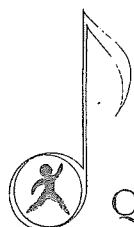


The Orff Echo

Volume XXIII
Number Two
Winter 1991



Quarterly Publication of the American Orff-Schulwerk Association

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ORFF SCHULWERK TRAINING COURSES

SUMMER OF 1991

Konnie Saliba, instructor
Michael Nichols,
recorder clinician

Level II - June 17-28

Level I - July 1-12

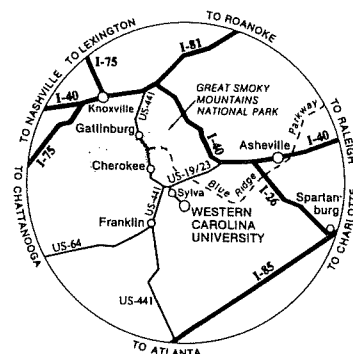
SUMMER OF 1992

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Jos Wuytack, instructor
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Fall	July 15
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Full Page	7 1/2" w. x 9 3/4" h.	\$500
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New Words Tossi Aaron

Traditional

Don't throw your trash in my back yard, " " my back yard, please!

One bottle and can, two " Three " Four " Three " Four " Three paper bags, 3..

Please recycle ev'ry-thing, ev'ry-thing, ev'ry-thing, ev'rything, including...ME!

COLORADO COLLAGE . . .

A Whirlwind of Sounds and Colors

MARCIA LUNZ, RICHARD SPALDING, KAREN MORRIS,
SALLY MILLER, RUDI REGISTRATO, JOHN STANTON

Step into any museum or gallery and try to imagine the thoughts of the people looking at the shapes and colors on display; attend a concert and it will be just as difficult to sense the reactions of those seated near you. Come to an Orff conference; the unity of purpose opens those silent paths; we touch and share thoughts and responses without words—with eyes, smiles, voices, dances . . . and hugs.

Every conference for the last twenty-one years has carried its own distinctive "sense of being," and now Denver has stepped smoothly into that line. From the moment the plane nestled into the ring of mountains, from the swirling snows to the no-coat bus rides, from the parade of handsome banners to the bouncing balloons on the banquet tables . . . every session, every lunch, even every elevator ride meant instant rapport and a moment of delight.

Herewith, the impressions of the **Colorado Collage** by six people from across the country—some long-time and some first-time attendees. If you were there, surround their words with your own memories; if you were not, perhaps the colors and sounds can be improvised. After all, isn't that ability one of the reasons we came to the Schulwerk in the first place?

"Language as a Tool in the Development of Musicianship" was a demonstration with fifth and sixth graders. They followed **Barbara Grenoble's** invitation to music making through body percussion, word play expressed in movement, recorder and instrumental improvisation woven together with song, words and story.

Guest presenter **Jacque Wuertenberg** titled her session "The Subject is Music and Language: The Curriculum is the Child." Between imaginative readings of some of her favorite books and singing songs with us, she gently stressed how important it is for us and for our students to write about those topics that interest us, about which we have information. A vital point: affirmation, given and received, is crucial for creative endeavors.

Barbara Haselbach's pace was perfect for Saturday afternoon in "Dance and Lan-

guage." From a few words, she developed a whole movement lesson for individual and group composition through the exploration of opposites. Motion (moving and still), objects (water and stone), living organisms (animal and tree) and colors (red and blue) became the impetus for creative movement.



Carol Huffman, working with colorful charts and a pocket chart, interwove language and reading learning with music learning in "The Hidden Agenda: The Music Teacher's Contribution to Whole Language." From the opening song *Good Friends* to the *Proverb Rap*, each piece focused on both a musical concept and a reading concept.

In "Natural Connections: Nurturing Musical Growth through Literature," **Susan Snyder** soon had us involved in the world of select stories and poems, including "The Very Busy Spider." Music and language arts concepts were explored further through an imaginative spelling activity with the word "mischievous," an unmetetered poem, *Sky Dwellers* and *The Lizard's Song*.

A demonstration of "Opera in the Classroom," led by **Duane Wolfe**, had sixty fifth and sixth graders immersed in the realm of opera. They listened to two professional singers perform and then joined them in a short production based on a song by Benjamin Britten. Wolfe's well thought-out process and clear directions to the class channeled the enthusiasm of the group very successfully.

Dan and Claire Seger, husband and wife team, combined their fields of interest—qualitative research and music teaching—in

"Making Music, Making Meaning: Language Arts Theory in a New Key." Claire taught a sample lesson for a primary class to the participants; the analysis of learning from that lesson as it relates to whole language was discussed by Dan.

Another interesting demonstration paired **Barbara Grenoble** and **Dee Coulter**. Adapting quickly to the unfamiliarity of a large hotel ballroom, Grenoble's class of five- and six-year-olds provided participants with a first-hand observation of music learning. After this, Coulter highlighted some notable events and pointed out some observed behaviors for reflection: a sympathetic teacher, one who enters the world of children, will more easily achieve attention and participation from a class. Knowledge of children's physical development is the key to planning and choosing materials wisely. Both the visible and the visceral are important.

Guest presenter **Gerald McDermott**, in "An Artist Explores Mythology," shared his history as an artist and projected slides of published and in-process illustrations from his books. He researches a tale he likes until he finds the earliest version, and retains the originality of the tale, but uses his own words and illustrations.

McDermott believes that all children are born artists but most have it "ground out of them." If our drawings come from a pre-made grocery list of aspects of an object, e.g., *horse = hooves + mane + tail + ears + . . .* then the image drawn will not match the mind's eye picture. Rather, it is necessary to draw from the comprehension of essence, e.g., the power of a horse.

On Sunday morning, large projection screens on four sides of the Sheraton ballroom framed the closing "Colorado Collage," performed by students of **Peggy McCreary** and **Barbara Grenoble**. On center stage and against the backdrop of projected slide collages, a Native American story of how Coyote brought music to the world was told with narration, movement and musical accompaniment.

Marcia Lunz, OSF, Wisconsin



In a matter of minutes, **Jack Neill** really did have all 250 of us "Jazzin' Up the Joint." We made a melody for a poem, then for scat language riffs (with ostinati), added a walking bass, improvised melodies and 'traded fours' with question and answer phrases.

Soon Jack led us into the 12-bar blues with "The Homework Blues" (Orff Echo, Spring, 1989). Again we began with a melody, built a "tower of riffs" with vocal and melodic improvisation and were soon wailing about homework like any seventh grader. Jack's pace was well suited for the time allotted—I found that his jazzy manner put me at ease. Truly an upbeat session!



Gerry and Sonia Burakoff introduced us to easy recorder pieces appropriate for an elementary ensemble. First, there were a few for sopranos with keyboard; then two sopranos; two sopranos + voice + percussion instruments. Once we had added the vocal part, we then experimented with creating new and original combinations for varied arrangements.

Personally, the advice I appreciated most was to choose, as a starting point, the most basic notes to which the children had been introduced, without adding extra notes, alternate fingerings or accidentals.

