hamill , Chicago, 1987
		26 AA <i>Arts Alive</i> Dr. John Fines , Chicago, 1987
		27 JF <i>Imaginative Approaches to Art</i> Sue Snyder , Chicago, 1987
		28 EA <i>Educating Administrators 1 & 2</i> Grace Nash , Music With Children
		29 MC <i>Rhythm and Pulse, Musical Forms, Expressing Note Values, Music in Action</i> Bob deFrece , Chicago, 1987
		30 FS <i>From Song to Movement</i>
		31 PP <i>Portrait of Polynesia</i> Lois Birkenshaw-Fleming , Detroit, 1988
		33 LS <i>Everybody, Let's Sing</i> Dee Joy Coulter , Detroit, 1988
		34 MG <i>Music's Gift to the Developing Mind</i> Nancy Ferguson , Detroit, 1988
		35 JJ <i>Jewels for Juveniles</i> Rick Layton , Detroit, 1988
		36 BE <i>Beginnings to End</i> Ursula Rempel, Carolyn Kunzman , Detroit, 1988
		37 FP <i>For Our Pastance, We Play and Dance</i> Mary Shamrock , Detroit, 1988
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"Growing Up Creative"

THERESA ABABILE

(Excerpted from book of same title. Crown Publishers, \$17.95. These quotes seen in the Montgomery County (Pa.) Intelligencer Record, Sept. 19, 1989.)

- The most crucial factor is the motivation to do something creative. Talent, personality and skill tell us what a child can do; motivation tells what a child will do.
- We have evidence that extremely creative people are possessed . . . with a constant desire to do their work, to say something through it, to leave some lasting contribution.
- Most creative work is done by people who were not called geniuses as children.
- The four biggest creativity killers are competition, reward, evaluation (including constant supervision) and restricted choice. Children who are told they would receive an award for drawing with magic markers spent less time playing with the markers a week or two later than those who received no award.
- The same is true when people are paid for a task. They then come to see themselves as working in order to get something rather than because it is pleasant.

- Parents who believe in giving their children a great deal of freedom have creative children. They don't constantly try to control their children, don't restrict their activities and don't worry excessively about the children taking risks.
- Parents of creative children don't make a lot of rules. Instead, they present a clear set of values about right and wrong, display those values by their own examples and encourage their children to decide which behavior exemplifies those values.
- Various traumas, upsets and tragedies tend to enhance creativity. One study showed that highly creative children actually suffered a greater number of traumas than ordinary children.
- In the classroom, teacher evaluation of student work is probably the greatest creativity killer. The best rewards are the intangibles—a smile, a pat on the back, a chance to display and present one's work. Give rewards for creativity as well as 'correct' work, giving the message that it is allowed and valued in the classroom.

Music Industry News

Congratulations are in order for several of our friends in the music industry.

- MMB Music, St. Louis (formerly Magna-music Baton) celebrated its 25th anniversary on October 1, 1989. Norman Goldberg, its founder and president, is an alumnus of University of Illinois School of Music and was honored this fall with a front page write-up in the University's alumni newsletter.
- Bob Bergin of Rhythm Band, Inc. has moved up to the presidency of the Music Industry Conference. A few years ago, Bob was the industry representative to the AOSA Board of Trustees.
- Special felicitations to the gentleman who fills that post at present; Bob Cotton of HSS (Hohner-Sonor-Sabian) was married this fall. Best wishes to all three.




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President's Message

JUDY BOND

AOSA's twenty-third National Conference in Atlanta was truly a time of jubilee, a delightful celebration of the essence of Orff Schulwerk in the United States. Many thanks to every one of those hard-working, dedicated (named and unnamed) people who spent so many months planning an event that was enriching for both mind and spirit.

The conference was powerful evidence of the strength and vitality of AOSA. And what is AOSA? it is you—it is anyone committed to the growth of Orff Schulwerk in the United States.

One of the panel discussions in Atlanta addressed the topic "The Picture: Is Orff Schulwerk in the Center or on the Edge?" The question is, of course, academic, for no matter where the Schulwerk fits in the larger picture of music education, we know that the Orff philosophy/approach has had a strong impact on both elementary music education and in-service teacher education.

One panelist asked for a clearer definition of Orff Schulwerk. He wanted to know what makes it unique in music education. How would you answer? Can the question be answered in just a few words? We have been challenged to be more articulate and concise

and this challenge must not go unanswered.

