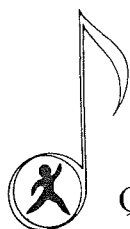


The Orff Echo

Volume XXIV
Number One
Fall 1991



Quarterly Publication of the American Orff-Schulwerk Association

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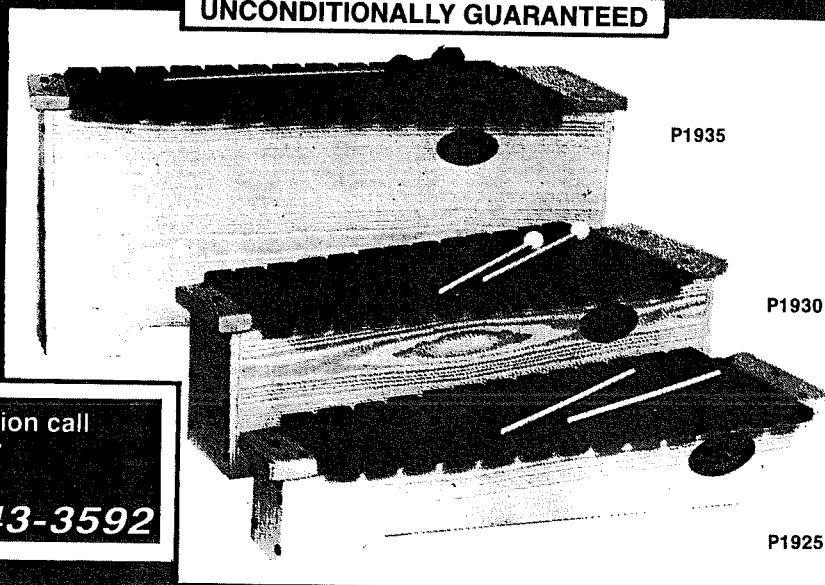
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Fall	July 15
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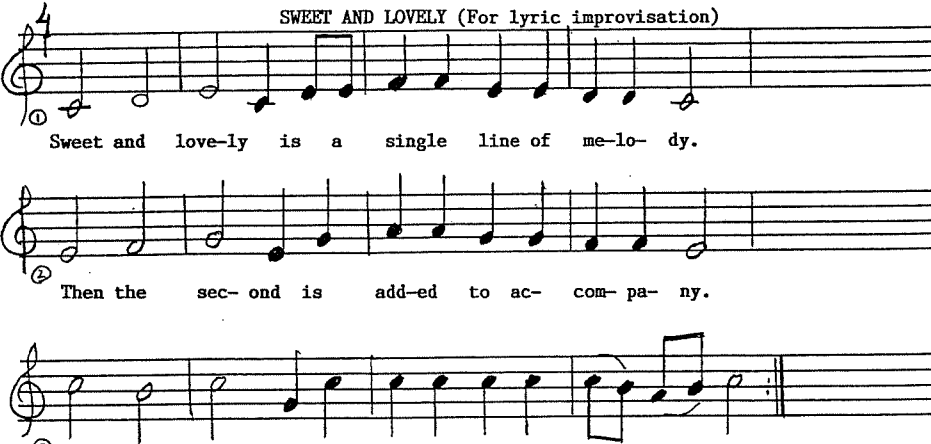
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SWEET AND LOVELY (For lyric improvisation)



Adapted from German: TA

Pacific Fusion:

Embracing Music Cultures Through Orff Schulwerk

MARY SHAMROCK

As the first snowflakes fall in the Midwest and the cold winds begin nipping noses in the Northeast, thoughts well may turn to warmer climes... and this year we offer you the perfect excuse for bursting out with "California, Here I Come!" The sun will shine, we promise... bring a bathing suit for the heated outdoor pool, but also bring a heavy sweater or jacket for the brisk evening air.

Come early and stay late—a Wednesday afternoon harbor cruise is available, as well as Sunday afternoon visits to Balboa Park or Sea World. Saturday afternoon offers a harbor cruise/city tour or a San Diego Zoo excursion. For those who can really do it up right, there's a Monday (Nov. 18) cruise to Ensenada, Mexico, the perfect opportunity to relax after the exhilaration of conference events. (If you haven't yet received registration information for the conference, contact AOSA Headquarters in Cleveland, Tel. 216-543-5388 immediately. All tours must be booked by October 15.)

This year's conference near the blue Pacific shores offers a special Fusion: fascinating music traditions from a variety of world cultures along with various aspects of the Schulwerk pedagogy. The list of guest presenters this year is the longest ever, each one invited to share his/her expertise with conference participants. The cultural diversity of California, along with the availability of several significant Departments of Ethnomusicology, has provided us much expertise from close at hand. Visitors from afar will include Teruko Yaginuma (Japan), Roger Buckton and Stuart Manins (New Zealand), Ramon Williams (Netherlands Antilles), Lynne Jessup (Guam), and Minna Ronnefeld (Denmark). The list of AOSA member presenters this year is noteworthy for the many new names included.

Lest there be misunderstandings, let it be clear that most of our guest presenters are not Orff specialists. Rather, they are experts in the descriptive and performance aspects of the traditions they represent. The characteristics of traditional music and movement often bear significant resemblance to those of the



Boutique committee prepares for conference. They are, from left, Lynn Cowan, Gloria Ensign, Jane Golden, Janet Cass and Chairperson Lucille Wooten.

Schulwerk—the emphasis upon oral/aural learning, imitation, repetition, variation, and certainly upon group participation and response. In order for teachers to apply these procedures meaningfully in the classroom, however, it is crucial that they have the first-hand experiences in the traditions they plan to work with. A conference such as this cannot provide such experiences in depth, but can serve to engender excitement, awaken interest, enrich understanding, develop beginning skills, and provide inspiration for further exploration of the world's musical riches.

LOCAL AND REGIONAL PARTICIPATION

The San Diego Chapter members, coordinated by Local Conference Chair **Gloria Ensign**, have preparations for the conference well in hand. The committees are chaired as follows:

Registration... **Jill Metzner**

Hospitality... **Mary Ann Anderson**

Entertainment... **Pam Allen, Pat Saville**

Equipment... **Martha Hambricht**

Instruments... **Joanne Terry**

Banquet... **Karen Grob**

Boutique... **Lucille Wooten**

Session Chairs... **Kelly Bell**

Children's Art... **Deanna Watson**

Publicity... **Kay Beeson**

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College Credit... **Rosemary Loreman**

Graphics/Posters... **Janet Cass**

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Skit/Hotel Hostess... **Lynn Cowan**

Members of the South Central Minnesota Chapter who will be responsible for these tasks at the 1992 conference in Minneapolis are being invited to "shadow" their parallel through some or all of the time in San Diego. The San Diego members highly recommend this experience—they found their "shadowing" time in Denver to be very useful.

Several members of the San Diego Chapter, plus a few from more distant California chapters, will contribute substantially to the conference program by bringing children's groups to perform for special sessions and during the noon break. The Opening Session will feature "The Sea and Me," a musical play by **Mary Hinshaw** performed by her fifth and sixth graders from Skyline School, Solana Beach. After the business meeting Friday morning, **Pam Allen's** musical play "Aesop Again" will be performed by her fifth and sixth grade students from Ramona Elementary School. The following will be included as noontime offerings:

• **Francis Parker Lower School Choral En-**

AOSA NATIONAL CONFERENCE, NOV. 13-17, 1991

TOWN AND COUNTRY HOTEL, SAN DIEGO, CALIFORNIA

semble and Recorder Club, students of Karen Grob;

- Handbell choir from Santa Catalina School in Monterey, directed by Judy West;

- "Ming Lo Moves the Mountain" performed by students from Victorville, students of Jeff LaMarca;

- Japanese song settings performed by students from Dailard Elementary, students of Dianne Park;

- Aesop's "The Lion and the Mouse," performed by students from Emory School, students of Deanna Watson;

- "The Legend of the Bluebonnet," performed by students from Bonsall School, students of Kelley Bell;

- "Cat and Rat," performed by students of Danna Conway from Harbor View and South Bay Gate Schools;

- The Palomar Community College Children's Chorus, directed by Martha Rosaker;

- The San Diego Children's Choir, directed by Polly Campbell.

Members of the nearby Orange County and Inland Empire chapters will be particularly active in assisting with the day-to-day operation of the conference. The Las Vegas Chapter is making table centerpieces for the "Under the Sea" banquet; they will feature charming hand puppets that may be taken home by the lucky winner at each table. All chapters in Region I are contributing articles for the Keetman Boutique—this means much time has been devoted to making those hand-crafted items that are so special. A new item to be introduced this year (proceeds to benefit national AOSA programs) will be an

AOSA logo medallion that comes as a pin, pendant, or with a military clutch fastener. An inch in diameter, cast in pewter, it is very handsome indeed.

This will be the first year that a significant number of chapter members from Alaska will attend a conference. As a special gift they are bringing Ben Snowball with them as a guest presenter. This chapter will be featured during the Sunday morning Farewell with their performance of the "Eskimo Ice Cream Dance."

EXHIBITS

As in the past several years, Wednesday evening will feature a reception honoring exhibitors. To a festive background of music representing the Hispanic heritage of Southern California, incoming conference attendees can begin perusing the wealth of materials and equipment brought to San Diego by the industries that support the educational efforts of AOSA and its members. We sometimes forget that these exhibits comprise one of the most important opportunities at the conference. Therefore, the daily schedule this year will return to a plan allowing each person one time slot out of four for visiting the exhibits (Thursday and Friday only).

THE DAILY PROGRAM

For a list of session topics and presenters, please refer to the summer *Orff Echo*, p. 22. Since that time several offerings have been added:

William Amoaku, Fine Arts Dept., California

State University, San Marcos: West African Drumming—hands-on experience.

Robert Brown, ethnomusicologist, San Diego State University: Gamelan Ensembles of Java and Bali—hands-on experience (participants will travel to SDSU Saturday afternoon for this).

Johnny Mori, percussionist, Los Angeles: Taiko drumming—hands-on experience.

I Nyoman Wenten, Balinese music and dance specialist, California Institute of the Arts: Keoak—the Balinese Monkey Chant. Participation experience.



Sanna Longden, folk dance specialist, Chicago: Favorite Folk Dances of Teachers and Children.

In one of several international folk dancing sessions, the focus will be on fascinating Persian and Turkish dances, a group not usually offered or seen.



Sun Harbor Barbershop Chorus

New sessions will include a concert of Chinese songs by our special visitors from China, and on Saturday, there will be a Native American dance demonstration by a group of Wapato Indians.

Saturday afternoon low-stress recorder reading sessions are to be offered by **Tossi Aaron** (beginners) and **Carolee Stewart** (intermediates +). The research area will include several sessions not mentioned previously. **Sylvia Munsen/Sue Snyder**: The Teacher as Researcher—Teacher Effectiveness and Orff Schulwerk.

The Dr. is In: an opportunity to pose research-related questions to those who have confronted them before.

Research Poster Session: an opportunity to review project designs and results and to talk with the researchers involved.

This year's **President's Panel**, chaired by **AOSA President Marilyn Davidson**, will offer points of view and discussion time for a topic crucial to this conference, "Integrating the Multicultural Experience into the School Curriculum." At the **Meeting of the Minds** session, chaired by **Lisa Parker**, topics for discussion will be the "Role of Movement in the AOSA Teacher Training Guidelines" and "The Teacher Training Apprentice Program."

PERFORMANCES

Each evening will offer an entertainment feature chosen to extend the thread of cultural diversity. Thursday evening's performance will combine three talents. **Keith Terry** has developed the use of body percussion, so important in the Schulwerk, into an art form he calls "body music"; you will be astounded by his imaginative work. **Zuleikha**

approaches dance as an outgrowth of nature, integrating into her performances the art of storytelling and her intensive study of several Asian and Mideastern dance styles. **Glen Velez** is the remarkable hand percussionist who tours with the Paul Winter Consort; his technique and creative genius with rhythm are phenomenal indeed. These three artists (all of whom will also teach sessions) will each appear alone and then together with, in the true spirit of the Schulwerk, an "improvisation." (The possibility has just arisen of a

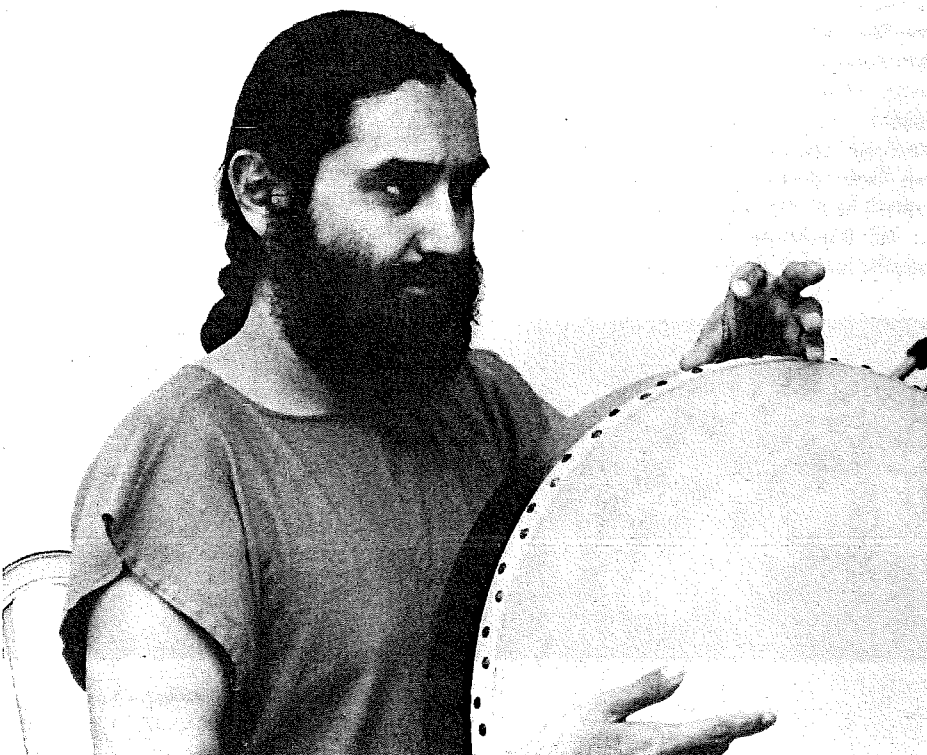
Continued on page 15



Zuleikha



Keith Terry



Glen Velez

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Movement and Dance: Integrated Elements of Orff Schulwerk

BARBARA HASELBACH

Barbara Haselbach, trained in both dance and music, is Professor of Dance Education. At present, she is the Director of the Orff-Institut of the Academy of Music and Performing Arts "Mozarteum" in Salzburg. Ms. Haselbach was involved with, and already teaching movement/dance classes when the music world was just beginning to be aware of Orff-Schulwerk. For several years, she has been teaching and lecturing in Europe, Asia, North and South America. She is the author of "Dance Education," "Improvisation—Dance—Movement," and most recently, "Tanz und Bildende Kunst" and many articles for various publications. Barbara Haselbach was special guest presenter at AOSA Conferences in Chicago, Washington, Cleveland and Denver.

In this thoughtful article, she shares her knowledge and philosophy of movement/dance and its historical background as it is related to Orff Schulwerk.

Before discussing the role of movement/dance in Orff-Schulwerk, let us examine:

THE RELATIONSHIP BETWEEN MOVEMENT/DANCE AND MUSIC

There is a wealth of evidence showing the connection between music and movement/dance in the entire scope of human life, from the development of the individual and the progression of the cultural history of mankind, continuing into daily life and the world of artistic creation. For example:

- The use of lullabies and the sing-song of nursery rhymes, combined with gentle rocking, calms nervous or crying infants all over the world, through the influence of movement and music.
- Early "movement games" of an infant, through which a small baby discovers the potential for moving his extremities, is mostly accompanied by the baby's voice and his early "sound games."
- Children who are playing alone often sing to themselves as they play, frequently using a self-invented language of sounds and words. In many social interaction games, children develop their own songs, texts or rhythms to intensify and accompany their movements.

- Music, at least rhythmically accented music, elicits spontaneous, simultaneous movement in almost all children. They can hardly be still, wanting to move to the music, wanting to march or to dance in their own way.

Too often, society's imposed and well-learned rules for "proper" adult behavior repress these instinctive responses, yet adults also have a hard time resisting swaying or rocking to music. Perhaps they are more comfortable following the music with a "meaningful" conducting pattern; at every concert we see such rudimentary dance movements among listeners whose natural impulses may have been the victims of a "good upbringing."

- Cultural anthropologists have discovered that in almost every culture, from the earliest stages of human society to the highly developed polytheistic or monotheistic cultures, vocal or instrumental music, as well as dance steps and sacred gestures, play a meaningful role in holy, symbolic rituals and cannot be separated from this religious significance.
- Ethnomusicologists have identified the work songs of many cultures, songs sung by groups during heavy, monotonous physical work to help lighten the burden and keep the workers in the same rhythm for their actions.
- A close link between dance and music can also be found in theater arts all over the world, such as Southeast Asian dance dramas, ancient Greek tragedies and comedies, European medieval mystery plays, African dance legends, Japanese *No* theater. It exists in today's musicals and contemporary *Tanz-Theater*, and includes international multimedia performances and video clips.

These examples illustrate allusively the many-sided relationship of music and movement/dance. This unity can be complex; it does not require a point-by-point synchrony. That which binds the elements at the deepest level does not necessarily have to be an audible or visible connection. Yet they must come together under the following considerations:

1. The drive for expression or the desire for creative activity:

This seems to be an inborn (but unfortunately often buried) response of the human being and includes the need to communicate to and with others through the experience of interactive dancing, singing or playing instruments.

2. The relationship of time:

Music and dance take place during the passing of time. This can be experienced in active participation as well as in the apparently passive perception of an audience. Many messages in music or dance find their final expression through the adequate use of time, including contrasts such as fast or slow, hesitating or hurrying, sudden or continuous, regular or irregular, simultaneous or sequential, one-time or repeated. These may be expressed as well with rhythmic motives, tempi, meters, patterns or phrases, and eventually through the general time structure of abstract or narrative forms.

3. The relationship to an inner power or energy:

This covers not only the motivating impulse for expression, but also arises in the contrasts between tension and relaxation, between powerful and delicate, between strong and light or loud and quiet, thus creating accents or impulses and the overall dynamic structure; this structure governs every musical or dance composition.