With echo whistling, **Mimi Samuelson** captured our ears on Thursday afternoon. Soon we were playing a familiar piece from Volume II of the Schulwerk, accompanied by the instrumentarium, with as much nuance and precision as if we'd been playing together



for weeks. The rest of this beautiful session? Well, it just went by like . . . "pfttt" . . . you just had to be there.

Jan May, basing her session on her experiences in Ghana (Orff Echo, Winter 1989) attempted to recreate a celebration in a Ghanaian village with the 175 of us as 'villagers.' We sang, played and danced; I especially enjoyed seeing and using authentic costumes and instruments and hearing about her days as a naive Western music teacher in an exciting, but totally different culture. Jan faced several obstacles that made this a difficult session—notes not printed in the program book, the VCR she requested not available, and the problems of working with such a large group.

For me, the most useful part of this workshop was a speech rhyme that illustrated the many different rhythmic accents possible in this kind of music. In the same way that many meters or styles become apparent when the same piece of music is performed in various ways, so working with one speech pattern for learning where to place accents can be very effective.

Barbara Haselbach's Dance, Language, Fine Arts:

Heartbeat; steady, rhythmic drumming, Moving, life-giving, organizing source Of expressive movement—pulse.

With quiet direction, Barbara had us express the pulse of drumming through movement and later through drawing. She is very skillful—not only in encouraging our creative selves to emerge without inhibition, but also in guiding our energies into aesthetically pleasing forms.

Taking the movement and music into the realm of two-dimensional art really stretched

me in new directions and provided fresh ideas for me to consider and develop in my own work.

Barbara Grenoble had two groups of children—4th graders to play soprano recorder and 5th graders to play alto recorder and dulcimer. They helped her fulfill her purpose—to take us through a unit on Westward expansion, showing how music can be incorporated. With songs (melody and harmony), speech play, imaginative drama and folk dance, she showed many ways to make the connections. As always, I found myself impressed with Grenoble's identification with the children's needs and feelings.



In a joint session with **Dee Coulter**, Grenoble's demonstration with elementary-aged children showed the progression from word-play and voice levels to pitch notation, then reading notation while playing on drums tuned to three pitches.

After the demonstration, Coulter offered her observations on Grenoble's teaching process, particularly her use of a sympathetic approach to learning. The opposite, said Coulter, would be an antipathetic one, in which the teacher becomes emotionally separated, both from the subject matter and the learner, and in so doing, implies that neither the subject nor the learner bears importance.

I believe that Coulter's discussion of the processes Grenoble used, from the aspect of child development and learning theory, could be valuable to the growth of any teacher.

Dee Coulter began by sharing a few personal experiences that showed the importance of musical education. Then she opened the floor to participants for discussion. The main topic seemed to be the difficulty of teaching under restrictions: space, time and assessments in music, an area that presupposes creativity. It would have been helpful to hear about her research that supports the need for music in schools.

My Saturday began and ended in "alike and different" ways. **Elizabeth Gilpatrick's** session, "Aleatoric Composition" was different from what I expected, although totally appropriate for the conference. In a purposefully cautious manner, our tasks were presented in clear progression.

We began by looking at a picture of the natural world, talking about what we saw and making individual interpretations of the information, including the possible events two minutes before and two minutes after the time of the picture. Then we interpreted our stories in movement in small groups, eventually adding some musical sounds. At each step of the way, Gilpatrick encouraged us to come to consensus with each other before taking action, a very valuable approach.

On Saturday afternoon, Barbara Haselbach continued to address the connection between dance, language and fine art—in this session, sculpture. We began with a few images, among them an arrow, bare wall and a screw to explore in movement. Soon we developed these into a longer dance form to the music of Arvo Part, Estonian composer.

A slide of a Henry Moore sculpture stimulated discussion about what we saw and the emotions it called forth. Our final task was to interpret the sculpture in small groups—making the movement that might have begun just before the moment of the sculpture and ending just after it occurred.

The beautiful shapes and images evoked by each group's sculpture were very moving. Haselbach encourages and stimulates us to learn, to assimilate new information and use it creatively—all so sensitively and effortlessly. I was so glad to have the opportunity to work with her.

Karen Morris, Georgia

Thursday began with **Miriam Samuelson's** "A Celebration of Syllables: Music and Language for Recorders." Whether practicing an exercise study or performing a work of Early Music, she showed us how to play beautiful music by paying attention to the details. In her words, "... If we can think of the recorder as a text, then we must learn the language of that text." We discovered the nuances of recorder playing and interpretive performance and enjoyed ensemble playing with the addition of non-pitched percussion.

Steven Hedden (in conjunction with **Regina Mims**) and **Gloria Day** led "Research I: The Teacher as Researcher." They walked us through their respective projects which had stemmed from classroom-related research. Along with insight into research practices, we gained encouragement to pursue our own projects in the classroom and were given the opportunity to join in future data research of both Hedden and Day.

"Club Improv" opened Thursday night with a double feature session given by **Julie McNamara** and **John Krumich**. Using words, solfege and orchestration for Orff instruments, Julie shared a lesson on classroom composing. John followed with a sound sequence of movement and music experiences designed to develop children's coordination and awareness of meter.

Cleo Parker Robinson, with some of her dancers and conga player Fred, transported all of us into the world of dance in a really intimate experience. Through the use of sounds, syllables and movement, we explored the space around us and the feelings within us. The session progressed logically from simple beat competency to interpretive dance. The close of the session was a highlight as Cleo choreographed the entire class in a piece from her own ensemble's repertoire, "Rain."

"Colorado Collage After Dark" was another exciting world in the two hotels. It started on Wednesday night in the exhibit



area, where the **Rich Chiaraluce Quartet** played everything from jazz to be-bop. The excellent musicianship of this combo was a pleasure to listen to, whether examining the varied merchandise or just standing nearby.

Thursday night, we watched the **Cleo Parker Robinson Dance Ensemble** with excitement as the dancers developed stories and images through their movements. The music they chose included a variety of styles and cultures, put together in a program that was both entertaining and thought-provoking.

The evening ended with International Folk Dancing with Leader Shukar Basanow, assisted by Ron Tomocik on accordion—good fun, and some challenging dancing. Some of the dances came from Russia, Greece, Israel and the United States.

On Friday evening, the American-based **Taiko** ensemble performed with great passion and conviction. Trained by master teachers both in Japan and the U.S., this group of men and women proudly carries on the tradition of the Taiko. Playing on impressive drums and various types of metallic

percussion, their performance included some fancy footwork as they jumped from instrument to instrument, never missing a beat.

To follow this, **Paul Kerlee** gave an excellent presentation of some traditional Japanese dances, teaching with very clear directions. Along with the enjoyment of learning and doing these dances, he gave us some great material to take back to the classroom.

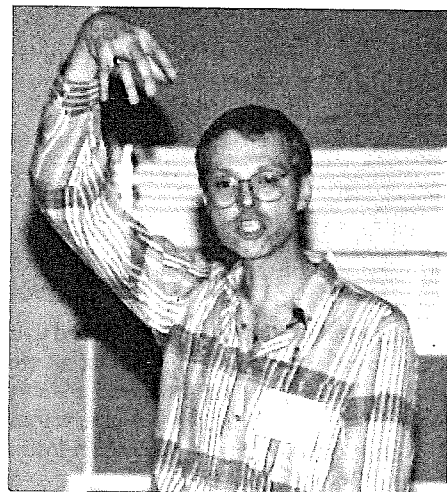
Rudi Registrato, New York

Robert deFrece: "Toward Healthy Singing/ But First We Sing . . ."