A request for a clear statement of our beliefs about Orff Schulwerk leads to another challenge. Can we express the mission of AOSA in a concise way? The original purpose stated by charter members of AOSA can be found in the Articles of Incorporation where four statements define our purpose.

For effective communication with interested people and potential members, we need to summarize these statements in one concise, yet global mission statement. For example, "The mission of AOSA is to encourage the growth, understanding and use of Orff Schulwerk in the United States."

Is this your understanding of AOSA's mission? Would you state it differently? How can we most quickly and effectively inform others of our purpose?

Your Board of Trustees will discuss these issues at our next meeting on the first weekend in March, 1990. Please share your thinking by sending me your ideas on the two statements:

- 1) how the Orff philosophy/approach is unique and why it is needed in music education today; and
- 2) the mission/purpose of AOSA.

The hard part is being concise—and essay

on these topics would be much easier than a brief statement! Good luck . . . I hope to hear from you very soon.

AOSA ARTICLES OF INCORPORATION

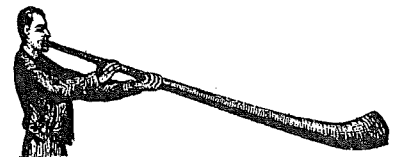
. . . this corporation shall also have the following powers and purposes:

(a) To direct a focus on the many and diversified efforts of persons and institutions manifesting interest and progress in Orff Schulwerk Music for Children; to demonstrate Orff Schulwerk's growth and vitality and its relevance to the finest aspects of American education.

(b) To disseminate relevant news and ideas in regard to Schulwerk philosophies and activities.

(c) To renew inspiration and vision for persons who are presently using Orff's education principles.

(d) To offer enthusiasm and support to persons newly embarked on Schulwerk philosophies and techniques.





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NEWS AND VIEWS

BARBARA POTTER, EDITOR

CALIFORNIA

The **Monterey Bay Chapter** had a sale of donated music, recordings, octavos and books, extra copies that members no longer needed. These in turn were sold to members for the highest bids to raise money for the Keetman Fund.

Inland Counties Chapter is the newest chapter in California, making it the state with the most chapters. It has worked out a reciprocal arrangement with San Diego and Orange County chapters for its members to get half-price membership. Best wishes for continued growth!

COLORADO

What a delightful presentation that was at the AOSA Business meeting in Atlanta! The 20-minute invitation to next year's conference had songs, dances, jaw-harp playing, wonderful parody lyrics, gold nuggets and a real live skier. Looking forward to Denver!

CONNECTICUT

To encourage attendance and establish better communications, the **Connecticut Chapter** started a bed-and-breakfast link for its first session this fall. Members offering to share their homes were matched with those re-



questing a place to stay on Friday night so as to attend an early-starting Saturday workshop.

ILLINOIS

Greater Chicago Chapter interviewed two of its "Master Teacher Members," Lillian Yaross and Jacobeth Postl, in the premier issue of its new newsletter. These two were the founders of the longest continuing certification program in the United States (at DePaul Univer-

sity) soon to celebrate its 25th anniversary. This chapter also videotapes its own chapter's sessions for its chapter library.

KENTUCKY

Congratulations to the **Kentucky Chapter**, celebrating its 10th anniversary this year. It began with 12 members and now has 75. The chapter benefits greatly from its close association with the University of Kentucky.

MICHIGAN

The **Detroit Chapter** is pleased to add a charter member of DOSA to its list of honorary members. Betty Morris, who recently retired from public school teaching, is being honored for her devotion to Orff Schulwerk and her inspiration to so many students and teachers.

MINNESOTA

South Central Minnesota Chapter hosts a picnic for those taking summer courses in the area; in 1989 more than 100 people attended this social time of introduction to each other and to the chapter.

MISSOURI

The **Greater St. Louis Chapter** has an annual "browse and munch" picnic before the school year begins. They meet at MMB Music Inc. for an evening of browsing through materials, eating and participating in a short workshop session. What a pleasant way to get started.

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NEVADA

The **Desert-Valley Chapter** Newsletter has instituted a new column for its members called "Trouble in Paradise," sort of a *Dear Abby* for Schulwerk teachers. The anonymous helper for classroom/Orff Schulwerk-related problems will be identified in the next issue. The chapter has also published a collection of chapter members' writing called "Las Vegas Writes."