Music and movement/dance depend upon one another. Without movement, that is, physical activity, musical sound cannot even be produced (except perhaps in electronic sounds). The nature of the movement determines the quality, intensity and character of a tone. Vice-versa, music stimulates movement, orders and intensifies it and gives structure and expression to all kinds of dance. True, dance is also possible without audible music, but it can never occur without the elements of time and dynamics which determine both music and movement. On the other hand, dance can be the inspiration for musical accompaniment or composition. Simply stated, movement and music have a close, many-sided, interlocking and interactive relationship.

At particular times in the various epochs of

music and dance history, aesthetic attitudes have strictly regulated the relationship between these two sister arts, both in the artistic realm and in that of social entertainment. Norms of taste and quality would change, yet up until the twentieth century there was a marked interdependence between music and movement, especially regarding their forms and expressive qualities.

In today's avant-garde artistic scene, a certain independence of music from movement is frequently seen, but unfortunately, it may occur from a lack of understanding of their deep interrelationship.

Although the close connection between these art forms and their value as media of human expression and significance for cultural development has been established through research in many fields (dance and musicology, cultural anthropology, ethnology, psychology and comparative behavioral science), this knowledge has generated fewer results in education than we would expect.

Carl Orff, led by his deep artistic intuition and profound humanistic education, was one of those who became aware of these hidden values. In developing his "Schulwerk" he wanted to find a new realization of *musike*, the ancient Greek concept of the unity of music, movement/dance and speech, according to the needs of his time.

THE CHANGING ROLE OF MOVEMENT AND DANCE IN THE HISTORICAL DEVELOPMENT OF ORFF-SCHULWERK

Orff-Schulwerk originated in the 1920s in Munich, when Dorothee Guenther founded a school for gymnastics and dance and Carl Orff became its musical director. Soon they were joined by two graduates of the school, dancer Maja Lex—and Gunild Keetman, who for many decades was Orff's closest colleague. By incorporating the students' competencies on instruments, Orff established the very act of creating music as the focus of their training. Students of the Guenterschule learned to accompany their own movement and to create original compositions on instruments that were relatively simple to master. These instruments, taken from diverse cultural traditions, evoked interactive music-making and were appropriate to dance accompaniment. A tremendously new and inspiring approach, at a time when dance was mostly accompanied by trivial piano music!

Thus, at the beginning of Orff-Schulwerk, the inspiration of creative dance and movement for musical improvisation and composition were as important as music was for dancing and choreographing! For decades, these experiments of the Guenterschule have awakened educational and artistic interest and fascination.

The situation changed when the Guenterschule was destroyed during World War II and teachers and students were scattered in many lands. Finally, in 1948, when Orff was finishing his *Antigone*, he was asked by the Bavarian Radio Network to write music for a series of educational broadcasts, music which would not only appeal to children through their listening, but which should also allow them to be active participants in music-making. Working with Gunild Keetman, he had to adapt the approach which had been conceptualized for the training of dance students (and was published as early as 1930 by the Schott Publishing Company in Mainz) into a radio program for children.

Speech and singing, important acoustic media and quite fitting for radio, were more emphasized than before. Dance faded into the background, since it could not be represented meaningfully to the radio audience (and of course there was no television at that time). The source material of the broadcasts, which continued for more than five years, was published by Schott between 1950 and 1954. It has been the central historical and original source of *Orff-Schulwerk, Music for Children*, the publications created by Orff and Keetman.

Since the original aspect of dance and movement did not fit into the broadcasting medium, it was not featured in the *Music for Children* original editions and consequently not in the first foreign language editions. However, Orff and Keetman often mentioned in their commentaries how important good posture and movement flow are for the production of rich-sounding music, as well as for all-embracing creative activities of children. They emphasized that every play song should also have a related movement representation, and that every instinctive way of "being moved" leading to dancing should be employed in order to make musical sequences come alive.

Since 1951, when the Orff Institute was founded at the *Academy of Music and Performing Arts Mozarteum* in Salzburg, a great focus has been placed on re-establishing the emphasis on movement and dance, as in the original concept. The abundant and weighty heritage of the Guenterschule has been developed and enriched by contemporary pedagogical ideas in general, and the influences of aesthetic and dance education in particular. Dance and movement are considered important and inseparable parts of the training of Orff-Schulwerk teachers.

CONSEQUENCES FOR THE TRAINING OF ORFF-SCHULWERK TEACHERS

It would be a sad misunderstanding if movement served primarily as a vehicle to teach musical processes, or as a mere break

in the music hour to relax and animate the children through a dance for the group. These functions are indeed benefits of movement, but were already known before Orff made his contributions. His understanding is clarified in the statement: "Elemental music is never music alone, it is bound together with dance and speech . . ." (Orff-Schulwerk Yearbook 1963, p. 16)

Therefore teaching Orff-Schulwerk, i.e. music and movement/dance, calls for the ideal: a teacher trained in both specialties, a person who has dealt with the educational issues of these interdisciplinary areas of aesthetic education.

Unfortunately, at the present time, the identified ideal of a dual preparation in music and movement/dance is not offered everywhere. We find that many enthusiastic teachers wanting to work with Orff-Schulwerk are forced to seek for opportunities that were lacking in their basic training; realistically, we must recognize that the majority of Orff teachers need additional preparation in the areas of movement and dance. This calls for a high degree of responsibility and expertise in the planning and curriculum development of Orff-Schulwerk Training Courses to give our young colleagues all the encouragement and professional help they need and are seeking.

From our experience the following areas of emphasis are essential for the training of an Orff-Schulwerk specialist:

- Body awareness, perceptual and sensitivity training, basic dance technique (from the "basic body activities" of Laban through highly refined dance technique) to facilitate expression in various dance styles.
- Theoretical information about methods—how to present dance technique effectively to various age levels.
- According to the basic ideas of Orff-Schulwerk, technique should not be taught as a virtuoso end in itself, but as a task for the continuous refinement of one's own movement in its rhythmic, spatial and dynamic qualities, to prepare the body-instrument for all types of creative expression.
- Basic knowledge of physical movement, analysis and correction of body alignment.
- Widely-varied collection of movement games that foster physical ability as well as social-sensitivity, that allow playful experiences with rhythms, space and dynamics. Background in theories of play and active leadership.
- Movement accompaniment, with percussion and melody instruments (also with self-built instruments of various kinds) in different scales, modes, meters and phrases; also in small ensembles.
- Dance and movement improvisation and

composition including both process- and product-oriented work in connection with texts, songs, instrumental music, children's literature, picture books, comics; also in response to works of graphic art and sculpture, to every-day or imaginary themes, to their creative and technical possibilities. These should be appropriate to children's age and developmental state and also to the interpersonal dynamic of children's groups.

Didactic background in the related subjects.

- Rich repertoire of traditional dance forms, if possible from different historical, ethnological and sociological examples (i.e. folk dance, social dance, historical dance) in clear, authentic stylistic interpretations, including knowledge of their socio-cultural background.

Information on dance music, its history and musical characteristics.

- Theoretical information regarding age-appropriate teaching methods as well as historical and sociological occurrences in connection with music and dance.

We should be aware of the abundant traditional heritage of many cultures that give us such a wealth of resources for playing and learning experiences according to the Orff-Schulwerk concept. On the other hand, we can stimulate creative processes in our groups, so that wide-ranging themes of contemporary concerns can be presented, to be worked out in the expressive media of music, movement, dance and speech. Elemental music, as Orff intended it, has in no sense any narrow historical, tradition-bound or backward-looking limitations. Through the emphasis on creative and social processes, it forces the teacher to find the most current, socially relevant, interdisciplinary form of teaching.

Eberhard Preussner, Orff's friend and co-founder of the Orff-Institute, often mentioned the ideal of *ars docendi* the art of teaching in connection with the Orff-Schulwerk. In order to do justice to this very demanding approach we all have to reflect very carefully again and yet again on the intentions, contents and methods of our instruction. □

TRANSLATED BY ESTHER GRAY



Remembering Gunild Keetman

MARGARET MURRAY

From *Orff Times*, Feb. 1991.

Vol. 12, No. 2 (Great Britain)

To many she [Gunild Keetman] is merely a name on all the Orff-Schulwerk main and supplementary volumes, and they are unaware of her enormous contribution to these volumes and to the spread of Orff-Schulwerk in general.

...When the Bavarian radio commissioned Orff to do a series of broadcasts for schools in 1948, it was Keetman who trained the children for radio programmes, developing the pieces that were to become the basis for the five main Orff-Schulwerk volumes.

In 1951 she was engaged as a teacher of Orff-Schulwerk at the Mozarteum in Salzburg. There she taught classes of children and some adults, including Doreen Hall, Daniel Hellden and Minne Ronnefeld, editors of the Canadian, Swedish and Danish versions of Orff-Schulwerk respectively.

In 1957 when we made the first English recording of Schulwerk (two records issued by EMI Columbia), it was Keetman who traveled to England and directed the children, and in the early sixties she played a central role in settling the accompaniments for the English songs in the Murray edition of Schulwerk.

...It has been a truly life-enhancing experience to have known her, and I have retained vivid and enduring memories of all the times when I have worked with her, or observed her working with children. In tribute to her, Frau Orff and members of the staff of the Orff Institute said in the announcement of her death: "*Her artistic educational work will continue to have a wide influence. We will always remember with gratitude her sparkling temperament, her extreme modesty and her profound humanity.*"

(Visit and description of Keetman's house, from 1957)

This excerpt from a personal diary is printed through the kindness of Margaret Murray, and with her generous permission.

Gunild's two rooms are up a narrow wooden staircase (her mother lives on the first floor). Everything is wood, not dark brown as it would be in England, but the

natural color of the wood which has slightly deepened with age.

She has one large room which contains a very ancient square piano under which live all of the xylophones and glockenspiels. All sorts of things in the way of baskets, toys, carved birds hang from the beams. Then, up two steps she has the room in which she lives during the winter, because she has her 'cosy stove' there [cosy stove is the English name for any kind of metal cylinder with an in-built fire mechanism in which either coal or wood is burned]. This is really quite a small room and is almost entirely taken up by a large loom. Her bed is along one wall, a china cupboard and wireless [radio, now!] along another, a folding table along the third, and along the fourth wall is a small sink and a calor gas ring [For gas fuel you can buy in cylinders].

On the loom she weaves some lovely rugs and cloth; she spins a lot of the wool herself. She also makes lovely baskets (cupboards full of raffia and cane) and also little toys of wood.

In this little room sat we four* last night after a very pleasant supper at the local inn. We listened to Holst's suite "The Planets." Orff had never heard it before and was most interested. Then we did some work making up accompaniments to some French children's songs (*Orff-Schulwerk Chansons Enfantines*) trying out various combinations of instruments.

The next morning we did some more work on the French songs and after a delicious lunch with Gunild's sister-in-law, Orff went back to Munich by train and we three polished off the French songs. . . □

* Carl Orff, Gunild Keetman, Walter Jellinek, Margaret Murray.

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Regional Folklore: Untapped Source

STEPHEN F. LEONARD

The use of folk materials, whether music or other lore, is a foundation of Orff Schulwerk, but not many of us take advantage of our own region's materials. These materials exist; the problem lies in their discovery. This may take us through dusty basement archives and manuscripts, and if luck prevails, to living tradition bearers, singers and story-tellers. Even if we are patient and determined, the rewards may be few at first, but may lead to a storehouse of regional history, lore and music to be shared with students and colleagues alike.

Since March of 1987, I have been on such a search and have compiled a collection of regional songs, dances and folklore of the Adirondack Mountains of northeastern New York State. The results have been far beyond my initial expectations; over 260 tunes, song texts and dances. Now the existing problem is one of sorting rather than searching.

The manuscript of an 1866 diary has yielded nearly 600 sayings, aphorisms and pieces of folklore, including some that may be unavailable anywhere else. Individual contributions in the form of folklore and helpful leads have been generously given. Time consuming? Yes. Worth the effort? Definitely.

The following materials are regional variants of commonly known folksongs, games and dances, traditional in nature and dating from the late 18th century. A comparison with familiar versions or regional variants might prove valuable and useful.

Although regarded as a folksong, this popular melody was written by Dan Emmet for traveling minstrel shows and eventually passed into tradition. The first regional variant here presented (Old Bill Snyder) tells of the Tenant Wars of Rensselaer County. Bill Snyder was the sheriff responsible for rent collection and was attacked, not by Indians, but by farmers disguised as such. In truth, Sheriff Snyder did not come to his end as described (frightened by these "savages" and found with rum by his side) but lived to return to Albany. The chorus in this version reads, "Get out of the way, Old Bill Snyder, Tar your coat and feather your hide, sir." (The more familiar chorus is "Get out the way, Old Dan Tucker... You're too late to get your supper" Ed.)

The second variant shown is closer to the generally known version and is from Sullivan County. Both variants and the dance are performed to the tune "Old Dan Tucker."

Old Dan Tucker (Old Bill Snyder) Eastern New York Version

The moon was shining silver bright;
Our sheriff came in the dead of night:
High on a hill sat an Indian true,
And on his horn this blast he blew,
Keep out of the way, Old Bill Snyder,
Tar your coat and feather your hide, sir.
He ran and he ran till he reached the wood,
And there in horror still he stood,
For he saw another savage tall and grim
And he hears a horn not a rod from him.
Keep out of the way, Old Bill Snyder,
Tar your coat and feather your hide, sir.
Next day the body of Bill was found;
His writs* lay scattered all over the ground,
But by his side lay a jug of rum
Which told how Bill to his end had come.
Keep out of the way, Old Bill Snyder,
Tar your coat and feather your hide, sir.

* "writs" = innards

Old Dan Tucker (Sullivan County Version)

Old Dan Tucker, he went to the store;
A string and a bag and not a thing more,
A little piece of pork and a little flour, too.
Tucker went to work for the Tylertown crew.
Old Dan Tucker was a fine old man;
He washed his face in the frying pan,
Combed his hair with a wagon wheel
And died with a toothache in his heel.
Old Mis' Tucker, she got drunk,
She fell in the fire and she kicked out a chunk;

And when a coal got in her shoe,
Oh my gosh, how the fire flew!

DANCE

Music: Old Dan Tucker

Form: Circle, any number of couples, one odd man in center ("Dan Tucker").

Balance all—4 counts

Allemande left—12 counts

Right hand to partner, grand right and left. ("Dan Tucker" joins in)—16 counts

Promenade all (Each man takes nearest woman as partner, leftover man is new "Dan Tucker"). 16 counts

Forward and back—8 counts

All hands around—8 counts

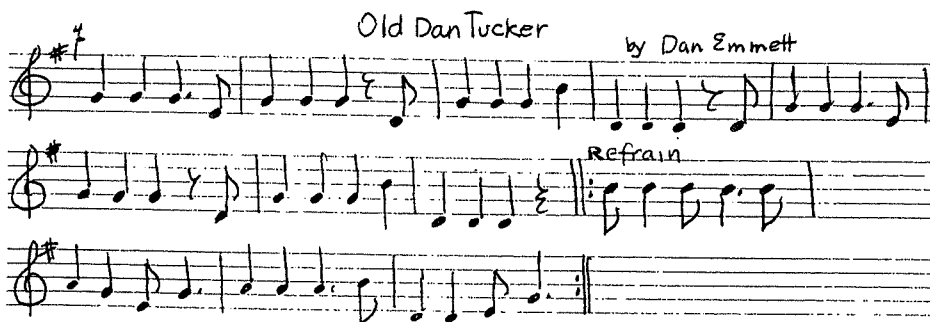
(May be brought to a finish with) "Balance and swing partners" and "Promenade around the hall."

(Full instructions on request)

Even as familiar and intrinsically "American" a tune as *Yankee Doodle* has an unsuspected historical background and variations.

Dr. Richard Schuckburgh, a surgeon in the British army, wrote the original set of English words presented here, at Fort Crailo, Rensselaer, New York in 1755, satirizing the Colonial troops. The tune probably traveled throughout Western Europe for several centuries, finding its way to the western hemisphere. It became a vineyard worker's song in Holland during the 1500s and migrated to Germany in the 19th century.¹

It is said that the British General Burgoyne, while in Boston in 1776, had the song sung and played for an audience of disgusted and besieged Bostonians. In turn, upon the British surrender at Saratoga, a fife and drum corps serenaded them with *Yankee Doodle* as the



British stacked their weapons on the battle-field.

The tune was commonly used as a political tool throughout the ensuing years.

Yankee Doodle

Dr. Richard Schuckburgh

Traditional, Original Words 1758: Appeared 1770

Yankee Doodle came to town
Put on his strip'd trowse's
And vow'd he couldn't see the town
There was so many houses.

Refrain:

Yankee Doodle came to town
Riding on a pony.
He stuck a feather in his cap
And called it macaroni.*
There is a man in our town,
I pity his condition,
He sold his oxen and his sheep
To buy him a commission.
When his commission he had got
He proved a notion coward,
He durst not go to Cape Breton
For fear he'd be devoured.

* "Macaroni" was the derisive nickname given to 18th C. London fops and dandies who imitated Italian dress and manners. At the time, Italy was considered the center of high fashion. Ed.

Traditional 1824

From Farmer and Moore Collection

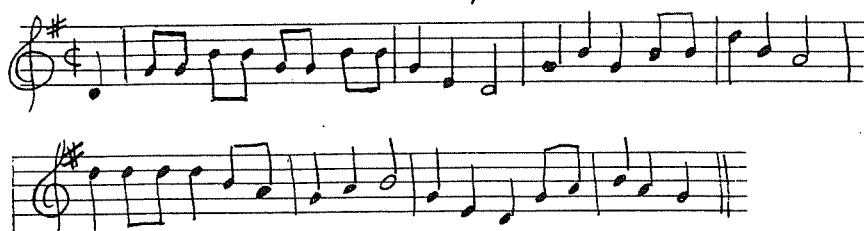
Father and I went down to camp,
Along with Captain Goodwin,
Where we see the men and boys
As thick as hasty puddin'

(Ten verses describe, in personal observation, G. Washington, his army, cannon, and musicians.)

And there I see a little keg,
Its heads were made of leather,
They knocked upon't with little sticks
To call the folks together.

And there they fife away like fun,
And play on cornstock fiddles,
And some had ribbons red as blood,
All wound around their middles.

from "Northern Juncet" Jolly Miller



(Last verse)

But I can't tell you half I see,
They kept up such a smother;
So I took my hat off, made a bow,
And scamper'd home to mother.

