

Volume XXIII
Number Four
Summer 1991

A Off - Shetland. Natica Porlica Plate III INTRADE OFF - KEETMAN

2. *Pavane.*

A handwritten musical score for a piece titled "2. Pavane." The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical markings throughout, including slurs, ties, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat dots.

attacca

B

2 Klarin
Soprano

2 Klarin

2 Klarin
(Horn drei, Sopran)

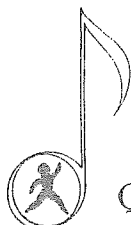
Vorte

Handwritten musical score for three staves: 2. Horn, Violoncello, and 2. Posaunen. The score is divided into measures 17 and 18. The 2. Horn part features complex rhythmic patterns with many beamed notes. The Violoncello and 2. Posaunen parts provide harmonic support with simpler rhythms.

Vielleicht können wir statt der 2 Trompeten 2 Saxophone nehmen, falls wir nicht echte Trompeten besorgen können,
 muss natürlich am besten wäre. - Ich hoffe, dass 8 Noten einen massen streichen. Bitte um freien Akt
 aus massen helfen!

Orff/Keetman "Intrada" from PARALIPOMENA
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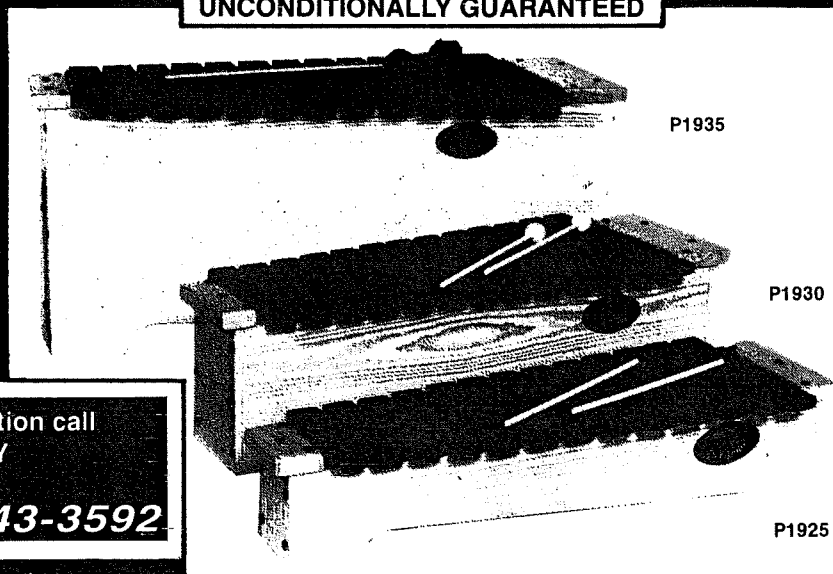
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Cover manuscript, "Intrada" by Gunild Keetman

Gift to Brigitte Warner

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Here comes a bum-ble-bee from a-round the barn,



car-ry-ing a bag-pipe un-der his arm!

Words: Traditional - Melody: T. Aaron



Gunild Keetman: A Biography

A Natural Talent, Equally Gifted in Movement and Music: In Honor of Gunild Keetman on her 80th Birthday

BY JOACHIM DORFMULLER

The following article informs us about the life of Gunild Keetman. It is reprinted with permission from the June, 1984 Orff Informationen, #33, published by the Orff Institute of the Mozarteum and the Orff-Schulwerk Center, Salzburg, Austria.

(The author was identified as "organist, pianist, accompanist and teacher at the University of Wuppertal as well as at the music conservatories in Mannheim and Cologne.")

Is there a school or studio for children, a conservatory, a music education institution where the Orff instrumentarium would not be available and used in instruction?

When one speaks of Carl Orff, the composer whose name was given to this instrumentarium, it is necessary to cite the name of a woman who was closely associated for six decades with the development of the educational and musical applications of these instruments. Gunild Keetman, born June 5, 1904, today lives in Breitbrunn, on the shores of the Chiemsee.

Keetman's professional interest in the synthesis of music and movement came about because of a double disappointment in her early studies. In the beginning, Gunild Keetman enrolled at the University at Bonn and studied art and music for a semester. She did not stay longer, for she recognized quickly that her interests and ambitions did not fit the program at Bonn.

From Bonn, she went to Berlin, where she studied physical education. Once again, she stayed only for a semester—here she found (already at that time) a large, impersonal institution that could not foster her highly motivated curiosities. It was through a coincidence that she learned, in 1924, that an institute had been founded in Munich by Dorothee Guenther and Carl Orff, in which music, dance and gymnastics would be equally emphasized.

Let us remain for a moment in Gunild Keetman's home town. Her father, Alfred Keetman, was born in 1874 in Elberfeld of

Dutch immigrant ancestors, and died in 1957 in Prien on the Chiemsee. He was employed as a banker with the and was a great music lover. His wife, Kathe Simons Keetman, was equally devoted to music. Born in 1879, also in Elberfeld, she died in 1966 in Prien. She looked out for the solid musical foundation of all the children in the family. Early on there was a string quartet in the family; music was played often in the home, and the Keetmans went frequently to concerts.

Gunild Keetman attended the Elberfeld high school for girls and completed her studies at the girls' secondary school in Unterbarmen, where she graduated in 1923. Her occupational goal was already clear in her mind. She would find a common denominator between music and movement. How she found it, we know. In the end, it was Carl Orff, her mentor, as Gunild Keetman always gladly acknowledges, who awakened her unusual vision. He had a personality more interesting and immediate than she had ever in her life imagined. From that first day onward, Gunild Keetman felt certain that she had found what she was seeking.

The most important aspect she discovered at this time was a new, unusual concept: students at Orff and Guenther's school were to invent music. They were first encouraged to echo simple melodies on the piano and develop them. They were allowed eventually to work out improvised melodies over a *bordun* bass.

Of course, Orff did not limit his work to the piano, even though it played an important role for him as he developed major works such as *Carmina Burana*. He steered his students to new shores—with an African xylophone, a marimba, which two Swedish sisters had sent to him in Schwabing, in Munich. "Lycka till!" was written on the package—"Good luck!" and from a sailor, Orff was able to get a box xylophone, jokingly called a "Kaffir piano"—also from Africa, like the marimba.

That was 1926. Gunild Keetman immediately showed great interest in the instruments

and was engaged as experimenter. She wanted to know what possibilities lay in these xylophones. There were two problems at the outset: the tuning of the instruments and their production. Munich harpsichord builder Karl Maendler solved both problems in a short time. He created the basic form of today's small xylophone, an alto instrument first. Then he applied the same structure an octave higher for a soprano xylophone. Today these instruments have been long patented and industrially manufactured at Studio 49, a company founded by Klaus Becker in Graefelfing near Munich.

Drums and tympani excited Gunild Keetman's imagination, inspired her to new musical forms and motivated her to more and more inventive rhythmic creations. Yet the element of melody could not be neglected at the Guenther'schule. This presented problems for Carl Orff: he did not want to place his work in competition with the National Socialist Youth Movement which was developing at that time, which featured the baroque recorder in its program. However, the dilemma was quickly settled. Use of the recorder did not commence in the Baroque period, nor in the Renaissance. It can be documented that the recorder was a natural wind instrument used long before in the Stone Age.

This natural origin mattered to those in authority at the Guenther'schule. Gunild Keetman experimented on recorder with her excited students, often far into the night. The fascination never waned. It pressed Gunild Keetman to put the experiences on paper as soon as possible. Thus, in 1930-1932 she had already completed eight of the volumes jointly published in 1934 with Carl Orff and Hans Bergese as *Elemental Music Exercises* (Elementare Musikübung). From the pen of Gunild Keetman came, among other publications, "Pieces for Recorder and Small Percussion," "Pieces for Small Percussion Alone," "Pieces for Recorder," and compositions like "Bolero" and "Ecstatic Dance" ("Dance for chorus of clappers, rattles and percussion," *Schulwerk*, Volume V, page 95, Murray Edition, Schott.)

TRANSLATED FROM THE GERMAN BY ESTHER GRAY

Gunild Keetman had long since attained a high level of professional standing, not only in German-speaking nations, but also far beyond. It can be regarded as a shining beginning that the New York City newspaper, the *Herald Tribune*, published on July 20, 1930 the words, "Gunild Keetman's charming music—here is indeed an example that percussion music can be something other than deafening noise." Two years later, on October 19, 1932, *Paris-Midi* reported: "Music and movements are inextricably interwoven—for her creative genius, Gunild Keetman deserves prominence."

One name has not yet been mentioned: Maja Lex, a born dancer, a woman of like spirit to Gunild Keetman's in her efforts to develop music and dance. A choreographer, Lex arrived at the Guenterschule as a student shortly before Gunild Keetman. Lex was later to lead the school's dance group, founded in 1930. She worked, on the average, with 15 dancers and musicians dedicated to elemental dance, which, at that time, contrasted with Mary Wigman's "New German Expressive Dance" (that also had gained an historical reputation). Gunild Keetman spared no effort: in addition to a normal teaching load of 30 instruction hours a week, she added at least 20 "experimental hours." She drove herself often to the limits of physical strength. The successes brought a rightful reward.

Gunild Keetman was just 30 when she was offered an unusual honor. The 11th Olympic Games were being prepared for 1936 in Berlin. Carl Diem had created the plan of a festival program for the occasion, titled "Olympic Youth" and inspired by Pierre de Coubertin. In order to produce the necessary music, Diem turned to Carl Orff, who turned to Gunild Keetman. She was to write the music for "Processional" and "Round Dances for Children." Modern technology came to her aid: in the Olympic Stadium stood an amplification system that could transmit the Keetman dance orchestra's 30 players with a fullness of sound. One didn't need to have any worries about the reaction of the international audience. It was unanimously positive.

As the Guenterschule programming became successful, the school building became too small. Spacious new quarters were located the same year, 1936, on Munich's Kaulbach Street by the English Garden. Success on one hand, problems on the other: the Hitler regime had the goal of taking over all career training programs. It was possible to take a stance protecting the program, but only until 1944, when the building of the Guenterschule was confiscated on short notice. The work was impaired.

Then came ruins and debris. In a bombing

attack on Munich shortly before the end of World War II, the Guenterschule was totally destroyed: the entire inventory, the library, the archives, the photo lab, the costume collection went up in flames. This was the end of a school that was never rebuilt.

However, the idea was not lost; it came to life anew. In a used book store, Walter Panofsky of the Bavarian Radio happened to find a recording of the music of the "Round Dances for Children," from the Berlin Olympics of 1936. Immediately, he asked Carl Orff and Gunild Keetman for more music of this kind. Shortly thereafter, the *Christmas Story* appeared, music created by Gunild Keetman for a text penned by Orff. At Christmas, 1948, this *Christmas Story* was transmitted by Bavarian radio, naturally in a performance by children. It can also be seen on film in 1964 and 1975 performances.



With Carl Orff at the recording session for *Musica Poetica* Records, 1971. (Note water glasses.)

Eberhard Preussner, a friend of Carl Orff, had been long convinced of the validity of the Schulwerk approach. Now having been named as director of the Salzburg Mozarteum, he saw it as appropriate to locate the center of work associated with Orff's Schulwerk at the Mozarteum. Gunild Keetman went also to Salzburg. It was her assignment to organize and teach children's classes, as well as lead elective classes in Orff Schulwerk for students of the Mozarteum.

The something happened which Gunild Keetman could have hardly imagined. When Preussner asked her to do a demonstration of

her work with children's groups of varied ages before an international meeting in Salzburg, of directors from university schools of music and conservatories, she agreed. The directors came, without exception, from a totally different tradition in music education and Gunild Keetman's work fascinated them. The resonance, the echo, was simply overwhelming: from all sides came questions about training for and applications of the *Schulwerk*.

At this point, the new five-volume publication of the *Schulwerk* appeared at the Schott publishing company, which had shown its interest in Orff Schulwerk since 1945. The *Schulwerk* was translated into English, French, Spanish, Swedish, Italian, Czech, Greek, Portuguese, and also into Japanese, into Welsh, and for Ghana soon came a first African Edition. Today the *Schulwerk* appears in 16 languages.*

Gunild Keetman composed further and revised the works of the prewar years. To name the most significant publications: "Pieces for Recorder and Drum," (1956); "French Songs for Children," (1958); "Songs for School," (four volumes, 1960-1967); "Japanese Children's Songs," (Tokyo, 1963); "Pieces for Xylophone," (three volumes, 1965-1966); as well as in 1970, the volume "Rhythmic Exercises."

Also in 1970, the Stuttgart publisher, Klett, produced her 200-page volume *Elementaria: First Acquaintance with Orff-Schulwerk*, complete with many notations for music and movement. This work followed a notion of "building downwards" because it had become clear to Gunild Keetman that today's musical education must commence earlier than what was conceptualized in the 1930s.

In the years between 1950 and 1957, Carl Orff and Gunild Keetman directed the first recordings of the series *Music for Children* (Columbia/Electrola). Soon thereafter began the recordings for the series *Musica Poetica* at Harmonia Mundi, with a total of ten long-play recordings. With Carl Orff's daughter Godela, Keetman hosted a Schulwerk program on Bavarian television in 1957-58.

Also, she led guest courses and demonstrations with Orff from 1958 on, both in Germany and internationally. At the international summer course that was held for the first time in the Frohnburg, near Salzburg, Gunild Keetman was continuously involved. Soon interest stretched across the continents and seas, and in 1962 the first foreign course was held with Institute faculty in Toronto, Canada. Also in 1962, Keetman participated in a four-week-long lecture and demonstration tour in Japan, for which Japanese radio and television had invited her.

In the meantime, scholarship on the work of Gunild Keetman has increased.



photo: Minna Ronnefeld

In Salzburg, about the time of our first journey

Traveling with Gunild . . .

Fragmentary reflections on journeys with Gunild Keetman in Italy, Spain and Israel between 1956 and 1977.

- ☆ *intensified my sensitivity*
- ☆ *tickled my curiosity*
- ☆ *widened my empathy for man, nature and art*
- ☆ *challenged me to awareness*
- ☆ *deepened the feelings of friendship and*
- ☆ *invited me to spontaneity, pleasure and joy*

From a thankful traveling companion,

Minna Ronnefeld
Denmark



photo: Peter Keetman

In front of Gunild's home 21 years later, shortly after our last, longer trip.

Such academic work will have the important purpose of releasing Gunild Keetman from the shadow of the great Carl Orff, who died in 1982, and who once referred to his colleague as "naturally talented, equally gifted in movement and music." Carl Orff truly spoke the most beautiful praise confirming the life and work of Gunild Keetman: "I do not exaggerate when I say that without the decisive cooperation of Gunild Keetman, the *Schulwerk* could never have developed."

In the summer of 1960, Gunild Keetman offered a course at Pullach, near Munich. Among the participants was a young dance student who had heard about Orff Schulwerk during her studies and now wanted the opportunity to work in person with Gunild Keetman.

A lasting relationship developed out of this first encounter. I have Gunild to thank for the opportunity that Orff offered me; as a person who had just completed her professional training, I was invited to become a teacher at the newly-founded Institute in Salzburg.

Sensitively, she directed my first teaching attempts. In order to prepare for my work in Salzburg, she gave me the opportunity to lead an experimental class with her personal assistance. It was held at her home in Breitbrunn, on a large Bavarian lake, the Chiemsee. With the feelings of a young apprentice who is allowed the privilege of coming to a master, I traveled from Salzburg to Germany once a week in order to gain advice and critique on my teaching.

Evenings we sat in her little house, an old mill, eating supper together. Sometimes she gave me private tutelage in hand drum technique, other times we would improvise together on recorder. With Orff, she had worked out a wonderful series of experiences

for me in order to offer quickly what my previous preparation had lacked, for my position as a young teacher at the Orff-Institute.

Most pleasant, though, were the evenings when she told me about the origins of Orff Schulwerk in the Guenterschule, and of her own beginnings as a student under Dorothee Guenther and Carl Orff. Often she recalled the difficulties she had had during her first years of teaching, and comforted me when I told her of my own problems with children or students at the Institute.

The recollection that touched me most deeply was her story of the destruction of the Guenterschule by bombs, in the year 1944. Everything was ruined; rooms, instruments, music, dance costumes, archive, photos. Just a few hours after the bombing raid ended, Gunild and a friend went to find out what remained of the school and to see whether anything could be saved. (Only her own recorders, which she had at home, remained intact.)

The two young women clambered through the broken and burned-out house and could not recover anything in the ruins. They were in despair over the loss. I asked her what they had done in this situation.

"We had our recorders with us," Gunild said, "we could not do anything but make music together. In that moment, we played out our entire misery and sadness. I believe that when we finally stopped playing, we had played ourselves a tiny bit of courage."

Barbara Haselbach
Salzburg

In the summer of 1965, a year after I graduated from the Orff Institute, I returned for a visit; it felt as if I had never left. The International Summer Course had ended and

preparations were being made for a one week special education course. One of my former classmates was to be the movement instructor, but she became ill two days before the course started. How would they find a replacement on such short notice?

Gunild Keetman turned to me and said, "Danai, would you mind taking over the movement instruction during this week?" Such a request, especially coming from a teacher who inspired awe, reverence and fear was an honor. Clearly, she believed I was capable of stepping in and doing the job, and in a hesitant and quivery voice I said that I would be glad to help out. I had never taught an adult course before, much less a special education course—and in *German*! (My native language is Greek.)

I was literally overwhelmed by this request. Keetman, sensing my hesitation and fear, assured me quickly that it would not be a hard task for me. "Besides," she added, "it would be a good learning experience." She postponed her trip back home for a few days and offered to help me map out the first lesson plans.

Walking into class on the first day of the workshop, the only thought running through my mind was: Danai, now you either sink or swim. As I plunged into the teaching, my initial fears disappeared within a few seconds. Gunild Keetman stayed in class for the entire session, a silent judge, mentally recording every step of the sequence. Following the class we discussed the high and low points of the lesson; my own insecurity made me very vulnerable to her comments, and at the time I thought she really tore me apart. I must add that she also praised the highlights of the lesson.