NEW YORK

Jo-Ann Kilton, of the **Greater Rochester Chapter** was recognized as a 1989 Outstanding Music Educator by the musicians of the Rochester Philharmonic Orchestra. She was one of five named to the first annual award in May, 1989. Congratulations! The chapter is also trying to reach the growing number of more experienced Schulwerk teachers by scheduling a session of "advanced techniques" at the end of every workshop.

Berkshire-Hudson Valley found a solution to another continuing problem: it has hired a college student to care for children of members during workshops. Seems to help everyone concentrate.

Long Island Chapter granted four scholarships for summer study to its members. The instruments owned by the chapter are loaned to chapter members between workshop sessions.

NEW MEXICO/COLORADO

These two chapters combine to offer a retreat workshop for their members. This past year they met at the "Trail West Lodge" outside of Buena Vista. (We'd like to hear more about this kind of joint sponsorship if your chapter has done it or is planning it.)

OREGON

The **Portland Chapter** offers two scholarships



Judy Bond, Beth Miller

to its members, both for continued study in Schulwerk summer courses. And in April five honorary memberships were presented to founders and faithful early members: Carl and Nedra Schnoor, Peggy McDonnell, Sister Chris Weber and Mary Lott.

Lane Chapter, like many others, offers its members reduced workshop fees. Another advantage to members is the use of a library of useful books and materials.

TEXAS

Central Texas Chapter offers administrators

free admission to the first workshop of the year. From their newsletter, . . . "It is to your students' and your own advantage to have your administrators aware of the quality learning experiences you are providing in your classes."

WASHINGTON

Evergreen Chapter is working on an in-chapter video check-out system for its members. Workshops are videotaped and kept in a library for members for personal viewing or for presentations to PTA or school board groups.

CORRECTION

These are the correct 1989-1990 workshops for the Piedmont (NC) Chapter.

October 13-14, Shelby Fullerton: Singing and Moving With Concepts in Mind

January 27, Michael Nichols: Meeting Grade Level Expectations Through the Holidays.

March 2-3, Phyllis Weikart

March 30-31, Joan Fretz

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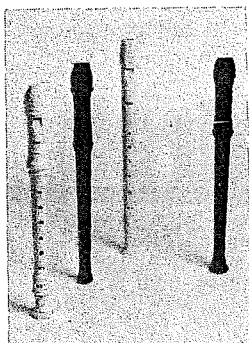
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On Avon Gillespie

The news of the loss of Avon Gillespie, teacher, friend and inspiration, touched many people deeply. Letters, quotes and poems came in to "The Echo" from all across the country; we reprint some of them here in hopes that the words of others will comfort those who may be left without a single one.

• Thank you Avon, for the memories, for the music . . . and for yourself, which you so generously shared with everyone you came in contact with. Wherever you are, the angels be having one great celebration. Finally, someone who moves with the music!

All my love,

Ellie Gerstein, California

• *No ray of sunlight is ever lost
But the green which it wakes into existence
Needs time to sprout,
And it is not always granted to the sower
To live to see the harvest—
All work that is worth anything is done in faith.*

—Albert Schweitzer

(from Martha Crowell, Pennsylvania)

• The loss of Avon
Blinks at me
through the cracks
and splinters of my day.
Too much to hold
when he died.
I grieve now
in flashes . . .
Among school music.
Finding his "Hellos
and Goodbyes,"
Scanning the words
which reflected his life . . .
Thinking of his house,
the beauty of those objects
never to surround his life again.
Receiving a poem
from a grieving friend,
Seeing his face
among record jackets . . .
Freezing to study . . .
To WILL that face
back to earth,
The sparkle of eye and
burning intensity . . .



The hand gesture
and unabandoned joy.
Nevermore.
The grief swells and
I am furious
and hurt
and baffled
that he had to die
before me.

Judith Thomas, New York

• Two phrases of Avon's stand out in my mind . . . "In the beginning was the RHYTHM . . ." and "You can't get to Heaven with an unused body." I like to think, metaphorically, that Avon Gillespie, with his deep resonant voice, his magnificent body, his joyfulness, his spirit, his generosity, his great love for all humanity and his inimitable teaching style is up there in Orff Schulwerk heaven, leading the angels in a Black singing game from the Georgia Sea Islands.

Lori Goldschmidt, New Jersey

• Now let every one of us prepare an album,
Silent and singular.

Let every sense be called upon
To see the pages filled.