From the Massachusetts collection of martial music, New Hampshire, 1820 (Political Satire)

Yankee Doodle took a saw
With a Patriot's devotion,
To trim the Tree of Liberty
According to his notion.
He set himself upon a limb
Just like some other noodle;
He cut between the tree and him
And down came Yankee Doodle.
Yankee Doodle broke his neck
And every bone about him,
And then the Tree of Liberty
Did very well without him.

(Instructions for an English Country Dance in duple minor form is available on request.)

Other discoveries that might be made on investigating such folklore will be the tales, sayings and superstitions particular to the region. The following are excerpted from the diary of Dr. D. S. Kellogg of Plattsburgh, New York, found in the Special Collections at Feinberg Library, State University of New York. The initial entry is dated January 18, 1886 and the diary contains 567 pieces of "Folklore—Weather lore—Aphorisms" collected by Dr. Kellogg from his family, patients and colleagues—a treasure trove of regional lore. Sole permission for use has been graciously granted by the Special Collections. If the leaves of a tree show their under surfaces at night, the south wind will blow tomorrow.

The proof of the pudding is in the chewing of the string.

The longest way around is the surest way home.

Don't crow till you get out of the woods.

Children and fools always tell the truth.

You can't tell by the looks of a toad how far he can jump.

Things seen are mightier than things heard.

A sneeze on Monday—you'll get a letter.

A sneeze on Tuesday is something better.

A sneeze on Wednesday is a sign you're in danger.

A sneeze on Thursday—you'll kiss a stranger.

A sneeze on Friday—you'll be honored.

A sneeze on Saturday—you'll see your tailor tomorrow.

Worth makes the man and the want of it the fellow.

What's true is not new and what is new may not be true.

Smooth words butter no parsnips.

Stick to your business and your business will stick to you.

You can't make a whistle of a pig's tail.

Sauce for the goose, sauce for the gander.

I hope you'll get to heaven before your heels get cold.

Make a cake of a spoonful of pepper, a spoonful of salt, a spoonful of flour, a spoonful of water. Bake it on the stove—eat it before going to sleep and you'll dream of the person you are going to marry.

Jolly Miller

The mixer and game are danced/played to the tune of the same name. Originally, this was a slang or jargon song from 1730 and was named "The Devil to Play." As presently sung, the song is far removed from the original version.

To the tune of "Turkey in the Straw" or "Jolly Miller."

There was a jolly miller who lived by himself.

As the wheel went 'round, he made his wealth.

One hand in the hopper, the other in the bag,

As the wheel went 'round, he made his grab.

All choose partners, form circle; one extra in center is the miller. Sing song and march around the circle; on the word "grab!" all change partners, including the miller; extra person is the new miller as game starts again.

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TRADITIONAL MIXER:

Jolly is the Miller

(from *Northern Junket*)

Formation: Couples in a circle facing center, lady on man's right; can be done with extras. Same music with a singing call.

All join hands and circle to the left,
Circle left in a great big ring,
The other way back in single file,
Now the men keep going and the girls turn back.

The men walk past each sweet young thing.
Now listen to me, men, and you'll sure be glad
When you hear me call now, "Grab, girls, grab!"

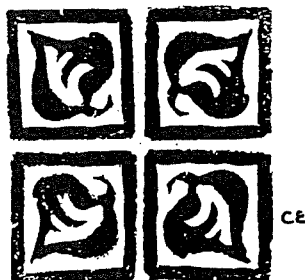
Promenade . . .

Consider the possible discoveries available in your region and their valuable contribution to the field. Also consider the following quote from the article, "Folklore and Song in Education" (New York *Folklore Quarterly*, Fall, 1962) by John Anthony Scott:

"The educational value of folklore and folksong—provided these are introduced early enough in the educational process—arises from a principle of identification. The child who dances a dance becomes the person who made the dance, whose dance it is, whose way of life it expresses. The child who sings another's song takes possession of that song, becomes the person whose song it is, whose mood of grief or joy it expresses. The child who reads or hears a tale identifies with the people in the tale and learns much of the thoughts, the mores, the way of life, the environment itself of the people whose story is there told."

Let us not forget that our own region, our own backyards may yield similar treasures—that the immigrants and native peoples who shaped our here-and-now are a living part of the untapped sources of American folklore.

1. "Yankee Doodle," Bulletin of Fort Ticonderoga Museum, 1942.



WILHELM KELLER RECEIVES PRO MERITO AWARD

On March 18, 1991, Professor Emeritus Wilhelm Keller was given the Pro Merito Award by the Carl Orff Foundation, presented by Liselotte Orff, President of the Foundation. The award was made in recognition of his valuable contribution to the artistic and pedagogic ideas of the Schulwerk; it acknowledges Wilhelm Keller's three decades of work and achievement in its adaptation and interpretation.

In an honorary concert, several musicians played some of his compositions and a group of students from the Orff Institute performed speech pieces, many revealing Keller's wit and dry humor. The selections were enjoyed by the audience.

Karin Schumacher offered a brief biography and an appreciation of Keller as a person, pedagogue and composer. She described his accomplishments in composition, writing, theory of composition and, after meeting Carl Orff, Elemental Music Education. He published a composition method in two volumes during his position at a University before returning to Salzburg with his family.

He became a teacher and co-director at the newly-founded Orff Institute of the Akademie Mozarteum in 1962; at the same time, he began to work with handicapped children and adults in the Salzburg area. His research in music and movement in special education led to the formation of an affiliated institute, which he directed from 1973 until his retirement in 1981.

Wilhelm Keller's compositions reflect his diverse areas of interest: elemental music theater, elemental composition, speech games and pieces, sound games, vocal compositions on contemporary poetry (and his original texts); many articles on music education and on the potential of those with special needs.

Editor's note: In 1963, Keller wrote an introduction to Orff Schulwerk; the original German version was published as *Einführung in Musik fuer Kinder*. The valuable English translation, by Susan Kennedy, appeared as *Introduction to Music for Children*, published by Schott Music Corporation (SMC 271) in 1974. It is available worldwide; the ISBN number is 0-930448-10-3.

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The St. Paul Tradition Continues

Editorial:

On Winter Celebrations

Throughout recorded history, there have been mid-winter festivals, from the most ancient "bring back the sun" rituals with great fires made to light up the darkness, to the most recent, Kwanzaa, a family celebration observed in December by many African Americans. Noticing and talking about these festivals, treasuring their special histories and customs, sharing them with each other, can help bring us and our children together in respectful understanding. Unity can grow from the discovery of common celebrations.

Even in the steamy days of summer, music teachers are thinking about winter programs, reviewing materials and planning ways to build the preceding lessons around them. "Non-Christmas" programs can be centered on thoughtful, universal themes; where acceptable, carols and tableaux of the Christmas story perpetuate a long and beloved tradition.

Too often, a song or dance about the Jewish festival of Hanukkah (or Chanukah, or Hanukkah) is added to Christmas music programs, but it does not belong there. (This quandary was discussed in "The Christmas-Hanukkah Dilemma," *Orff Echo*, Fall 1987). Hanukkah is not "the Jewish Christmas"; it has nothing

to do with the birth of Christ. Like celebrations related to winter festivals in other cultures, the customs of Hanukkah include lighting candles, family gatherings, special foods and the exchange of gifts. Because the date of its occurrence is based on the lunar Jewish calendar (year 5752), the eight days of Hanukkah fall this year from December 1st to December 8th.

Hanukkah is a festival rather than a holy day; the name means "dedication." The story, prayers, rituals and (more recent) music commemorate the restoration and rededication of the Great Temple after it was looted and occupied by the soldiers of Antiochus IV in 165 B.C. The tale of the bloody revolt against Syrian rule and the subsequent formation of an independent Judean state is all too familiar in history.

The entire story is told in the Book of the Maccabees, where the spiritual victory rather than the military victory is accented. The tale of the miracle of the oil lamp enters here. (A painting from c. 1280 in the British Museum, London, depicts a priest lighting the Great Menorah in the Temple.) According to the writings, the invading Greeks had used all the sealed, sacred oil in the Temple, leaving only one vessel unopened, enough for one day. Then the miracle occurred—it burned for eight days.

Very shortly, all political and national connections were removed from the festival; through the centuries Hanukkah has come to symbolize the restoration of freedom of worship and rededication to the Commandments. The home is the center of its joyful celebration; one candle is added each night to the special eight-branched lamp, the *hanukiah* (not the seven-armed *menorah*), placed in the window. Descending from the customs of the Middle European community, games of chance are played with a small labeled spinning top, potato pancakes (made in oil) are eaten and small gifts or coins are exchanged. Spanish, Israeli and North African Jewish communities prepare jelly doughnuts and doughnut "holes" as the holiday food; other Jewish traditions accent dairy foods.

Long ago, Hanukkah was considered very much a woman's holiday and women were released from their work on the first and last days. Now it has become an especially delightful time for children; many families hold a Hanukkah party, decorating the house and playing games. Every branch and denomination of the worldwide Jewish community has a special way of celebrating Hanukkah, evolved through the centuries.

Unfortunately, just because of its non-religious character, Hanukkah has nearly faded into non-observance in many modern communities. Ask the Jewish children in your classes how (and if) their families celebrate Hanukkah. Perhaps a relative may bring in a lamp and candles, sing the blessings, explain the spinning "dreidel" game or even make "latkes," the potato pancakes of the holiday.

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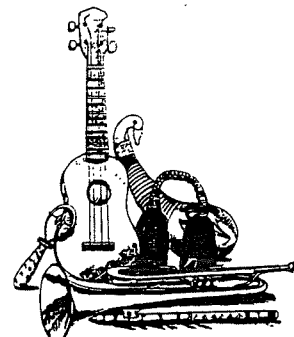
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STOP, LOOK AND LISTEN:

Attending a Research Poster Session

HILREE HAMILTON and CAROLEE STEWART

"Gee, it looks like my high school science fair."

This was one passerby's observation about posters displayed at the research poster session during the 1990 AOSA conference in Denver. This remark, tossed off in humor, contains a great deal of insight. Many of us remember walking through our high school science fairs. The cafeteria was filled with posters that displayed the most important aspects of projects designed and implemented by our classmates. Just as we worked to present the essence of our science projects on posters in grade school, so do researchers try to capsule their studies in a visual representation of what they learned.

Including a research poster session at our conference was a new idea for AOSA in Denver, and the Research Committee plans to make this session a yearly occurrence. We hope that the information contained in this article will encourage you to attend future poster sessions and will serve as a guide through the posters.

The value of the poster session is that people who have done research studies on a variety of topics have the opportunity to display their results and are available to discuss them. Such a session makes a great deal of information about music education available in a short period of time.

When entering a poster session as a participant, you may want to survey the types of research that are represented by taking a glance at each poster. You may note some general trends or some posters that are of particular interest to you. You might then go back and move from poster to poster, reading, talking to the researchers and collecting the research abstracts they bring for distribution.

The material on a poster may range from diagrams to photos, and will vary according to the nature of the study. For example, posters showing the results of experimental studies may include graphs or tables that compare test scores.

Traditionally, a research report includes the following sections: background, method, results, discussion and conclusion. Posters generally display several of these aspects. Background or introductory material may be represented by a list of research questions or

hypotheses that form the theoretical framework of the study. Such statements give an idea of the reason for and importance of the research.

The method section of a research report describes how the researcher collected information. Researchers use several ways to display elements of the data collection process, from illustrations to examples of items used in the testing procedure. One of last year's posters, for example, included photographs of children playing street games, which were the data collected by the researcher.

Results are displayed through such visual materials as photographs, copies of documents, graphs, tables or musical selections. A poster showing a study based on a survey may include some or all of the items in the survey. Finally, the poster may display a list of conclusions. In general, the viewer of a poster should gain a sense of what contribution the researcher has made through the study.

After looking at the posters, you may want to learn more about some of the studies. Researchers enjoy talking about their work, so a good way to begin a discussion is to ask them to tell you about their study. As you continue your discussion, you might think about asking for more specific information. Don't be surprised if you discover that research often creates more questions than it answers. The following list contains some questions that might help to focus your discussion:

- Where did you get the idea for your study?
- Is there other research similar to yours?
- What kinds of problems did you encounter during your study?
- How can Orff Schulwerk teachers make use of what you have learned?
- On the basis of your study, what suggestions might you have for further research?
- What other research plans do you have?

Every research report—whether a poster or an article—should be considered a two-way dialogue. While the researcher has a responsibility to present an accurate report of a study, the reader has a responsibility to use his or her experience and knowledge to consider how the study may be useful and relevant to a particular teaching situation. For

example, if the people in the study were adults rather than children, what would be the possibilities of getting the same results with children? It is important to remember that results gained with one group of people may be very different from those one would obtain with a different sample.

A researcher regards the work done on a particular study as a link in a continuing chain. Two important parts of a research report make this connection. First are the context and limitations that the researcher defines at the beginning of the report. Second are the implications for further research given at the end.

If a research poster session can be thought of as a dialogue, the opportunity to talk with the researcher at the session is the start. Taking new ideas back to your teaching situation and thinking about how they might be applied is a continuation of the dialogue. Further communication with researchers whose studies interested you in particular continues the discussion. Implementing a research study of your own based on one of the researcher's ideas (replication) carries the conversation forward another step. So, while you may not "buy" all of the ideas you encounter at a poster session, you will begin the dialogue and the process of questioning, which is the start of all research.

If you haven't had a chance to visit a poster session, your first impression might well be one of being taken back, as previously mentioned, to your science fair days. Just as strolling through your science fair generated many facts to know and tell, a research poster session provides a great deal of information to contemplate. Researchers hope that attending such a session will stimulate your thinking about how research findings might apply to your teaching situation.

The posters that will be presented at the San Diego AOSA conference have been selected. The authors and titles are:

Anna H. Brenner: "The Influence of Home Musical Environment and School Music Instruction on the Developmental Musical Aptitude of First Graders"

Mark C. Ellis and Claire W. McCoy: "The Effects of Short-term Instruction on the Ability

of College Nonmusicians to Discriminate Meter"

Kate Grieshaber: "Polymetric Performance Strategies: Implications for Instruction"

Steven K. Hedden: "Qualitative Assessments of Children's Compositions"

Judith A. Kritzmire: "An Assessment of Elementary School Musical Memories and Attitudes Toward Music of Preservice and Inservice Music Teachers"

Danette Littleton: "Temporary Worlds: Influence of Play Settings on Preschool Children's Music and Play Behaviors"

Diane Cummings Persellin: "The Perceived Understanding and Intended Utilization of the Fine Arts by Elementary Educators Through a Series of Workshops"

Dennis G. Rogers: "The Effect of Rhythmic Rhyme on Beat Competency"

Joanne Rutkowski: "The Effectiveness of Individual/Small Group Singing Activities Within the Traditional Large Group Setting on Kindergarten Children's Use of Singing Voice and Developmental Music Aptitude"

David C. Sebald: "A Public School Creative Music Project Using Computers and MIDI Technology"



We join her many friends, colleagues and patrons in offering our sincere condolences to Elfreide Parkinson, of Friedel Musikalien Haus, whose husband, Dean, died in spring, 1991.

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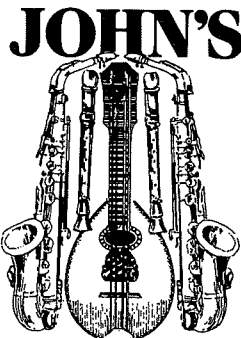
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Music Center



La Fiesta Hispanic Dancers

Continued from page 4

very special fourth performer in this group—we'll see what happens . . .)

Three children's groups will be featured on the Friday evening performance. The **San Francisco School Orff Ensemble**, middle school students of **Doug Goodkin** in San Francisco, will offer music based on traditions of specific cultures but developed through Orff resources. The **La Fiesta Hispanic Dancers** of San Diego specialize in

School, Wapato, Washington, are preparing a trip that will bring them by school bus all the way down to us in San Diego. The journey will include stops at other Indian schools, visits to Disneyland and Sea World, and stays with volunteer host families. According to the group's advisor, **Sue Rigdon**, the whole experience will be a major event in the lives of these children. We look forward to their performance and are delighted that they can be with us.

Saturday afternoon promises to be delight-

fully exhausting: the first two session periods offer only participation in traditions of various cultures. By 4:15 you'll be ready to relax and enjoy **Paul Tracey**, a delightful musician/entertainer who travels throughout the country giving presentations to schools and other organizations that feature the music and culture of specific areas. You'll be treated to a tour of the British Isles, including traditional folk songs and instrumentals as well as Paul's own compositions. You'll be asked to sing along, but the emphasis will be *Relax and Enjoy*.

The Saturday evening banquet will feature an "Under the Sea" theme. Pre-banquet we'll enjoy a strolling accordionist as background for the social hour. Post-banquet events represent perhaps the ultimate in contrast. Still in our "Under the Sea" environment we'll be treated to a concert by the **Sun Harbor Barbershop Chorus**, a group of over a hundred men's voices acclaimed as one of the world's best (Barbershop singing is indeed a uniquely American musical tradition, with its own standards of excellence that now has dispersed worldwide). Then after a pause allowing for a change of clothes, it's time for **DJIMBE**, a group specializing in songs, dances, and drum rhythms of West Africa. They'll perform, yes, but they'll get us all involved as well—come prepared to move it and shake it!