"You sing well when you play the instruments because you know how to sing well when *not* playing the instruments." Robert deFrece urged teachers to pass on to pupils the skills for beautiful singing of high artistic merit. "It is a matter of expectations," he said.

With wry humor and a casual manner that belied his serious intent, this superb clinician deFrece demonstrated detailed, no-nonsense applications of child-oriented vocal practices. Vowel, consonants, jaw positions, the cheek bones, the eyes, body alignment, mental focus and emotional attitude all had their share of careful attention.

Stressing that the primary Orff instrument is the voice, deFrece practiced the rule, "singing first, movement second, instruments third" while teaching an absorbed assemblage to sing a variety of part songs (with movement and instruments). In the Canadian folksong, "C'est l'aviron," he insisted that "the vowel is the tone" and corrected the French pronunciation to to approach the true Canadian color and placement.



Robert deFrece reminded us that, while vowel drill is important, songs deal with real words and that the transfer of skills is not automatic.

Kudos for AOSA Conference from Guest Administrator, Dr. Steven Miller. A self described "first-timer," Dr. Miller, tongue in cheek, suggested that AOSA change its title to

"American Quality, Concerned Music Teaching and Learning Association." "That sums up, for me, the broad, eclectic, humanistic appeal of the association and its members. Thanks for inviting me."

Richard Spalding, Kentucky

The Denver Conference, the third AOSA conference I have attended, meant four days filled to the max!

The first day, I had the pleasure of attending a session presented by one of the eight founding members of AOSA, Isabel Carley. This session was titled "Speech Play: The Magic of Words." She led us through a series of examples using vocal sounds, nonsense words and rhythmical phrases, adding movement in large and small group settings to enhance the sounds of the words. In one notable example, each of several small groups was assigned a different saying or proverb to act out while two other groups performed nonsense-syllable ostinatos. These were combined to form a large rondo piece.

This conference really did offer many opportunities to experience music and language. The second day, I was mesmerized by Opalanga Pugh, a story-teller from Denver who studied in West Africa in the 1970s. She led us through the oral language traditions (lullabies, riddles, fables, legends and myths), and story-telling levels. She told us one story of the creation of man and woman and had us chanting and singing games like "Little Johnny Brown." We finished in one large circle singing spirituals.

My first session on the third day was with Judith Thompson from Michigan. We traveled through a year with holiday activities for varied age levels. The ideas presented were mostly open ended, to be expanded by our own creativity and our children's experience. Movement was the key element to keep everyone actively involved.

If you missed the Denver Conference, don't miss the next one! Start making your plans now for next November in San Diego.

Sally Miller, Alaska

Several things encouraged me to attend the AOSA Conference this year for the first time ever—the stated focus on whole language and the desire to immerse myself in "renewal" activities found through music. Another reason was the number of presenters utilizing arts and theatrics, and these reviews tell of two of such sessions.

Ron and Marsha Feller are artisans who educate as well as perform their craft. Watching them work (and experiencing working with them as they gently draw conceptual ideas from their students) was quite gratifying.

They had the children (and adults) think a moment about the given subject, envision how it would move, what it would do or perhaps what it would look like. Thus immersed in the subject, we could begin the next phase of the work, the construction of masks.

In this particular session, I believe that the important part was not the creation of masks or books; the process was the key. As in Orff Schulwerk, the process is the important element.



I asked **Georgeann Sugden** to sum up what she presented. Her response was short and precise: "Invite everyone to the party." Her sessions on *Theater in the Classroom* consisted of very minimal lecturing and maximum use of time "playing." Her theory is that if we just took notes, we might never use the materials, but if we actually *do* the activities, we would be more likely to absorb and employ them.

Her session began with a set of warm-up activities, encouraging us to explore the space, experience use of energy, work in different levels of motion. Inhibitional barriers were gently eased until we felt fairly confident about our participation. Many basic theatric skills and exercises were presented.

To return to the level of the child: children are often just as hesitant as adults to try new things. If we want children to audition and perform in plays and shows, we need to find ways to enable and assist them in developing basic skills that will enhance their ease at audition time. "Invite them all to the party," develop basic skills, enjoy their participation.

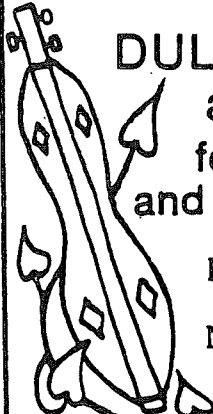
John Stanton, Nebraska

Those who returned to a school holiday on Monday appreciated the day to sort out the impressions, file the papers and finish humming the songs. Thank you, Colorado, for a true Schulwerk collage—sights, motions, colors and sounds to last at least a year—and some to live a teacher's lifetime. Viva!

Membership Drive Opens



Chairperson B. J. Lahman announced the official beginning of the AOSA membership drive at the business meeting in Denver where a banner to indicate goals and achievements was unfurled. Buttons bearing the slogan "Each One Reach One" appeared, a signal that the wearer was pledged to enroll at least one new member, then pass on the button. Chapter Presidents and Regional representatives will continue the practice in their chapters.



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New York Nights of the Round Table

SOL WEBER

Although I enjoy many kinds of singing—folk songs, show tunes, Gilbert and Sullivan, classical, Sacred Harp and Gospel—rounds have long held a special place in my heart. Even after many years of collecting and singing them, the thrill remains. They are an ideal way to get any group of any age to sing, whether professional musicians or novices. To my continuing surprise, excellent new rounds are still being written, and at a prodigious rate.

Here in New York City, our "Round Table" has been meeting every month or two for more than six years and is still going strong. I've tried to analyze what we've been doing right. You may think that it helps to live in a major cultural center with a large pool of singers from which to draw. However, the multitude of competing activities, plus the transportation and parking hassles are obstacles that can easily outweigh the apparent big city advantages. Many smaller communities and/or college towns probably have the edge.

Beyond locale, over which there is little control, what are the ingredients for developing a successful round-singing group? Most essentially, there must be at least one person willing to devote the necessary thought, planning, time and energy. There will be others who'll be glad to help, and their assistance should be gratefully accepted.

There should be one or more suitable places to meet, locations that are convenient and large enough for the group. If you meet at irregular and unpredictable times (as we do, adroitly avoiding holidays and major conflicting events), there should be a mechanism for spreading this information. A frequently updated telephone list, divided among a few volunteers, is a strategy that has worked for us.

Of course, before all else, there must be singers and something for them to sing. Initial members (aside from your musical friends) can be drawn from local music and dance groups, though in fact you'll find singers everywhere. Ask group members to bring friends, put up notices in music stores and the library, get into organization newsletters, make announcements at festivals and invite others to spread the word. Most importantly, keep at it—because normal attrition and turnover will keep nibbling away at the numbers. After six years, most of our original people have been replaced by bright new faces. This can be an advantage; you can always resurrect some earlier rounds for these new singers.