The vibrancy that trembled,
A leaping figure cutting air,
A singing voice so rich it could be tasted.
Let us recall the humor wry and subtle,
The softly spoken words
That could encourage and cajole,
The hands that shaped the rhythm
and coaxed the sound from many voices.
Now it is for us to keep the music
Of that rare human being's soul
Alive and singing;
And because he lived and sang
To hold each other
Just that much more dear.

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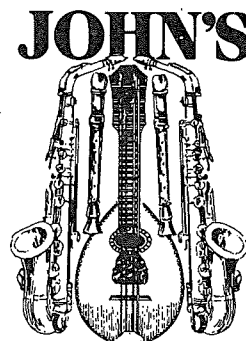
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Music Center

A Special Book Review

DR. LOUIS BALLARD

Is it "authentic?" How can we know? Where can we look for the "real thing?" Are "good motives" enough? And, ultimately, how far can we go before we become "meddlers" in a culture not our own?

These are questions which have long plagued serious teachers in their desire to present American Indian—or Native American—music experiences to their students.

After the 1988 conference I asked Dr. Louis Ballard, an Indian of eminent qualification—a teacher who headed the Bureau of Indian Affairs School Music Program for the entire country, a composer whose works are performed internationally, author of materials for the school music program which are compilations of music, dance and cultural notes from many segments of the American Indian population and geared for use with students—to review a newly-published book. He agreed to do so with the caveat: "I will pull no punches."*

That seemed reasonable to me. Like others of you, I have for many years been a student of Indian culture, always with the desire to share the truest and best with my students, and particularly to lead them to experiences which would deepen their respect and appreciation for the differences and commonalities in sound, in approach between "theirs" and "ours." I have rarely doubted

the sincerity of the collectors of Indian materials—in the series texts, in books completely devoted to Indian music and dance. I have, however, often doubted their authenticity, their truth, and thereby their value to students.

The very long review which follows is a condensation of Dr. Ballard's assessment not only of the book in question but of other well-meaning efforts as well. It will doubtless spark controversy; as always, The Echo welcomes your response.

Gin Ebinger, Book Review Editor

MYTH, MUSIC AND DANCE OF THE AMERICAN INDIAN, Ruth De Cesare. Van Nuys, CA: Alfred Publishing Co., 1988. Teacher's Resource Book (3518), Student's Workbook (3520), and Cassette Tape Recording (3251).

As a Native American artist cum composer and music educator well acquainted with traditional Indian designs and motifs, I was somewhat disconcerted to see semi-abstract designs representing generic trees, fish, mountains birds adorned with rick-rack border designs on the cover jacket of what is purported to be resource book concerning the

* Book reviewed in *The Orff Echo*, Spring, 1989, Vol. XXI, No. 3

"myth, music and dance of the American Indian."

Upon closer examination, I discovered that "collected" means taken from other collections and not directly from American Indians; "edited" refers to the English texts (which unintentionally detract from the original meanings); "adapted" means an occasional transposition from one key to another or changing one or two notes from the original documented version. While I fully recognize the many problems and perplexing dilemmas confronting the 20th century music educator in trying to transpose 30,000 years (and perhaps older) of oral music tradition into a written, comprehensive music system, it can be attempted on a limited scale in a more musically valid, artistic manner by compliance with established, traditional singing and dance styles transmitted by first-hand practitioners/informants through teachers sensitively attuned to the fine points of cross-cultural musical expression.

What could be more prosaic than "let's all dance, go-ing for-ward two by two; a rat-tle keeps the pace. Let's all dance . . . READY TURN NOW!" for what was known as the Whooping Crane Dance performed by the Seminole with leader and responsorial chant. She also substitutes archaic English expressions for Indian language translations, e.g. "Oh ye people of this tribe . . . be ye well!"

The teacher's resource book contains 24 song transcriptions, each with a one-page explanation of musical content and Indian text; six have only English text; and 13 have English and Indian text. These last two groups have a credit-line as follows: "English text by Ruth De Cesare" while those without English text have a credit line: "Music adapted by Ruth DeCesare." Neither of these credit lines is accurate.

Many English texts are identical to those texts which were documented in the original, early-20th century collections and the music adaptations are also either unchanged re-prints or slightly varied by one or more notes, transpositions or tempos. The "Explanation Pages for Indian Text" refer to a generic-type Indian text instead of proper linguistic classifications (Caddoan, Uto-Aztecan, Athapascan, etc.) normally used by linguists. This mistakenly suggests that all Native Americans (another term omitted) speak only one language. Moreover, the entire area of Alaskan Native and Eskimo peoples is absent.