So—what more can we say to convince you that San Diego's the place in November. Join the throngs headed our way—for Pacific Fusion! □



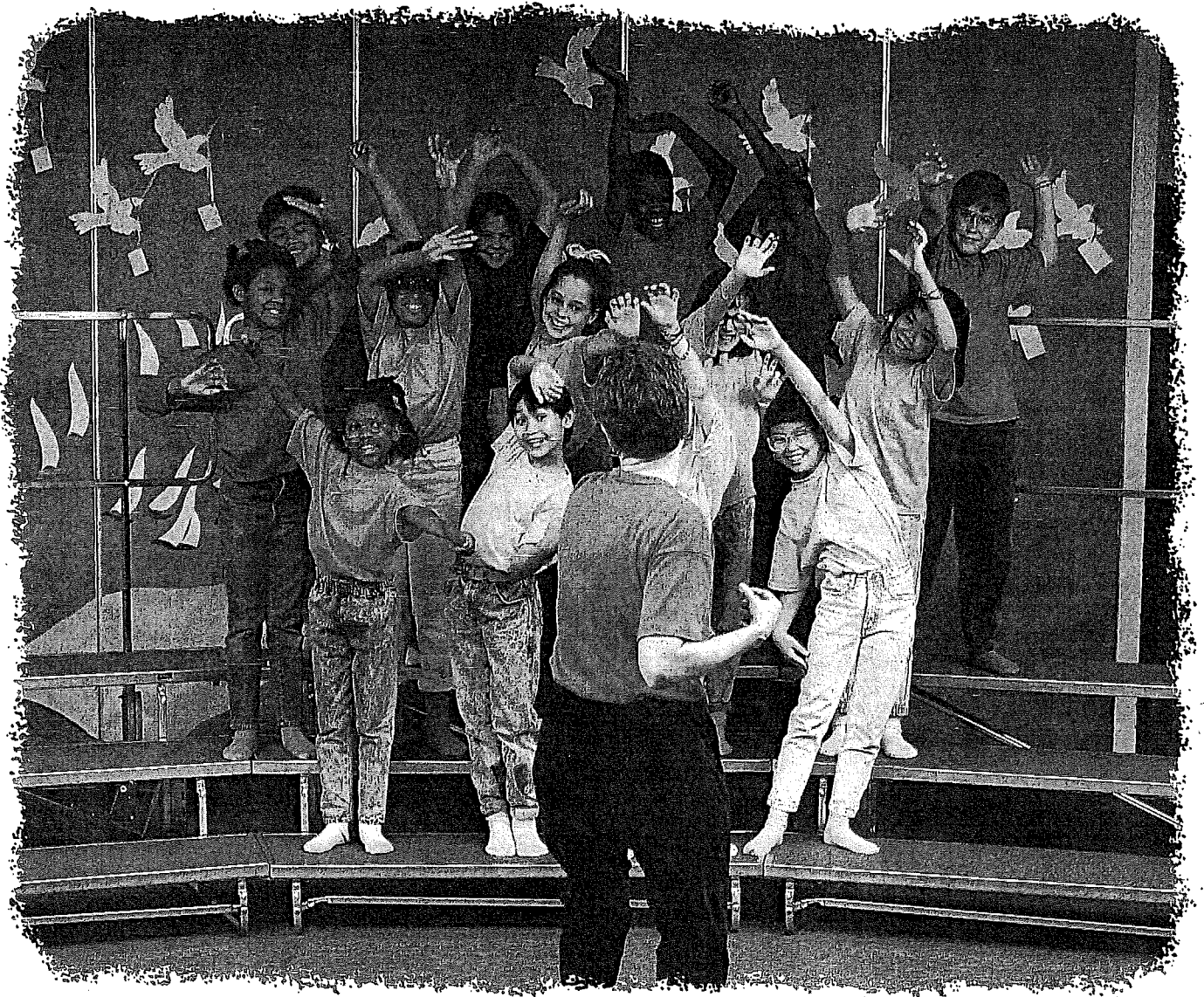
regional dances of Mexico. Children of varying ages work regularly with instructor **Yolanda Beniquez** in a special program offered by Mira Mesa Community College. The **Cambodian Family Dancers** is comprised of Cambodian children now living in Orange County, California. They meet regularly with their director to maintain dance traditions of their home culture as well as to experiment with those from the new—the U.S. (you'll love what they do with M. C. Hammer!)

A very special children's group will appear as a special event Saturday morning. Dancers from the **Indian Club** at Wapato Middle



Djimbe—West African Drummers and Dancers

There's an obvious level of "heightened learning" going on here.



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Tips to Recorder Teachers

ISABEL MCNEILL CARLEY

This is the first of a two-part series. Part Two will appear in the next issue of The Orff Echo.

The following suggestions for recorder teachers are culled from 30 years of my own teaching, performing, composing and publishing music for the recorder, within and beyond the context of the Orff Schulwerk Approach. They are shared here with the hope that they will help the inexperienced, remind the jaded, and stimulate the open-minded.

Many of these tips are directed to classroom teaching with young children, older children or adults. Others are designed for readers' personal development as performers and teachers of intermediate and advanced students, beyond the usual classroom curricula. My former students will find some of them familiar, though there was never time in our short summer workshops to develop them systematically, only to use them.

Those who have studied with my former students, or have used my Schulwerk-related recorder books, will recognize the emphases on improvisation, on paralleling the sequence in the Orff Schulwerk books and supplements, and on using our own heritage of folk songs and dances in our teaching.

I have always found that following the Orff progression in recorder teaching reinforces and amplifies the students' understanding and performance in both areas. There is a synergistic effect when recorder time and ensemble time cover the same techniques and the repertoire overlaps, without the usual confusion produced when the common G pentachordal approach is used and the pentatonic scales and modes are neglected.

This technique of recorder teaching matches the pentatonic approach that Orff used hand-in-glove, since neither C nor G pentatonic requires any cross-fingerings. When F pentatonic is introduced, finger control is at a much higher level, and the forked F proves no problem. With these three pentatonics under their fingers and experience with tunes in various pentatonic modes, students are already weaned away from DO, and ready to put together in hexatonic and diatonic scales the notes that their fingers know so well. The remaining chromatics are introduced one at a time and used extensively until the muscles are secure.

Muscles are slow learners. Only when they are comfortable and fingerings are 'on auto-

matic' can our students play musically. There seems to be no valid reason for moving so fast that students miss the delight of playing with the materials of music along the way.

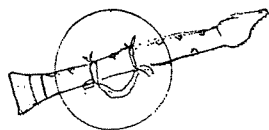
FOR CHILDREN

1. For proper breath support, ask the children to reach down and pick up two invisible suitcases on either side of their chairs. They will automatically exhale as they reach down, and support the breath with an impulse from the solar plexus as they 'lift' the suitcases. When they're sitting tall, let them 'drop' the suitcases beside them, silently.

When this trick palls, ask the children to pick up a baseball and prepare to throw it on signal (triangle, or whatever you choose). Repeat, without throwing the imaginary ball, but putting it down while maintaining the feeling of vitality in their bodies.

Though the soprano recorder requires little breath, it does require *control* which is possible only with proper support and posture.

2. Provide a short length of plastic clothesline or a plastic or leather curler for each child, along with two small rubber bands. These can make a sling for the right thumb so that it can't wander wildly around the instrument before the right hand gets into the act.



3. Use 'Building Block' rhythmic patterns as a basis for melodic improvisation. (Duplicate cards will be required; still more later on.)

a. Make up a four-card rhythm phrase using any of these cards. It will make the most sense, especially for rank beginners, if at least one of these cards is used twice, or even three times.

1. When the class members know only 1 note, probably B, ask them to clap and say the rhythm (with French time names). Finger and tongue in rhythm ('dah, dah,' etc.) play what they see on B.

2. When they know two notes, ask them to:
clap and say the rhythm as before.
finger silently, alternating notes throughout (B A B A or A A B A B).

Play, listening for both neighbors.

3. When they have advanced to three or more notes, ask them to:
clap and say the rhythm as before.
finger silently the notes you indicate with hand signs.
play, while you lead with the same hand-sign tune.

Keep the game going as long as you choose by changing the 4-card pattern each time; by allowing the first volunteer to play it solo for the class to echo. If correct, the volunteer may change one card in the pattern, either by replacing it with another in the current pattern or by removing it and putting a new card in its place.

FOR ALL BEGINNERS

- Since music is an aural art, it must be approached through the ear, not the eye. Hence the need for echo-play and improvisation, not only for beginners, but for all aspiring players.
- Since rhythm is basic to all music making, rhythmic training is basic to music teaching. This means MOVE-MENT, not counting, since the rhythm must be in the muscles, not only in the head.
- Rhythmic problems always have rhythmic solutions, which involve multisensory exercises including movement. For example:
 1. CLAP and say the troubling pattern with time names or nonsense syllables.
 2. STEP the beat in place and CLAP the troublesome pattern over and over.
 3. PLAY the pattern on a chosen rhythm instrument while walking to the teacher's drum.
 4. Ask students to work out their own dance DANCE STEPS that exactly match the rhythm patterns. Work out several class dances in small groups, using these improvised steps. Add rhythm instrument accompaniment, if you choose.
- Teach only one thing at a time. When more than one element is involved, be doubly sure that the old one is secure enough to be put on "automatic" before anything new is demanded.

WITH MUSICALLY INEXPERIENCED

RHYTHM CLAPPING comes first. Then FINGERING AND TONGUING aloud in rhythm, with the recorder on their chins. FINGERING while saying note names. PLAYING, slowly and steadily, over the teacher's drum beat.

PRACTICING, over and over, until tempo and articulation are correct.

PLAYING up to tempo; playing (at least favorites) by heart.

- Sight-reading skills are developed through the use of much material simple and familiar enough in style and technical demands that immediate success is virtually guaranteed. The teacher's problem is to find repertoire that is both musically rewarding and technically simple enough for the class to enjoy.
- To achieve GOOD ARTICULATION AND TONE from the very beginning, use echo-play warm-ups in every lesson and insist on meticulously accurate echoes with the exact tonguing and articulation you used in the initial phrase. Make a point of using all the possibilities in different phrases—tongued legato: d-th, d-g, d-l or whatever works best for you; portato: dah(t)

dah(t), leaning into the notes and separating them slightly, like a cello playing separate bowings; staccato: d(t) d(t), as short as the tempo requires; slurs, so there are no unintentional wisps of sound between the notes; rests; silences of articulation where punctuation is required; phrase-breaks, releases and phrase-endings.

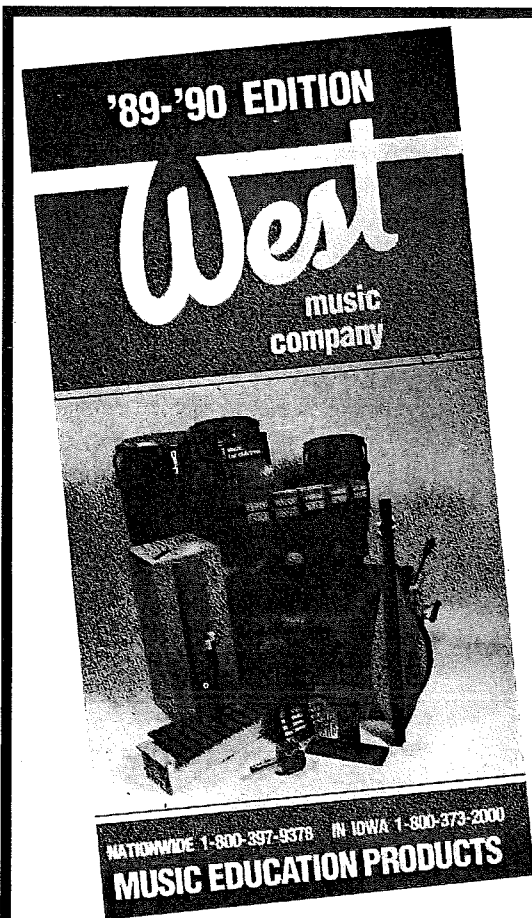
- RELEASES require as much attention as attacks. They are usually made by tucking the tongue up behind the top teeth to prevent any air from escaping, with a silent "T." Then you will not have to endure the ugly wisps of sound that dangle from a cadence or final chord when students are inattentive.
- TAKE YOUR TIME. There is no hurry about learning new notes. It is far better to have your students play simple things with style, good tone and musical understanding than to move so fast that their muscles are tied up in knots with anxiety and they can't concentrate on the sound they're producing. Muscles are slow learners and require a lot of repetitive practice to move freely, without conscious effort.

Beginners require much encouragement and reassurance; they can often hear what they want to produce with-

out being able to play what they hear. After the first enthusiasm, there is always a slump when the students begin to realize that making music requires far more effort than the apparent ease of the professionals they see on TV has led them to expect.

- Once the students can really play something, it's time to PLAY WITH IT as well. Make up a variation or two through a change of mode, meter, tempo, articulation, dynamics, range, timbre or form, so that a simple andante is transformed into a proud pavane, an elegant waltz, a perky scherzo, a somber funeral march, a vigorous polka, a lullaby, or whatever else occurs to you or your students.

Isabel Carley graduated with honors from the Orff Institute the first year it was open, and was privileged to work with both Orff and Keetman on a regular basis. One of the founders of AOSA, she was the editor of The Orff Echo for fifteen years. It was she who worked out the relevance of the Orff Approach and its integration into recorder teaching, an innovative idea valid and in use all over the world. Mrs. Carley has presented at conferences, taught children's classes and teacher training courses and workshops here and abroad. She is the author of a goodly collection of helpful teaching books.



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Autumn Leaves

Gleanings

This is an occasional column of items and pieces gleaned from other countries, other Orff Schulwerk publications and newsletters, and contributions from readers. All donations cheerfully accepted.

Across an ocean, a continent or across a table, good music waits to be shared with our students—and each other. Seen first in South Africa's "Orff Beat," it was handed on to me subsequently by its composer, Great Britain's Peter Sidaway (of Wales). With apologies for the need for a slight abbreviation of the lesson plan, and a 'thank you' for sharing it, this is the music as written.

This framework for improvisation is in the Aeolian mode, transposed to the Dorian to bring it into a more singable range for children. A mode may be transposed to begin on any note provided the original pattern of tones and semi-tones is maintained. In the above transposition, the note Bb is needed in order to meet this condition.

Begin by singing the first four-bar phrase, preferably unaccompanied. (The Aeolian mode is the easiest of the modes with which to begin because it sounds exactly the same as the familiar descending form of the melodic minor scale.) Now try an accompaniment of the drone notes of the first and fifth, either played together or separately. An alto xylophone would be ideal, but try the sounds of other tuned percussion instruments, including chime bars. Consider the effects of different octaves.

Vocal echoing of a single pitch is no more difficult than echo clapping, so begin by singing *fluttering* and clapping the following rest. Progress is made by quietly tapping the index finger of one hand on the palm of the other instead of clapping, and finally mentally echoing 'fluttering' to feel the intervening rests accurately. In the last four-bar phrase, the extra rest caused by displacement of the quarter rest to the second beat of the bar needs careful attention.

Four children may be able to sing the 'solos' together. Another effective contrast is class-solo-class-solo, or let a recorder or tuned percussion instrument provide the echoes. Then practice these four bars accompanied by the drone. When bars 1 through 8 are secure, try adding a little rhythmic interest to the drone, at the same time underlining the four-bar phrase structure:



PETER SIDAWAY

Setting by Peter Sidaway

Voices

Alto xyl.

Indian bells

(solo) (echo)

V.

AX

IB

(solo) (echo) (solo)

V.

AX

IB

Autumn leaves are falling down,

leaves of red and gold and brown. Fluttering, fluttering,

fluttering, fluttering, fluttering down, fluttering down.

Before the voices enter, allow the accompaniment to begin to give the tempo and starting note. A single sound on an Indian bell (or finger cymbals) at the beginning and end will help evoke and reinforce the right atmosphere.

This framework is merely a fragment. How might it be extended? What untuned percussion would be suitable for a B section? What form might this take? Phrase and response? ... These are the sorts of questions which will help children provide suggestions for further improvisation.

(Even very early grades could explore and invent movement developed from the children's seasonal experiences. Ed.)

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Music With the Visually Impaired

BARBARA ELLIN



Photos: Elizabeth Noon

Until three years ago, when I became a Certified Music Therapist, I had taught music to many kinds of people, but not to the visually impaired. I have found my new career as music therapist at the Boston Aid to the Blind to be both satisfying and very challenging. It gives me an opportunity to reinforce and maintain my skills, using music as the vehicle, and to provide my clients with positive learning experiences in the non-threatening musical atmosphere.

Any legally blind person, 50 years of age or older, can participate in the program, which tries to recognize and address the psychological and emotional problems of blindness in later years. Through the companionship of others with similar problems, confidence is gained, and opportunities offered for the enjoyment of life—art, song, friendship. These are treasures everyone should have, and the real purpose of my program.

Most of the people in the classes are totally blind at present but did have vision in their earlier years. Two of those attending have been blind since birth and a few have some vision. Handbell ringing, recorder, jazz combo, chorus, keyboard and "Easy Listening" are sessions offered in my music room.

Handbell ringing and recorder groups meet once a week for 45 minutes each, and follow

each other. With one exception, the same people are in both groups. The bell ringers are working on patriotic songs and the recorder ensemble is learning folk songs. Usually, I accompany these groups on Autoharp. Not only have musical skills been acquired through playing these instruments, but physical benefits have been demonstrated, too. Proper use of breathing technique and coordination are goals we address constantly, especially with singing and recorder. Both groups are practicing for an Agency recital.

Singing is not only an important part of the overall program but informal sing-alongs are popular at many Agency functions. It is not unusual for someone who plays piano to gather friends around the piano to sing or for the 18 members of the chorus to request the popular songs they remember. During the rehearsal period (once a week for 45 minutes), we plan our programs and members offer suggestions for selections.

This year, the chorus wanted to prepare a concert of children's selections, to be presented to the Boston Public Schools as part of an Intergenerational Program. Many of these songs were new to chorus members and they brought their tape recorders to help learn the lyrics.

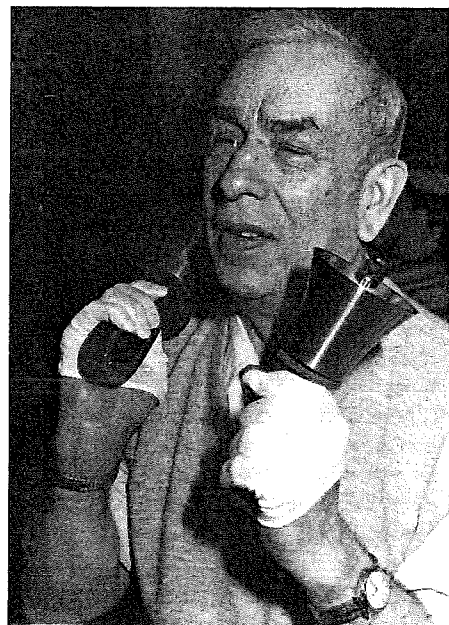
The Jazz Combo includes guitar, drums

and other percussion instruments, and the twelve members of this combo are preparing a program of songs to present at Senior Centers. They are writing new topical words for "The Battle Hymn of the Republic," dealing in a witty way with Medicare and other subjects of their world.