For the next two days, my teacher continued in her role as a facilitator, advisor and

evaluator of my movement presentations. On the third day, she left for Chiemsee. These three days of close collaboration with Gunild Keetman revealed to me the caring, warm and supportive side of her personality.

As a teacher, she sometimes appeared authoritarian and rigid. (Let us not forget that she came from the old-fashioned, strict European educational system.) Yet her high spirits and vitality were felt by all of us. She was a keen observer, would not settle for mediocrity, but demanded maximum output from us, just as she gave her whole self to her teaching.

Keetman never seemed to labor over lesson planning during the year she taught us. To her, process and sequencing were as natural as breathing. In the course of a lesson, I could see her ideas gradually taking shape and form by virtue of her extraordinary improvisational abilities. In addition to the movement classes, she offered classes in hand drum technique, improvised conducting and body-percussion improvisations. These sessions have been a source of inspiration in my teaching ever since, as they have remained etched in my memory.

Danai Gagne New York

All experiences, all recollections of this extraordinary woman lead to one point: unusually great modesty. I remember a small event in Diessen/Ammersee in 1981, sitting with some friends on the pergola of the Orff country house. It was a few days before the Orff Schulwerk Easter Workshop at the Academy of Music in Munich. When asked if she would say hello to the approximately 200 participants in the workshop, Gunild Keetman answered, "That's impossible... it would be my death!" Carl Orff, without moving a muscle, said dryly, "I think we could try it..." which characterizes them both.

But I think of a really strong experience I had on December 18, 1990, four days after Gunild Keetman died, in Medan, Sumatra, at a concert of the Medan Music School. The program contained some instrumental pieces, mostly folk dances from various parts of Sumatra, arranged for Orff instruments and played by a group of young teachers of the music school. They were conducted by Maxi Lemye-Tan, a former student of the Orff Institute. The music was nice, but not exciting. Suddenly—what a surprise—new sounds, quite unfamiliar up to now. Swinging, gliding, magic pentatonic music, the Pelog pentatonic scale, so typical of Indonesian (Javanese, Balinese) music.

As soon as I could, I asked Maxi what had been played at the end of the concert. I must confess I was rather ashamed that I did not

recognize it—it was Gunild Keetman's "Calmo (notturmo)" and "Tranquillo" from *Spielstücke für Kleines Schlagwerk*, (Pieces for Small Percussion), published in 1953 by Schott. Gunild Keetman had never been to Indonesia; nevertheless, the color, the atmosphere, the radiation of her music was genuine, the likeness to Indonesian gamelan was perfect.

And there is one more thing that should be noted from this experience: Gunild Keetman had the exceptional ability to write great music with only a few notes.

Karl Alliger Germany

I first saw Gunild Keetman in 1962 at the Orff Course and Conference at the University of Toronto the day before the course started, when both of us were exploring the Music Building to get the lay of the land. There was no one else around at all. We met in the foyer as she was coming in and I was leaving. I thought she must be Keetman but my German was far from the tip of my tongue, so I didn't speak. She looked me over with considerable interest, probably wondering if I were coming to the course, but her English was far from confident, so she didn't speak. But I felt we communicated nonetheless.

The following day I was in her movement class, which I thoroughly enjoyed. I liked her quiet style and carefully thought-out sequence, as we spent the entire period exploring side-steps in various meters in an enormous class of over a hundred people. Then on the weekend, there was a big conference, with music teachers from all over the U.S. and Canada, at which there were many lectures and demonstrations scheduled.

Keetman's session on improvisation was the high point of the whole experience for me, as she enticed the whole crowd of well over a thousand people to improvise together, and the whole auditorium was filled with our pentatonic singing.

Later on, she invited volunteers from the audience and my neighbor volunteered both of us, so I found myself on stage playing question-answer with her on the four notes she'd assigned—C, D, E, F. I remember her quiet comment afterwards, regretting that neither of us had anchored our little tune on D to give it a minor flavor. That session convinced me that I wanted to pursue the Orff approach, and I've been at it ever since.

The following year, I was accepted at the Orff Institute, as soon as it was opened. Every two weeks throughout the year, Orff and Keetman came to spend the day with us at the Institute. I remember very vividly the general sessions with Orff on piano improvisation and sound exploration, with the entire ensemble of unpitched instruments arrayed in

the largest studio. But the session I remember best is the hour and a half that Keetman spent teaching us hand drum technique. We'd been having classes in hand drum the entire term, but I learned more in that one session than the rest of the year, and have been playing and composing for hand drums ever since.

After I came home, I wrote to Keetman quite frequently. Whenever I had a new book out I sent her a copy, and she reciprocated, sending me autographed copies of her publications as they appeared. Her encouragement and appreciation of my work meant a great deal to me. Not only did she send me her music, but on several occasions a surprise package arrived containing one of her elegant hand-woven tapestries, which I now treasure more than ever.

Whenever I take out one of her books, I marvel all over again at the inventiveness, her skill in following the principles that she and Orff worked out together, her rhythmic ingenuity in contriving complementary ostinato and drone patterns in rhythmic polyphony, her use of dissonance and her incomparable skill in constructing either the simplest structure or the most complex combinations of all available resources.

Her life-work will live for generations, providing models at every stage of development and complexity in the Orff progression for the rest of us to study and emulate. Without her, there would be no Orff Schulwerk to enchant and mobilize Orff teachers and the children they teach all around this globe. Viva Keetman!

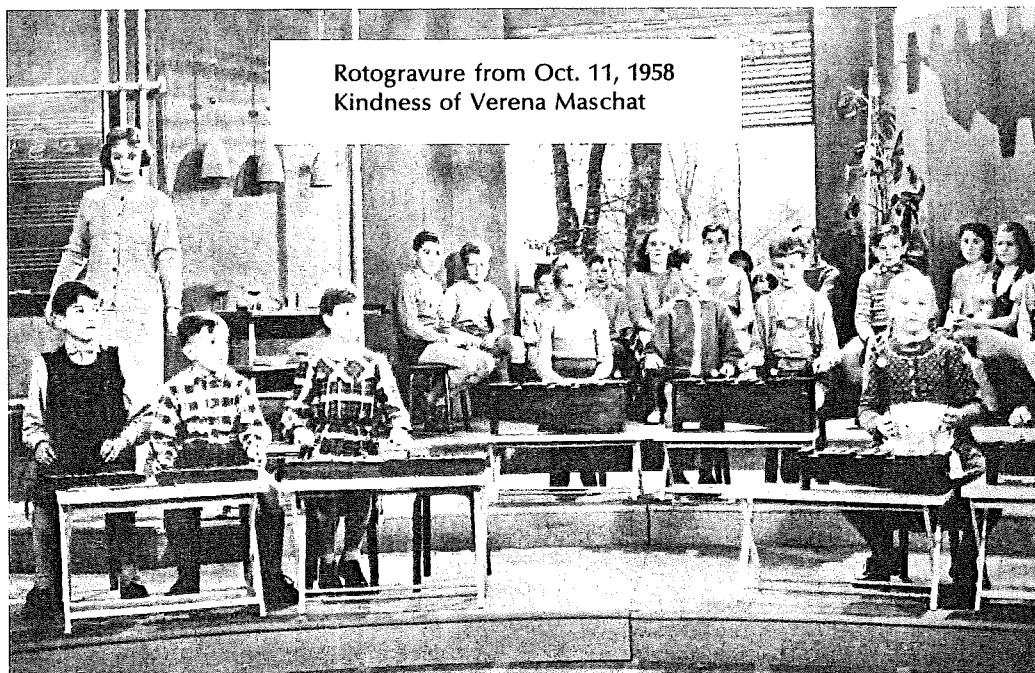
Isabel McNeill Carley North Carolina

My first acquaintance with Gunild Keetman dates back to the early fifties. At that time I had just begun my studies at the Hochschule fuer Musik in Munich. One day I attended a lecture-demonstration of the Schulwerk, given under the auspices of the Jeunesse Musicale. This short moment in time was, eventually, to change my life. Gunild Keetman's students performed, and although I had heard the radio broadcasts, I had never seen the movement aspect of the Schulwerk. I would never have thought it possible that children could make music in such a beautiful and magical way!

Even though still a student myself, it was not long before I tried my hand at the Schulwerk. Thinking back to that time, I am embarrassed at the brashness and self-assurance of youth! How could I, a greenhorn in music and in teaching children, attempt to teach Schulwerk? But there was Gunild Keetman, and of course, Carl Orff. Taking on the role of mentors, they would explain, visit classes and make suggestions at a time when

GANZ BEI DER SACHE, warten die Kinder (Foto r.) hinter ihren Schlaginstrumenten auf den Einsatz zu einer neuen Übung des Orffschen Schulwerkes. Links an der Tafel: Orffs Tochter Godela.

DIE TOCHTER Carl Orffs, Godela (unten links), erklärt den Kindern am Bildschirm das Spiel auf dem Metallophon, das Gunild Keetmann, Orffs langjährige Mitarbeiterin, ihnen hier vormacht.



Rotogravure from Oct. 11, 1958
Kindness of Verena Maschat

Schon das Hallo am Telefon ist „Musik“

Zur Sendung am Mittwoch um 17.15: Godela Orff erzählt vom Schulwerk ihres Vaters



DIE KINDER, mit denen Godela Orff (links) und Gunild Keetmann, die langjährige Mitarbeiterin des Komponisten, das Schulwerk ihren Altersgenossen im Fernsehen vorführen, sind von ihrer Aufgabe hellauf begeistert.

Fotos: Sessner (3), Grimm (1).

CARL ORFF, der 1895 in München geborene Komponist, zunächst tätig auf dem Gebiet der tänzerischen Volks- und Laienmusik, ist einer der bedeutendsten Opernkomponisten der deutschen Gegenwart. Er versucht eine Erneuerung der Oper aus Urfängen, etwa aus den szenischen Oratorien, aus den Mysterien- und Rüpelspielen des Mittelalters und aus dem Geist der Antike. Allein sein „Schulwerk“ wird in 18 Weltsprachen gelehrt.



Als Carl Orffs Tochter Godela sieben Jahre alt war, nahm ihr der Vater die „Fingerübungen für Anfänger“ vom Notenhalter und gab ihr Stücke von Bach zum Üben. „Weil er wußte, das paßt zu mir, das macht mir Freude. Und Freude, das ist die Voraussetzung allen Lernens, wie überall so in der Musik.“ Godela Orff, die in jeder Sendung des Orffschen Schulwerks den Kindern am Fernsehschirm die Freude am Lernen, die sie als Kind selbst empfunden hat, zu vermitteln sucht, ist keine Musikerin geworden. Sie ist Schauspielerin und nach eigenem Zeugnis „normal musikalisch“. Im ganzen hat sie bei ihrem Vater nur zehn Klavierstunden gehabt, „alle halbe Jahr eine“. Dabei hat sie mehr vom Wesen der Musik begriffen als viele Kinder in langjährigem Unterricht.

Nun könnte man diese Begeisterung für das väterliche Werk dem kindlichen Bewunderungsseifer zugute halten; wenn Godela Orff nicht eine nüchterne junge Frau wäre, deren Lebensweg sich lange Zeit nicht mit dem des Vaters gekreuzt hat. Und wenn sich das Orffsche Schulwerk nicht in fast drei Jahrzehnten auf der ganzen Welt, in achtzehn Sprachen gelehrt, Anerkennung als ein grundlegendes musikpädagogisches Unterrichtsmittel erworben hätte.

Die Freude, die Godela Orff als Kind im Zusammensein mit ihrem Vater und seinem Musizieren empfunden hat, kann sie heute an ihrem fünfjährigen Sohn Florian beobachten. Florian, ein stämmiger und lustiger bayerischer Bua, hatte nämlich in seinem Kindergarten keinerlei Lust zum Mitsingen gezeigt, was die „Tanten“ begreiflicherweise nicht zu fassen vermochten. Ein Enkel von Carl Orff, und dann nicht Singenwollen! Bis Florian eines Tages Großvaters Schulwerk mit Mutti als kluger Interpretin am Fernsehschirm sah. Seitdem singt er den ganzen Tag die Rufe, Lieder und Schnadahüpfel mit, die die Kinder da zur Einführung und Einführung in die Klangwelt singen und spielen: „Zizibé, Zizibé, d'Sunn verbrennt den letzten Schnee!“

Wodurch zeichnet sich nun das Orffsche Schulwerk vor anderen Unterrichtsmethoden aus? Das ist schwer zu erklären. Godela Orff tut es „ganz unwissenschaftlich“, wie sie sagt, „und darum für mich um so schwieriger, für

den Leser und Hörer aber vielleicht verständlicher. Also — das Kind lebt doch in einer Welt, in der das Wort noch sinnlich empfunden wird und Klang und Rhythmus eine größere Rolle spielen als verstandesmäßiger Satzaufbau. Da die Sprache als Urphänomen eng mit Klang und Bewegung zusammenhängt und der heranwachsende Mensch nicht nur körperlich, sondern auch geistig-seelisch die Entwicklungsstufen der Menschheit durchläuft, muß in seiner sozusagen archaischen Periode in ihm diese Saite angeschlagen werden. Bereits der Kuckucksruf ist „Musik“; er stellt eine fallende Terz dar, die im Rufe der Mutter nach ihrem Kinde oder in unserem „Hallo“ am Telefon und vielen anderen Rufen wiederkehrt. Damit fängt das Schulwerk an. An Sprüchen, Abzählreimen, Lautmalereien, Volksliedern und später an der Lyrik der Welt lernen die Kinder die Musikalität des Wortes, die Klang- und rhythmischen Zusammenhänge mit dem gesprochenen Wort. Eigentlich lernen sie es nicht — sie entdecken es wieder. Was sie lernen, ist die Musik, die sie später davon wieder abstrahieren lernen. Jedenfalls ist das Orffsche Schulwerk ein Musikunterricht, der Spaß macht. Oder ist es etwa keine Gaudi, wenn man — mit nur fünf Tönen — die Geschichte von einem Mann erzählen kann, der in einen Brunnen fällt? Wenn das eine Kind mit Wasser gefüllten Gläsern das Glitzern des Brunnenwassers zeichnen kann und am Ende die große Trommel und das Becken das Hineinplumpsen des Mannes nachmachen? Sprechübungen wechseln ab mit Kanonsingen und Rondos, Wiegenlieder mit Tanzstückchen.

Alles das spielen die Kinder auf Xylophonen, Metallophonen, Trommeln, Glockenspielen, Triangeln, Becken und anderen Instrumenten, und zwar zu Anfang im sogenannten Fünftönenraum, in dem es keine Halbtonschritte gibt. So kann es nie zu Mißklängen kommen, so daß sich die Kinder auch mal „verhauen“ können.“

Sobeen sind die ersten zwei Langspielplatten einer Reihe „Musik für Kinder“ herausgekommen. Sie dienen als Modelle, nach denen frei gearbeitet werden kann und die zu immer neuem schöpferischem Gestalten anregen, sollen. Doch soll man das Schulwerk, da es ja eine Einheit von Klang und Bewegung ist, nicht nur hören, sondern auch sehen.

Klaus Budzinski

formal training was not yet possible.

Thinking back over the many years that have passed since then, Gunild Keetman weaves in and out of my memories. Only occasionally did we meet again. I will never forget her beautifully structured classes in movement and improvisation which always left one with the feeling of wonderment and of having accomplished something quite remarkable. She was gentle in her dealings with us, yet very firm in her expectations.

After her official retirement, I visited her several times in her old mill at the Chiemsee. No one in this country would ever understand how a person of her standing and professional fame could live in such simplicity. Her upstairs apartment consisted of two rooms. One of them was almost completely taken up by her weaving loom and her bed, which served as a couch during the day. A corner was set aside for simple cooking and washing up dishes. (She took her main meals at her brother's house next door.) The other, larger room was filled with musical instruments, drums of all sorts, a grand piano and lots of music. The deep window sills held plants and flowerpots.

But all of this goes with Gunild's character and personality. She was unassuming, modest about her achievements, quiet and turned inward, shy. Her creativity came from deep within her and blossomed best in the solitude and beauty of the countryside surrounding her home. She did not need applause and the approval of the world. I often had the impression that she was quite surprised at the reverence and respect she was offered from people all over the world. She communicated best with others through making music and loved to spend hours on improvisation with her visitors.

Once, as we were walking along the shores of the Chiemsee (a lake), I asked her how, during the time of the radio broadcasts, she was able to prepare her children from one week to the next to go on the air with a program.

"Ach, Brigitte," she sighed, "it was not easy. Often I would say, 'Orff, this music is too difficult for children!' but he wouldn't hear of it and simply replied, 'You'll manage, I know!'" So we can all take comfort in the fact that even Gunild Keetman had her frustrations!

My most treasured possessions are some towels and table settings, woven by her. They are as beautifully designed as her ostinato pieces. And over my piano hangs a manuscript of the well-known *Intrada* which she gave me on my last visit (see Cover).

I feel very fortunate having had the opportunity to learn from Gunild Keetman. I am talking not only about her professional know-

ledge and skills that she shared so generously. I believe that much can be learned from her in terms of human values, such as integrity, generosity, high professional standards and modesty.

Brigitte Warner
Maryland



photo: Peter Keetman

This picture is in her house is from 1986 during a visit on her 82nd birthday. If you want to make a tribute and celebration of her life, gather the best musicians you can find and play her music—for drums, for recorders, for instruments. That is all.

What I would like to point out most: her high quality of composition—and her lively way of teaching. I will never forget her lessons in the Guenther'schule (I was 14 years old). Her music as well as her movement lessons were always very exciting, clear in her way of development, interesting in rhythms and brought in a vital manner. She was an extremely vital person but she was as modest as she was vital. She always said, "I can't" and then she did marvelous things.