Decide for yourself the question of musical standards. After its initial start, the New York group has kept them fairly high through an unobtrusive "by invitation only" membership. Basically, I think it is valuable to

maintain a "critical mass" of good singers and to supply them with music that will hold their interest.

Ah, yes, the rounds. Where to get them? Of course there are many collections on the market, some books more interesting than others. Collect as many of these as possible and go through them with friends (or a tape recorder) to select rounds that seem to sing well. Ask your musical friends if they have any to share, or if they know people who do. Word of mouth is still the best way to learn fresh, new material—and of course, you'll share your rounds with others.

Carry a small, inexpensive tape recorder when you think you might encounter these round-bearers. Be sure the contributor's name and any pertinent facts are clearly spoken; source (person or collection), number of parts and entrances. To make sure you get the words, have them recited after the singing, if possible. As an alternative to this instantaneous taping, some contributors may prefer to send you the rounds on a later tape, or written out.

Make maximum use of every occasion to share, sing, collect and trade rounds. For example, NEFFA festivals (New England Folk Festival Association) always have enjoyable rounds workshops, but the best rounds can often be learned in the corridor immediately afterward, when the true fanatics, tape re-

Breakfast

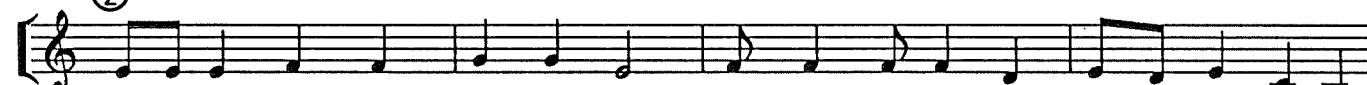
Joanne Olshansky, 1987

①



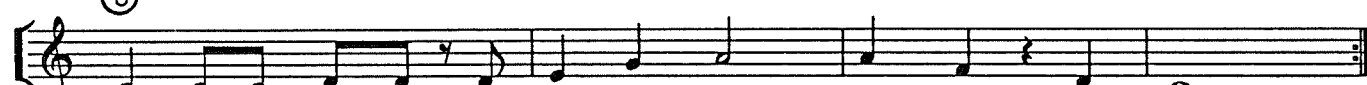
Break - fast is great. It's yum-my in the tum-my I can't wait! There's

②



ce-re-al, french toast, eggs and ham, pan-cakes and ba-con, ba-gels and jam. I

③



wish it were morn-ing so I could see break-fast for me!

Computer scoring for Olshansky rounds: Steve Calantropio

Canons Are Fun !

Joanne Olshansky, 1983

①
Ca - nons are fun when they've just be - gun, and the lines be - come har - mo - nies one af - ter one, but

②
af - ter a while I get tired of the style as we start once a - gain and a - gain and a - gain, and a -

③
gain and a - gain and a - gain and a - gain the same thing a - gain, Is there ev - er an end? So though

④
ca - nons are fun when they've just be - gun, I hope this is the last time this song must be sung!

Ending: "I'm glad this"

corders in hand, huddle together to share some real goodies, or to exchange addresses for later correspondence.

Don't be afraid to contact professional composers, even famous ones, in a courteous manner. Once I wrote to Peter Schickele (P.D.Q. Bach) asking permission to reprint one of his serious rounds. His prompt answer was no—he was about to publish it elsewhere—but his "no" was in the form of a very clever round that I could use. Happily, it arrived just in time for one of our gatherings and was a big hit.

Perhaps the main ingredient in the success of the "Round Table" gatherings has been that our sings are always fun—pleasant, sociable gatherings with good conversations and snacks providing an occasional counterpoint to the music. We have tried to keep a delicate balance, maintaining respect for the music while having fun with it. And this is an invitation to all Orff Echo readers to trade rounds with me and to share the pleasures of singing them.

Sol Weber devotes his non-retirement to music and children's writing. He is preparing a book of rounds by present-day composers, with human interest sidelights and good music. "It hasn't yet been officially born," he says, in search of a publisher. Sol Weber can be reached at 25-14 37 St., Astoria, New York 11103.

Onawa's Waltz

John Krumm

3 parts at *
Swaying

I've been wait - ing all the day long to
see the stars in your eyes. My
love come dance with me now.
See how the eve - ning flies. And,
as you sleep my dear, know that I'll be near to
hold you when you a - rise.

"Breakfast" from "Pizza Boogie," rounds and songs for adults and children, book and tape by Joanne Olshansky, © 1987.

"Canons Are Fun?" by Joanne Olshansky, © 1983. Used by permission

"Onawa's Waltz" from "A Book of

Rounds," originals by John Krumm. Used by permission.

John Krumm wrote this for Onawa, a young girl who never returned from a coma after an accident; he admits the words have double meaning.

Orff Schulwerk: A Continuing Heritage

Welcome Address, Symposium 1990, Salzburg, Austria

BARBARA HASELBACH

Director, Orff-Institute of the "Mozarteum" Academy of Music and Dramatic Art

Honored guests, dear friends from around the world:

It is a true pleasure to welcome you in the name of the Orff-Institute of the Mozarteum. The symposia that are held here every five years are a special opportunity for contact and exchange among graduates and faculty of the Orff-Institute, as well as all those others who take an interest in this field, and those whose work throughout the world of music and dance education is built on the ideas of Carl Orff.

These occasions offer also the challenge of sharing and discussing work situations, both problems and results, with one another. That this is not done in the form of a strict professional conference, but rather in an encounter of celebration, lies truly in the substance of "musike" on which everything here is based.

We hope from our hearts that for all participants—those in the audience, those on and behind the stage, those whose planning, organization and financial support made this meeting possible, and finally those who have chosen to serve as presenters—this symposium will be a powerful and positive experience.



Photo: Karl Alliger

As we searched for a motto for this event, many themes came to mind which would be significant enough to serve as leitmotif. We have chosen a central focus that has great meaning for the understanding of the purpose of the Orff-Institute.

This Institute has been in operation for nearly thirty years. It has educated well over a thousand students from all the continents of the earth, and assuredly has had an international influence. Today it remains in a continuing state of change, sometimes stronger, sometimes weaker, impacted by shifts that range from hearty, enthusiastic recognition to understanding or condescending tolerance, or even vehement rejection. Yet it long ago survived all the avant-garde "isms," if, indeed, it ever belonged among them.

As the responsibility of today's activities at the Orff-Institute and in the planning of its future directions, the key issue is not whether Orff Schulwerk has contemporary meaning. Rather, we must ask the following questions.

What is the imperative essence of Orff's thoughts that we must not abandon? In contrast, what part of the tradition is a form or model that is bound to a particular time and must change and adapt in response to the changing factors of life? The Orff Schulwerk did originate from the spirit and style of the 1920s. Must it be confined to the view of life of that epoch? Or is the idea of the Schulwerk timeless? And even if the idea is timeless, are the accompanying methods timeless as well?

There can be no doubt that we have been entrusted with an enormous inheritance, one that came with the charge that we be good stewards, that is, that we make it useful for other people. Is caring for such an inheritance

a matter of keeping it alive? According to Orff's words, keeping something alive means "changing in and with time." But cannot this transformation with time carry danger? Might it lead so far that one may forget or betray the heart of what is timeless in Orff's pedagogy through endeavors to make it contemporary, and attempts to fit it into the trends of the day? Might we lose what we seek to preserve?