For those who are recovering from stroke, the Jazz Combo is a popular activity—and a healthful one. Certain instruments help exercise the fine motor groups: for example, grasping, bilateral beating, wrist rotation and pincer grasp are all needed to play drums, tambourines and triangles.

It is important to note that all selections performed by this combo are selected by those in the group. They work out the orchestration and dynamic qualities of each piece and often spend part of each session writing their own songs or inventing new lyrics. Song writing seems to be an effective tool in drawing out the less verbal members of the group, often helping them become more active members.

The keyboard classes have been well received. Two people play by ear, but the others had never sat at a keyboard before. There are two beginners' groups and an intermediate group; each meets for 45 minutes once a week. The classes are small because the room has only four keyboards and one piano, but each person does get a





turn at the piano. After finger warm-ups, I work one-on-one, hearing scales, arpeggios and chord inversions; these are reviewed each week. The next phase, and perhaps the most pleasurable, is playing as an ensemble. Among the most popular pieces is an arrangement of the theme from "Fiddler on the Roof." This playing together is an accomplishment that has enabled these people to feel good about themselves—very important in helping to develop functional skills for the legally blind.

These music classes have demonstrated to the fullest the therapeutic value of music with the visually impaired. Several people whose fingers were stiffened by arthritis have found

the simplest exercises to be beneficial, and others have learned to operate tape recorders to help them learn new melodies and review fingerings on the recorder.

Because of age and attendant physical limitations, movement activities are not our main focus. However, we do start each morning with an "Exercise Class"; stamping, stretching, snapping and clapping are part of the routine. Each session ends with everyone standing in a circle, holding hands and singing two songs of choice, usually old-time favorites.

Parachute play, too, has been implemented. Up to 15 clients sit in a circle, holding on to the edges of a parachute. Two

or three large, brightly-colored balls are bounced on the 'chute to a lively 4/4 tune. A sighted aide goes "in and out the windows" under the parachute as we sing the song. Those who cannot see at all are able to feel the vibrations of the bounced balls and the "swoosh" of air as the 'chute rises and falls.

As a Music Therapist, I believe these programs allow me to deal with individuals with a broad range of interests, skills and abilities. In addition to the rehabilitative and therapeutic qualities of the music program, I try to place emphasis on the upgrading of old skills and the development of new skills, to enable people to focus on their abilities, rather than on their disabilities.

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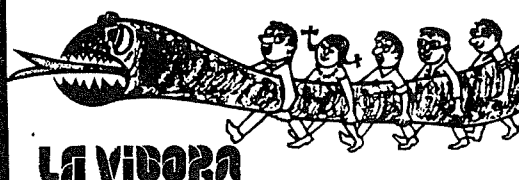
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The video series explores the history and philosophy of music of African Americans, Asian Americans, Hispanic Americans and

Native Americans. Each video presents music examples and demonstrations of dances, instruments and songs and provides practical teaching ideas and examples for use in the classroom. Outstanding musicologists and educators narrate the videos; most often, indigenous groups perform the music.

The accompanying book, **Teaching Music With a Multicultural Approach (#3074)** features music examples, lesson plans and

resource lists for study of each of the cultures presented in the video series.

The book or any video may be purchased separately or together as a boxed set at reduced cost to MENC members. For further information, write to:
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Corrections:

The following biography of Jacobeth Postl should follow her article, "Teaching from Models—Rhythm" in the summer issue. The editor apologizes for the omission.

Jacobeth Postl was one of the founders of the American Orff-Schulwerk Association, serving as first treasurer, first conference chair at Denver, 1974 and Pittsburgh 1975 (two the same year) and as AOSA President, 1975-76. "Jake," currently a member of the Editorial Board (*For the Classroom* column), directed and taught at the State of Illinois Demonstration Center for Musically Gifted Children. Last year, the Orff Schulwerk training courses she teaches and co-directs at DePaul University in Chicago marked their 25th anniversary.

In "Teaching from Models: Rhythm" by Jacobeth Postl (Summer 1991, Vol. XXIII No. 4) par. 5-6, col.1 on Page 11 should read as follows:

As mentioned before, the first two units discussed, "Rhythms for Imitation" and "Rhythms for Clapping and Melody Making" can be viewed as a pair. The first develops aural rhythmic skills and the second extends their use creatively. Similarly, "Rhythms for Ostinato Accompaniment" develops skill in the use of the ostinato and "Rhythms Over Ostinato" suggest some creative uses of this most characteristic accompaniment style. In the example below, a model improvised rhythm, #3, p. 62 is created over a predetermined ostinato pattern (to be found on p. 60, #3)

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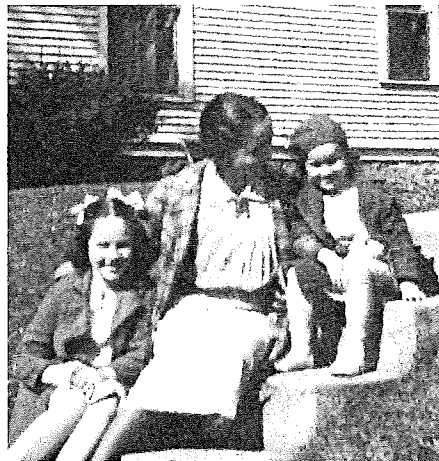
PHYLLIS COPELAND STYCOS AND DOROTHY GAIL COPELAND ELLIOT

"Let us tell you about our sister!" We've been saying that a lot in the past few years because we are so very proud of our youngest sister Marilyn and of her accomplishments. Members of AOSA may not know what a "powerhouse" they have as their new national president.

The three of us (Copeland sisters) have been AOSA members for some years now. When we were asked to write this introduction for Marilyn, perhaps it was because we could give you the "low down" on this remarkable lady that others couldn't... we've known her all her life.

There were already four children in the Copeland family when Marilyn was born. The age spread was wide—19, 16, 12 and 6 years old. We kids were absolutely delighted with our new sibling, to the great relief of our parents, who had feared we might resent the newcomer. She turned out to be a bright and talented little girl. (Marilyn recalls that her three older sisters became her "mothers," too, and that having four mothers was at once a blessing and a curse.) Every member of the family also became her teacher, but mother was No. 1 and Marilyn learned very fast. She showed unusual talent in music, and by age four was playing the piano for audiences all over the New Castle, Indiana, area.

Her repertoire consisted principally of Paderewski's "Minuet" (she had heard it played over and over when two of her sisters practiced it, and was determined to learn it); and six little pieces she had made up: a march, a dance and a lullaby on the black



Three Copeland sisters, a "few" years ago. Left to right: Phyllis, age 10, Dorothy Gail, age 20, Marilyn, age 4. (Playing an Ab dim. chord? Ed.)

keys—pre-Orff! She was a child prodigy—no doubt! (She also learned "Bumble Boogie," a "biggie" in those days.)

Marilyn had some good musical training with a fine local piano teacher. Later, of course, as a high school student, she had much opportunity to serve as piano accompanist—much too much, she will tell you! Aren't all good high school pianists overworked?

Marilyn went on to Ball State, which had become almost the family university. We had already graduated from there. In fact, Marilyn graduated in the same commencement with our brother, Dick, who got his M.A., and with our mother, at 65. How proud we were of all of them!

Marilyn was encouraged to do advanced study in piano toward a possible concert career, and she decided to go for it. She went to Dallas, Texas to study with Bomar Cramer and to the Juilliard School of Music, but had a time making ends meet. When a call came for a high school choral position in Indianapolis, she accepted the offer.

Marilyn had little experience in vocal instruction, but she seemed to have a natural ability to teach. And why not? She came from a family of teachers: one grandfather had been a "singing master," her mother, two sisters and brother were teachers; her oldest

sister, Janet, was a full-time accompanist in a high school choral department. As a teacher, Marilyn displayed just the right amount of friendliness and firmness to succeed with high school students. And we can report (without prejudice!) that her madrigal group was the best we have ever heard.

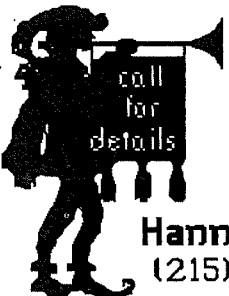
Our sister became a fan of the Indianapolis Symphony Orchestra in her five years there, especially of the tuba player, Douglass Davidson. They were married in December, 1961. From there on the story only gets better: a move to Long Island where Jennifer was born, then to Alabama (Diana was born there) to Ann Arbor, Michigan; finally to Bergenfield, New Jersey, where they presently reside. Marilyn took time off from teaching when each of her babies was born, but she was back in the classroom before long each time.

Her career in teaching elementary music began on Long Island. She tackled this new work with her usual commitment, intelligence, and determination. She spent much time searching for good teaching materials, and student response was most gratifying. There she took her first training in the Orff Schulwerk approach and was pleased with its potential for developing the musicality of every student, not just the musically gifted.

As Marilyn developed her teaching materials and skills, she began to share them with others in workshops and courses and now she is known as a clinician all over the country. Her concern about the quality of music education materials grew into proposals to publishers. They were accepted, to her surprise and delight. As a result, she has been working for some years on music textbooks.

Marilyn has given her strong support to AOSA for many years. She served for four years as Regional Representative on the National Board of Trustees; two years ago she was elected vice president. More than we do, members of the AOSA Advisory Board know well her contributions to the organization and the Orff Schulwerk movement in this country.

However, as her "big sisters" we feel we know Marilyn best. (Our huge phone bills attest to our constant contact between Bergenfield, Kalamazoo and Dallas.) We can tell you with all confidence: our youngest sister is going to be a terrific AOSA president! □



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President's Message

MARILYN DAVIDSON

" 'Tis only the BEGINNING!" That's what the note said that came with an impressive stack of cards from various banks and for various funds, which required my signature as the new presiding officer of AOSA. The time was June, 1991. The note was from Stan Rowland, our wonderful and dedicated Executive Treasurer. The words referred to the fact that there would be still many more cards to come from him—all requiring my signature.

In fact, Stan had already advised me to practice the third Chopin *Ballade* to limber up my wrist for all that signing. I was—for once—too polite. Too polite that is, to mention to Stan that the limbering up in the Chopin would be for the right hand and would not do a whit for the left hand, with which I write! (Do you remember all those broken, galumphing octaves in the right hand? According to the piano repertoire teacher I once had, they are supposed to represent Ondine beckoning to her prince from the sea. Such nonsense!)

So instead of the *Ballade*, I immediately began a regular regimen of playing some hot boogie woogie, limbering up my *left* hand, and signed the cards, all the while contemplating the deeper significance of Stan's remark: " 'Tis only the BEGINNING—" as it related to me, to AOSA and to the development of Orff Schulwerk in this country.

" 'Tis only the BEGINNING!" The beginning, for me, of two unbelievable years as president of the organization I adore. The beginning of added responsibilities, added work—yes; but also, the great honor of my life, and the beginning of a greatly enhanced opportunity to serve and repay AOSA for all that—in the last twenty-plus years, those with whom I work, the budding musicians we all try to nurture, and music itself.

" 'Tis only the BEGINNING!" The beginning of a decade in which we hope to see AOSA grow and strengthen as we continue our major membership drive, to refine the guidelines for our teacher training courses still further, and to think through the role of AOSA as it relates to our country in this time. It is a decade in which we should be able to define with increasing clarity the role of our organization in building a truly effective American music education. It is a decade in which it is vital that we continue working toward our potential in ever more effective and far-reaching ways. It is a decade in which it is imperative that every one interested in our children and in the future of music in our



country learn what the American Orff-Schulwerk Association is and why it is *vital*ly important to music education.

" 'Tis only the BEGINNING!" We have had Orff Schulwerk in this country for almost forty years now; and yet, it is in many ways only

the beginning. Up to now, we have been learning and evaluating and educating and spreading the word to others about the special aspects of this wonderful and valid approach to teaching. Now it is the beginning of a time in which we are increasingly able to combine our thoughts and our experiences and, based on this solid background of ever-deepening understanding, share the outcome of all these efforts. Through our unified efforts, it is a time when we can begin to develop a truly effective and American Orff Schulwerk as America needs it right now and in its near and far-off future. The problems that we have had, are having, and will continue to have, will come and go and sometimes baffle us, but the ultimate result will be that Orff Schulwerk in America will develop and grow and enhance the lives of literally millions of people, no matter what! What a great time to be in the American Orff-Schulwerk Association! What a great time to be teaching music!

" 'Tis only the BEGINNING!" You're right, Stan. Thanks!

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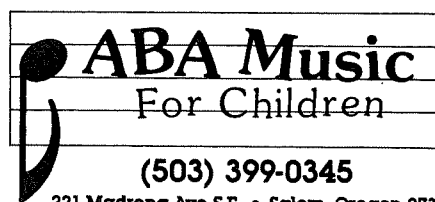
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"CINDI SPEAKING . . ."

Cindi Wobig, Executive Secretary

With this issue, we are pleased to print the first of a new set of columns by AOSA's capable Executive Secretary, Cindi Wobig, who will bring a glimpse of the wheel-turnings of AOSA.

As I sat down at my desk on the morning of July 1, 1991, I took a few minutes to reflect upon the scope of Executive Headquarters as it was on July 1, 1980, the year I became Executive Secretary.

At that time, Executive Headquarters consisted of a 7'x 10' office and a small section of a storage room at a local university. The "vital" part of headquarters was stacked on my dining room table and consisted of two boxes containing information on 53 chapters, three envelope boxes of membership information and a box of miscellaneous correspondence and files. (The files on 78 chapters now occupy two four-drawer file cabinets.)

The outgoing executive secretary and former president, Ruth Hamm, had assured me that this "part-time job" would involve steady work in the summer, a great deal of

work in the fall with plenty of time off in January, April and May. What a wonderful opportunity for me to stay abreast of Orff Schulwerk while I was currently not teaching!

During the course of the next year, I found that the work was not as "part-time" as anyone thought it would be. AOSA was growing. In Ruth's final report to the National Board of Trustees, she listed "membership—2945—ARE WE EVER GOING TO REACH 3000?" This year, with a membership of 4654, a question often asked of me was "will we ever reach 5000?" Upon looking at the 11% growth rate over the previous year, I can easily respond in the positive.

Obviously, as the organization has grown, so have the responsibilities and work of Executive Headquarters. Last year, we answered over 550 letters, filled 225 orders for publications and labels, typed 366 invoices, routed mail to and between 11 standing committees, carried on direct and continuing communication with 78 chapters by phone and mail, registered 1522 people for national conference, kept manuals updated, sent out

hundreds of application forms for financial assistance, research grants, conference presenter proposals, guest educator applications, teachers seeking positions and teaching positions available, sent out over six tons of mail in general mailings and carefully processed each and every national membership. In addition to this, the office averages 15 incoming phone calls per day.

The office is open from 8:00 a.m. to 5:00 p.m. Eastern Time, Monday to Friday. Often, I answer the phone in the evening or on Saturdays. If not, the answering machine will gladly take your message and I will return your call or mail your request as soon as possible. In future issues, I will describe some of the services available to you as members.

In the meantime, my Administrative Assistant, Debbie Nason and I stand ready to be of service to you. When you call 215-543-5366, you will hear "AOSA, Cindi (or Debbie) speaking. How can I help you?" □

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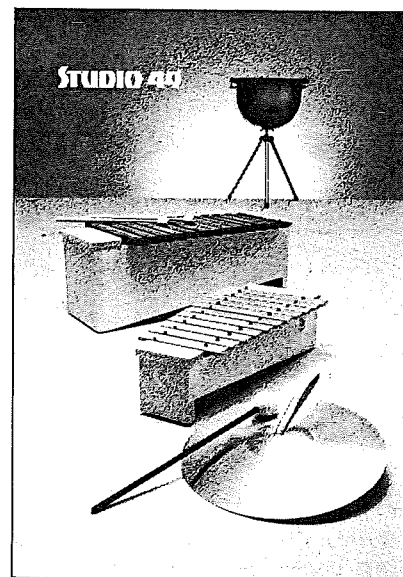
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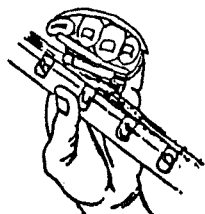
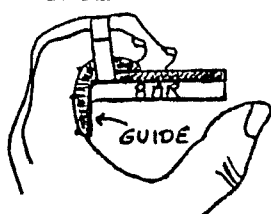
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Man in the Moon

MICHAEL R. NICHOLS

This delightful contribution is from Michael R. Nichols, music teacher at Fairview Elementary School, Sylva, NC. His Orff training includes four master classes and the IGMF course in West Germany. Mr. Nichols is an active workshop leader, member of a Renaissance Recorder Consort and recorder instructor at university courses. He was Teacher of the Year in 1985-86 in Jackson

County and has published a collection of Spirituals and Folksongs for Recorders, Voices and Orff Instruments (Susato Press, Brantown, NC).

Of his suggested lesson below, Mr. Nichols says, "The idea for this piece came to me while I was sitting outside on my deck one evening after dark, remembering the

poem I learned as a child . . . 'I see the moon and the moon sees me . . . ' The melody was written with my fifth grade recorder classes in mind, knowing they needed some work on the low C, but the tune could be transposed easily to G for easier fingerings or for use with beginners or children."

MAN IN THE MOON

Process: The melody may be taught by echoing syllables (with hand signs, if possible).

- Show visuals of each measure to the class and let them determine their correct order after the teacher has sung or played the melody on the recorder. A repeat sign and first and second endings may be used; otherwise have two visuals of #1 and #2 and the two measure ending:

and the two-measure ending:

- The dot in measure two may now be replaced by an eighth note G, which acts as a pick-up to measure three. The tune may now be sung using solfege syllables or a neutral syllable, such as "lie."

- The children may name the letter names of the pitches and show the fingerings on their recorders. The words may be taught by rote, by using a visual of the poem or by using a visual of the entire melody with words.

- The BX and AX accompaniment may be taught through body percussion:

- Transfer to barred instruments (F contra-bass xylophone bar may be added to the BM part).

© Nichols, 1991

**SPEECH B SECTION: I see the moon and the moon sees me.
God bless the moon and God bless me.**

- The finger cymbal and wind chime parts may be taught by tapping finger cymbal part on open palm and snapping wind chime part, then transferring to instruments.

- The following are some suggestions for contrasting sections. Use one or all, depending on desired length.