By the way, Gunild was improvising on her recorder with friends until her last days. But she was also a great composer. In the school she guided us and gave good examples with her own work and also in her work with the Maja Lex dance group where she wrote the music.

And she was an essential good human being and a good friend.

Traude Schrattenecker
Salzburg

The press clipping is from 1958, about the first TV programs with Gunild Keetman and Godela Orff, where my brother and I took part. I treasure this time and my experiences very much, though I was too young, of course, to reflect about process. . . but I appreciated Gunild's warm contact and sincerity with us children. How much I had actually learned from her then only dawned on me when I started to study at the Orff Institute.

Verena Maschat
Salzburg

Gunild Keetman changed my life.

In August 1955 I visited Breitbrunn am Chiemsee (Oberbayern), where Gunild Keetman lived in "Mullerhof," an old mill. On the inside it was beautifully wainscoted and decorated with her hand-woven textiles. In that homey atmosphere she inaugurated me and another Swede into the "Orffian mysteries of music."

Three days of intensive clapping, stamping, knee slapping and finger snapping exposed new musical prospects. After one day I decided to move away from my wife and three children temporarily in order to get intimate knowledge of Orff Schulwerk.

And so I did—1956 and 1957 meant two happy years of studies at the Mozarteum in Salzburg with that inspiring woman Gunild Keetman. Now and then these were interrupted by visits to Munich and Diessen am Ammersee, where I planned the Swedish edition of "Musik für Kinder" with Orff—in which Gunild Keetman sometimes participated.

In July 1963, I returned to Salzburg and gave a "Schulwerk" performance in Frohnburg, just with my wife and three children. Orff was very grateful in spite of my free rendering of his ideas. Keetman's commentary: "... and here we are sticking to our perpetual ostinatos ..."

As I said before, Gunild Keetman changed my life and caused wonderful musical and pedagogic experiences for me and many children and teachers in all of Scandinavia. She was a little shy and reserved and lived in the shadow of a prominent man, but her personality was of a decisive importance to Orff and to the Schulwerk. She will be cherished in grateful remembrance.

Daniel Hellden
Sweden



photo: Karl Alliger

Gunild Keetman at the Symposium, 1970, Salzburg. "She loved to put flowers behind her ear ..."

Teaching from Models: Rhythm

JACOBETH POSTL

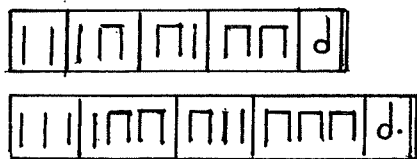
Any discussion of the rhythmic studies in **Orff Schulwerk Volume I, Margaret Murray Edition** (used throughout this article) first needs to acclaim their originality and imaginativeness. One cannot help but be impressed by the beauty of the examples exploring so many possibilities for the development of rhythmic understanding, skills and creativity.

The studies in Volume I, which will be discussed here, include: (by title)

- Rhythms for imitation,
- Rhythms for clapping, melody making and fitting words,
- Rhythms for ostinato accompaniments,
- Rhythms over ostinato accompaniments,
- Rhythms to be completed,
- Rondo examples, and Exercises.

As every teacher knows who has explored this material, there are very few *beginning* models. We need to create our own examples or reach for Gunild Keetman's **Elementaria**, aptly subtitled "First Acquaintance with Orff Schulwerk." The introduction states that it is intended as a practical handbook for the Schulwerk—it offers many teaching ideas for presentation of beginning materials.

The opening statements in Part I of **Elementaria** indicates that rhythmic training is rooted in speech, and the simplest rhythmic units are developed from word patterns. Keetman calls these rhythmic units "building blocks"



and they are the basic patterns with which she works.

In the beginning, we must keep in mind the advisability of using these building blocks in

all of their combinations with echo play, as well as with ostinato patterns and when improvising rhythms and melodies. They develop rhythmic security and stimulate much inventiveness. This is not to say that simple syncopated patterns could not be echoed early on, as they are so much a part of our culture and of importance to the children.

Elementaria contains many suggestions for heightening interest in echo activities in Part I, Rhythmic Exercises. It is one of Keetman's gifts to endlessly add, vary, alter and extend materials. Here are but a few of her suggestions.

- a. Memory and other games for recognition of patterns.
- b. Canon game "Hopp." (See **American Edition** Vol. II, 'Fudge')
- c. Request echo response to be done with different gestures.
- d. Combine two echo patterns (2 groups), switch on signal.
- e. Add a predetermined B section to the A phrase, thus creating an ABA form.
- f. Divide the A echo rhythm between two groups (using several gestures for each) but keep the B phrase tutti (opportunity for dynamic contrasts).

Mention should be made of the sound gesture accompaniments introduced in **Elementaria**, almost on the heels of the building block echo activities. Ninety simple patterns in 2/4, 3/4 and 2/2 are presented for use with speech rhymes or melody, some for self-accompaniment, others for one or more groups. Keetman suggests that these accompaniments can take the form either of an underlying ostinato rhythm, or to accentuate and complement the texts, thereby creating considerable freedom due to the changing patterns during one exercise. (**Elementaria**, p. 42)

Assuming we have laid a foundation through some of the above kinds of activities, we now approach Part II in Volume I. In what ways might it provide models for further creative exploration? Or are these master examples, that through study and performance as written, will deepen our rhythmic understanding and skills? Why not both, in the same way we "play with" vocal and instrumental materials in the volumes, but also perform them as scored?

Rhythms for imitation (MM Vol. I, p. 53) offers only one example of one measure building block patterns for echo. Exercises 2, 3 and 4 introduce dotted rhythm and rests, upbeat, and 2-measure patterns for imitation, respectively. Clearly, in rapid succession, each of the 15 exercises in duple and triple meter introduces something rhythmically new, and each can become a model for further exploration of its particular focus.

For example, Exercise #5 on p. 53, introducing the dotted rhythm $\underline{\text{.}}$ can be a model for several different exercises, each using only one dotted rhythm pattern, alternating with several different building block patterns.



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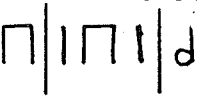
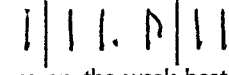
Where more than one characteristic rhythmic pattern is used in one example, as is often the case, we can focus in on only one at a time, again reinforcing the characteristic rhythm by alternating it with the familiar building block patterns. In example #4 on p. 54, all four echo patterns have upbeats and

(See below)

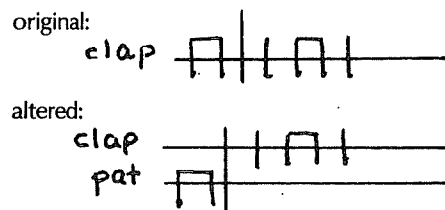


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two have challenging problems, i.e.:

- a.  upbeat and hemiola
- b.  upbeat and stress on the weak beat of measure.

The echoing of upbeat patterns could be simplified by changing the gesture for the upbeat only.



I would also introduce upbeats with the quarter note, later switching to eighth notes. Creating words for upbeat patterns can help. For instance, for #7 on p. 53:

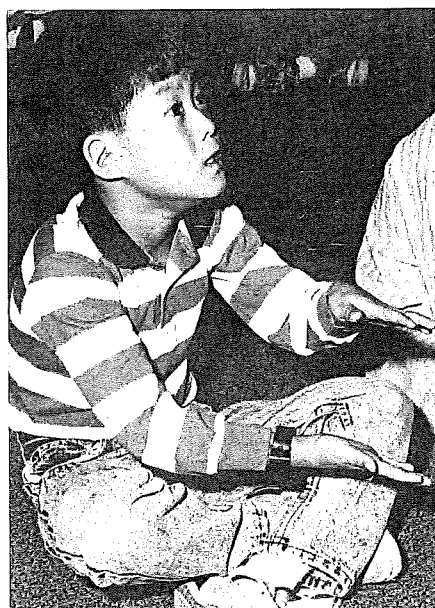


photo: Brad Jacobs

Page 53, #7, without echo

Won't you	come?	I think we'll have a	great time.
Let me	know	the picnic should be	fun
I will	bring along my new cas-	sette and	fav'rite tapes,
If it rains,	(we'll watch	T. V.)	

(Class can find ending)

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A procedure for learning could be:

- speech only/echo (tapping pulse)
- speech and clapping/echo
- clapping only/echo

Not all the echo exercises in *Rhythms for imitation* need to be done with sound gestures only. We could use a variety of small percussion; for example, the teacher playing a hand drum and the class responding on sticks. (Bamboo rug poles available at some rug stores can be sawed into 12" lengths; they give a subtle, wonderful sound at a minimal price!)

Movement can enhance the echoing—even the most limited space can allow for bending, stretching and turning—and dynamic changes must not be forgotten, as they add excitement to the simplest of rhythms.

Rhythms for clapping, melody making and fitting words (p. 56) could be viewed as creative extensions of *Rhythms for imitation*. They are improvisational activities that add other musical dimensions. As in previous beginning activities, we need to invent many more simple examples beyond the first few given. Even these, being eight measures,

could be divided into two four-measure phrases. Children, at this point, could easily improvise similar short phrases (two 2-measure ones) to which their own words could be added as aids, and for additional interest, melodies in pentatonic could also be created.

We could reverse the procedure of adding words to the rhythms, and begin with rhymes and poetry, notating these speech materials in varied meters, or even freely. Both contemporary children's work and so much almost-lost traditional material could be reintroduced in this way.

Melodies in other modes would be appropriate when the children are ready, as these rhythmic activities should be ongoing throughout the elementary grades and beyond.

Dorian melody based on rhythm #7, p. 57.
(See below)

After these suggested initial experiences, the longer examples could be approached. Some could be divided into two separate studies of four measures each, such as #3, #4 and #7 on pages 56 and 57. Others, such as #5, #6, #8, #11 and #12, being repetitive in the consequent phrase, are more easily retained in their entirety. Numbers 9 through 13 on p. 57 would lend themselves to orchestration with percussion instruments, with their accents, forte-piano contrasts and antiphonal effects.

The form of some of these examples reminds me of architectural structures where each unit seems to evolve from the one to which it is attached... similar, yet changed, so that overall symmetry is lacking, but the resulting whole is very exciting. (See #9 and #10 on p. 57, and #8 and #9 on p. 59.)

Rhythms for ostinato accompaniment (p.60), utilizes the five building block patterns in every conceivable combination, beginning with one gesture (clapping) and adding the remaining three sequentially. Forty-two 1-measure and 2-measure examples are shown in 4/4 and forty-eight in 3/4—and no two alike! It is difficult to believe there are other possibilities, but there are!

Rather than teach initially from the printed page, children could create their own simple patterns, developing multi-gesture ostinati from these, and discovering what works best. After this explorative process, it would be useful to let them try some from the text in

Continued on page 11

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Dorian melody for p.57, # 7 Vol. I MM



Guest Editorial

On Sharing Who We Are

JACQUE WUERTENBERG

Orff Schulwerk teachers may be able to nurture and support their students in a very special way. As Al Cullum describes it in his book *Push Back the Desks* (Citation Press, 1967):

The opening day of elementary school is like an opening night on Broadway, with celebrities gathered to look one another over and then to see what the play is all about. As an audience waits expectantly for the opening curtain, so children enter classrooms in September with the hope that something is going to happen. Even youngsters who don't like school and those who have had little success are secretly hoping that this is the school year when the teacher is not a bore, the year when they will be able to laugh together, the year when they will be truly accepted.

The teachers who have been important in our lives were the ones who made a difference in how we ultimately came to view

ourselves, and to know who we were. They were able to encourage us to explore all our possibilities, rather than dwell upon our limitations. Every one of us can be one of those unforgettable teachers.

Their teaching effectiveness probably came through their ability to model in their classrooms the active process of self-definition and self-selection. They taught us how to learn by their own example as they shared with us their interests. We saw those subjects focused through their enthusiastic eyes—math, science, art, physical education or music—the curriculum was first the teacher, then became the children.

Most youngsters understand this intuitive message. As a result, they become willing to risk sharing who they are, surrounded by the accepting and affirming classroom environment of teacher and classmates. Children who experience this setting become supportive and nurturing of each other's interests, and are gracious and helpful to each other.

Our interests and experiences are part of us. When we write or talk about them, our language often transcends ordinary words; to the listener, reader and audience, we become poets. The ease and fluency of our language comes from deep knowledge, interest and experience. When we are allowed to

explore these self-selected topics, it is almost impossible to fail. As E.B. White, author of *Charlotte's Web*, describes his interest in spiders—once you get interested in spiders, there is hardly time for anything else.

On the other hand, when topics are not self-selected, we lose time and energy on avoidance, rather than investing that same time and energy in exploring and learning. We experience only negative feelings about our abilities, and come to question our lack of enthusiasm.

Often, we become interested in a topic because someone else loves it so much that we cannot help but catch the enthusiasm. My new neighbor, Deb Phillips, has an abiding interest in birds. On an unseasonably warm day last fall, she pointed out the house finch family eating the last of the apples in the apple tree. I hadn't even seen them. Today, I'm beginning to notice birds and to look at them in a different way—through Deb's eyes. It was the beginning of an interest that has led me to the library more than once.

I believe it is important to inventory our own favorite topics on a regular basis and to share who we are. This is an exercise that can provide us with clues to help us model a way for our students to gain entry into the world of learning. Often, the teacher and her deep interest, shared, can act as inspiration and catalyst in the classroom; the message the children hear is, "I can do that, too!"

Jacque Wuertenberg, teacher and opening presenter at the Colorado conference, is a language arts consultant who travels widely, encouraging teachers and parents to help children write and illustrate their own books. She is author of two books and a video on the subject.

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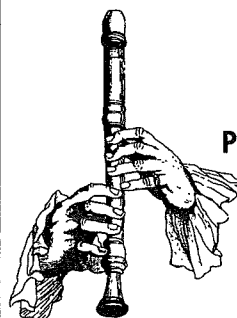
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both duple and triple meter. Or a few their created rhythms could be put on the board, and let everyone explore some possible ways to play them with several sound gestures. An additional reading challenge would be to find one's own creation from among those on the printed page.

Developing the needed coordination to perform rhythmic ostinati with all four sound gestures is a long-range task, but with ostinati being at the heart of the Schulwerk, it behooves us to develop these skills. It is worth the effort in terms of the resulting musical richness.

Rhythms over ostinato accompaniments (p. 62) is the companion unit to the above. Here again, suggested rhythms are clapped over rhythmic ostinati (with two groups). And what models they are for the children's own explorations!

The improvisations could begin with four- to eight-measure phrases, without further extensions of form. Second, codas could be added, as in #1, p. 62. Third, a B section could be improvised of a contrasting character, omitting the ostinati for sound contrast; the B improvisation then returning to A, as in #2, p. 62. This would necessitate remembering the A section in order to be able to repeat it, and here notation of improvised phrases proves its usefulness.

The "evolving" non-symmetrical rhythms discussed in *Rhythms for clapping and melody making* unit can be found here again, as for example in #3 on p. 62 (A section) and #4 on p. 63 (A section). Note also how the B section rhythm, no matter how simple, links back convincingly to the A! Unfailingly, my fourth and fifth grades have loved orchestrating these studies and this unit has proved one of the most gratifying for them.

As mentioned before, the first two units discussed, **Rhythms for imitation** and **Rhythms for clapping, melody-making** (and so on) can be viewed as a pair. The first develops skills in the use of the ostinato and **Rhythms over ostinati** suggests some creative uses for this most characteristic accompaniment style.

In this example, a rhythm in ABA form (#3, page 62) is created above the ostinato #39 on page 60.



photo: Jim Solomon

Rhythms to be completed (p. 64) offers a real opportunity to expand the children's rhythmic horizons beyond the beginning question/answer improvisations. In the multiple answers given to the rhythmic questions on pages 64 and 65, we discover, beyond the traditional repetition of a kernel of the question, examples of other possibilities:

- reversal of a kernel (or motive) i.e.



- extended answers twice the length of the question, i.e., each measure growing out of the preceding,

- barely related, brief answers,

- use of shifting accents through devices like hemiola.

All these examples can be experienced, not only with clapping but with addition of dynamics, sound gestures at several levels, percussion instruments and even simple movement formations in solo-tutti, tutti-solo or evenly divided groups.

Following these examples are 20 exercises . . . questions to be answered . . . a creative challenge for small group improvisations using the above listed techniques.

I believe **Rhythm rondos** (p. 67) are among everybody's favorites in Volume I, for they are gems—mini- masterpieces. The examples of the complete rondo form, and the exercises giving only the A section for students to complete with improvised interludes are superb. They incorporate the whole range of rhythmic ideas used throughout Part II.

The suggestions given in the previous units for adding to, enhancing, varying and altering can be applied here. It is interesting to note that in all these complete rondo forms (#1, #2 and #11 on pp. 67, 68 and 72), the B, C, and D interlude are either simple rhythms divided between two or three sound gestures or rhythms over ostinati, while the A sections are far more complex and demanding. The notes in the back of Volume I suggest that the exercise section in this unit, giving only the A of the rondo form, be worked out as tutti, with the intervening sections improvised by soloist, just as the models imply.

After having studied and 'played with' the rhythmic material in Part II, we view much in the song and instrumental sections with a fresh perspective. We realize how many other rhymes can be modeled on "My Little Pony" or "Old Angus McTavish" with their speech and rhythm accompaniments; how we can transfer from songs and melodic accompaniment to speech and rhythm; how the charm of indigenous children's material bears much repetition when imaginatively varied. We also realize how musical, dynamic and unique is each and every printed example.