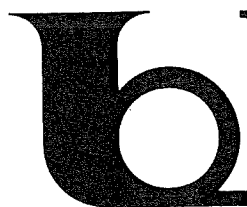
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While Dr. De Cesare appears to have a better than average command of rudimentary music education techniques with a colorful format, her source materials are dated and unreliable. This is an adequate "listen-learning-play" method applied without benefit of firsthand ethnic reference. The transcriptions of early ethnomusicologists (such as Frances Densmore and Natalie Curtis, cited in the bibliography) have a curious history of limited historical value and quaint appeal for the researcher and educators because of their (a) antiquity, (b) institutional credibility (Smithsonian) and (c) naivete, in a time period of music history.

Included in the student's workbook are eight pages of recall-type questions, four pages labeled "Tribes Represented" and a one-page map of "Indian Cultures Area and Approximate Locations." Information given is faulty, sketchy and lacks substance. "After several uneasy treaties they (Sioux) were resettled in South Dakota." "Creek Indians were resettled in a part of the Indian Territory which became Arkansas." Indians did not "re-settle" like colonists.

For the benefit of readers and researchers, let me review the history of Indian music over the past 50 years. In 1899 Frances Densmore wrote, "We have spared their lives (the Indians), but Fate which decrees that the weaker race shall always give place to the stronger has condemned the Indian to the slow torture of degeneracy and final extinction." (Lecture on Indian music given by Densmore at the Art Institute of Chicago, 1899.)

Densmore, along with other collectors (Fletcher, Boaz, La Flesche), all used the Edison-cylinder machine for recording purposes and cautioned their "informants" or singers to alter their singing styles lest the cylinder stylus be jarred out of its groove. Few relied upon their (fresh) memories when dealing with unfamiliar and alien languages (tribal dialects). Subsequently these transcriptions of recorded songs were forced into the European mold of key signatures, metered phrases and the diatonic system. It is fairly safe to conclude that such early day transcriptions bear remarkable deviations from original songs preserved by oral transmissions, a more reliable and accurate system of retention among musically illiterate cultures. Recent investigation seems to support this conclusion. (See *Frances Densmore and American Indian Music*, Charles Hofman. New York: Haye Foundation, 1968.)

Moreover, in my own search for usable song material for the classroom over the past 30 years, I have actually taken some Densmore or Curtis songs to the reservation and asked the head-singers to authenticate the materials. Each time the results were negative

and the songs received absolutely no substantiation as part of the tribal repertoire. If the collections on which this publication is based were authentic, then what happened between 1905 and 1988?

The period of time between 1875 and about 1960 was an era of virtual cultural genocide directed against American Indian people by the powers of education and social reform spearheaded by the U.S. Government and its Indian Policy of assimilation. All tribal forms of expression were censured in the reservation schools and three generations of Indian children were forced to forsake their heritage (language, songs, tribal lifestyles, religion, etc.), thus Indian music went underground and developed as social functions or within sanctioned ceremonial functions while these early 20th-century collections remained at the Smithsonian's Bureau of Ethnology or in private homes.

In 1905 Natalie Curtis wrote, "Different tribes differ as widely in their music and in their manner of singing as in their life and customs. Yet there is one characteristic peculiarity of Indian song that is almost universal. This is a rhythmic pulsation of the voice on sustained notes . . . but the rendering of the song—the voice embellishment, the strange gutturals, slurs and accents that make Indian singing so distinctive—all this is altogether too subtle and too much a part of the voice itself to be possible of notation." (See *The Indian's Book*.)

This was a correct assessment, yet these "passion-born" mannerisms can be learned, if not necessarily mastered, by lay persons as well as school children if the teacher can impart the meaning and effectively demonstrate the language sounds which underlie the singer's vocal mannerisms. It is evident, in keeping with the trans-world ethnic music synthesis now taking place, that Americans should try to learn the fundamentals of their own unique music heritage. Furthermore, there is great kinetic enjoyment in participating in such time-honored traditions. Instead of the repetitive beat of the proverbial tom-tom we have a complex but very intelligible form of music expression that can be shared by everyone. On the tape cassette this "characteristic peculiarity of Indian song" has been eliminated. The result is simplistic, monotonous and boring examples of similar songs, obviously performed by non-Indians or traditional singers which are devoid of rhythmic pulses and inimitable styles so attractive to early collectors of tribal music. Nasal tone of the Navajo, glottal stops of the Sioux, idiomatic pronunciation and rhythmic pulsation in the voices were absent as were typical Indian mannerisms in the singing of tribal language vocables (no-meaning sounds). To my knowledge, these songs are

not used by Native American communities or today's Indians in the 1980s or in the last 60 years.