Or at the opposite extreme, must the inheritance be bound up with the strict maintaining of a status quo as the protection from unauthorized adaptation, or from the falsification of the original idea? Can the inheritance then be so rigidly protected that it stifles natural development and finds its fate as a fossil in a museum?

Must the choice be limited to one extreme alternative or the other? Is it not possible to participate constructively in the changes of one's own time and yet cherish the inheritance? Can we not understand it as a product of its time, yet with the media and insights of the present, bring it to new expression?

Where do we stand regarding this dilemma? What do we believe between honoring and cherishing, between fossilizing and betrayal, between natural change and carrying forth? And where do those stand who at one time studied here and now must find a personal position on the matter?

Orff himself said that his approach in terms of pedagogy is not new. He developed a representation of older, timeless ideas in an expression of his own time, through his personality. He himself was able to achieve a wide span connecting present and future. The task falls to us, those who come after, the heirs, to find a balance between caring for the imperishable essence and fostering its living transformation into an expression of our time.

The three days of our symposium should give us an opportunity to seek this balance through our consideration of the lectures and discussions, and through our own participation in the workshops; through observing the demonstrations and performances and through talking with one another reflectively to exchange our ideas. I wish you all a rich experience!

Translation: Esther Gray

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Salzburg: Symbol of Unity and Diversity

DOUG GOODKIN

Last summer I was privileged to teach at the International Symposium and in the English-speaking Summer Course sponsored by the Orff Institute in Salzburg. Although I had experienced the Institute vicariously through the people I have known who studied there, it was a great thrill to stand, finally, on the doorstep of this institution that has been the source of so much that is meaningful in my life.

School was not yet in session and the building seemed deserted when I entered. Yet the display case filled with familiar "ethnic" instruments, the photographs on the walls of musicians from all corners of the world, the spacious classrooms with large windows and beautiful woodwork and the warm greeting from Verena Maschat made me feel immediately at home. That feeling increased in the weeks that followed.

I was curious to see if the flavor of the Institute would differ from my experiences of Orff Schulwerk in the United States. What follows are some personal reflections and initial impressions from that intense two-and-a-half weeks.

The first thing that struck me was the exquisite dance and movement presented in the Symposium performances. I've rarely seen such a high level of technique, conception and choreography in the United States. It is clear that the Institute is firmly committed to the origins of the Schulwerk, extending the sensibilities of Orff's initial collaboration with dancer Dorothee Guenther in the 1920s. In the United States, the music side of the marriage seems to have greater emphasis, but here music and movement appeared to be equal partners.

Second, there seemed to be little concern with curriculum sequencing and the practical details of teaching. Instead, there was an atmosphere of exploration, of "playing around," of structure evolving from the inside out. The model seemed to be the organic process of a seed growing and developing, rather than one of building a house for ideas to live in.

It occurred to me that as music teachers we are faced with the immense challenges of two worlds—we must be both musicians and teachers. Each alone is a lifetime of study. It feels to me as if in the United States, our Orff training often accents the teacher side—"here's some good material, here's the step-by-step process, here are some ideas for

class management, here are some curriculum goals and some ways to test and measure them."

The feeling I got in Salzburg was that there was less emphasis on the teacher and more attention to developing the artist within, offered with confidence that the spirit of art will overflow into teaching. Since music is an art form, it can't be treated in its whole form the same way as any other academic subject, with finite goals and information to be covered and tested. The real task in music education is not to cover material, but to uncover it, and to contact the artistic impulse within each of us. A teacher who does not have the personal experience of artistry might as well be teaching accounting.



Of course it is a disservice to make teacher and artist an either/or proposition. I believe both are needed, having seen artists who need guidance in the art of teaching, and teachers who need to go deeper into their artistry. Perhaps the United States and Salzburg have something to offer each other, to bring these into balance.

The highlight of my time there was the dynamic energy of 180 students from 21 countries and many cultural backgrounds joined in a common experience. On two different nights the students shared music and dance from their own countries, often ending with an invitation for all to join in. The richness of that experience was unforgettable as we were invited to express our boisterous, elegant, playful, refined, humorous and mysterious selves through the accents of each cultural style.

It was a vivid reminder of how essential it is to celebrate and preserve the diversity of cultures, even as we speak of a "one world vision." Too often, that vision translates into

an homogenous distillation of Western (and often American) values that counts its victories by placing a McDonald's in Moscow, a Disneyland in Japan and by Australian aborigines drinking Coke while listening to Madonna.

The alternate vision finds native citizens steeped in the lore of their own culture, keeping the work of their ancestors alive through stories, songs, dances, poetry, rituals, social and spiritual values. Starting from there, we might find Chinese playing Mozart, Americans playing gamelan, Japanese playing bluegrass, Australians playing Bolivian music and everybody playing jazz!—rooted in their own cultures and fanned by the breezes of other ways. This was the spirit I felt during those magical nights in Salzburg.

The danger of accenting the differences in cultures is that it may encourage a leaning toward separation. The balancing act is to transcend the differences and find the point of unification at the heart of all cultures. Nowhere was this more eloquently achieved than in the movement classes taught by Wolfgang Stange.

Sensitive to the unevenness of people's English-speaking ability (in itself an uncomfortable reminder of the drive toward homogeneity), Wolfgang invented a nonsense language named Chipro by one of the students. Speaking fluent Chipro, Wolfgang led us through an entire class of improvised movement. The Taiwanese woman who had giggled the night before when I struggled to count to 10 in Chinese (just as I had smiled watching her move to *Johnny Cuckoo*), was now my partner as we closed our eyes and improvised movement together. We created something entirely new, transcendent of our respective cultures.

This play back and forth between honoring the diversity and the unity was an enactment in microcosm of what we can only hope to achieve some day in the larger picture. This makes us as Orff teachers the potential leaders in a movement toward a healthy, culture-sustaining, peaceful co-existence.

By the end of that session, we were all united in our mutual experience—we opened our eyes and suddenly there were no Chinese or Greeks or Americans in the room; sometimes the Chinese were Greeks and the Greeks were Chinese! Mostly we were all human beings, united in the joy of Orff Schulwerk. □

Poets and Composers Meet

Reprinted from *Melodious Accord Newsletter*, Vol. 6, No. 2-3, June 1990. Used by permission.

In the first conference of its kind, *Melodious Accord* brought together poets, composers, performers and singers on a spring weekend in New York. Convened by Alice Parker, song leader, choral director and composer, it was clear to all present that new ground had been broken, as poets and composers explored, to their mutual fascination, their common ground in the marrying of words and music. Singers and accompanists entered the lively exchange of remarks, and the ease of interaction with the audience fostered two-way communication. Alice Parker's comment: "the 'ears of their ears' were awake." (e. e. cummings)

(The following words are summaries of comments by some of the singers, poets and composers at the "Poems and Songs" conference. Ed.)