They are all a challenge to our own musicality and wonderful training ground for the development of secure rhythmic skills—memory, coordination, kinesthetic response, rhythmic relationships, form and dynamics and spatial awareness. Above all, they are an inspirational guide for rhythmic improvisation. So gather your best Orff-friends or organize a chapter meeting around Part II, Volume I of *Music for Children* and you'll discover many fresh new rhythms in your heart—ones you'll want to share with your students. □

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Trivia Pursuit for Musicians

JACK NEILL

- Handel's "Famous Largo" originated as a cavatina in which of the composer's operas?
- Name the Irish pianist/composer from whom Chopin borrowed both the name and the characteristic style for his nocturnes.
- Which of Stravinsky's ballets is actually a reworking of music attributed (some of inaccurately) to Pergolesi?
- In the Richard Wagner household, this combined birthday/Christmas present for Cosima (Mrs. W.) was familiarly called **Die Treppenmusik** ("The Staircase Music")
- Which of the following Schubert song-cycles was not intended as a cycle by the composer, but was published as such posthumously?
 - Die schone Mullerin
 - Schwanengesang
 - Winterreise
- Who completed Mozart's *Requiem*?
- Who commissioned Bach's *Goldberg Variations*? And just who was Goldberg?
- What is the sequel to Berlioz' *Symphonie Fantastique*, Opus 14a?
- We identify and catalog to works of several composers by means of numbering systems other than opus numbers. Identify the composers whose works are enumerated by the following catalog systems.

a. Kochel	b. Deutsch	c. Pincherle
d. Longo	e. Kirkpatrick	f. Schmieder
g. Wotquenne	h. BWV	
- Explain the connection between Gregorian Chant and the naming of the "Hunchback of Notre Dame."

Answers on page 24



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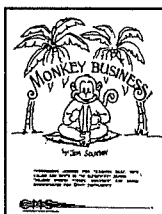
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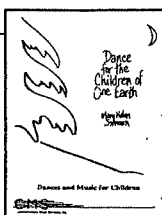
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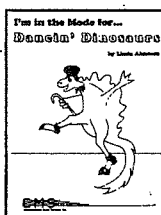
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Asking the Right Questions

MARCELYN SMALE

Sue Snyder's article in the Summer 1990 Echo, "Question Upon Question: A Quest for Orff Schulwerk," provided a compilation of questions facing supporters of Orff Schulwerk. In it, Sue offered some strategies for finding answers and noted that many of the questions were far too broad. This article suggests ways to look at our questions as we search for answers.

Carolee Stewart, Editor

"Where were you last night?"

It seems a simple question, but its meaning changes when different people ask it. A good friend follows up with the questions "Did you have a good time?" and "Are you going to call him again?" An acquaintance, making small talk, asks "Was the band any good?" and "Did you see them when they were here last year?" An unfriendly supervisor continues "Why weren't you working on the project that was due today?" and "Do you expect others to do your work all the time?" The seemingly straight-forward query is seen to be complex when auxiliary questions reveal hidden agendas.

Identifying auxiliary questions is part of any research process, whether done by a teacher looking for the best way to teach recorder in fourth grade or by a college professor writing for a refereed journal. Sometimes there is a hidden agenda which could influence the search for knowledge. When drug companies test the efficacy of their products, might their desire to compete for marketshare prevent them from considering all factors? Many people are concerned about safeguards in that process. We must be conscious of the need for uncompromising honesty when we examine our own questions. Are we seeking the best answer or one that affirms our own beliefs? Are we looking for unbiased results or trying to prove a point? Few of us are impartial in questions of teaching and learning; we care too much to be dispassionate. But the auxiliary questions like "How can I prove it to the superintendent and the school board?" or "How can I convince my colleagues to teach this way?" should alert us that we are in danger of compromising our objectivity and need to examine our plan carefully, to prevent undue bias.

Delimiting the Primary Question

It is more difficult to identify the components and limits of our primary question, but until we do, we cannot be certain what it

means or how to find its answer. The process is rather like finding the least common denominator in a math problem; doing it allows us to complete the task efficiently and successfully, but it takes practice.

To find the underlying questions, we first state our question precisely. "What's the best way to teach children to read music?" might become "What system is most effective in teaching students to read music independently by the end of sixth grade?"

Questions about Expectations

Now we begin to enumerate the underlying questions. Some deal with expectations about reading:

- Will students demonstrate their reading skills vocally or instrumentally? If vocally, how will out-of-tune singers demonstrate their reading ability? If instrumentally, what instruments will be used and what technical proficiency will be required?
- Can music reading skills be measured other than by performance?
- Will students read both treble and bass clefs?
- What styles of music will students read? Will American folk music be emphasized? Will Western art music, music of non-Western cultures, and contemporary forms of music notation be included?
- Should students be able to read in all keys and all modes?
- What meters will be included? Will mixed meters and unmetered music be included?
- What note values will be included? How difficult will the rhythm patterns be?
- What constitutes rhythmic accuracy? Should reading be stylistically or metro-nomically accurate?
- Will the student be given the tonal center or the beginning pitch?
- Will this be sight-reading or will the student have time to practice?
- At what tempo should the students perform?
- How will the students' accuracy be measured? What constitutes an "accurate" performance?
- Will we measure pitch accuracy or interval accuracy? Will singers who miss a note score better if they alter the next pitch and sing the interval accurately, or if they alter the interval in order to sing the next pitch accurately?

Perhaps the questions seem trivial or the answers self-evident, but are they? Think about your answer to each question. Would

any two of your colleagues agree with you on every point? Or do they have their own definitions of "read music independently" with differences that appear only under close examination? In everyday conversation, we can assume that phrases mean the same to all participants, but when we search for answers, our language must be scrupulously accurate.

Questions about Instruction

There are at least two other sets of questions underlying the primary one. One deals with the music reading system being evaluated. A few of its questions might be:

- What constitutes a system of music reading? Is the system under consideration a general outline or does it specify what I do each class period?
- What activities are part of the system?
- Must I use every aspect of the system to give it a fair test?
- May I include activities and repertoire that aren't part of the system?
- Does class schedule meet the requirements of the system?
- Will my own biases or preparation affect the way I use the system?
- Answering these questions about method and materials allows us to further limit and define the study. It helps demarcate the project to assure that the scope is manageable and the presentation fair.

Questions about Procedures

- Another set of questions would consider assumptions about student-selection and student-teacher interaction. These questions might include:
 - Will I modify my plan if students have trouble or respond negatively?
 - How will I decide which students to include in the research project?
 - What will I do about students who come into my classes without sufficient background to understand the system?
 - Will I modify my classroom rules or reward procedures to test different systems of teaching?
 - If this is a different system than regularly used, will I need permission from administrators or parents to try the system or to assess student progress?
 - Will I need permission from administrators or parents to make video or audio recordings of student performances or to obtain student records such as age or language skills?

Each question we ask brings us closer to answering our primary question. Some of them would be worthwhile research projects

in themselves. Together they determine many aspects of our research method and assessments. Through them we achieve a clear view of our goal and the intermediate steps to be taken. We can discuss our research project with other musicians and teachers without misunderstandings. We are well on our way to finding the answers we seek.

Marcelyn Smale is Associate Professor of Music at St. Cloud University, St. Cloud, Minnesota. Her teaching and research specialties are early childhood and elementary music education. Dr. Smale's Orff Certification was achieved at Hamline University. She is a frequent presenter at conferences and chapter workshops.



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California Hosts Arts Conference

The First International Early Childhood Conference was held in Los Angeles December 6-9, 1990, at the L.A. Airport Hilton Hotel. This conference was the first to explore the arts in this context.

Research continues to add support to the notion that the early childhood years are crucial in the development of physically, mentally, and spiritually healthy children and that the creative arts provide ideal means for communicating successfully with children in this age group.

The goal of the conference, as stated in the program, was "to affirm early childhood as a time for active, self-directed learning filled with the joy of playful interaction within a rich, stimulating stress-free environment." Five general sessions brought participants together from all areas for speeches and presentations of common interest. The final one featured an outstanding group of presenters who highlighted the contribution of the arts to multicultural awareness. Smaller sessions included workshops and research reports in the areas of music, dance, visual art, drama, integrated arts, special populations and special programs. Guests from American Samoa, India, Canada, Finland,

New Zealand, Malaysia, Costa Rica, and Japan reported on programs and activities of special interest in their countries.

Sessions of interest to music educators included the following:

Planning Music/Movement Environments in the Preschool, Blayne Achilles, Arizona State University.

Environments for Exploring Music and Dance, Susan Kenney, Brigham Young University.

Temporary Worlds: Influence of Play Settings on Pre-school Children's Music and Play, Danette Littleton, University of Tennessee, Knoxville.

Developmentally Appropriate Music Environments for Pre-Kindergarten Children, Barbara Address, Arizona State University.

Music with Shadow Play Theater: Concerts for the Young Listener, Mary Louise Reilly, California State University, Northridge.

Developing Music Intelligence in the Pre-school Years, John Feierabend, University of Hartford.

Creating a Holistic Music Experience for Young Children, Lorna Lutz Heyge, Toronto.

The Magical Question of Why? Nurturing Thinking While Enjoying Music, Mary Pautz, University of Wisconsin, Milwaukee.

Experiencing Music Through Movement and Instrumental Play, Marvelene Moore, University of Tennessee, Knoxville.

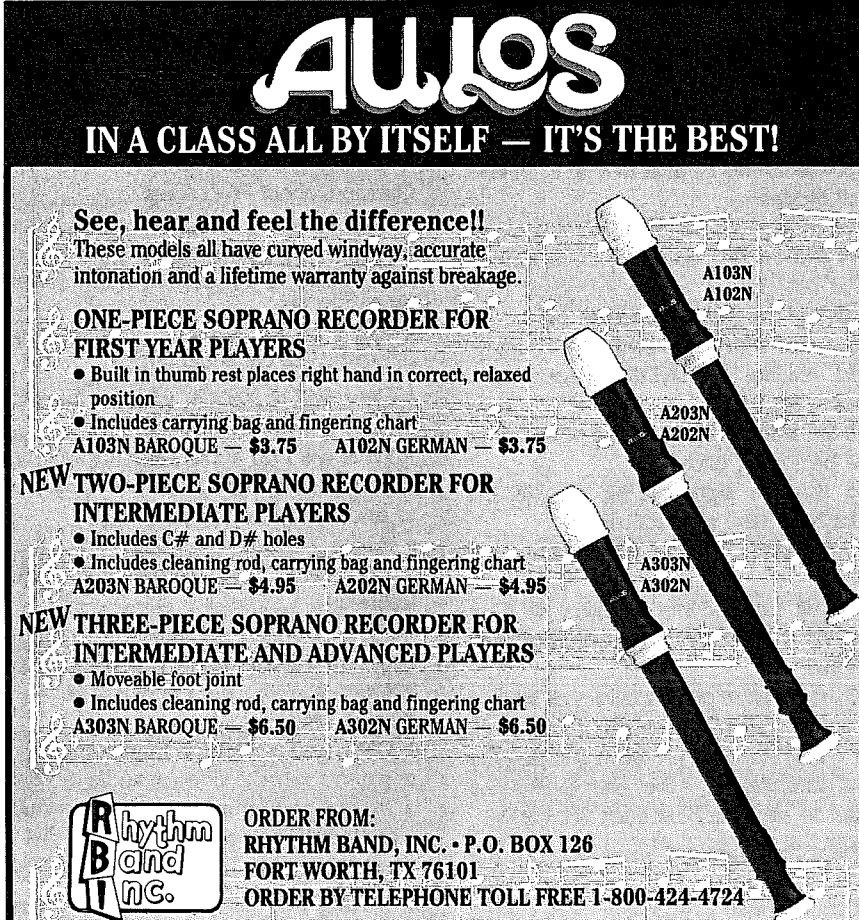
Music is Child's Play, Diane Permellin, Trinity University, San Antonio.

Celebrate Multiculturalism With Music, Ellen McCullough-Brabson, University of New Mexico.

The First International Early Childhood Creative Arts Conference was sponsored by the National Dance Association, with the following organizations in a cooperating role: Administration for Youth and Families, U.S. Head Start Bureau; Alliance for Arts Education, Kennedy Center; American Association of Theater Education; Association of Childhood Education International; International Council for Health, Physical Education and Recreation; Music Educators' National Conference; National Art Education Association; and the National Association for the Education of Young Children. Among other events, it marked the 25th anniversary of the Head Start program in the U.S.

With perhaps five hundred participants in attendance, the conference was small enough to allow for informal discussion both inter- and intradisciplinary. Proceedings of the conference are to be ready in late 1991.

Mary Shamrock



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MARILYN COLLINS

Traditional "concert" performances from the music classes have their place, but they put the emphasis on product rather than on the process of learning. The great amount of class time devoted to program preparation I consider "lost" in many ways.

As an alternative, Detroit Country Day School has developed multicultural, interdisciplinary units; in the past, Grade 3 had learned about Africa (*Orff Echo*, Fall 1988) and Grade 2 focused on Japan. This year we decided to add an "Americana" unit in Grade 1. Each classroom and resource teacher decided what subject area of early or Colonial America fit best into the regular curriculum. This seemed to perk interest in developing a unit.

Once again, the culminating activity would center on having children teach rotating groups of parents what they had learned. Children would be assigned as "teachers" in one of six areas; parents as *students* would visit each area in turn.

One of the classroom teachers had her own spinning wheel. Under her direction, children carded raw wool and made "rologs," wool that has been combed and rolled and is ready to spin and weave. They studied how the colonists used the yarn for blankets and clothing. During the parent presentation, one child also demonstrated the use of a drop spindle.

In art class, students learned how the colonists used marbling, a once-common technique to create decorative paper for use in the home. The children made multicolor designs on paper to be used as bookmarks. They also tried their hand at painting hex signs, similar to those seen on Pennsylvania Dutch barns. Pieces of tin were punched with



the children's designs, reminiscent of those used for tin lanterns and on the doors of early "pie safe" cupboards.

Another class learned about foods in colonial times. They made and brewed "friendship tea" from spices; they churned butter by shaking heavy cream in a jar with marbles. They also learned to play traditional marble games and taught their parents these activities. In movement education, students



played "Blind Man's Bluff" and played games by rolling hoops with sticks, much as children did in the colonies. An early classroom experience was recreated by writing with quill pens dipped in cranberry juice ink and drying their creations with writing powder. They learned about slate boards and horn books.

This unit was very simple to develop in music, since most of my curriculum is based on American folk songs. In putting together a packet of twelve songs specifically for this unit, I tried to include play parties, ballads, cumulative and patriotic songs that reflected our English heritage. The children chose two of their favorites—"Chicka-ma" (*Sail Away*, Eleanor Locke. Boosey and Hawkes) and "Four in a Sugar Bowl" (*Punchinella* 47, Tossi Aaron. Coda)—to teach and play with their parents.

For the parents' presentation, each child wore a colonial hat, either a bonnet or a tri-corner design. In all the classrooms, after the first few self-conscious moments, parents really enjoyed listening to, sharing and learning from their children. After the rotations were completed, we gathered in the cafeteria for box lunches of traditional American foods and a concert by a professional dulcimer, fiddle and banjo group.

The response we receive from these parent-child programs is always very positive. Their elements are important to everyone. What is missing from concert-style performances is parent involvement; parents never really experience what goes on in our classrooms as we learn about a topic. This type of interdisciplinary program and its special culminating activity is a wonderful alternative for children, parents and teachers.



FINANCIAL ASSISTANCE COMMITTEE REPORT

The Financial Assistance Committee administers AOSA's financial aid programs; currently these include the Shields-Gillespie Scholarship Fund and the Gunild Keetman Assistance Fund. It is this committee's primary responsibility to review applications for grants and make recommendations for awarding them at the March meeting of the AOSA National Board of Trustees. All applications are registered anonymously by number and it is only at this meeting that the committee learns the applicants' names. Then we have

the rewarding job of notifying the applicants that their dreams for further training in the Schulwerk or their ideas for related creative projects have come true.

The Shields-Gillespie Scholarship was established by the late Avon Gillespie in his mother's honor and is administered by AOSA. This fund provides financial aid to preschool and kindergarten teachers who wish to study the effects that music (and particularly Orff Schulwerk) can have on early childhood education.

At the close of 1990, the Gunild Keetman Assistance Fund assets totaled just under \$65,000. Currently it is over \$85,000 and has provided grants for 58 of our members to date. Although many of those who apply for Keetman grants plan to take Schulwerk Levels courses, the fund was also established to assist members to develop new, creative projects. Perhaps you or someone from your chapter has such a project that only needs some financial help to develop fully—or perhaps next summer is your time to study the Schulwerk. Please apply! Contact Executive Headquarters for application forms. The next deadline for submitting grant applications is January 1, 1992.

Our membership campaign helps us attract more members to AOSA and we need to increase our ability to help them receive Schulwerk training or explore their creative ideas. Financial support of the GKAF and SGSF by chapters, industry and individuals can ensure the future growth and expansion of the Schulwerk in the United States.

Please give your support to help make a dream come true for members now and in the future—you could be one of the recipients some day! Donations in honor of an outgoing officer of your chapter, a personal birthday or recovery from illness, a donation card in memory of someone special all make appropriate gifts that work in many important ways.

Last year, one of my students wrote that "a forest is a community of hands." We, too are a community of hands, working together to provide the finest musical environment in which our students may flourish and grow—support of the GKAF and SGSF can ensure AOSA's continued leadership in today's music education.

Karen Medley, Chair

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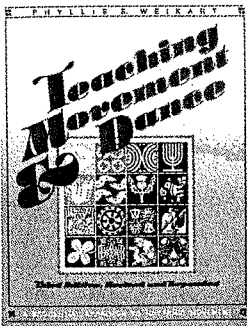
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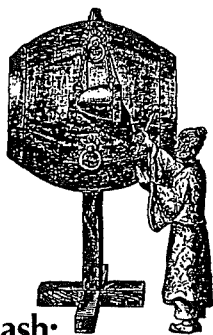
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News Flash: Nominations Now Open

The Nominating Committee of the AOSA National Board of Trustees seeks nominations for the positions of:

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Lisa Ann Parker, Co-chair,
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AOSA GRANT WINNERS ANNOUNCED

One of the most gratifying aspects of chairing the Financial Assistance Committee has been having the opportunity to talk with the dedicated teachers who have received GKAF and SGSF grants, to share in their enthusiasm for the Schulwerk and their commitment to the children they teach. It is with great pleasure, then, that we announce the awarding of one Shields-Gillespie Scholarships and seven Keetman grants this year.