The reading list and bibliography refer to reading materials printed in the following time distribution: pre-1960s, 22 titles; 1960s, 11 titles; 1980s, one title. None is by an Indian author.

The map is not a totally accurate representation of tribal diversity and locations. Large parts of the continent are vacant. Where are the Cherokees, the Chickasaws and many others? Yes, a contingent of Seneca Indians was forcibly removed from New York to northeast Oklahoma about 1900, but so were 79 other tribes not listed.

This review points up the flaws in what might have been a diligent attempt to introduce bi-cultural music education materials to elementary school children. As resource material it lacks validity. Until ways are found to introduce viable concepts and relevant, in-depth philosophy and course content into the curriculum, relying heavily on Native American scholars, researchers and artists, we will continue to look at Native Americans through the wrong end of the telescope, thus distancing and reducing the image of ourselves as Americans.

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Canada to Hold Orff Conference



With the theme 'Reach Out in Harmony—Accordons-nous En Harmonie,' the Eleventh National Conference given by Music For Children—Carl Orff Canada—Musique Pour Enfants will take place on the weekend of March 29-April 1, 1990. Held at the Skyline Hotel, Ottawa, Ontario, Canada, the featured presenters are Jos Wuytack (Belgium), Lois Birkenshaw-Fleming, Joe Berarducci, Barbara Clark and Judith Sills (Canada), and Doug Goodkin, Carol King and Marta Sanchez from the United States.

The program includes Orff Schulwerk in the Junior/Primary grades, folk dance, recorder, choral techniques, movement and dance, music in early childhood. Most ses-

sions will be bilingual, including the evening folk dancing and singing; brunch, the banquet, children's performances and a concert by the Dnipro Ukrainian Ensemble are included in the weekend.

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Orff Schulwerk: A Continuing Heritage

Symposium 1990 Salzburg

June 28—July 1

Carl Orff's and Gunild Keetman's concept, developed over 40 years ago, has always challenged its practitioners to test the integrity of its theory and practice. Avoiding didacticism, it has changed music and dance education worldwide. In 1963 Orff referred to the heritage he would pass on—the re-presentation of fundamental ideas compatible with contemporary needs, ideas capable of development and unconstrained by the passage of time.

Are these ideas still valid, and have they survived the trial of exposure to ever-broadening ethnic and cultural contact? These are among the questions to be addressed at the next Orff Symposium in Salzburg, Austria from June 28 to July 1, 1990. (This is held every five years.)

THE SYMPOSIUM PROGRAM

For the first time, the opening celebration will be held in Carl Orff's home state of Bavaria. For many years, the Carl Orff primary school in this district has made Orff Schulwerk the focal point of its teaching. On June 28th, it will officially open the Symposium with music, dance and an original play performed by students and teachers at the school. Afterward, the regional foods served will add to the party atmosphere; busses will be provided for the round trip.

On Friday, June 29, at the *Hochschule Mozarteum*, in Salzburg the opening lecture is planned to stimulate thoughts and discussions about "Orff Schulwerk: A Continuing Heritage." Five people important to the history of the Schulwerk will state their positions on the basic questions arising from this theme—accepting a heritage, making it one's own and passing it on in a constantly changing world. There will be performances by children, students of the Orff Institute and other groups. The presentations will reflect the process of understanding fundamentals, their transformation and re-creation.

Participants from the same and related professions will have a chance to meet and discuss the implications of the theme on their work. Workshops on the theoretical and practical exploration of artistic-pedagogical themes will be held simultaneously, offering attendees a variety of experiences.

On Saturday, June 30, the program will concentrate on the propagation of Schulwerk ideas in other parts of the world. Five exponents will trace internal and external changes

of the Schulwerk and in its pedagogical application; these will be illustrated with practical examples.

The day will include regional discussions and workshops and a new selection of classes that invite participants to make music actively. As on Friday evening, a concert ends the day.