1. Spoken in 4/4:

2. Spoken in 6/8:

Either of the above may be spoken in a two-part canon with one measure between entrances.

3. Rhythm of the poem may be played on solo hand drum. Try playing wind chime every time the word "moon" occurs and the finger cymbal on the word "God."

4. A solo reader could read the poem in unmetered, free speech and an expressive voice. Children can create some movement or motions that express the feeling and flow of the poem.

You may wish to add an introduction and coda of instruments that make twinkling sounds (wind chimes, finger cymbals, triangle or soprano glockenspiel improvising in F major pentatonic). A strike of the gong or cymbal could be the signal for the introduction to end and the accompaniment to start.

THE RECORDER

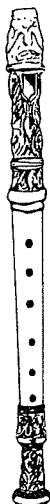
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"... Begin With a Song!"

From Time Magazine, April 1, 1991

Japan's Toru Kumon, a mathematician by training, is devoted to one very special cause: letting the world know that practically every child can become a wizard in math and just about any other subject.

When asked what he thought was the most effective way of heightening our children's ability at the earliest possible stage, educator Kumon said, "... I should point to the magic of singing songs. In the presence of infants, their parents and other adults should sing songs whenever and wherever possible. That would create an atmosphere where infants would find it happy to follow suit... The finest start for infants is for them to sing songs... While singing a song, they just naturally end up memorizing every word. This helps to enrich their vocabulary and in turn elevate their powers of understanding. The outcome is that infants register an astounding speed in learning math and languages."

—You mean to say it should all begin with a song?—

"Yes."

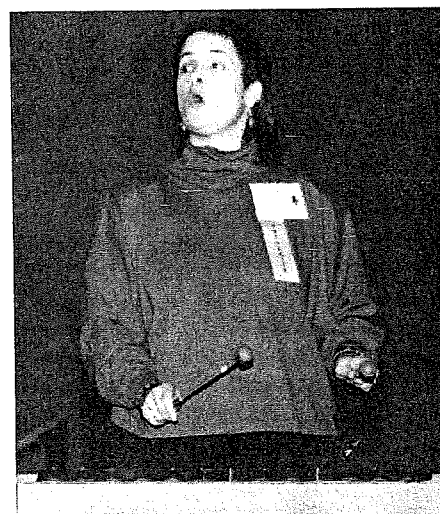
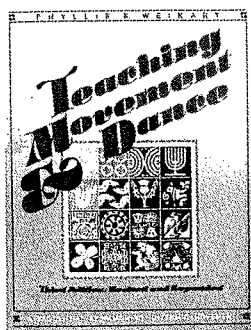


Photo: Jim Tinter

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"GETTING IN TUNE WITH YOUR BEST SPIRIT"

Older Dancers Share The Joys of Movement Through Workshops That Celebrate Human Potential

LEAH K. GLASHEEN

From the AARP Bulletin, June/July 1991.

Reprinted with permission.

"We decided we were going to go out and buy a car," says Thomas Dwyer, 56. "So we took money out of an automatic teller machine. We walked into a showroom—walked a little faster—felt the car with our hands. We made funny noises—car noises. That really got us going," remembers Dwyer.

Dwyer, a retired government employee, is describing how he taught dance-type movement to a group of blind older people, many of them in wheelchairs. "We got into picking apples, climbing ladders, making pies," he says with a smile. "We used imagination, and a sense of fun, to make movement—not just the 1-2, 1-2 kind of dance so many people are used to."

"It's that connection of movement with real people—that's what attracted me to dance," says Charlie Rother, 70, a colleague of Dwyer's in *Dance Exchange*, an intergenerational dance troupe based in the nation's capital that preaches the gospel of human potential through dance.

The 30-member troupe—which includes members of *Dancers of the Third Age (DTA)*, a sister organization—maintains an intense performance schedule while also leading dance workshops wherever they go.

While in Philadelphia recently, they worked for two weeks with students from the Meredith School, a public school for the arts, to create a series of dances. More often, the dancers perform in senior centers and nursing homes, drawing from participants bits of their life stories and turning the memories into movements that evoke all kinds of emotion—nostalgia, anger, joy.

"I've danced all my life—in classes, not professionally," says Judith Jourdin, 67, a 10-year Dance Exchange veteran. "But dancing with Dance Exchange is different. It's not like a class in which you're concentrating on doing leaps and turns—it's about real people dancing. About the interesting movements you have in your body from everyday, normal movements."

Dance Exchange and DTA are the inspiration of choreographer Liz Lerman, 43, called the "democrat of dance" by the Washington Post.

In the mid-70s, Lerman began conceptualizing a dance about her grief following her mother's recent death. She began working with a group of older dancers—and while the dance never jelled, the group did. Thus began Dancers of the Third Age, now a nationally-known troupe of dancers age 55 to 94. Dance Exchange, an intergenerational group of dancers, followed.

From the start, celebrating the joys of movement through community workshops has been a centerpiece of the troupe's philosophy. The workshops, whether in a home for disabled adults, a grade school or a nursing home, focus on communication through dance.

"If I have lofty intentions," Lerman told one reporter, "they are about art. This [the community outreach workshop] is not dance therapy. A therapist tries to make you feel better by going after your particular problem. I don't do that. I go after art."

And her dances, some of them built on experiences of the older dancers in her troupe, can be riveting. Of *Pavane for Two Older Women*, arts magazine *After Dark* wrote, "This is the real thing, larger than life, and it can't be imitated."

"Dance is so invigorating," Rother says. "It is a fascinating thing: It causes you to get in tune with your best spirit."

*How does it all begin?
I suppose it never begins, it just continues –
Life – generations Dancing*

Martha Graham

National Conference April 2-5, 1992



*Music—the
Thread
That Binds*

K O D A L Y

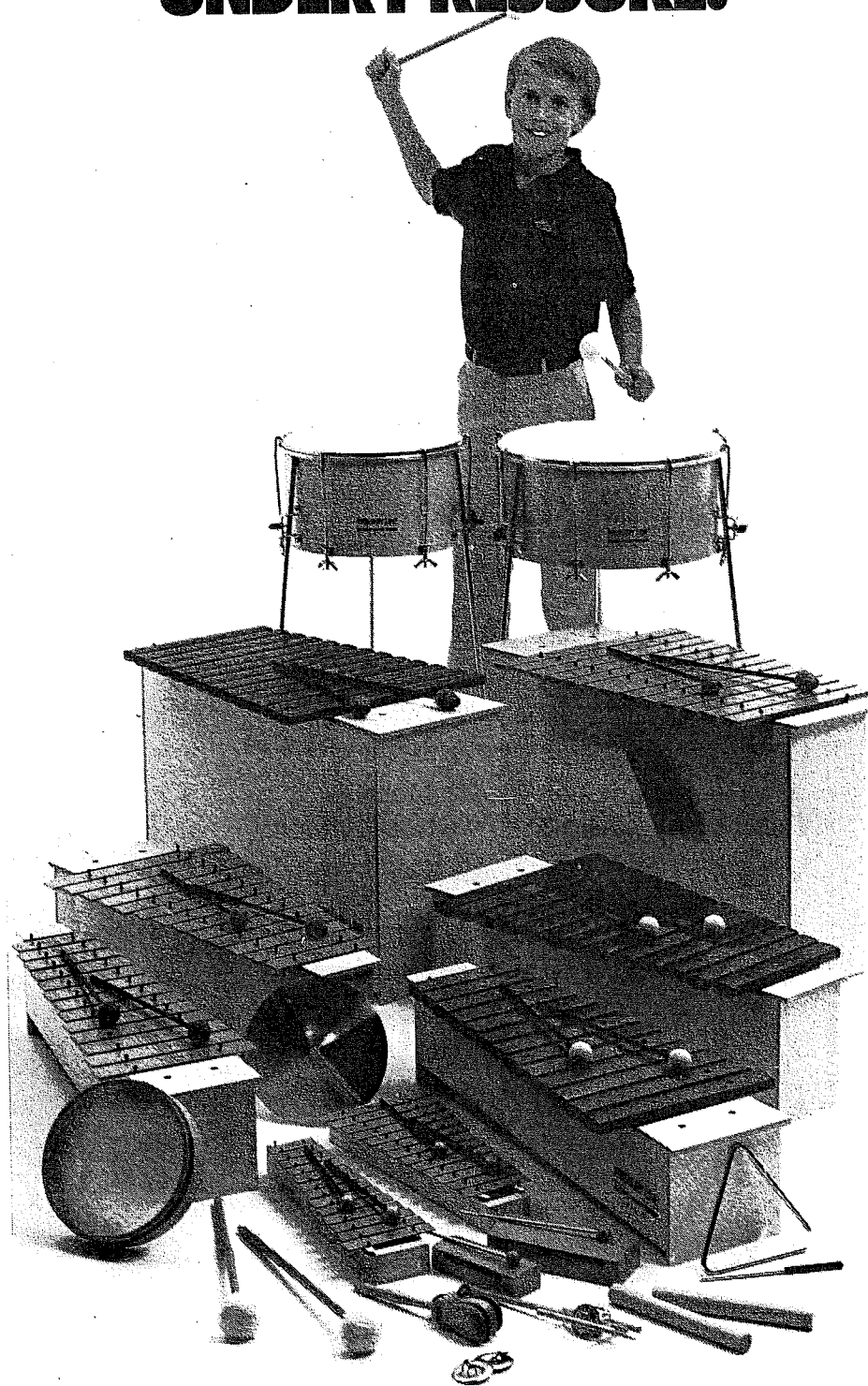
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Board of Education Gets Involved

Peggie True, of the Greater Cincinnati Chapter, introduced Orff Schulwerk in the new Music Course of Study to the Milford Board of Education, actively demonstrating the incorporation of twenty-six musical concepts. In true fashion, she gave the board members the unexpected, hands-on opportunity to discover Orff Schulwerk (including playing instruments), in a sample lesson.

All of the board members, the director of curriculum and assistant administrator took part, with others in attendance joining a speech ensemble or playing nontuned percussion. Says Peggie, "Wayne Boblitt, photographer from the *Clermont Sun* came to take pictures; he played cowbell."



LETTERS TO THE EDITOR:

Sometimes, when something is repeatedly so good, it can be easily taken for granted. So it is with *The Echo*—I am writing with this in mind.

I have been an AOSA member approximately fifteen years and have enjoyed reading each issue of *The Echo*. However, more recently, *The Echo* with Tossi Aaron and her editorial staff has been better than ever. The layout is visually interesting and inviting. It has become a "user-friendly" publication full of useful and timely ideas, information and articles. At the same time it is down-home friendly rather than filled with the lengthy articles full of educational jargon so often visible in other professional journals.

Kudos to the *Echo* staff! Keep it up!
Sincerely yours,

Marcy Grossman Pollak

TO THE EDITOR:

I was personally very touched that you included the memorial to Martha Graham in the summer *Echo*. So few realize and appreciate that dance is an independent art form with a life and history of its own, and yes, one that "feeds" into music.

Martha had a profound influence on all of us who work in music and dance—and we are all the richer for it.

Gratefully,

Claire Levine

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1990-1991 NATIONAL ANNUAL REPORT SUMMARY

REGION	<u>I</u>	<u>II</u>	<u>III</u>	<u>IV</u>	<u>V</u>
Reporting Chapters	16 of 16	15 of 16	12 of 15	16 of 17	12 of 13
Number of:					
Local Members	1143	973	768	881	827
Local and National	530	514	495	583	409
First-Year	301	289	186	222	182
% of Nat'l Members	46%	53%	64%	66%	49%
Chapters offering these memberships:					
Student	13	14	10	12	9
Retired	6	10	7	5	3
Institutional	5	7	3	5	1
Average Dues:					
Regular	\$24.38	\$14.06	\$18.75	\$11.56	\$18.00
Range	\$ 5-50	\$ 5-25	\$ 5-45	\$ 5-20	\$ 3-35
No. Workshops (Range)	2-7	3-8	1-7	2-9	2-7
Average Workshop Fee Range:					
Member	\$ 0-25	\$ 5-15	\$ 7-30	\$ 0-23	\$ 8-20
Non-Member	\$ 5-45	\$ 5-25	\$10-38.00	\$ 5-25	\$10-20
How many chapters offer					
Workshop series:	9	5	11	5	10
Average Price	-----	-----	-----	-----	-----
Range	-----	\$10-52	\$25-90	\$30-55	\$30-60
How many chapters offering					
Credit:					
College Credit	12	7	8	3	3
Inservice Credit	4	8	3	11	6

Prepared by Carol Erion

Video Preview

DONNA MARCHETTI

Isabel McNeill Carley: 48MW, 48SS, 48SP

Those who attended the 1990 Denver Conference were privileged to have had the opportunity to participate in Isabel McNeill Carley's three sessions entitled "Speech Play." Fortunately, these were among the sessions taped; they are available to all AOSA members. And they are great fun!

Mrs. Carley explains that the purpose of these sessions is to explore the musical qualities of speech. "Leave your left-brain inhibitions at the door," she says, because her intention is to play, as a child would, with the elements of the spoken word.

The first tape, "The Magic of Words," concerns itself with the basic aspects of speech. Vowel sounds and individual words are explored in various ways: sound pictures are made and played with, movement words collected and acted out. Participants play with well-known sayings and proverbs, changing word emphases and inflection, tempo and mood.

Next, rhymes are explored. Partners move to a pavan in "Slow and Stately," participants create their own meters for the nonsense

rhyme "Eena, meena . . ." Rhymes progress to poetry as the participants capture the sounds of a summer evening—birds, insects, frogs, rustling weeds—to accompany Vachel Lindsay's poem, "What the Grey-Winged Fairy Said." This session closes with Mrs. Carley's spoken arrangement of the Lindsay poem, "Two Old Crows."

The second session, "From Speech to Song," begins with a sixteenth-century street cry. Chant, says Mrs. Carley, is the next step to song. She warns that teachers should encourage their students to find their own comfortable pitch; that too often, children try to match the chant pitch of their teacher, which may be inappropriate. From chant, the participants move to limited-range songs—the best for children, Mrs. Carley says, because they can be performed well.

Next, she discusses the use of "Klang ostinato," or "carpet of sound," wherein instruments are chosen for their timbre character, and rhythmic patterns are created to reinforce the meaning of the words and to evoke the atmosphere of the poem. Especially effective is a setting of "Der Tod" from "Paralipomena." Ominous triplet figures in the bass xylophone and the use of a gong depict dramatically the atmosphere of Death's chamber. The session ends quietly

with an arioso, an improvisatory solo with accompaniment, based on part of Gerald Manley Hopkins' poem, "Inversnaid."

As its title implies, the final session, "Storytelling" is an exploration of the many forms of this activity. Mrs. Carley cautions participants to put aside any expectations of "finished" work and to allow themselves to play.

Beginning with stories requiring the children's participation—an echo story, a response story and a refrain story,—the group acts out a song story, "Rosita," an Argentinian version of "Sleeping Beauty." These simple stories progress to those with some sound accompaniment; body percussion, rhythm instruments or vocal sounds that enhance the stories and create dramatic effects. A further progression adds the more formal elements of teacher narration and instrumental sections.

All of these options are put to use by the participants in a sound story, "Black Snake" and a more elaborate version of "Chicken Little." Recitative is the final element added to others. All the resources are combined to create the mini-opera "Goldilocks and the Three Bears," approached with gusto by everyone involved.

Mrs. Carley's years of experience and acquired expertise are evident in these three sessions. They are filled with wonderful ideas and an infectious enthusiasm for the magic of words. The three sessions are available on three separate tapes, varying from one hour to ninety minutes in length. Some sound problems were encountered during taping that may be annoying at times, but they should not discourage anyone from enjoying these inspiring sessions.