Congratulations to **Sallie Meyer**, this year's Shields-Gillespie Scholarship grantee. Sallie teaches kindergarten music in Kirkland, Washington, in a school serving children of Hispanic, Asian and African families of limited income. She plans to apply her scholarship to toward a Level I training course this summer; we look forward to her report of how this Orff Schulwerk training has enriched her music program.

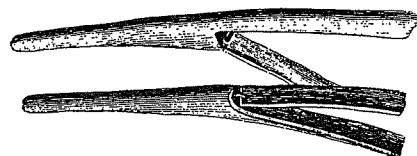
For 1991, the Keetman grantees and their goals are **Ann Flynn** (Florida), Level II, **Kim Smith** (Missouri) Level I, **Maria Foustalieraki** (Ohio) Level III, and **Philip Niece** (Missouri) Level III. **Bill Sykes** (Virginia), plans to pursue interdisciplinary studies, integrating the

Schulwerk into the elementary classroom. curriculum. **Anita Narramore** (Georgia) and **Donna Poppe** (Washington) will attend the Advanced Studies in Music and Dance Education Course (Special Course) at the Orff Institute in Salzburg.

AOSA applauds and congratulates these seven members and wishes them all the best for their forthcoming studies. We look forward to hearing from them in a future issue of *The Orff Echo*.

If you or another AOSA member you know is interested in applying for a Shields-Gillespie Scholarship Grant or a Gunild Keetman Assistance Fund grant, please contact Executive Headquarters for the appropriate application forms. The deadline for submitting next year's grant application is January 1, 1992.

Karen Medley



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AOSA HISTORY PROJECT LAUNCHED

The American Orff-Schulwerk Association will be 25 years old in 1993! The AOSA National Board of Trustees is looking ahead to this exciting occasion and exploring potential ways to celebrate. The Research Committee and the Foresight Committee are interested in sponsoring a project that would document various aspects of AOSA's history.

Have you ever wondered ...?

- How did the American Orff-Schulwerk Association get where it is today?
- How does AOSA contribute to the Orff Schulwerk movement in North America and the world?
- Who were the people who started it and spent years contributing to the lives of children via the Orff Schulwerk approach?
- How did the National Conference get started and how has it developed?

Who might be interested in this project?

- People with memories to share.

- People wanting to look back at the events and personalities that first infused this organization with the creative energy that still drives it today.
- People interested in historical research.

What would be the results of this history project?

- Videotaped oral histories.
- Conference presentations.
- A series of monographs.
- Articles in *The Orff Echo*.

We would like to form a committee to work on this project. If you are interested in serving on this committee or have some thoughts about this project, please contact:

Hilree Hamilton
Chair, AOSA Research Committee
7234 Vista Court
Eden Prairie, MN 55346



Minutes of the

SECOND ANNUAL ORFF-SCHULWERK ASSOCIATION CONFERENCE - 1970

President Arnold Burkart welcomed members of the Orff-Schulwerk Association following luncheon at Tangeman Center, University of Cincinnati, on April 25, 1970. He directed the Secretary to send greetings by cable from the Association to Dr. Carl Orff. He then introduced the persons at the head table. A special guest was Gunther Schneider-Schott, of Schott Publishers of Germany.

Reports were presented by the Executive Board. The secretary reported that lists of Orff-trained persons and positions are immediately available. J. Postl Treasurer, reported approximately \$1,700 was expected to be the bank balance after Conference expenses.

The President read a request from the Cincinnati Orff Group for chapter affiliation. It was accepted by the Board for official chartering with Stan Rowland as their leader.

Isabel Carley, Editor, invited more exchanges in the *Echo* and contributions. The President announced a total membership of 439 now in Orff Schulwerk Association. Ruth Hamm reported on publicity and conference reports sent to all state Music Education publications, Instrumentalist, Clavier, and MENC Journal. The President introduced the Cincinnati committee who assisted Dr. Taylor in hosting the Conference and expressed the appreciation of the Association for their efforts.

The nominating report was given by W. Salzman. Slate for nominations for officers for the Orff Schulwerk Association, 1970-72, was as follows: for President: Joachim Matthesius; for Vice-President: Ruth Pollock Hamm; for Secretary: Wilma Salzman; for Treasurer: Jacobeth Postl. Paul Cimicata of Rochester, New York, moved, seconded by Sara Goldstein, Wilmington, Delaware, that the Secretary cast a unanimous ballot.

The President asked for invitations for the 1971 Conference. Nancy Ferguson of Memphis voted thanks to the President and officers.

Joachim Matthesius announced appointment of Arnold Burkart as Executive-Secretary to the Association. He urged local chapters to set aside one meeting a year as a workshop for those who are not Orff teachers.

Members are reminded to send birthday greetings to Carl Orff, for July, at 8918 Diessen, Ammersee, West Germany.

The Conference closed with the group singing "Viva la Musica" to accompaniment of Matthesius's guitar.

Respectfully submitted,

Elizabeth L. Nichols (signed)

Elizabeth L. Nichols,
Secretary

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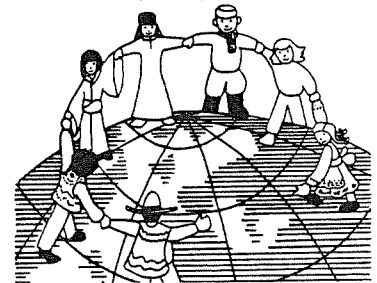
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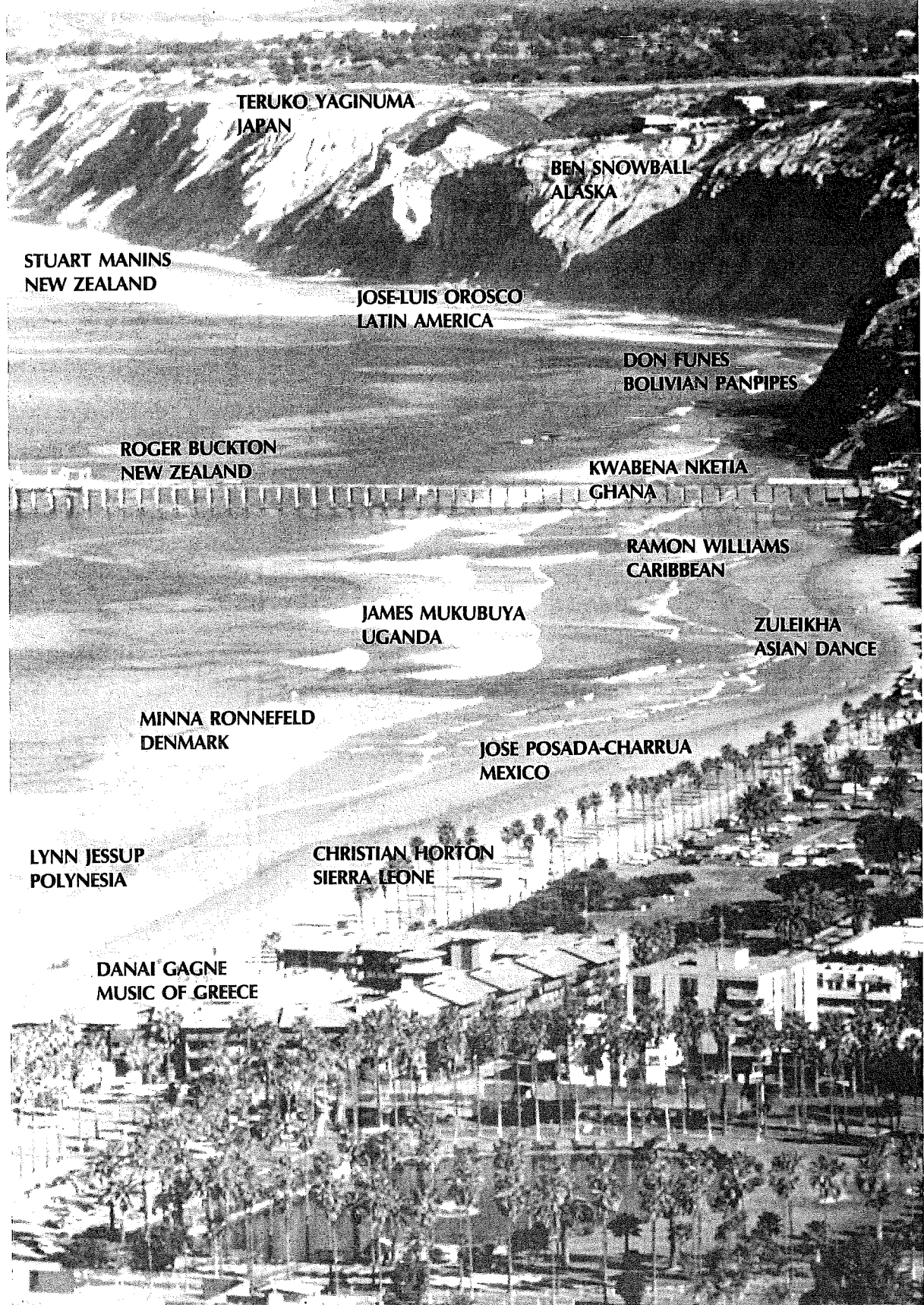
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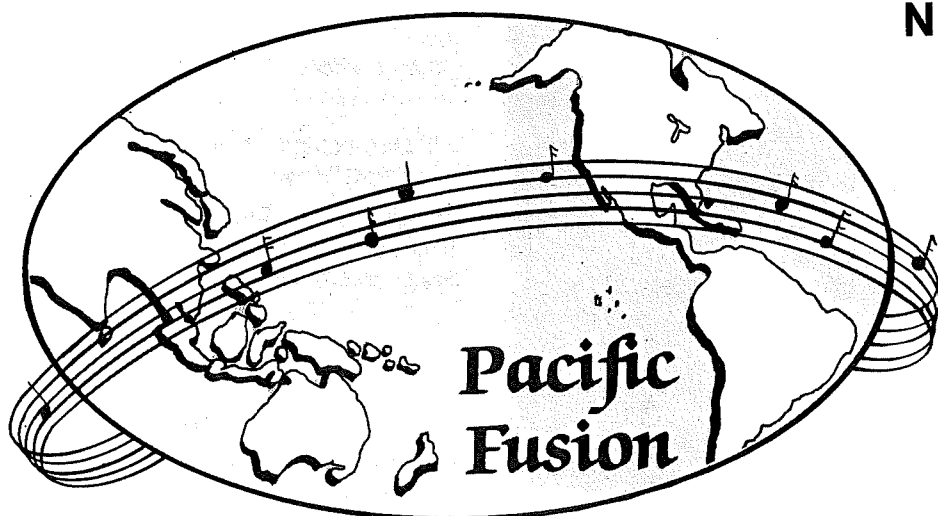
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MUSIC OF GREECE

NATIONAL CONFERENCE 1991

Embracing Music Cultures Through Orff Schulwerk

NOVEMBER 13-17, 1991



MARY SHAMROCK

"Multicultural curriculum,"—"culturally diverse student population"—"multi-ethnic heritage"... are any of these phrases part of program planning in YOUR school? Many schools in the U.S. today are not only being encouraged, but mandated to expand curricula in recognition of our culturally expanding population and of our increasing global consciousness.

The music curriculum offers much potential in this regard, since music is a strong cultural identifier for many ethnicities and often is less charged politically than other aspects of culture. In today's world, with the sights and sounds of cultures near and far facing us daily through TV and video, music educators (Orff Schulwerk people included) are challenged to become knowledgeable both about the music and surrounding culture of a variety of traditions, and for developing effective means of presentation.

To address this need, the 1991 American Orff Schulwerk Association Conference, November 13-17 in San Diego, California, will focus on music traditions specific to various cultures, many of them now part of the U.S. collage of heritages. The conference theme, "Pacific Fusion: Embracing Music Cultures through Orff Schulwerk" will be interpreted as follows: San Diego, a spectacularly beautiful city on our Pacific Coast, will offer its hospitality and facilities for us to enjoy, experience, and learn about specific music cultures of the Pacific Rim countries, as well as other areas of the U.S. and the world. And since the more "mainstream" curriculum followed by many teachers represents many traditions as well, topics considered more "standard" by Orff teachers will also be included. With something for everyone, who

can resist such an opportunity?

The international expansion of Orff Schulwerk itself will be represented by two significant guests: ethnomusicologist Kwabena Nketia of Ghana and percussion/movement teacher Teruko Yaginuma of Japan. In the 1960s there was contact between the Orff Institute and musicians/music educators at the University of Ghana in Accra; Carl Orff and others recognized that in their traditional culture, Ghanaian children incorporated the learning style of Orff Schulwerk naturally in their lives.

Dr. Nketia was part of these early contacts. As an internationally eminent ethnomusicologist, he has been a strong supportive force in Ghanaian music education, and continues his conviction that Orff Schulwerk has much of significance to offer. He will share his perspective at our opening session and a special seminar.

The Japan connection also was established early. The director of the Musashino Academy of Music in Tokyo observed Orff Schulwerk activity in Germany as early as 1953, and took back to Japan the idea that it should be transplanted. Orff and Keetman visited Japan in 1962, making a lecture/demonstration tour of eight cities to introduce the Schulwerk ideas for music education. Eight music students from the Musashino Academy were chosen to accompany them on the tour for purposes of demonstrating Orff Schulwerk. Teruko Yaginuma was one of them. With a background in movement and percussion, she was so taken with the Schulwerk that she has devoted her career to developing this pedagogy in Japan, both with children and in the Music Education Depart-

ment at the Musashino Academy. She will be offering sessions in movement/percussion, to be designated according to difficulty.

The conference program will, of course, include many standard features—children's performed by a variety of groups from the San Diego area as well as from a distance—Los Angeles, Monterey, San Francisco, the state of Washington! Some spectacular professional-level performances will follow the multicultural thread. There will be a series of sessions addressing the research focus and there will be IS (Introduction to Schulwerk) sessions.

Due to the vast variety of multicultural offerings, no "Master Class" this year—rather, some "advanced" sessions. Time will be provided in each person's schedule to visit the exhibits, since the opportunity to learn about and acquire teaching materials is an essential feature of AOSA conferences. There will be opportunities for folk dance in the evenings, this year more than ever with an international flair.

Our Sunday morning will be a time for community, a time for joining together in song and dance to share the joy of "music for children" of all ages. (We know those from the East Coast will have to leave early—we'll accommodate you with an "early-bird" opportunity.) Tours of special points of interest in the San Diego area will be available, especially for those who can come in a bit early (Wednesday) or stay a bit longer (Sunday). The weather and the sight-seeing opportunities are incomparable, so give it some serious thought.

When your Conference Call arrives this summer, sign on for the San Diego Pacific Fusion. We're expecting you!

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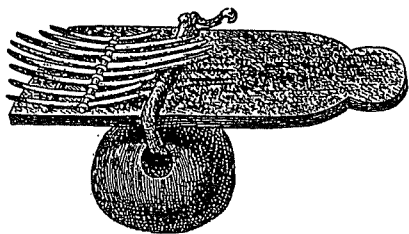
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JAMES MUKUBUYA, Uganda: Music educator/ethnomusicologist
Songs and dances of Ugandan life

CHRISTIAN HORTON, Sierra Leone: Music educator/ethnomusicologist
Children's songs and games of Sierra Leone and Nigeria



RAMON WILLIAMS, Netherlands Antilles: Music educator
Songs and dances of the Caribbean

MINNA RONNEFELD, Denmark: Faculty, Royal College of Education, Copenhagen
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ROGER BUCKTON, New Zealand: Professor of Music Education, Auckland College of Education, Auckland
Recorder in the elementary classroom



JOSE POSADA-CHARRUA, Germany: Orff Schulwerk specialist
Songs and dances of Mexico

JOSE-LUIS OROSCO, California: Performer/consultant, Latin American culture:
Songs and games of Latin-American traditions

LYNN JESSUP, Guam: Consultant, author, clinician, World Music:
The Ramayana Epic of Asian tradition; classroom application
Polynesian traditions: Beyond Hawaii

TIM RICE, Ethnomusicologist, UCLA:
Songs and dances of Bulgaria

ZULEIKHA, Dancer, storyteller, World Cultures:
Asian traditions of storytelling through movement

SANDRA LEZOTTE, Denver: Orff Specialist
Traditional songs and dances of Hawaii

ELIZABETH VILLAREAL-BRENNAN, New Jersey: Orff Specialist
Songs and dances of the Andean region, South America

MARILYN SHEPARD, California: Orff Specialist
Indonesian songs and stories for children

SHIRLEY JACKSON, Texas: Orff Specialist
Schulwerk applications with the African-American folk song legacy

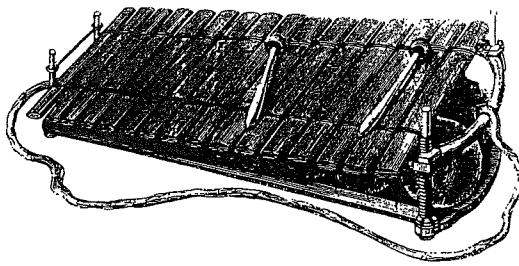


DANAI GAGNE, New York: Orff Specialist
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JUDITH COOK TUCKER, Connecticut: Consultant/clinician, world music traditions
Music of African traditions for the choral program

ALICE OLSEN, Washington: Orff Specialist
Introducing Arabic music in the classroom