Alice Parker, opening the conference on Friday morning, spoke on "The Sound Connection"—the close relationship between the music of speech and the speech of music. Poets and song-writers obey the same muse, and need to be aware of the connections

between the two arts and their similar materials. She told of how she memorizes poetry before she sets it to music, trying to think her way into it to such a degree that the music comes from the same seed that brought forth the poem.

Luci Shaw, poet: "Rhythm, Rhyme and the Music of Poetry." Walking leads her into the rhythm, as does the iambic beat of the heart. "Truth creates its own form," each meter has its own sensuous feel; the poem arises from an image, expressing through form and meter the words which tell the poet what the experience was. She shared the genesis of a poem begun the day before during a visit to the Cloisters.

Gerald Ginsburg, composer: Songs arise from the inner child, and the need to keep a sense of play and imagination; the piano is his tree house, his sanctum sanctorum. As a teacher of elementary school children his own creativity was released in the effort to encourage theirs. His first songs were written for them to sing; he looks for poems that don't

say it all, that leave room for him to add something. His musical word-pictures feel almost like photographs; his musical forms arise from the words, even canons and fugues. He works entirely at the piano, getting melody and accompaniment at once and not writing until the song is complete.

Amy Jo Schoonover, poet, asked a series of pointed questions about how and why a composer chooses a (particular) poem, and what happens next. Is it the subject or topic? the style or form? to suit a performer or voice type? Is the chosen poem used in full, excerpted, fragmented? Is it for a specific audience or publisher? How well does the poem fare? is it enhanced, at odds with the setting? can it be repaired? If modifications are made to suit the music, is the poet consulted, the poem submitted for approval, or collaboration explored?

Richard Hundley, composer, told how he came to write music. "The chief inspiration in my songs are the words themselves and I try to recreate the emotion I experienced on first reading the poems. My ultimate aim is to

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crystallize emotion."

Madeleine L'Engle, author, shared her recollections of growing up with music. Often today she doesn't know if she is writing prose or poetry. Important words are encountered by accident. "Over and over again, what we need is given to us: We need only listen. I am a servant of the work; it is full of wonderful surprises."

Margaret Smith opened Saturday morning singing two Irish folksongs. For the first, she used an old love song text and made up the tune; for the second, an old tune and her own text. The link between folksong and artsong—between poet and singer—was very clear.

Sheila Nickerson introduced a work-in-progress, being set by Nome (Alaska) composer George Sabo for speaker and electronic accompaniment. She feels that "song" is the most important part of the poem; in the nineteenth century, the name 'melodrama' was used to describe readings with music. Her first poems used sounds of seal calls, waves, wind and sea spray.

Robert Baksa began to compose while he was an announcer on a classical music station. He feels that poets need to know singers; the beauty of the language as it is sung, how it differs from speaking, the 'open throat' of the singers on high notes and their ability to project the text. He gave examples of difficult texts to set and asked, "What can I do as a composer to enhance the beauty of the poem?"

Dan and Jane Gawthrop explained their relationship as husband-composer and wife-textwriter collaborators who enjoy the luxury of consultation for changes in both the text and the music. Dan recited their 'Ten Commandments':

1. The composer has final authority on the text (groans).
2. The poet has final authority on changes suggested by the composer (cheers).
3. The composer should read the text aloud three times before beginning to write.
4. The poet should not end a line with a diphthong or an 'r.'
5. The composer should know all the arts, all life.
6. And the poet likewise.
7. The poet shall be aware of 'the long sinuous sentence, with many a winding turn and dependent clause, etc., that would make both singer and listener stumble and grope.'
8. Thou shalt not steal (but do quote the best).
9. The poet shall not fuss when the composer can't set the words.
10. Both shall vow to love and honor the partner's work, for each word and note has been born in joy and pain.

Paul Gallagher closed the conference. Both singer and composer, his knowledge of the

voice is evident in his compositions. He and Barbara Hess sang two of his original rounds, in which he calls his texts lyrics, not poems, written for the fun of performance by friends; the music came first, then the words. His texts for the song "Aspens" brought our thoughts full circle, demonstrating that a musician who understands words can be a true poet, and that the reverse is just as possible.

Note: The Second Annual Poems and Songs Conference will be held in New York City from March 7 to March 10, 1991. The program includes two days of readings by invited poets and recitals by composers. All sessions, including discussions, will be held at the Central Presbyterian Church, Park Avenue at 64th Street, in New York City.

Melodious Accord was founded by Alice Parker, now Artistic Director. It offers open sings of a broad range of music, sponsors lectures and song workshops across the country, concerts, composition searches and recordings. Alice Parker's editorials from the newsletter have been reprinted in *The Orff Echo*.

For further information, write to *Melodious Accord, Inc.*, 801 West End Ave., New York, NY 10025, or call Nancy Schmidt, Chair of Planning Committee, 212-663-6021.

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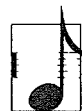
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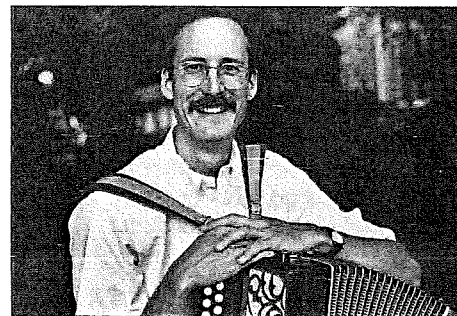
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A poster presentation format will be utilized, and the author(s) of each accepted paper will be expected to be present at the poster session in order to discuss the project with interested music educators. The author(s) also will be asked to furnish 100 copies of a report summary of two pages or less, as well as 10 copies of the complete report.

The following guidelines will be in effect for the paper selection process:

1. Submit seven copies of the completed study and seven copies of a 250-word abstract to:

Cindi Wobig, Executive Secretary
American Orff-Schulwerk Association
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Cleveland, OH 44139

Include both a self-addressed, stamped, letter-size envelope and a self-addressed, stamped postcard with the submission.

2. The author's name and institutional affiliation should appear only on a separate cover page for each copy of both the paper and the abstract.

3. Papers submitted for the conference must comply with the 'Code of Ethics' published in each issue of the *Journal of Research in Music Education*.

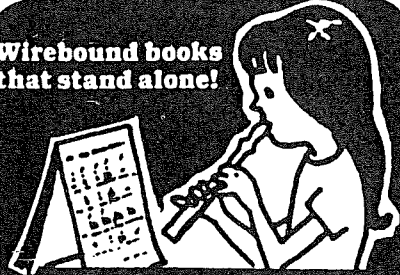
4. Submissions must be postmarked by May 1, 1991, and received by May 15, 1991.

5. A qualified group of judges will screen the submitted reports, then notification letters will be mailed by June 15, 1991. The abstracts and reports will not be returned.

NEWSFLASH

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A Description and Analysis of an Orff Schulwerk Program of Music Education

SYLVIA MUNSEN

Society today faces the challenge of preparing its youth for life in the 21st century! What tools will people need to life in the year 2001? In *The Farther Reaches of Human Nature* Abraham H. Maslow addresses this problem and discusses the need for creative people.