On Sunday, July 1, the last day of the symposium, participants will work with Barbara Haselbach and Hermann Regner in a work involving music, dance and theatre. The focus of this work is to harmonize the words, thoughts and sounds of the previous days. About noontime, all of Salzburg will be invited to celebrate with us. Children, young people and adults will sing, play and dance in the courtyards, squares and open spaces in the beautiful city of Salzburg.

Although the primary language (other than the universal one of music) will be German, keynote sessions will have simultaneous translations into English and French. Many of the presentations will be conducted in other languages, with written summaries in German, English and French.

The Orff-Forum, Salzburg, and the participating organizations extend this invitation and a warm welcome to all for the Fourth Symposium, June 28 to July 1, 1990. Early application will reserve your place.

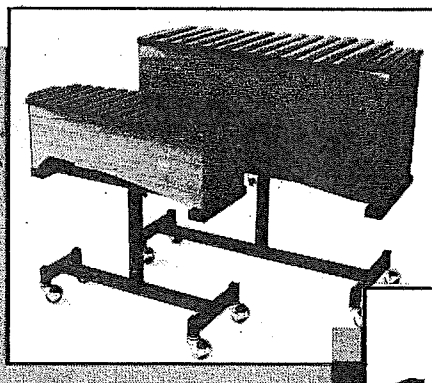
COURSES AFTER SYMPOSIUM

From Monday, July 2 until Friday, July 13, the Orff Institute offers summer courses in English and German. A further international summer course from July 16-27 takes as its theme, "Elemental music and dance in education, special education and therapy" (in German). The Orff Institute and the Orff Schulwerk Forum Salzburg look forward to seeing many friends of the Orff Schulwerk from all corners of the world and invite them to a celebration of unity.

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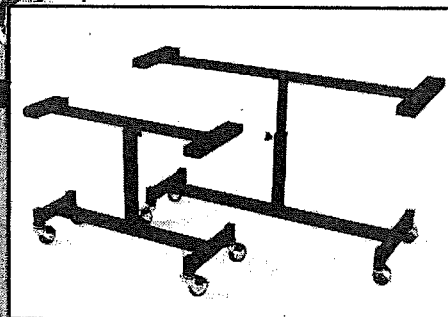
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Some time ago, I wrote the following poem—upon winning the drawing for the priceless quilt in Atlanta, I remembered the words:

*I had drifted far from her
through snow and ice
she caught me in her hand
though I melted
she memorized my pattern
and stitched it
into her bed quilt.*

My mother died last spring. The family quilts did not go to me, which I understood, but their symbolism I missed. This beautiful quilt is a mystical part of my healing process. It reminds me that those who have touched my life are sewn into my interior spaces.

I may never see these special people again, but their indelible patterns are pressed into

my heart to be retrieved in my creative expression, behavior and attitudes. I have been deeply touched by the Atlanta Jubilee. This quilt is a covering of great comfort and joy.

To every person who contributed to this masterpiece, I say, "Thank you for all the moments you spent working to bring the quilt to a whole." All the eyes at the conference owned it for themselves, picturing where it would hang or be. It became quickly a longed-for treasure. When my name was called I was truly shocked and numb. I was speechless.

Sharing it with my family, friends and schools has been a delight. Everyone is in awe of it. It is such a blessing.



Hyphen Use Clarified

In concordance with the AOSA constitution, the State of Ohio and the Federal Government, our full name is "American Orff-Schulwerk Association, Incorporated," WITH a hyphen in that place. It is the ONLY time the hyphen may appear, because "Orff-Schulwerk" is copyrighted by Schott, Inc. Any other use must have written permission from them and acknowledge their copyright. You may use the hyphen in your chapter name, if it contains the name "Orff-Schulwerk Association," but placing it in ANY other printed reference to Orff Schulwerk is unacceptable, illegal and strictly proscribed.