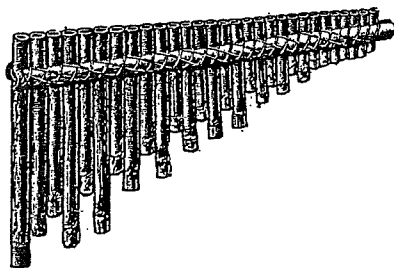
CRAIG WOODSON, Performer/consultant/clinician, world music:
Learning about music cultures through instrument building



JUDITH THOMAS, New York: Orff Specialist.
South American material adapted for recorder ensemble

PATRICIA SHEHAN CAMPBELL, Washington: Music Education chair, University of Washington, Society for Ethnomusicology
Children's music of Southeast Asia
The teacher as researcher

PAM HETRICK, Connecticut: Orff/world music teacher
Balinese "tingklik" music; a classroom approach



DON FUNES, Chair, Fine Arts, California State University—San Marcos:
The Bolivian Panpipe ensemble

KEITH TERRY, Performer, clinician, body percussion specialist:
New dimensions in body percussion

GLEN VELEZ, Performer, clinician, hand percussion specialist:
Hand percussion techniques (beginners and more advanced)

DOUG GOODKIN, California: Orff Specialist
Developing community in the classroom through "ritual"

SUZANNE BURGESS, Tennessee: Orff Specialist
Creative dramatics and the Schulwerk in the classroom

PHYLLIS STYCOS, Michigan: Orff Specialist
Developing the child singing voice in the classroom

CECILIA RIDDELL, California: Orff/World Music Specialist, and **GISELLE WHITWELL,**

California: Orff/Dalcroze Specialist
Music in pre-natal development, implications for Orff Schulwerk

MARILYN WOOD, Tennessee: Orff Specialist
The upper elementary school choir, developing vocal quality and selecting materials

SUE SNYDER, Connecticut: Music Educator, certified trainer, Cooperative Learning
Cooperative Learning in the music classroom

DANETTE LITTLETON, Tennessee: Music education faculty, University of Tennessee
Musical imitation and improvisation with preschool children

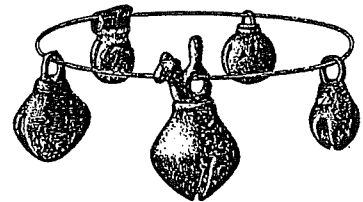
JANET GREENE, California: Orff Specialist
Early childhood; the connection between sound and movement

JUDY WEST, California: Orff Specialist
Schulwerk process; imitate, explore, improvise, notate

DARVA ANDERSON, California: Orff Specialist
Teaching European classical music through the Schulwerk

BEN SNOWBALL, Alaska: Alaskan Native educational consultant
Song and dance traditions of Alaskan Natives

HOOSHANG BAGHERI, Professor, Elementary Education, California State University:
specialist in creative movement and Iranian folk dance
Bringing multicultural themes alive through movement



LYNN KLEINER, California: Orff Specialist
Children's demonstration: The many faces of improvisation

MILLIE BURNETT, Music Faculty, California State University—Los Angeles:
The life of a folksong

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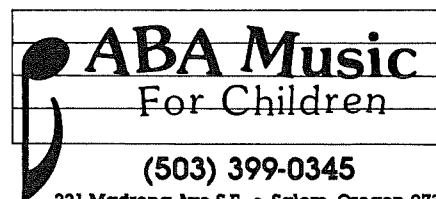
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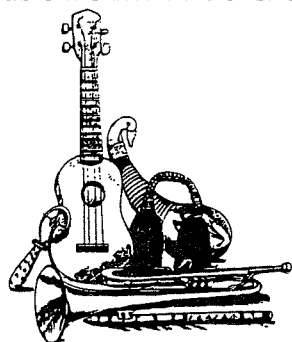
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Letter to the Editor

Dear Editor:

Please keep printing those rounds! My fourth and fifth graders in the Kensington section of Philadelphia loved "Round and Round" from the Spring issue. They liked the haunting quality of the melody and two activities evolved: in groups of two, three or four, they took a few minutes to invent movement to fit the text. They came up with some really wonderful and effective contributions.

We analyzed the rhythmic structures and discovered how slurs work. Presently, they are creating spring poems using the same rhythmic patterns, and later will add non-pitched instruments to enhance the effect.

Thank you for printing music we can really use in the *Orff Echo*.

In a collaborative effort, the fifth grade at Webster School wrote these additional verses:

In the spring the flowers are growing,
Nice cool breeze, the wind is blowing,
Happy children fly their kites.

In the spring the rivers are flowing,
Daisies, blossoms, lilies are showing,
Nice rose bushes, thousands of thorns.

The class is going to create a border design for the poster on which the poem is written.

Judy Rubin
Pennsylvania

Answers to Trivia Quiz

1. Xerxes
2. John Field
3. Pulcinella
4. A *Siegfried Idyll*; its first performance took place on the staircase of the Wagner home on Lake Lucerne.
5. b. *Schwanengesang*
6. In spite of what you saw in the play or the movie *Amadeus*, the version regularly heard today was completed by F. X. Sussmayer.
7. The work was commissioned by Baron von Kayserlingk, the Russian ambassador to the Court of Saxony. Johann Theophilus Goldberg was the harpsichordist who first performed the Variations for the Baron.
8. *Lelio*, Opus 14b
9. a. Mozart
b. Schubert
c. Vivaldi
d. Domenico Scarlatti
e. Domenico Scarlatti
f. J. S. Bach
g. C. P. E. Bach
h. J. S. Bach
10. According to Victor Hugo's 1831 classic, the child was found in a wooden bed, opposite the statue of St. Christopher, in the Notre Dame Cathedral on the Sunday after Easter, formerly called "Low Sunday," and was named for the first word of the Gregorian Chant for that day's Mass: "Quasimodo."

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Why a Multicultural Orff Schulwerk Conference?

Why should this multicultural concern become the focus for an AOSA conference? Because the Schulwerk offers both the perspective and the techniques for learning to understand and perform musics of traditions beyond the familiar. A primary principle of the Schulwerk is that it should begin with the traditional music of the culture involved—specifically, children's song and game material. Since U.S. culture is highly heterogeneous, "traditional" already implies material drawn from many ethnic sources.

Conference presentations this year will provide participants with a wealth of material to assist them in initiating or expanding a culturally diversified music program. Presenters this year will include many experts in the practice of their particular music culture, prepared to share this knowledge through the means appropriate to Schulwerk learning—activity and involvement. These experiences may need to be dovetailed with our sensitivity as Orff educators as to how this material can best be processed with our children in the classroom. That is the part we bring with us.

The Orff Schulwerk pedagogy lends itself particularly well to incorporation of tradi-

tional music from various cultures for these reasons: 1) most traditional music styles are transmitted orally rather than by written means; 2) many of these styles are subject to variation by individuals or groups who practice the style. Oral learning of music is considered primary in the Schulwerk approach, and variation of material through improvisation is considered essential if the intent of the Schulwerk pedagogy is addressed seriously.

Participation in some of the multicultural sessions may well raise questions as to what extent the Orff pedagogy is appropriate in their presentation—for example, in what way and to what extent does a particular tradition incorporate movement? use instruments? include improvisation? There are no definitive answers—our work with students of all ages offers the laboratory experiences needed to discover possible answers. Consideration of such questions as they relate to non-European musical traditions can be very useful in helping to clarify their place in more familiar musical and cultural territory. The conference notes will provide some guidelines for your own thinking, evaluating, and planning, based on the San Diego Conference experiences.

Mary Shamrock

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Video Previews

DONNA MARCHETTI

Jack Neill (51 JZ) Robert deFrece (30 HB)

If you weren't able to get to Denver last fall, or just want to catch up on some sessions you missed, this is your chance. Tapes from the 1990 conference are now available, among them, *Jack Neill's Jazzin' Up The Joint*.

Jazz belongs in every classroom, says Mr. Neill, especially every American classroom. It is a natural for teachers and students well versed in the Orff approach, since its essential ingredient is improvisation. The primary reason that jazz is not part of most children's music education, Mr. Neill believes, is because most teachers are not prepared to teach it. His session presents some beginning experiences with jazz, designed to help the music specialist approach jazz in the classroom—with confidence.

It should be stressed, says Mr. Neill, that jazz is a "living music," uniquely created with each experience, using a few basic tools and creative input. Unlike art music (in the way it is traditionally taught), jazz is not only music to be listened to and studied, but a genre that allows the unfolding of individual expression.

Mr. Neill begins the session with recitations

of several poems, some by Langston Hughes, others anonymous. They are recited in a "swing" rhythm, the rhythm which gives jazz its impetus, but also defies precise notation. Snapping and other gestures enhance the jazz feeling. The first poems are rhythmically simple; the last are more sophisticated, although they all follow a four-phrase pattern. Mr. Neill suggests that the rhythms of these poems, when well learned, can serve as the bases for melodic improvisation on barred instruments or recorders later on.

He advises that the first instrumental jazz experience for any class should be pentatonic. The session participants then compose their own pentatonic jazz piece; alto and soprano xylophones play the theme, bass xylophone provides a walking bass, and four recorder sections provide "riffs" or melodic ostinati. The theme is alternated with paired improvisatory sections in question and answer format, or "fours" in jazz talk.

The final part of the session is devoted to the blues—a brief discussion of their origins and components, followed by the *Home-work Blues* written by Mr. Neill's students at school. He suggests that students be encouraged to choose their own subject matter for their blues, since most existing blues lyrics are neither appropriate for the classroom nor appreciated by most principals.

Robert deFrece's Handbells: Another Voice in the Instrumentarium (30 HB) explores the use of handbells in conjunction with Orff instruments. Handbells can offer a valuable contribution to the classroom, says Mr. deFrece, because their number assures every student a part to play, and their flexibility allows tailoring the parts to suit every student's ability.

Handbells can be used successfully in school situations where there are no Orff instruments. Although they cannot provide the same educational complexities and opportunities as xylophones, the relative ease with which they can be transported contributes to their desirability as itinerant instruments.

Mr. deFrece gives some practical background on handbells: proper care, playing technique, some purchasing tips. Throughout, he stresses that handbells, contrary to many existing and observed situations, should not be considered for the elite few groups alone, but for everyone, and can be successfully introduced beginning in second grade.

Musical examples learned and played during the session include "Ring Silver Bells," a vocal piece written and arranged by Mr. deFrece, and three canons written, respectively, by Mr. deFrece, Annette Mendiuk (one of his students), and Henry Purcell. All pieces involve a variety of instruments; glockenspiels, xylophones, choir chimes, and in the Purcell piece, a piano. Mr. deFrece discusses the use of handbells and Orff instruments in church settings, suggesting that especially effective performances of canons can be achieved by placing different instrument groups in separate areas of the church.

Anyone with access to handbells would benefit from his many ideas; any teacher would benefit by watching his extremely clear and well-organized teaching process.

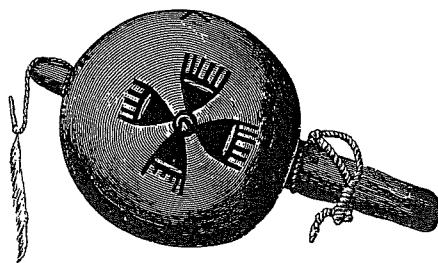
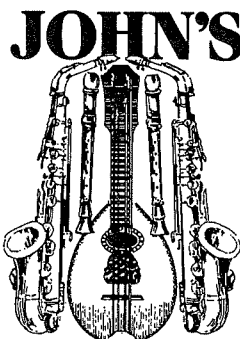
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19 CS *Challenger Shuttle Tribute*
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- 20 FP** *Final Performance, U. of Washington*
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- 21 PD** **Lillian Yaross**, Boston, 1986
Prop Up the Day
- 21 NB** *Near the Beginning, Demonstration Class 3-5 yrs.*
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- Margot Schneider**
22 OS *Orff Schulwerk in China, 1985-1986*
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- 23 SP** **Panel Discussion**, Cleveland, 1983
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- 23 RR** *Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)*
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- 24 AF** **Margaret duGard**, Chicago, 1987
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- 30 PP** *Portrait of Polynesia*
- 30 HB** *Handbells: Another Voice for the Instrumentarium, Denver, 1990*

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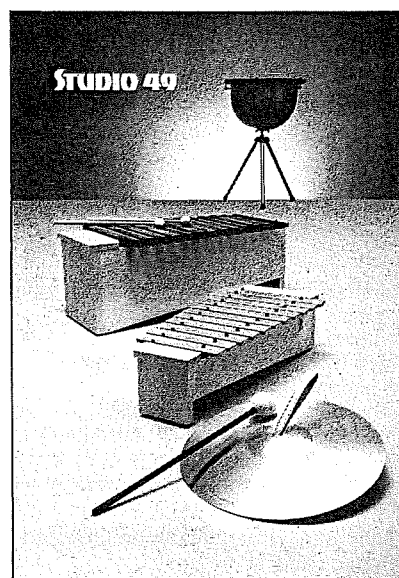
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President's Message

JUDY BOND

Music has been part of the public school curriculum for over 150 years, ever since Lowell Mason stood before the Boston School Board and convinced its members that students and society would benefit from the systematic teaching of musical skills.

As the first advocate for music education, Mason started a practice which has continued through the years. Those who believe in the value of music as a part of education still need to speak out again and again to gain support for music education and to prevent its decline within school systems. The focus of this, my last President's Message, is current music education advocacy, how I believe the concept of advocacy must expand, and the special role Orff Schulwerk can play in achieving a stronger base of support for music education.

The most recent music education advocacy document published by Music Educators National Conference, "Growing Up Complete: The Imperative for Music Education" (March 1991), was prepared by the National Commission on Music Education, in an effort to convince those who control funding for education that "Just as there can be no music without learning, no education is complete without music."

The report, available from NCME, quotes a number of prominent spokespersons, including AOSA founding member Norman Goldberg, who are concerned about the current status of music education. Along with a rather bleak description of the situation, titled "Our Culture is Dying," the report presents what education is like with and without music, and concludes with suggestions for action.

I applaud those who have given time and energy to preparation of this advocacy document and wish the MENC much success with this effort. At the same time, I believe a real change in attitude and support is unlikely to come from *telling* people about the value of music. The most articulate and impassioned words in support of music education often fall on deaf ears if directed to people who have not been touched deeply by personal experience with music.

Music is a powerful art, capable of lifting the human spirit to a realm where knowing and feeling can unite in "aesthetic experience." An aesthetic experience with music and occur in many different ways; alone or as part of a group, when creating, performing or

listening. Although most human beings value aesthetic experiences on some level, many in our society simply do not consider such experiences basic to a successful life.

Sadly, I conclude that these people missed out—their education did not include the kind of experiences which lead to a lifetime of interest and involvement in music.

As I reflect on the problems facing music educators today, and on the need for advocacy, I believe one of the most important tasks we have is to seek every possible opportunity to enable people of all ages and ability levels to have powerful, memorable experiences with music. Only when school administrators, parents, classroom teachers, school board members and legislators base their decisions about music education on experience *with* music, in addition to information *about* music, will music be considered a universally basic subject in the curriculum.

Those who understand the Orff Schulwerk philosophy and have developed effective teaching procedures to put the Schulwerk into practice, are well equipped to design musical experiences that are potentially powerful and memorable. In addition to providing aesthetic opportunities for our students, we can support the MENC/NCME advocacy by adding what is missing. We can

look beyond our immediate environment and make the effort to involve others, especially those who missed out earlier, in making music. Think about it—the Schulwerk enables immediate involvement, musical success and meaningful aesthetic experience. We can make a difference by expanding the concept of music advocacy to include these life-enhancing elements.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

AOSA is an exciting, vital organization. Our future is full of promise, because we are committed to learning, growing and sharing. I wish to thank all of you for giving me the opportunity to serve as president, and for your support and encouragement during my term of office. It has been a deeply rewarding experience for me. Special thanks to all AOSA staff members and those who have served on the National Board of Trustees. Their high degree of dedication and joyful sense of purpose comes from a deeply centered common belief in music and movement education; without exception, they have given of their time, energy and talent to support the aims and goals of AOSA.

Finally, to incoming president Marilyn Davidson, good wishes and good luck in the years ahead.

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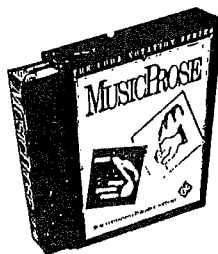
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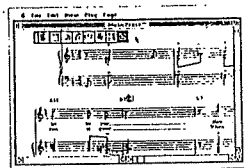
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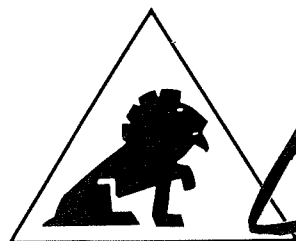
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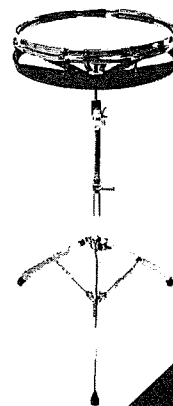
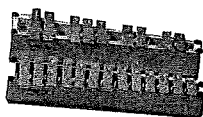
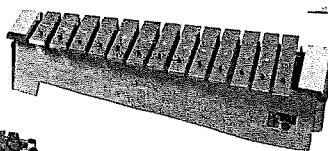
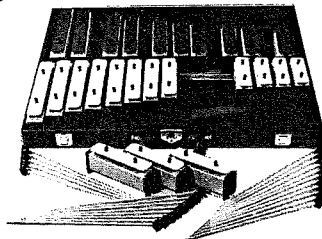
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Martha Graham: Dance Pioneer

On April 1, Martha Graham died at the age of 96. She is acknowledged as the innovator of a technique that broke from the classical ballet training and became the heart of "modern dance." Strong, dynamic and powerfully expressive, this dance language was misunderstood and derided at first but her philosophies and choreographies were eventually recognized as landmarks in the development of dance history.