Our era is more in flux, more in process (more rapidly changing than any previous one in history. The rate of acceleration of accumulation of new scientific facts, of new inventions, of new technological developments, of new psychological happenings, of increased affluence, presents every human being today with a situation different from any than has ever happened before. Among other things, this new lack of continuity and stability from past to the present into the future makes all sorts of changes necessary which many people don't realize yet . . . It is quite clear that we must teach them [people] to be creative persons, at least in the sense of being able to confront novelty, to improvise. They must not be afraid of change but rather must be able to be comfortable with change and novelty, and if possible (because best of all) even be able to enjoy novelty and change . . . We must develop a race of improvisors, of 'here-now' creators.²

Maslow goes on to challenge educators to rethink the educational process.

What I am really interested in is the new kind of education which we must develop which moves toward fostering the new kind of human being that we need, the process person, the creative person, the improvising person, the self-trusting, courageous person, the autonomous person.³

In the Orff Schulwerk approach to music education, musically creative opportunities are the focus of the program philosophically and pedagogically. Students are guided through a process that builds musical skills and concepts developmentally. The goal is musical literacy and independence through a process of active music making. Fundamental to the development of those skills and concepts are opportunities for students to explore



and improvise with musical materials, i.e., to create their own music.⁴ Orff maintained that improvisation was "the starting point for elemental music-making."⁵

Belief in Maslow's assertion regarding the need for creative people struck a responsive chord in me. An increased interest in the Orff Schulwerk approach as practiced in the United States by the music education community, coupled with the lack of evidence documenting the process and outcomes of such a program, motivated this investigator to pursue the study.

Problem

The problem of the study was to describe and analyze selected aspects of an Orff Schulwerk program of music education at an elementary school which purports to develop the ability of students in Grades 1, 3, and 5 to improvise rhythmically and melodically. Analysis of the problem led to the formulation of the following subproblems which served as the basis for observation and data collection.

1. What are the classroom dynamics?
2. a. What is the level of participation in musical activities?
b. What is the attitude of students toward those activities?
3. What are the characteristics of question/answer improvisation?
4. To what extent do the improvisations of students in Grades 1, 3, and 5 differ?

Procedures

The locus of the study was a private school (K-5) in the upper midwest with an established exemplary Orff Schulwerk curriculum taught by a leading Orff Schulwerk specialist. The investigator spent four weeks immersed in the program: observing and collecting data.

Demographic information was collected about all students in Grades 1, 3, and 5: IQ, musical aptitude, self-concept, classroom musical sensitivity, and musical background. The music curriculum and all lesson plans for the three grade levels during the four-week study were included. In addition, the investigator observed and reported on the activity and climate of the art, drama, science and social study programs.

A modification of the Flanders System of Interactional Analysis (FSIA) and a narrative description were used to assess the classroom dynamics. An education consultant with a music background was hired to conduct the FSIA which distills the classroom interaction into three categories: teacher talk, student talk, and silence/confusion. (Five of the FSIA category definitions were elaborated to include musical behavior activity.) She also



Third Grade

provided the narrative description of the classroom interaction.

The investigator developed a Musical Activity Record (MAR) to assess the amount of time students participated actively in musical activities. This observation tool took the shape of a time line for six areas of musical participation: singing (which also included expressive speech activities), moving, playing (differentiated between/among body per-

cussion, pitched percussion, non-pitched percussion) listening, reading (included writing, composition), and creating. The tool encompassed one page and recorded musical activity every 15 seconds. Looking at the six time lines, one can easily see specific musical activity (e.g., playing body percussion or moving), as well as simultaneous musical activity which often occurs in the Orff process.

The investigator developed an opinionnaire to assess the attitude of the students toward their school subjects and the six musical activities included in the MAR. The investigator developed the Orff Improvisation Rating Scales (OIRS) to assess rhythmic and melodic question/answer improvisation. All rhythmic and melodic improvisations from randomly selected students were notated in the study as well as improvisations



Third Grade

from every student in a given class at the three grade levels.

Conclusions

The following conclusions were drawn regarding the selected Orff Schulwerk program.

1. Utilizing both quantitative and qualitative techniques resulted in a dramatic portrayal of the classroom which provided a more representative picture of the program.
2. The teaching style was direct, yet included a high level of student talk.
3. The approach emphasized singing and playing in Grades 1 and 3 and playing, listening, and creating in Grade 5.
4. Students reflected increasingly negative attitude toward music and musical activities from Grade 1 to Grade 5.
5. The ability of students to improvise in a question/answer format appeared to peak at Grade 3.

As teachers we conduct research every day, making several thousand decisions daily. Will I continue that activity? Should it be modified? Should I discontinue it at this time? Why did it work for this class and not for the last one? What did I do or not do? The exciting aspect of a formal research study is to



Fifth Grade

see what emerges from a systematic collection of data which illuminates our perception of the teaching/learning environment.

There has been an increased interest in the collection of qualitative data including many ethnographic studies which presume no hypotheses or problems. After conducting this study, I believe more firmly that the inclusion of both quantitative and qualitative data provides the most powerful and dramatic portrayal of a situation.

An example which supports the inclusion of both qualitative and quantitative data concerns the students' attitude toward music. The attitude toward music was increasingly negative from Grades 1 and 3 to Grade 5. (Numerous studies report the same findings.)⁶ However, one gains a different perspective of the attitude of 5th grade students toward music through observation. There was energy and excitement evident in the classroom; 17 out of 20 students enthusiastically raised their hands for the opportunity to play an instrument or improvise rhythmically. There was laughter and commitment to the task at hand.

The results of the FSIA were interesting, especially to the education consultant hired to conduct that observation tool. She was amazed at the high level of student talk (ranging from 41% to 52% of the class time) and the low level of silence/confusion in the classroom (2-6%). The single greatest "cell" of activity in the classroom was student response. In all of her work as a consultant to many projects/studies in many "general" classroom settings, she had never encountered such a high level of student response and low level of silence/confusion. As Orff Schulwerk teachers, we "know" that our students are highly participatory and on-task; now we have some evidence to support our "informal" knowledge.

Regarding the conclusion that the ability of students to rhythmically and melodically improvise appeared to "peak" by Grade 3, it is important to note that in Grade 5 students were involved in many other kinds of creative, improvisatory activities; they were not limited to and, in fact, did very little question/answer improvisation.

As Orff Schulwerk teachers it is our responsibility to establish an environment conducive to nurturing the creative ability and musical independence of our students. I would like to suggest that we make a commitment to a systematic evaluation of Orff Schulwerk; we need additional studies which document our programs so that we can provide evidence regarding the impact of such programs on the teaching/learning environment.

1. Sylvia C. Munsen, "A Description and Analysis of an Orff-Schulwerk Program of Music Education." (Ed.D. dissertation, University of Illinois at Urbana-Champaign, 1986).
2. Abraham H. Maslow, *The Farther Reaches of Human Nature* (New York: Penguin Books, 1982), pp. 93-94.
3. Maslow, op. cit., p. 96.
4. *Guidelines for Orff-Schulwerk Training Courses, Levels I, II, III* (American Orff-Schulwerk Association, 1980).
5. *The Schulwerk*. Vol. 3: *Carl Orff/Documentation* (London: Schott Music Corporation, 1976), p. 22.
6. Oliver Henry Broquist, "A Survey of the Attitudes of 2,594 Wisconsin Elementary School Pupils Toward Their Learning Experiences in Music." (Ph.D. dissertation, University of Wisconsin, 1961). Wallace H. Nolin, "Attitudinal Growth Patterns Toward Elementary School Music Experiences," (*Journal of Research in Music Education*: Vol. 21 #2, Summer 1973). Robert B. Glasgow and Dale G. Hammreus, *Study to Determine the Feasibility of Adapting the Carl Orff Approach to Elementary Schools in America*. (Washington D.C.: Office of Education, 1968).