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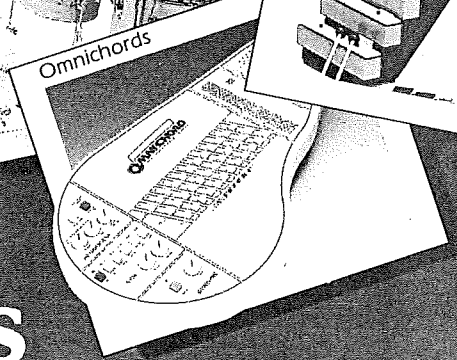
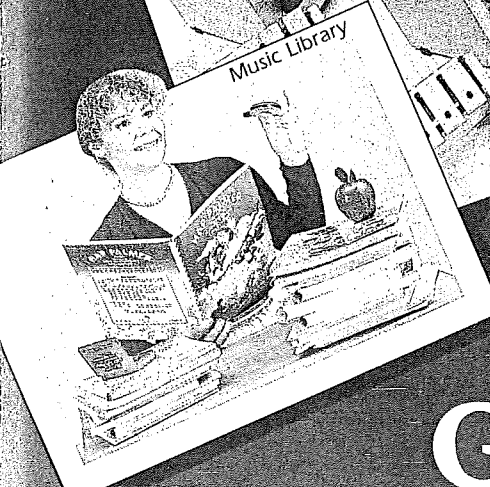
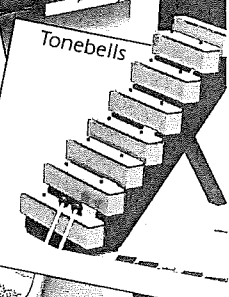
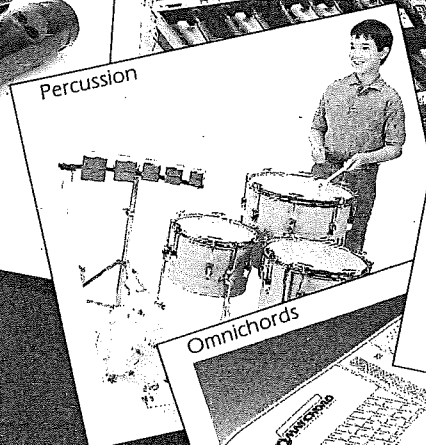
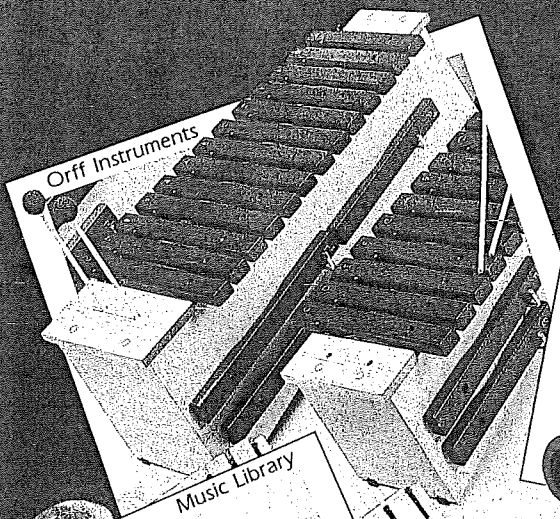
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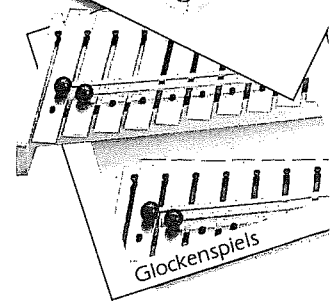
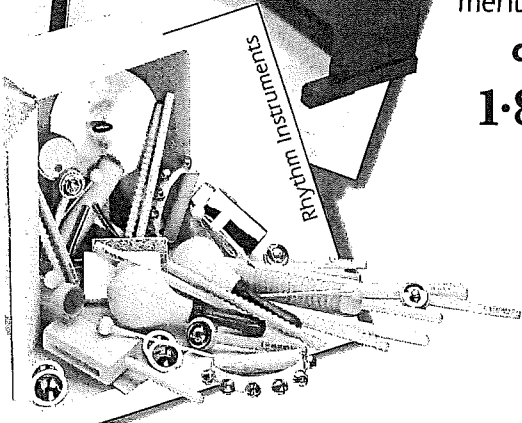
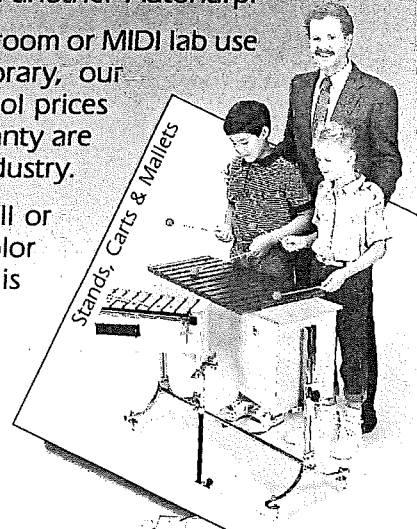
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