Agnes De Mille, lifelong friend and colleague, points out that Martha Graham produced "a technique as complex and formal as that of ballet or the Grand Kabuki of Japan, each of which took 400 years and the treasures of kings to evolve." She produced her dance with little money and during one lifetime—no dancer exposed to it fails to move differently afterward. It is a totally new way, not a variation of an old way.

"She changed the root, the starting impulse, the balance, leverage and dynamics. Indeed her discoveries and inventions amount to a fresh speech: she has therefore, in effect, enlarged our language."

Says dance critic Anna Kislgo (New York Times, April 2): "Like other modernists, Miss Graham rejected literal imagery in favor of abstraction. Form for form's sake, however, held no interest for her. Instead, she focused on abstraction in its strict sense, that of extracting the essence of the quality of emotion. A celebrated example was *Lamentation*, the 1930 solo in which Miss Graham, encased in a tube of stretch jersey, created sharply angular shapes on a bench. She did not dance about grief, but sought to be what she called 'the thing itself', or the embodiment of grief."

Her inspirations came from Greek myths, American Indian rituals, the Bible, poets and writers.

"For Miss Graham, dance became a collective memory that could communicate the emotions universal to all civilizations; mythology, she felt, was the psychology of the ancients."

For 32 years, she collaborated with sculptor Isamu Noguchi, whose spare, open sets enhanced her dances. Martha Graham was the first to integrate the creations of her contemporaries. She commissioned works by living composers such as Paul Hindemith, Louis Horst, Samuel Barber, Norman Dello Joio and Gian Carlo Menotti. "Appalachian Spring" with music by Aaron Copland, won the Pulitzer Prize in 1944 and has been danced and seen world-wide since then. In

"Letter to the World," she bound words, music and dance together, interpreting the spoken poetry of Emily Dickinson.

Frequently honored and decorated, Martha Graham was living proof of her own adage: "No artist is ahead of his time. He is his time . . ."

Martha Graham . . . did not look at dancing as entertainment, but as an exploration, a celebration of life. *Agnes De Mille, New York Times, April 7, 1991*

Martha Graham was an articulate voice for the arts in general. From her speeches, interviews and writings, these are excerpts.

The spine is your tree of life. Respect it. Stand up. Keep your back straight. Remember that this is where the wings grow.

Movement in the modern dance is the product, not of invention, but of discovery—discovery of what the body will do, and what it can do in the expression of emotion.

There is a fragment of poetry which has always had deep meaning for me. It referred to a long-lost civilization: "They had no poet and so they died, For the record of history Lives in the Arts."

New AOSA Members

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

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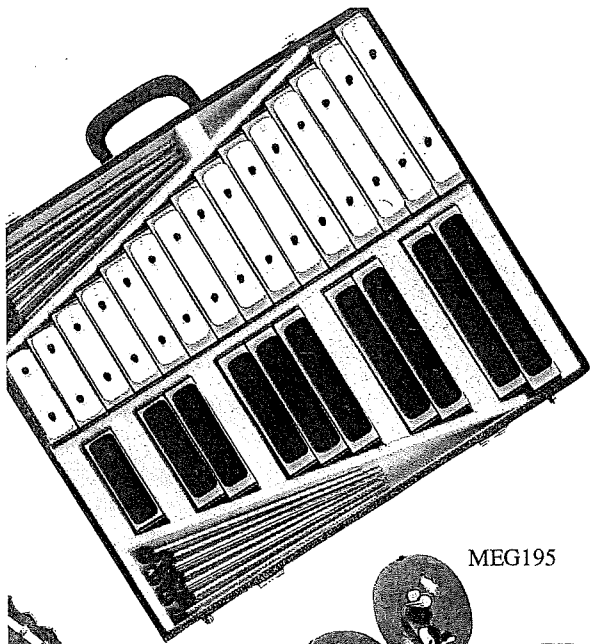
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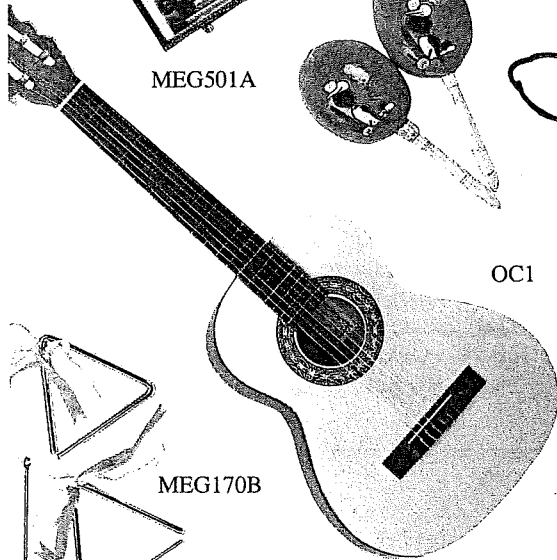
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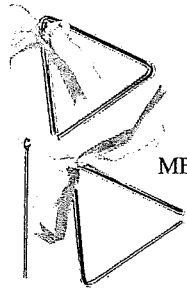
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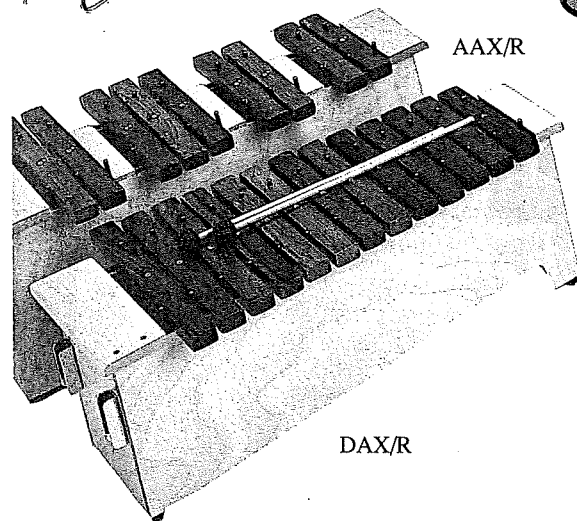
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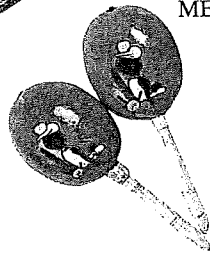


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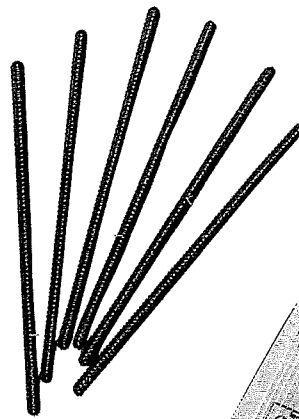


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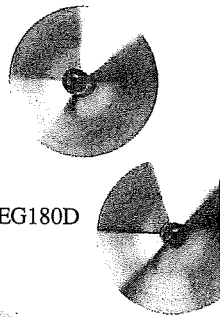
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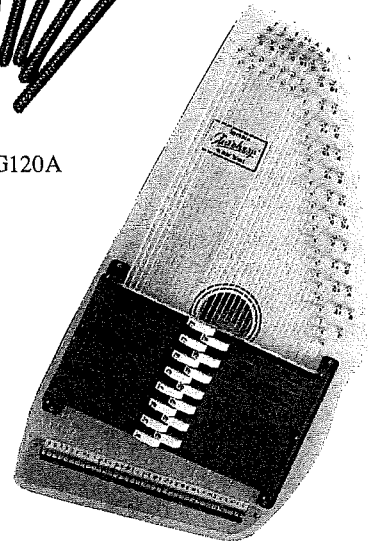
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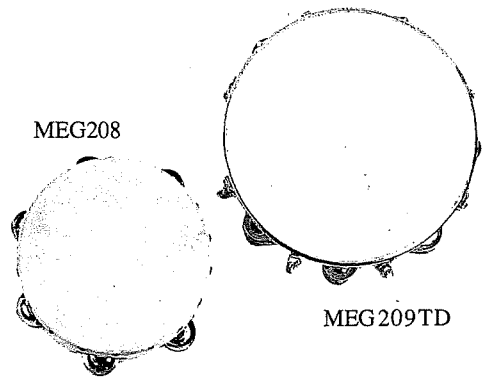
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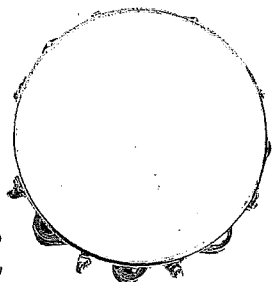
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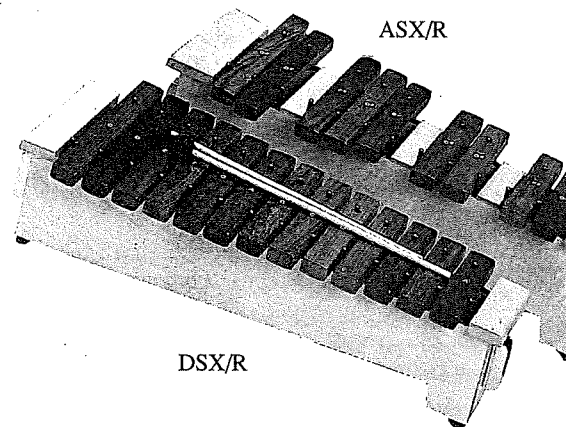
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Finding a Story to Tell

ROBIN MOORE

Inside each of us is a natural-born storyteller, calling to be let out. To think consciously of ourselves as storytellers is to begin a lifelong "storysearch," tracking down or creating tales that will speak to us in some special way.

In the beginning, all you need is one story, but it must be a special one. A vital element in the storytelling equation is a close affinity between the teller and the tale. If the story you've selected isn't one you can tell from the heart, it will be worth very little to your listeners.

This storysearch is a little like prospecting for gold. You begin by finding one story you want to share with others; like finding one gold nugget. Soon, this first one may lead you to other tales. And eventually you stumble onto a vein of gold: a series of stories which you unearth and make your own. If you are lucky, you already have some of these special tales; if not, perhaps it's time to start prospecting! There are four broad categories of story sources:

- Those preserved in some written or recorded form
- Stories learned by ear from other tellers
- Personal experience (memory)
- Imagination and dreams

An easy place to start with written sources is your own bookshelf; you probably have a few good collections of stories already. The books you have enjoyed reading aloud may be good choices as your own personal tellable tales. If you don't know where to begin, do what all of us mature adults do when we are in trouble; go ask your mother. Ask her what tales you loved to be told or read when you were a kid.

The local library is a fantastic resource right in your own backyard. Look at the folklore shelf in the adult section, the entire children's section, and the tape and record collection. A good standard collection is Botkin's "Treasury of American Folklore" and its subsequent regional volumes. They are packed with traditional material.

Of course, you can buy some fine books as well. In the last few years, a new wave of excellent storytelling books, tapes and records has become available. A great many of them can be purchased from one source; The National Association for the Preservation and Perpetuation of Storytelling, P.O. Box 309, Jonesborough, TN 37659. Ask for their free catalog of Storytelling Resources.

To me, the stories learned by ear are the best ones of all. If you keep your ears open, you will discover that the people around you are telling stories all day, whether they know it or not. The gossip in the teacher's lounge or tales heard on the radio or TV are as valid as those in books. A notable and excellent example of storytelling on the radio was Garrison Keillor on "Prairie Home Companion" which aired on public radio stations for many years.

Your own personal experience and memory are an important source because you may have a gold mine of stories inside you already. Your family and friends can help you there. If you don't think your family has any stories worth telling, sit your folks down with the old photo albums and act dumb about every picture you see. Don't hesitate to ask "Who's this fella in the cowboy hat?" or "Was that at Great-aunt Sadie's wedding?" You may be pleasantly surprised at what you find out.

Use your imagination and dreams. They are special because they are so personal and unique; no two people dream alike. It's only natural to make up our own stories from scratch. My own kids taught me how to do this. Try putting the book away while reading sometimes, and improvising on or redesigning the situations and characters. It probably won't be a publishable story this time, but the

fact that you and the kids did it together will be enough.

We know that our dreams rarely come out whole, packaged and logical, ready for telling. But this is where the best stories come from, the dreamworld. We spend a good percentage of our time in that nether region and it would be a shame to waste that valuable, creative experience by disregarding it. You might try keeping a dream notebook by your bedside to record your dreams as they happen.

One final tip; if you have a strong connection with your religious or ethnic heritage, search out the stories from your tradition; they are like spun gold. If you don't feel such a connection, you might ask yourself why not? Tying in to our past is one of the ways we find out who we are, how we fit into the great web of life.

By "digging for gold," searching for and telling those stories that are special to you, an important part of the past will be handed on to the next generation. Ultimately, you will begin a lifelong journey, one that lets out and responds to that inner story teller which has been too quiet for too long. □

Robin Moore is a professional storyteller and author of the forthcoming book, "Awakening the Hidden Storyteller" (Groundhog Press)

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“By the way, Gunild was improvising on her recorder with friends until her last days.”

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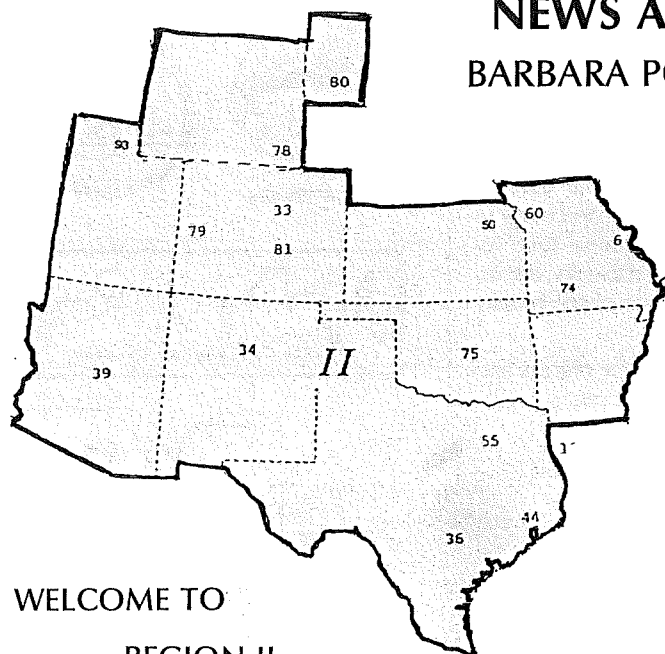
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NEWS AND VIEWS

BARBARA POTTER, EDITOR



WELCOME TO REGION II

Region II encompasses a large area of the southwest and midwest of the United States, with open land reaching out to rugged peaks, rolling hills, rivers, lakes and sandy coastline. The countryside creates long drives for many chapter members, some of whom drive six hours each way to get to workshops. There are 16 chapters in 10 states: Colorado, Missouri and Texas support three chapters and Arizona, Kansas, New Mexico, Oklahoma, South Dakota, Utah and Wyoming have one each.

Saturday programs serve music educators, church musicians, physical education and early childhood educators and classroom teachers as well as college students, educators and administrators. Most chapters offer college or graduate credit for attendance at each workshop or workshop cluster. Texas provides Advanced Academic Training Credit hours for workshop participation and these may be submitted for placement and advancement on a career ladder. Kansas offers an in-service point system where accumulated credits can be submitted to the member's school district.

Maintaining financial stability is of importance to all chapters, and some chapters have found unique ways to develop or increase this. Several chapters offer door prizes donated by the music industry, community or local organizations. In San Antonio, a local motel provides complimentary accommodations for presenters and discounted rates for out-of-town participants.

Many workshop facilities are donated by local school districts, churches or universities; newsletters and handouts are often prepared and donated by chapter members.

Several chapters in Region II have co-sponsored workshops with state music organizations, OAKE or educational research foundations. Some of these plans have allowed the Central Texas Chapter to award scholarships to chapter members wishing to continue their Orff Schulwerk training.

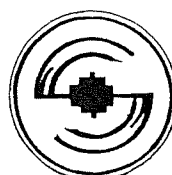
Region II is proud to welcome Utah, our newest chapter, chartered in Denver. That memorable conference, "1990 Colorado Collage" was hosted by the Rocky Mountain Chapter with able assistance from the other two Colorado chapters. It was evidence of their commitment, cooperation and pride—all 144 members of the chapter are national members of AOSA.

This overview was prepared with the assistance of Region II's representatives to the Board of Trustees, Penny Mahoney and Sue McCormick.

All sessions of the **Arizona Chapter** are now being held at the Herrera Fine Arts Magnet School in Phoenix. Graduate credit offered by Arizona State University and mailings to state universities and school districts have helped bring 77 new student members into the chapter.

Donations continue to be accepted to the Ralph Nash Memorial Scholarship, open to Arizona music and classroom teachers. Selected applicants receive tuition assistance to attend any Orff Schulwerk levels course they choose.

The chapter has assistance in folding, addressing and preparing its newsletter for mailing. This help comes from a pre-vocational class at Greenway High School, whose Developmental Day School Program is for children with autism and pervasive developmental disorders.



ARIZONA CHAPTER

In South Dakota, members of **Black Hills Chapter #80** have a fund-raising event every fall: they purchase cheese from Wisconsin and sell it through the chapter or local contacts to raise money. Without this kind of event, the chapter would not be able to hire out-of-state presenters for its workshops. Often 40-50 members from other states—Nebraska, Wyoming and North Dakota—come to these sessions, held four times a year.

The sharing session is the responsibility of members who are taking the workshops for credit. Two popular workshops are "Make and Take," where participants create and take home classroom and teaching aids, and the conference review session, given for those who could not attend by those who were there.

This item is condensed from their newsletter: **Monterey Bay Chapter** announces a contest! There have been those nightmare days when we leave an Orff workshop invigorated and refreshed, only to find a dead battery due to car lights left on. With sympathy, and an eye toward helping us remember how to hook up cables and jump a battery, the contest is for an original piece, a memory aid device. (Consult your car owner's handbook for instructions.) It should be in the style of an Orff Schulwerk composition—chant, rondo, pentatonic or modal melody, rondo, exploratory movement—wherever your imagination takes you.