Quoted from student papers:

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AA-A0			17 YL Marcelyn Smale , Boston, 1986 <i>Young Learner, Active Learner</i>	34 LS Dee Joy Coulter , Detroit, 1988 <i>Music's Gift to the Developing Mind</i>
2 HD John Bergamo , Kansas City, 1985 <i>Hand Drum Technique</i>			18 LA Jim Solomon , Kansas City, 1985 <i>Latin and African Rhythm Ensemble for the Elementary School</i>	35 JJ Nancy Ferguson , Detroit, 1988 <i>Jewels for Juveniles</i>
3 PS Dr. Edith Bondi <i>Papa Shamus Hanukah Operetta</i>			18 SB <i>South of the Border</i> , Detroit, 1988	36 BE Rick Layton , Detroit, 1988 <i>Beginnings to End</i>
4 II Steve Calantropio , Kansas City, 1985 <i>Intermediate Improvisation: A Matter of Style</i>			19 CS Shirley Sushereba <i>Challenger Shuttle Tribute</i>	37 FP Ursula Rempel and Carolyn Kunzman , Detroit, 1988 <i>For Our Pastance, We Play and Dance</i>
5 MM Freda Ensign <i>Music Making with Children</i>			20 OS Jos Wuytack , U. of Washington, 1979 <i>The Orff Schulwerk Process</i>	38 MB Mary Shamrock , Detroit, 1988 <i>Multi-cultural Bridges: Report from China</i>
6 GC Jane Frazee , Kansas City, 1985 <i>The Gift and Challenge of Carl Orff</i>			20 FP <i>Final Performance</i> , U. of Washington	39 OT Katharine Smithrim , Detroit, 1988 <i>Once Upon a Time for pre-school</i>
7 CI Danai Gagne and Judith Thomas , Boston, 1986 <i>Children Involved— Developing African Materials</i>			20 CC <i>Orff Schulwerk Process— Chicago, 1987</i>	
8 IC Richard Gill , Portland, 1982 <i>I Can Make Music</i>			21 PD Lillian Yaross , Boston, 1986 <i>Prop Up the Day</i>	40 AG Avon Gillespie , Kansas City, 1985 <i>Possibility Teaching</i>
8 MM <i>Moving Mostly Musically</i>			21 NB <i>Near the Beginning, Demonstration Class 3-5 yrs.</i>	41 MD Danai Gagne , Atlanta, 1989 <i>Moving with the Drum, Drumming with the Movement</i>
8 CS <i>Closing Speech and Performance: United We Stand, Divided We Fall</i>			22 OS Margot Schneider <i>Orff Schulwerk in China, 1985-1986</i>	42 JH David Holt , Atlanta, 1989 <i>Jaw Harp Playing</i>
9 MF Doug Goodkin , Kansas City, 1985 <i>A Multi-Faceted, Multi-Cultural Expe- rience for Upper Elementary Students</i>			23 SP Panel Discussion , Cleveland, 1983 <i>Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)</i>	43 VS Barbara Grenoble , Atlanta, 1989 <i>Visualizing Sound</i>
10 BR Lynne Jessup , Kansas City, 1985 <i>Back to the Roots—African Xylophone</i>			23 RR <i>Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)</i>	44 BA Dr. Rene Boyer-White , Atlanta, 1989 <i>Folksong Treasure of Black America: Its Impact on Orff Schulwerk</i>
11 GK 1 11 GK 2 11 GK 3 11 GK 4 11 GK 5 11 GK 9 11 GK 16			24 AF Margaret duGard , Chicago, 1987 <i>Afro-American Culture, Grades 2-6</i>	45 GS Marion O'Connell , Atlanta, 1989 <i>A Guide on the Side—Working with Musically Gifted Children</i>
12 SR Helen Kemp <i>Sing and Rejoice: Guiding Young Singers</i>			25 SH Shenanigans , Chicago, 1987 <i>Multi-cultural Folk Music</i>	46 MP Brigitte Warner , Atlanta, 1989 <i>Musica Poetica</i>
12 BM <i>Body, Mind, Spirit, Voice: Developing the Young Singer</i>			26 AA Pat Hamill , Chicago, 1987 <i>Arts Alive</i>	47 TR Atlanta Closing Session— Tribute to Gunild Keetman
13 RD 1 John Langstaff , Boston, 1986 <i>Ritual Dance, Morris/Sword Dance</i>			27 JF Dr. John Fines , Chicago, 1987 <i>Imaginative Approaches to Art</i>	48 MW Isabel Carley , Denver, 1990 <i>Speech Play: The Magic of Words</i>
14 CO Peggy McCreary , Kansas City, 1985 <i>Caring for your Orff Instruments</i>			28 EA Sue Snyder , Chicago, 1987 <i>Educating Administrators 1 & 2</i>	48 SS <i>Speech Play: From Speech to Song</i>
15 IS 1 15 IS 2 15 IS 3			29 MC Grace Nash , Music With Children <i>Rhythm and Pulse, Musical Forms, Ex- pressing Note Values, Music in Action</i>	48 SP <i>Speech Play: Storytelling Plus</i>
			30 FS Bob deFrece , Chicago, 1987 <i>From Song to Movement</i>	49 AC Elizabeth Gilpatrick , Denver, 1990 <i>Aleatoric Composition</i>
			30 HB <i>Handbells: Another Voice for the Instrumentarium</i> , Denver, 1990	50 MC Barbara Haselbach , Denver, 1990 <i>Master Class</i>
			31 PP <i>Portrait of Polynesia</i>	51 JZ Jack Neill , Denver, 1990 <i>Jazzin' Up the Joint</i>

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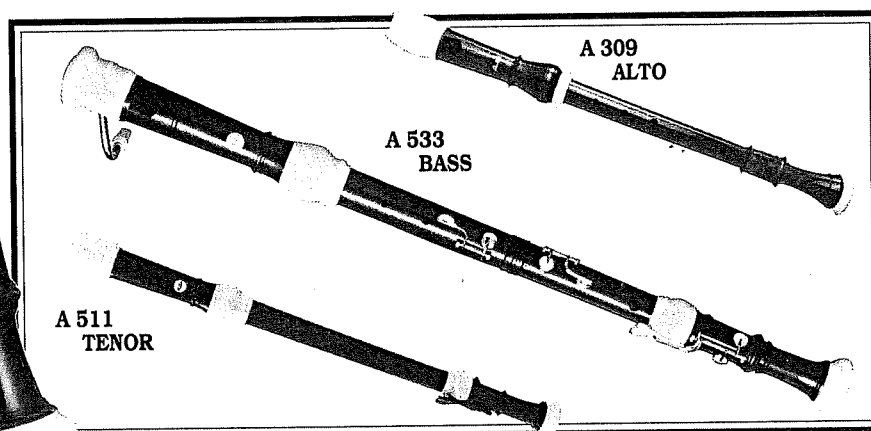
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Feb. 8 Phyllis Weikart
Spring TBA

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Sept. 14-15 Drum-making and videos
Apr. 9-11 Donna Otto-Spence

ARIZONA

Arizona

Oct. 19 Peggy McCreary
Feb. 22 Randy DeLelles, Jeff Kriske
Apr. 25 Carol Huffman
May 16 Chapter Sharing

CALIFORNIA

Inland Counties

Oct. 19 Vicki Salmon: Dreams, Schemes
and Classroom Themes
Feb. 29 Nancy Ferguson: Process to
Product
Apr. 3-4 Phyllis S. Weikart
May 2 Millie Burnett: Life Cycle of a
Folk Song

Los Angeles

Oct. 5 Richard Layton
The Original Schuwerk Pieces
Nov. 16 Teruko Yaginuma:
Instrumental, Movement Ideas
Feb. 8 Rene Boyer-White: African
American Music
Mar. 6-7 Mary Goetze: Singing, Choral
Techniques

Monterey Bay

Oct. 5 Dianne Ladendecker
Feb. 29 Chapter Sharing
Apr. 25 Victoria McCarthy

Mount Lassen

Oct. 12 Darva Campbell: Ears,
Feet, Souls, Hearts
Feb. 1 Marjorie Van Gunten: Whole
Language, Whole Music
Mar. 14 Grace C. Nash, Janice Rapley:
Musical Mustard Seed

Northern California

Sept. 21 Doug Goodkin: Discipline of
Discovery
Jan. 25 Barbara Grenoble:
Schulwerk and Whole Language
Apr. 4 Vicky Alexander Salmon:
Thinking, Feeling, Dancing

Orange County

Oct. 5 Randy DeLelles, Jeff Kriske:
Focus on Form
Jan. 25 Jeffrey La Marca, Scott Peffers:
Music and A Lot More
Mar. 7 Oscar Munoz: Orff Sampler

San Diego

Oct. 5 Ann Palmason: Creativity
in Community

Jan. 25 Cecelia Riddell: Street Chants,
Play Party Games
Mar. 28 Lillie Sharp, Peggy Tasaka
Apr. 25 Doug Goodkin
May 16 Chapter Sharing

COLORADO

Rocky Mountain

Sept. 14 Rene Boyer-White: Multicultural
Activities
Oct. 25-27 Retreat with New Mexico
Chapter
Jan. 11 Doug Goodkin: Celebrations—
Orff Schulwerk Style
Feb. 8 Oscar Munoz: Music and Culture
of Latin America
Mar. 14 Danai Gagne: Moving Images
May 9 TBA

Rocky Mountain West

Sept. 21 Elizabeth Sugden: Theater
and Orff
Oct. 26 Chapter members: Holidays and
Special Ideas
Jan. 25 Judith Cole: Movement
and Dance
Feb. 29 Chapter members: Clinic in a
Tape

CONNECTICUT

Connecticut

Sept. 21 Barbara Grenoble: Basic Orff,
Note Reading/Process
Oct. 19 Oscar Munoz: Latin America,
World Music
Nov. 2 Stan Davis: Recorder
Feb. 1 Chapter Sharing
Mar. 7 Sandra Stoneham: The Changing
Voice
Apr. 4 Ruth Alpersen: Dalcroze
Eurhythmics

FLORIDA

Central Florida

Sept. 14 Brent Holl: Potpourri
of Simple Songs
Oct. 12 Artie Almeida: S.O.S. (Successful
Orff Starters)
Feb. 1 Barbara Grenoble: Let's
Improvise
May 2 Member Presentations

North Florida

Sept. 21 Margaret duGard: Music
for Everyone
Oct. 26 Mike Nichols: Teaching Concept
Feb. 1 Barbara Grenoble:
State Workshop, Orlando
Mar. 7 Member Presentations
Apr. 4 Jack Neill: Child's Play
and All That Jazz

South Florida

Oct. 5 Carolyn Reynolds
Nov. 2 Member Presentation
January FEMEA Clinic
Feb. 1 AOSA State Workshop
Mar. 7 Sandi Tsuratom: Multicultural
Apr. 18 TBA
May 16 Member Presentation

Southwest Florida

September Videotape, Chapter Sharing
October Inservice Program
February Inservice Program
March Lee County Honors Choir
April Inservice Program

Suncoast

September Membership Roundup
October Shelby Fullerton: Music
in Education
January Bev Boardman: Movement
March Carolyn Reynolds, Fay Murphy:
The Elementary Choir

Tallahassee Area

Oct. 6 TBA
Feb. 2 TBA
Apr. 13 TBA

GEORGIA

Atlanta Area

Sept. 21 Helen Kemp
Oct. 19 Sue Lawson: Kodaly
Jan. 11 Chapter Members: Conference
Highlights
Mar. 28 Doug Goodkin
May 9 Randy DeLelles

Coastal Empire

Oct. 26 Marilyn Humphries
Feb. 29 Karen Medley
Apr. 4 Chapter Sharing

HAWAII

Hawaii

Sept. 21 John Sizelove: Native American
Legends, Dance, Song
and Featherwork
Jan. 25 Mary Goetze: Choral Music,
Teaching Technique
Mar. 14 Phyllis Weikart: Movement with
Children

IDAHO

Idaho

Oct. 3-5 Barbara Grenoble: Moving On
Jan. 18 Chapter Sharing
Feb. 17 David Asplund: American Folk
Music
Mar. 14 Bonnie Phipps: Autoharp
Techniques

ILLINOIS

Greater Chicago

Sept. 21 Donna Otto: Springboard for
Joyful Music Making
Oct. 26 Oscar Munoz: Orff Latino
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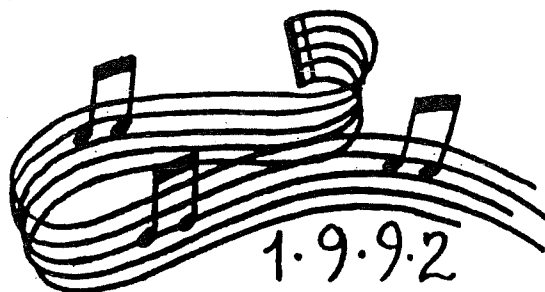
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Nov. 16 Chapter Sharing
Feb. 22 Chapter Sharing
Apr. 25 Guest Clinician

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Oct. 5 Ruth Boshkoff: Music for Early Elementary

KANSAS

Aug. 9-11 Isabel Carley: Potpourri—Speech, Preschool, Church Music
Oct. 5 Gloria Fuocco-Lawson: Basic Orff
Jan. 25 Konnie Saliba: Basic Orff

KENTUCKY

Kentucky

Sept. 14 Angela Broeker: Techniques with Children's Choirs
Oct. 12 Carole King: Orff Potpourri
Jan. 18 Randy Warner: Music Program in a Non-Graded Primary School
Mar. 15 Jim Solomon: Percussion Technique and Ensemble

LOUISIANA

North Louisiana

Sept. 5 Presentations from Levels Courses
Sept. 28 Dr. Susan Snyder
Oct. 19-20 Betty Adkins: Vocal Music
November Betty Adkins, Julie Lester: Conference Sharing
Jan. 18 Jim Solomon
April TBA:
May Year End Social

MAINE

Maine

Sept. 21 Edna Geary: Integration and the Curriculum
Apr. 10 Chapter Sharing
May 17 Chapter Sharing

MARYLAND

Middle Atlantic (MD-DE-DC-VA)

Sept. 14 Konnie Saliba: Upper Grades, Ethnic Music
Sept. 28 Kay Albrecht, Karen Dosch
Oct. 19 Alexis Zolczer: Curriculum Integration
Jan. 11 Chapter Sharing
Feb. 8 Judy Bond
Mar. 7 Karen Medley
Apr. 4 Isabel Carley

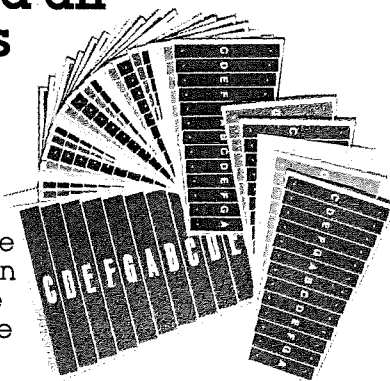
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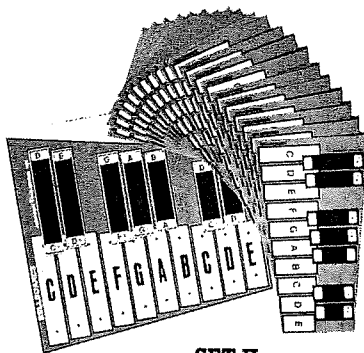


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Oct. 5 Jean Ashworth Bartle: Children's Choral Techniques
Dec. 7 Alexis Zolczer: Schulwerk and Curriculum Integration
Feb. 8 Andy Davis, Peter Amidon, Mary Cay Brass: Folk Dance
Mar. 14 Rene Boyer-White: Spirituals
Apr. 25 Randy DeLelles: Focus on Form

MICHIGAN

Greater Detroit

Sept. 21 Konnie Saliba: Polish Your Process
Oct. 19 Dorothy Jones: African Dance
Nov. 23 Conference Sharing
Jan. 25 Sandra Stauffer: Listening
Feb. 15 Pat Siebold, Carol Hart: Upper Elementary and Middle School Techniques
Mar. 21 Robert Amchin: Percussion Skills
Apr. 18 Phyllis Weikart: Folk Dance

Mid-Michigan

Sept. 14 Donna Monticello: Danzas de las Americas
Oct. 12 Nell Veenstra, Bonnie Brenner: Children's Demonstration
Jan. 11 Timothy Caldwell: Dalcroze Eurhythmics
Feb. 8 Nell Veenstra, Bonnie Brenner: Cooperative Learning Strategies

Mar. 14 Linda Maggadona, Sue Rebeck: Rethinking Recorders
April Donna Williams: Telling Stories Orff Style

West Michigan

Sept. 14 Holiday Sharing
Oct. 19 Jim Solomon: Developing Orff Curriculum
Mar. 14 Phyllis Stycos: Developing the Child Singing Voice in the Classroom
Apr. 25 Judy Bond: The Tapestry of Music Education
May 30 Conference Sharing

MINNESOTA

South Central Minnesota

Sept. 28 Jane Frazee
Oct. 12 Hilree Hamilton: Beginning Orff Schulwerk in a New School; Pauline Sateren
Feb. 8 Judith Thompson: Movement—Multicultural Accent
Mar. 7 Chapter Sharing

MISSOURI

St. Louis

Sept. 21 Jacqueline Schrader: Gems for
Oct. 26 Sanna Longden: Dances with Cultural Background
February Chapter Sharing
Mar. 15 Marilyn Humphries: Sound and Story
Apr. 19 Rene Boyer-White: Multicultural Approach

Heart of America

Sept. 14 Chapter Sharing
Oct. 5 Grace Nash: Optimal Learning
Feb. 1 Hilree Hamilton: Orff Schulwerk with Mainstreamed Students
Mar. 7 Susan Kujawski: Integrating Literature

Ozark Mountain

Sept. 28 TBA
Feb. 8 TBA

NEBRASKA

Nebraska —Program in Planning—

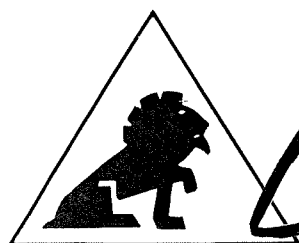
NEVADA

Desert Valley

Sept. 9 Chapter Sharing: Folk Dancing
Nov. 9 Mary Goetze: Children's Singing; — Pitch Matching to Part Singing
Jan. 18 Judy West: The Orff Process: Imitate, Explore, Create
Mar. 21 Judy Bond: Orff Schulwerk, Future Directions
May 11 Chapter Sharing

Sierra Nevada

Aug. 29 Doug Goodkin: In the Beginning
Oct. 19 Darlaine Blackburn: Concepts and Creativity
Mar. 7 Sandra Irvin
May 30 TBA



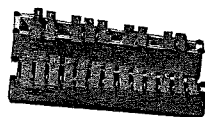
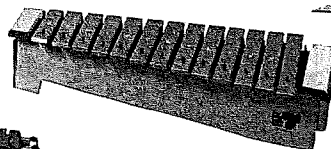
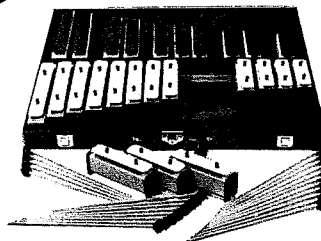
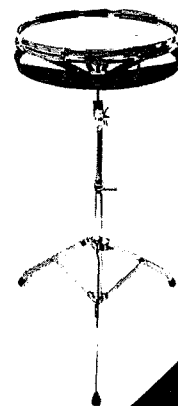
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Central New Jersey

- Sept. 28 Susan Ayres Davis: Singing Games and Playparties
Oct. 26 Ubaka Hill: African and Caribbean Drumming Styles
Nov. 23 Convention Sharing
Feb. 8 Sherri Gottlieb: Let the Children Play
Mar. 14 Chapter Sharing
Apr. 4 Alexis Zolczer: Explore, Create and Participate

Northern New Jersey

- Sept. 21 Joan Fretz: Target Teaching in the Music Program
Oct. 19 Margie King Barab: Early Childhood
Nov. 23 Chapter Sharing
Feb. 8 Chapter Sharing
Mar. 21 Doug Goodkin: Developing the Whole Musician
May 2 Anne Farber: Dalcroze Connection

NEW MEXICO

New Mexico

- Sept. 28 Nancy Miller: A Movement Approach to Music
Oct. 25-27 Retreat with Colorado Chapter
Feb. 1 Virginia Ebinger: Viva la Fiesta
Mar. 14 Paul Halstead, David Krueger: Whole Language and Music

NEW YORK

Berkshire-Hudson

- Sept. 14 Jeff Kriske
Oct. 19 Marilyn Davidson: Integrating Whole Language
Feb./Mar. TBA
April Anna Spallina: Movement

Long Island

- Sept. 15 Alexis Zolczer: Curriculum Integration
Oct. 19 Joan Fretz: Teaching Music Literacy
Nov. 23 Judith Thomas: Primary Sources —Using the Orff Volumes
Feb. 29 Chapter Sharing
Mar. 14 Jack Neill
Apr. 4 Judy Bond
May 2 Mary Goetze: Vocal Development, Children's Choir

Greater Rochester

- Sept. 21 Randy DeLelles
Oct. 19 Chapter members: Mini-Course
Jan. 18 Renee Boyer-White: Multicultural Approaches
Mar. 21 Beth Berman, Boo Wilhelm Miller: See Kids Listen; How to Make CDs, LPs and TDKs Fun

New York City

- Sept. 21 Paul Kerlee: Japanese Dance and East African Mallet Technique
Oct. 26 Martha Bixler and the American Recorder Society: Recorder Workshop and Folk Dance
Jan. 12 Tossi Aaron: American Heritage (with NYC Kodaly and Dalcroze Chapters)

- Mar. 2 Jean Gregoryk: Vocal Technique
Spring Sherri Gottlieb: Early Childhood Development

Tappan-Zee

—Program in Planning—

Western New York

- Sept. TBA
Oct. 5 Chapter Sharing
Jan. 25 Gloria Fuocco-Lawson
Apr. 4 Karen Robinson

NORTH CAROLINA

Central Carolina

- Sept. 14 Martha Mazonson: Alexander Technique; Folk dance sharing
Oct. 11-12 Lillian Yaross: Primarily Orff: Early Musical Learning
Feb. 1 Chapter sharing
Mar. 13-14 Alexis Zolczer: Explore, Create, Participate!