Submit your entry (with SASE if you want it returned), by October 15. Winning entry becomes the property of the Monterey Bay Chapter; winner will be announced and a cash prize awarded at the November conference. Include your name, address phone number and AOSA membership number and send your entry to Monterey Chapter President Gloria Souza.

Recently, **Northern California Chapter** sponsored its third biennial "mini-conference" in the Carmel Valley. The chapter now owns nine Orff instruments, available for loan to members for a 6-8 week period. This lets teachers with no instruments give children an opportunity to play them, and school administrators and parents a chance to hear the results of using Orff instruments in classes and programs.

The chapter maintains an audio tape library of the past 12 years of workshops and is beginning to expand into video tape. A Workshop Presenter's Directory lists chapter members who are willing to give workshops to help local organizations and schools locate them when needed.

The Northern California Chapter will celebrate its fifteenth anniversary in September, 1991. Congratulations!

The **Connecticut Chapter #19** has started a "Hot Sheet" of announcements to be distributed at workshops, rather than have them read aloud, thus taking time from the presenter's session. Items to be shared with chapter members are phoned to the president by the Wednesday preceding the session.

Hawaii Chapter #85 is looking forward to dropping the provisional status very soon and they have been hard at work gathering strength and numbers. Recently, the value of the Schulwerk was demonstrated to parents through a program at Mary Holmes' school. One impressed parent donated \$7000 to purchase instruments! All of this was accomplished with the assistance of Roxanne Shoemaker, who loaned her instruments for the program.

Marilyn Russell Isaacs

With sadness, the **Kentucky Orff-Schulwerk Association** announces the death of Marilyn Russell Isaacs at the age of 38. Marilyn had been voted Teacher of the Year for 1990. At Silver Creek Elementary School where she taught, she sponsored the Country Dancers Folk Dance Group and just recently had brought them to a sharing session at KOSA. Members of the Kentucky Chapter will miss Marilyn's very apparent love for children and her enthusiasm for music and regional dance.

In a special column in its fall newsletter, **Western New York Chapter** recognizes members who have either taught or studied during the previous summer. The column is called "Orff During the Summer."

More than music class ideas are exchanged at the sharing session of **Central Carolina Chapter**—members bring salads and treats to share at lunchtime. This informal time together has proven very valuable for discussion and for building a sense of community within the chapter.

May is an important time for officers and



Inland Empire



Northern California



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Newsletter of the Rocky Mountain Chapter

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incoming and outgoing board members of the **Piedmont Chapter**. They car pool to a retreat cabin for Friday evening and an all-day work session on Saturday; this gives the group uninterrupted time to work on the annual report and discuss future workshops. It is a time to go over the constitution and by-laws and it eases the task of turning over responsibilities to the new officers.

The Newsletter of the **Central Texas Chapter** listed all those members who completed a summer course in Orff Schulwerk in 1990. Twenty-nine chapter members' names were on that list, an impressive number from one chapter.

Two members of the **Dallas Metroplex Chapter** are due for congratulations. Shirley Jackson presented a workshop as part of the TMEA conference in February and led a

group of 7th and 8th graders through an exploration of the Schulwerk at a fine arts camp last summer. Carolyn Beckie studied African dance and traditions that included work in a percussion ensemble led by a master drummer.

The **Middle Atlantic Chapter** ended last year with a numbered ticket drawing for small gifts, mementos of recent or upcoming workshops. Each chapter newsletter introduces a member from one of the many states represented by the chapter. The most recent one was a tribute to Carol Erion, new AOSA vice-president. The chapter hopes that some of these strategies will help it better serve its several-states membership.

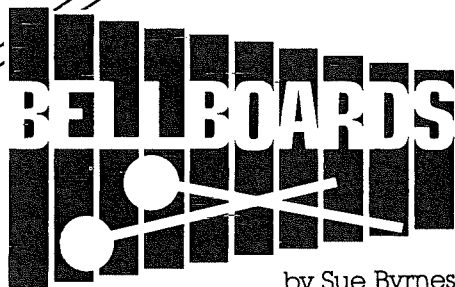
Inland Empire Chapter #64 celebrated its 10th anniversary in March at a party in

Spokane, Washington. Cocktails, dinner, entertainment and Contra dancing to live music made a very special evening for chapter members and guests.

Applications Open for Editorial Board

Applications are now being accepted for future seating on the Editorial Board of *The Orff Echo*. Term of service is four years; placement and possible reappointment are made by the Editorial Board and the Board of Trustees. A detailed job description and application form are available from: Cindi Wobig, AOSA Executive Secretary P.O.Box 391089 Cleveland, OH 44139-1089.

Introducing . . .



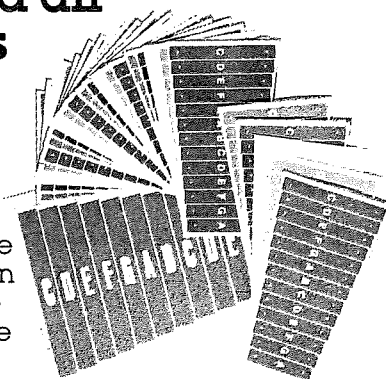
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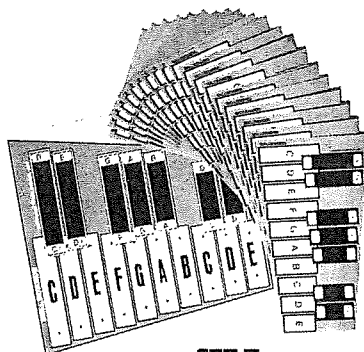
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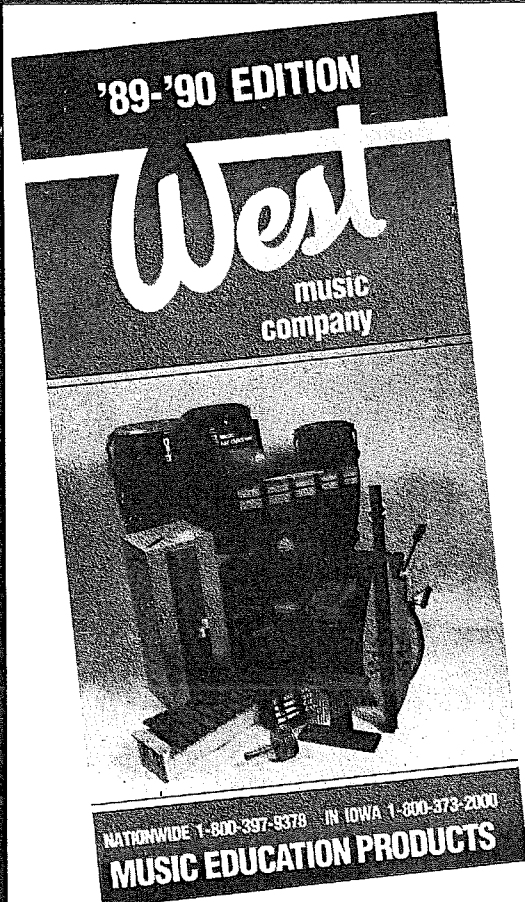
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BOOK REVIEWS

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.

DIRECTING THE CHILDREN'S CHOIR, A Comprehensive Resource. Shirley W. McRae. Schirmer Books.

This relatively slim book (232 pages) is a marvel of inclusiveness and organization, combining philosophical with practical discussions of all phases of leadership and singing in groups, from pre-school through upper elementary school years.

To be sure, uppermost in the author's mind is the church choir and she devotes time to consideration of liturgical purposes and, in an appendix, to the church calendar. However, those special needs are handled within a larger context of chorus organization, the child's voice and developmental capabilities, and sound teaching pedagogy.

McRae gives specific direction regarding auditions and how to assess vocal needs and progress. She devotes a major chapter to the Kodaly and Orff Schulwerk musical learning techniques. That chapter includes a brief history of each approach's founding as well as song illustrations and instrumental notations. Lucid explanations make them accessible even to those teachers not trained in their use.

McRae simplifies difficult tasks. For example, on the choice of repertoire she divides the issue into three parts: the text and its language, vocal requirements of the score and its musical merit; and the ability of the accompanist. Using this guide, appropriate music is much easier to find.

With similar clarity, she considers vocal technique and explains voice production and ranges, posture and breath, diction, intonation and the changing voice. She outlines the conductor's task and diagrams beat patterns and purposes.

The author begins her preface saying, "This is a book for children." Through discussion, examples and illustrations, and with wisdom born of long experience, McRae fulfills her objective. This book deserves wide readership.

Mary Neidorf

Ms. Neidorf is Director of Children's Choirs, Santa Fe Opera

Ms. McRae's well written, concise book is suitable both as a textbook for college courses and as a handbook for the practicing children's choir director. It is non-sectarian, diverse and comprehensive and many valuable materials are contained in this one resource. In particular, her inclusion of such

basic information as conducting patterns, model rehearsals, and working with the child voice make the book valuable for the neophyte.

The sections entitled "The Church Musician and the Copyright Laws," "Enriching the Program," "Two Contemporary Approaches" (Orff Schulwerk and the Kodaly method) and "Additional Resources" offer creative and useful information for all. The chapter entitled "How Firm a Foundation" is a welcome exegesis on the historical, theological and educational basis for choirs of children in the church.

Ms. McRae's considerable talents, combined with years of experience in the area of children's choirs in the church, bring to her writing a wisdom and breadth needed for a book of this scope. I am putting it on every reference list I make and will use it in my own work.

Sue Ellen Page

Princeton, New Jersey

MUSIC FOR LITTLE PEOPLE, Compiled by John Feierabend, illustrated by Gary M. Kramer. Boosey and Hawes.

This book contains the traditional songs and rhymes appropriate for the young child. It is attractively packaged and presented in book form with cassette.

The Table of Contents is most helpful in selecting a particular activity—*Moving Fingers, Moving Bodies, Moving Together, Moving Around, Moving Voices, Taking Turns, and Leading Others*. There is lots of opportunity for bouncing, wiggling, tapping, clapping, echoing and jumping. The companion cassette is a nice accompaniment if you choose not to provide your own; the suggested guitar accompaniment is pleasing and well-done.

There may be little new or exciting to the teacher who already has a good supply of of early childhood music books. The cassette is an excellent recording, clear and vibrant. However, I felt the introductions were a little fast-paced for the young child to follow and grasp. On occasion the speakers seem to talk down to the children—perhaps a little "cutesy."

If you are just starting your music library for young children, you may want to take a look at this selection as it does have fifty of the most familiar songs and rhymes.

Jacque Rolstad

New Mexico

THE BODY RONDO BOOK. Jim Solomon. CMS, Inc. \$8.95

This is a collection of twelve body percussion rondos that are suitable for students from upper elementary grades to adults. The level of difficulty is ordered and ranges from settings in simple and compound meters with short, repetitive patterns, to those with longer and more complex rhythm patterns.

There is one with changing meter, #9, the "San Francisco Rondo" and the fun-filled, hair-raising #12, which involves both irregular and changing meter; it is appropriately titled "The Mixed Up Irregular Rondo."

Throughout the book there are valuable, experience-based suggestions on the teaching process. Age sequence is not specified due to consideration of the differences existing in individual teaching situations. What is encouraged is creating options for the students (as well as the teachers), whether it be in exploring different media, developing ostinati and/or creating new sections.

Finally, emphasis is given to the integrity of the experience, no matter at what point the process is begun or in what direction it is taken . . . which makes this book a pleasure.

Lindslee Rogers.

Texas

TEACHING MOVEMENT & DANCE: A Sequential Approach to Rhythmic Movement, 3rd edition. Phyllis S. Weikart. High/Scope Press. \$29

This is a book rich with information organized to facilitate the user's knowledge and ability to teach movement. It is a must for educators of all curricular areas and all age groups. It will enrich both the teacher's and the student's knowledge of the dances and cultures of other countries.

The new edition provides the latest research on movement education as well as the easy-to-read *Rhythmic Notation to Dance System*. Included is a list of dances rated by level of difficulty and a suggested lesson sequence for beginning folk dance. The book is as clearly written as the author's own teaching style; her philosophy of active learning and learner success radiates throughout the edition.

Teaching Movement & Dance focuses the reader on the nine key experiences in movement, the new teaching model, the four-step language process, and the complete descriptions of 119 beginning folk dances. The

dances are from many countries, creating the perfect learning avenue for a multicultural experience for children and adults alike. Phyllis Weikart has given educators a way for students and teachers to embrace these countries through their dances.

The new edition is definitely a user-friendly book. It has been receiving rave reviews from educators across the nation. I endorse their enthusiasm and excitement for this edition of *Teaching Movement & Dance*. It is outstanding!

Judy Lynn Johnson,
California

PRESIDENTIAL RAP and FIFTY STATES IN RAP, Doctor Corey. Helicon Music Corporation. Voices: Edition EA 707 and EA 708, each \$.95; cassette tapes EA 707RT and 708RT, each \$.75.

Here are a couple of clever new speech pieces that upper elementary and mid-school students will find quite acceptable. I remember my junior high school students' enthusiasm with Grace Nash's rhythmic treatment of the roster of presidents. This new piece updates that list, going all the way through "... The current prez and the fortieth selected, George Herbert Walker Bush, the latest elected," and adding pertinent historical bites: "... Some people called for Washington to be king, But George said 'No, that's an awful thing'..." or "Gettysburg Address Emancipation Proclamation, What Lincoln did was reunite the nation..." or "... Kennedy said sometime soon, and American astronaut will walk on the moon..."

Some parts of the country may resist the

pronunciation of their states which accent or rhyme scheme seem to dictate, e.g.,


"Lou-i-si-an-a" and "I-o-wa"

not to speak of two syllables for the "o-il" in Texas.

Both pieces have a short rhythmic ostinato pattern repeated throughout, with the suggestion that it "may also be performed with any combination of percussion instruments, clapping, table pounding or vocal 'rap' sounds produced with a microphone."

Clarity of enunciation on the cassette tape is remarkable when one considers the very rapid tempo, though it would have been nice to have children's voices rather than the more mature voices that were used. The rhythm track is quite simple and catching. One side of the tape provides only this rhythm track, making it possible for use as a rehearsal aid.

For maximum usefulness to Orff Schulwerk classes, the teacher might choose to ease the tempo, vary the accompaniment and work in varied dynamics.

Both pieces are fun and well done.

Cin Ebinger

FIRE WITHIN, Magical and contemplative songs from around the world. Compiled by Libana. Ladyslipper, Inc., Box 3124, Durham, NC 27715.

The good news is that Libana, the "ah-h-h" women's group whose book and tape, *A Circle is Cast* were so enthusiastically reviewed in the Spring, 1991 issue of *The Orff*

Echo, has a second collection, titled *Fire Within*.

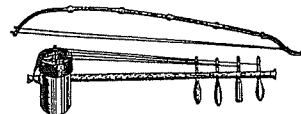
The title aptly describes the contents—rounds and sounds from around the world. The material ranges from simple, elegant rounds to challenging treasures of sound to kindle the musical appetite. *Fire Within* offers material for programming, contemplation and enjoyment.

What makes this collection unique is the nurturing quality of the songs. Traditionally, songs and dances were among the very few ways a woman had of expressing her feelings. To sing, play and dance these songs gives an insight into the eternal longing for a better world that women express in their music.

In line with our increasing awareness of the world, most of these songs address environmental issues and reverence for nature. Susan Robbins, artistic director for the group, includes a favorite quote from one of her teachers: "Enter the sound and it will teach you."

Thank you, Libana!

Margaret Agnew
New Mexico



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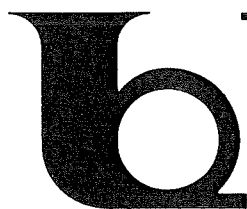
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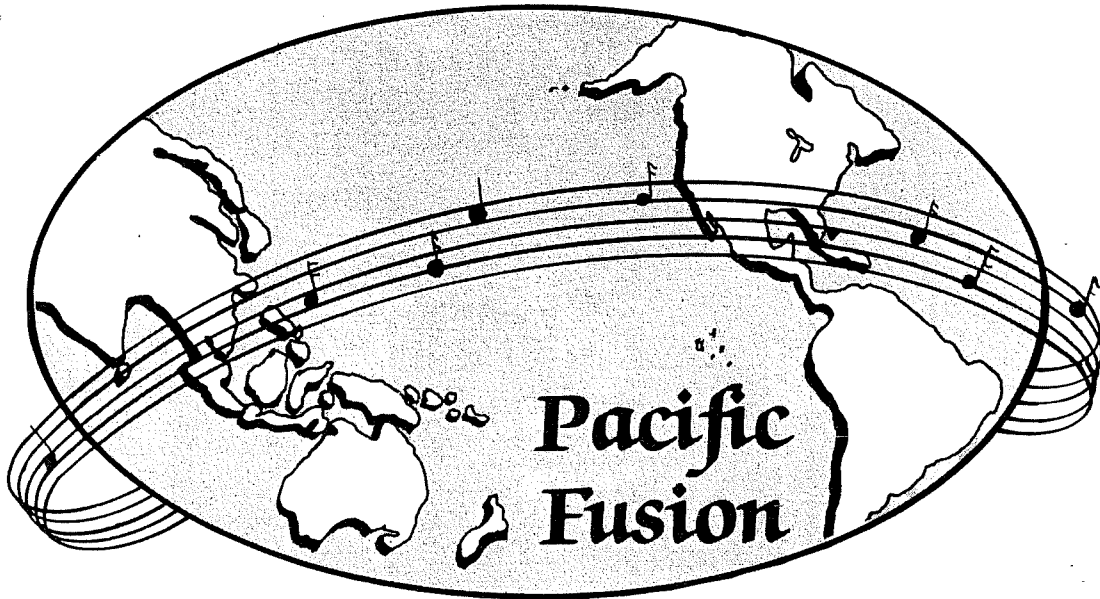
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