Piedmont

- Oct. 18-19 Carol Huffman: Whole Language and Movement
Jan. 25 Bev Botsford: Shekere: Make and Shake
Mar. 13-14 Alexis Zolczer: Multicultural Curriculum Integration

NORTH DAKOTA

Prairie Winds

- Sept. 28 Pat Hamill: Drawing Creativity from your Middle School Student
Nov. 2 Irene Richards: Creative Dance
Feb. 8 Thomas Wellin: Preparing your Class for a Concert
Apr. 4 Chapter sharing

OHIO

Greater Cincinnati

- Sept. 21 Barbara Potter
Oct. 19 Margaret duGard
Feb. 29 Chapter Sharing
Apr. 4 Jim Solomon

Greater Cleveland

- Sept. 21 Ruth Hamm, Betty Gold, Marge MacNeal: "Orff Is..."
Oct. 11-12 Doug Goodkin
Jan. 11 Conference Sharing
Feb. 22 Jim Solomon
Mar. 28 Jim Tinter
May 16 Chapter Sharing

Northwest Ohio

—Program in Planning—

OKLAHOMA

Oklahoma

- Aug. 17 (Tulsa) Betty Mitchell, Linda Forrest
Aug. 24 (Oklahoma City) Betty Mitchell
Oct. 5 Shirley McRae
Oct. 17 Orff Luncheon and Demonstration
Feb. 22 (Tulsa) Chapter Sharing
Feb. 29 (Oklahoma City) Marti Bessinger, Linda Forrest
Apr. 4 (Oklahoma City) Chapter Sharing
Apr. 25 (Shawnee) Orff Chapter Festival

OREGON

Lane

- Sept. 28 Shirley Pausig: Interrelating Arts, Sciences, Social Studies
Nov. 2 Chapter Sharing
Jan. 25 Darva Anderson: Movement and More
Mar. 14 Laura Frizzell: "Ways to Weave" Upper Elementary
May 2 Chapter Sharing

Portland

- Oct. 11-12 Konnie Saliba: Something Musical for Everyone
Nov. 2 Chapter Sharing
Feb. 2 Ann Palmason: Orff Schulwerk: A Springboard for Language and Music
Apr. 4 Rick Layton: Orff, Keetman's Music in Movement

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Philadelphia Area

- Sept. 14 Isabel McNeill Carley:
Speech, Improvisation
Nov. 2 TBA
Feb. 29 Carol Erion: Multicultural Music
Apr. 4 Alexis Zolczer (with Central
Jersey Chapter)
June 6 Chapter Sharing/Picnic

Pittsburgh

- Sept. 21 Roger Sams: Storytelling
Nov. 2 Shawn Funk: Classroom
Activities
Feb. 8 Sally Rote: Mainstreaming:
Presentation with Children)
Apr. 4 Brian Burnett: Movement
and Folk Dance

SOUTH DAKOTA

Black Hills

- Sept. 14 Esther D'Agrosa: Care and
Feeding of the Child Voice
Oct. 12 Make and Take Workshop
Feb. 1 Conference Highlights
Mar. 14 Carol King: Processing for
Success: Recorders, Mallets
and Movement

Sioux Valley

- Sept. 14 Anvida Steen: Rythm, Melody
Oct. 19 Chapter Sharing
Jan. 11 Chapter Sharing
Mar. 14 Jan Seeley: Multicultural Music

TENNESSEE

Memphis

- Sept. 7 Movement and Dance (with
Memphis Dance Alliance)
Oct. 2 Doug Goodkin: Blues and Jazz
for Upper Grades
Jan. 25 Jeff Kriske, Randy DeLelles:
Process Teaching

Mar. 21 Karen Medley: Process Teaching

Middle Tennessee

- Nov. 2 Sandra and Don Freund:
Creativity and Composition
Jan. 18 Chapter Sharing
Feb. 22 Doreen Rao: The Choral
Experience

TEXAS

Central Texas

- Sept. 28 Jim and Mary Helen Solomon:
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Orff Schulwerk
Nov. 22-23 Phyllis Weikart: K-6 Movement
Experiences
Jan. 18 Konnie Saliba: Early Childhood
Mar. 7 Georganne Sugden: Theater for
Children

Dallas Metroplex

- Oct. 12 Karen Medley: Process Teaching
in the Classroom
Feb. 29 Mary Helen Solomon:
Adventures in Good Movement
Apr. 25 Jeff Kriske: Focus on Form

Texas Gulf Coast

- Sept. 20-21 Phyllis Weikart
October TBA
Jan. 18 Peggy McCreary
Apr. 4 Chapter Sharing

UTAH

Utah

- Sept. 14 Orchestration
Oct. 10-11 Pat Barnet and Michael Hamblin:
Music with Language Arts and
Science
Feb. 1 Jan Asper: Listening Skills
Mar. 14 Glen Fifield: Chapter Sharing

VIRGINIA

Virginia Highlands

- Oct. 19 Susan T. Howell:
Choral Arranging

Jan. 18 Bill Sykes:
Cross-Disciplinary Studies
Apr. 4 Phyllis Weikart: Rhythmic
Movement

WASHINGTON

Evergreen

- Sept. 21 Laurie Spitzer, Sharing Session
Oct. 25-26 Karen Medley: A Medley of Orff
Techniques
Jan. 24-25 Kate Grieshaber, Lisa Ann Parker
Mar. 13-14 Jeff Kriske

Inland Empire

- Sept. 14 Chapter Sharing
Oct. 5 Bob deFrece: Singing to Teach a
Variety of Skills
Feb. 8 Chapter Sharing
Mar. 7 Peggy McCreary: Rhythms,
Rhythmic Improvisation,
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WISCONSIN

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- Sept. 14 Dee Pelcuch: The Elements of
Schulwerk
Oct. 12 Jack Neill: Jazz & Improvisation
Feb. 15 Jan May: African Traditions
Mar. 14 Kathleen Wojcik: First and
Lasting Impressions Ages 4-7

WYOMING

Wyoming

- Aug. 26 Chapter Sharing: Orff and the
Curriculum
Oct. 5 Alexis Zolczer: Upper
Elementary
Jan. 30 Marilyn Collins: Cooperative
Learning in Music Education
Apr. 11 Jenifer Stoesz: Storytelling with
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BOOK REVIEWS

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

STREET GAMES, Gloria Fuocco-Lawson, Schott, 1989

Some favorite playground rhymes have been brought indoors in this supplement to *Music for Children*. As the author writes in the Preface, the eight pieces vary in difficulty and style; they range from jazzy/bluesy settings (with improvisation opportunities), to rock, folk, and plain orchestrations for Orff instruments. The pieces provide playful challenges for third-sixth graders (and up).

This edition is superbly laid out; everything is big, clear, and integrated. Even the movement directions read across the page underneath the tune/text/orchestration. Further amplifications of handclapping patterns appear in large, well-spaced photos.

Three of the eight arrangements are not from the "street," but rather fall into the categories of playparty, limerick and Caribbean song ("Swing a Lady," "Old Woman from Ware," and "The Wind Blew East"). The other five pieces owe their inspiration to snatches of children's "street" texts, tunes, gestures and movements. Fuocco-Lawson adds her own ideas as she combines these fragments. "Ickabocker Boo," for example, sports a slightly altered tune and text to accommodate a bordun and a choreography. The movements are based on three elements found in traditional games—partner-searching, pattycake-clapping, and jumping with feet apart, then crossed.

"Down, Down, Baby" is accompanied here by the game which kids usually do to "Rockin' Robin"—handclapping in a four-some. Fuocco-Lawson is to be complimented for making these hand movements absolutely clear, both by photographs and her choice of words ("high vs. low bridge," for the motion in which the two couples reach across each other, one pair of hands high, one pair low). "My Landlord," with its syncopation and jazz-like scale is one of my favorites.

The most unusual piece is not a street game song but a playparty song, "Swing a Lady." In it a washboard and wood dancing man improvise questions and answers over a gut bucket bordun, while couples swing down the set. This would be a wonderful piece to show off at a school assembly on the theme of American folk music. (And maybe the set's "alley" is the connection to "street" games.)

Whatever her sources, what the author does to texts, tunes and motions definitely smacks of fun. In this short collection she shows the richness of children's own movement, words, and melodies and improvisational ideas for the Schulwerk.

I would say *Street Games* represents an impressive excursion down avenues we all might want to explore further.

Cecilia Riddell
California

LET'S SING AND PLAY, BOOK I, Music Literacy Materials, Peg Hoenack Music Works, 8409 Seven Locks Road, Bethesda, MD 20817

This is the first in a series of books designed for beginning wind players—recorder, tonette or flutaphone. Letter notation is used, and spacing of the letters indicates the rhythm visually. The simplicity of the page and illustration of fingering make for easy reading. The stand-up aspect of the book and large classroom charts are nice features.

One of the disadvantages of the first book is the order in which the notes are introduced—B, A, G, C¹, D¹, F, E₁, D₁, C₁, F_♯, B_♭. There are also some relatively difficult skips in the introduction of new materials, such as D to A, A to D, A to B_♭ and C to B_♭.

Book 2 of this series concentrates on rhythm. Clue boxes are used to call attention to the content of the lesson. There is an extremely quick progression of rhythmic concepts in this book, including one page that introduces both triplets and syncopation. Interspersed are six pages crammed with review questions. Notes on the staff are introduced in Book II and used sporadically beginning with G, A and B on page 10, returning to the letters rhythmically spaced on pages 11 and 12. Then all the notes of the C major scale are used on page 13.

Apparently, there is a third book in the series relating to pitch, but it was unavailable for review.

Recorder Fingering Charts and Rhythm and Pitch Notation Charts are available for use with the books; the first half of Book I is now available on transparencies. Other books in the series, which are similar in format, are *Let's Sing and Play Opera*, with excerpts from

Hansel and Gretel and Carols and Holiday Songs.

Two supplemental texts may be used with the series: *Recorder Teaching* by Mim Chapman and *Let's Write and Read Music* by Vicki Jorgensen. *Recorder Teaching* has some helpful organizational hints. There is also a good chapter on musical form. *Let's Read and Write Music* uses Madeline Hunter's Instructional Theory (ITIP) teaching techniques. This book is to be used in conjunction with *Let's Sing and Play*.

Whether or not these materials would be useful to you probably depends a great deal on your reason for teaching recorder. The Hoenack series aims for music literacy through the use of wind instruments. If you are using the wind instrument strictly as a pre-band instrument, you may find these resources helpful.

Linda Graef
Indiana

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TEN FOLK CAROLS FOR CHRISTMAS FROM THE UNITED STATES, Jane Frazee. Schott Music Corporation, SMC 22.

This delicious collection, published in 1977 as a supplement to the American Edition of *Music for Children*, offers a splendid selection of American folk music for the Christmas season arranged for voices, recorders, tuned and nontuned percussion. The songs are gathered from several southern sources, most notably John Jacob Niles's treasure trove, *Ten Christmas Carols from the Southern Appalachian Mountains* (Schirmer, 1935).

For the most part the melodies are, as stated in the introduction, "simple in construction and accessible in range," although my students have been uncomfortable with the high F found in "Oh, Watch the Stars," and have preferred the song transposed to the key of D. Jane Frazee's obvious love for these songs is evidenced by the care she has taken with the arrangements; they are simple yet very effective, each with a singularly appropriate character for the particular song. The settings afford ample room for elaboration and improvisation. One can readily imagine their use in a dramatization of the Christmas story.

Teachers should be aware that the alto recorder part in "Look Away to Bethlehem" must be read an octave higher than written. This is an editorial flaw. Schott has not been consistent in the notation of alto recorder parts throughout the *Music for Children* series. (Remind me to refer this to SS-CARP: The Society for Sanity and Consistency in Alto Recorder Parts!)

The religious nature of much of this material may limit its use in some school settings;

but if your bookshelf does not already include this wonderful collection, by all means add it. Highly recommended.

Jack Neill
Virginia

INTRODUCTION TO MUSIC FOR CHILDREN, Wilhelm Keller. Translation: Susan Kennedy. Schott Publishing Mainz, London.

This is a long-overdue review of a slim, basic volume that has been in print in English since 1974.

In his preface to the first edition, Wilhelm Keller states; "... may the experienced accept our presentation as confirmation and extension of their own knowledge and ability, and the inexperienced take it as their first helper when starting to work with this new tool."

To date, there have been so many introductions, explanations, abbreviated flyers, how-to books—indeed, such a plethora that it makes me wonder whether we are over-explaining Orff Schulwerk. Let's just DO it, and TALK later, as in the beginning. Keller's book is not an instruction book he gives its rationale most clearly: we look into it for reminders, for confirmation of what we do.

The reminders offer a solid background to the structure of the Schulwerk: theory of the modes and progression of their use, technical suggestions for introducing the leading tone, the dominant, the minor scales. To me, the intensity of these segments is balanced by the last chapters on Basic Principles, and the Suggestions for Teachers that opens them.

Here Wilhelm Keller comments, "... I have limited myself to suggestions based on

my own discoveries, observations, and above all, my own mistakes." (Is there a better way to learn than from our mistakes, as does every living creature?) The confirmation of our understanding of the Schulwerk comes with reading these suggestions; they remind us of instances of their proof, make us percolate with a new idea, or prod us to reintroduce a nearly-forgotten practice (like children conducting their performances).

Although the original motivation for the creation of the Schulwerk was dance/movement, it is touched upon only very lightly in Keller's paperback book. Undoubtedly this is due to the lack of a proscribed movement education at the time and the limitations of print; there are excellent books to fill that gap now (Keetman, Haselbach, et al).

This book was by my side in my student days, but had somehow slipped into the shadows of abundant new materials. I am glad to bring it into the sunshine once more, to suggest that it join the "most necessary" status on the Orff Schulwerk teachers' bookshelf. Better yet, put Wilhelm Keller's book on the night table and read a part of it every night of the new teaching term.

T.A.



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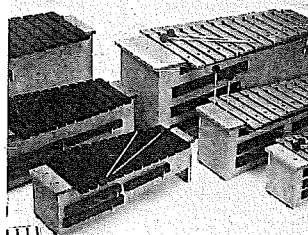
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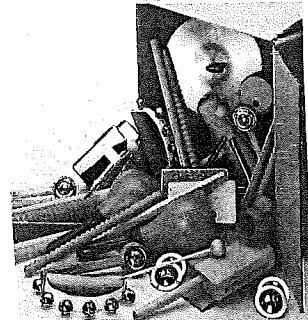
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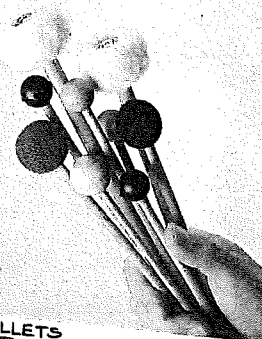
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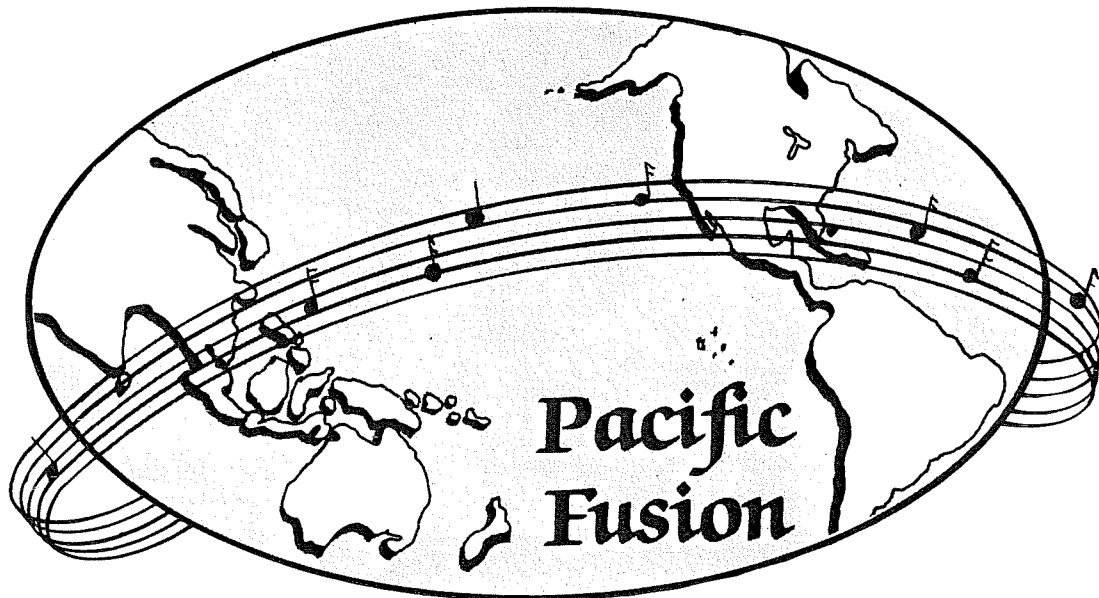


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