Note: The author wishes to thank the AOSA Keetman Fund for its generous support of this research project and Arvida Steen for allowing her program to be observed and documented. Anyone desiring more information regarding this research may purchase the complete report from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106, or contact Sylvia Munsen, 5755 E. River Road -2807, Tucson AZ 85715.

Sylvia Munsen received degrees from St. Olaf College (B.A., 1973) and the University of Illinois at Urbana-Champaign (M.S., 1977 and Ed.D., 1986). She received her American Orff Schulwerk teacher's certificate from Hamline in 1975 and her master class certificate from Memphis State in 1977. She has served on the AOSA Research Advisory Review Panel since her appointment in 1987 and has presented sessions at AOSA National Conferences in 1988-90. Sylvia currently teaches K-5 general music in Tucson, Arizona, and is President of the Arizona Society for General Music. She is the founder/music director of the Arizona Children's Choirs.

Guest Editorial

On Principles

PATRICIA HUGHES

To not know is terrible, to not know that you don't know is tragic—Werner Erhard.

Carl Orff assumed a comparatively radical position as a composer, considering the musical trends of the 1920s and 1930s. He did not proceed into the intellectual realm as did a number of his peers. Instead, he decided that, through his music, he wanted to reach the souls of his audience. I believe he achieved his goal and cite as evidence of that achievement the continuing enthusiasm for his 1937 composition *Carmina Burana* which regularly appears on symphony concert programs.

What is there about *Carmina Burana* which engages the listener? How did Orff's desire to touch souls become specific compositional techniques as he put pen to manuscript paper? What was the process he took to find his own style? It is known that he returned to the sources of music drama in Monteverdi's work. There he gained support for his beliefs and formed the basis for his

compositional style. As a result of historical research and style analysis, he was able to establish his own identity as a composer.

Orff studied history while establishing his own guiding principles. Should our search to establish the principles of the Schulwerk in our own practice include a turning back, and if so, to what or to whom? This year AOSA is seeing, in some areas, the fifth or sixth generation of Orff Schulwerk Teacher Training Courses. Certainly, we have American models from whom we can learn. The openness of the Schulwerk and the consequent diversity among its practitioners require substantial reflection about its potential for the work of any individual teacher.

There are math teachers who give credit for good mathematical process, even though a student may have come to an incorrect solution for the problem. In that process-centered math class, how much credit was given for submitting only solutions when the process couldn't be explained? Obviously, good teaching and learning examines process as well as product. As professionals, we should examine the process by which we established our guiding principles as Schulwerk practitioners. It is not enough to focus on the product of our teaching in a time when there is still much misunderstanding about the Schulwerk in current practice.

However, those underlying principles may elude participants in workshops even as they participate in the Schulwerk's active music making; "elemental music" is just as enthralling to adults in workshops as it is to students in music classes. The opportunity to make connections with musical sources/roots individually and culturally is part of the Schulwerk and probably its main attraction.

This reaching back to his roots in the German folk culture was an essential ingredient toward Orff's communication with the collective soul of his audience. As wonderful as the *Carmina Burana* or elemental music is, the experience pulls the listener into the music itself. The time for conscious reflection on beliefs and values is not during performances or during active music making when one is compelled to stay in the present moment with the music.

If there is an over-emphasis on experiences which require music educators to function primarily in the present moment (and I think there is), we must all share the responsibility for that situation. Perhaps the tendency is due partially to the fact that the music teacher education program is filled to overflowing with curricular requirements. Students are so caught up in meeting their deadlines that they are too busy to reflect on the materials presented, or to evaluate them. Considera-

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tion of the implications within the materials presented requires well-focused energy, as does the ability to make inferences from the facts.

The trend to take this hectic pace for granted extends beyond university training into the profession in the form of the teaching schedules assigned to music teachers by their administrators. There are still new teachers who, as I once did, must travel between seven buildings, must be responsible for the string program, have junior high school band duties and teach 29 classes of general music each week. To me, this reflects little improvement in the employment of teachers' talents in the last twenty-five years.

Students in my "Developments and Trends in Music Education" course are amazed that music educators appear to retread the same old ground, e.g., the continuing arguments about academic credit for music; whether music is a sequenced curricular subject or an extracurricular activity; the prejudice exhibited by professional musicians toward the musicianship of music educators; the ebb and flow of various contest movements; the extent to which marching band is really a part of music education. Is it possible that a significant number in the profession don't know of the progress made on certain issues or tragically, as Werner Erhard wrote, "don't know that they don't know?"

We all need to take the time to reflect on our professional beliefs and values; perhaps we should begin with the thoughts of Charles Leonhard and Robert House:

The truly practical way to professional competence in music education is through extensive investigation and the formulation and application of specific principles. Principles may be regarded as fundamental truths upon which one may chart his actions . . . Because of the infinite variety of principles, it is necessary to devise a systematic code which will apply to each phase of instruction. Such principles, if they are truly a matter of personal conviction, should enable one to discharge his full responsibilities as a teacher. Moreover, well-principled music educators would improve the profession's position within the schools. This is an individual task, since no person has complete information or perfect insight. Each teacher must be able to establish his principles.¹

Music educators committed to the Schulwerk struggle to bring together a) Orff's concept of elemental music with b) the desire to transmit our musical heritage through North American folk tradition, and c) the desire to foster children's self expression through improvisation in the art of music making. This is very substantial stuff and must not be passed over lightly.

As process-oriented teachers, we might wonder where and how to begin an evaluation of principles. I recommend that writing down in a journal, in thoughtful fashion (refusing to be hurried), personal beliefs and values pertaining to music education as the first step. What was your motivation for becoming a musician and an educator? What was your introduction to the Schulwerk—how is it interpreted in your practice?

Following these statements, try to answer a question—how do these beliefs and values interact with my program goals and use of the Schulwerk principles and techniques? The question does imply a knowledge of the principles in addition to the techniques studied in Schulwerk training. An historical perspective is strongly recommended here. As John B. Williamson has written in *The Research Craft*:

The motives behind human behavior are revealed through history, because culture contains the values, aspirations and dreams of a people, as well as a concrete record of their achievements.²

After a number of local chapter members have undergone this searching process, a chapter meeting or portions of several meetings could be reserved for an examination of the commonalities and differences among the membership, while respecting the diversity we bring to the association. I believe it is important to take the time to become well grounded in the principles of the Schulwerk, our interpretation of it in practice and confident in our personal histories as musicians/educators.

Notes

1. Charles Leonhard and Robert W. House, *Foundations and Principles of Music Education* (New York: McGraw Hill, Inc., 1960) pp. 40-41.
2. John B. Williamson, et al., *The Research Craft* (Boston: Little, Brown and Co., 1982) p. 255.

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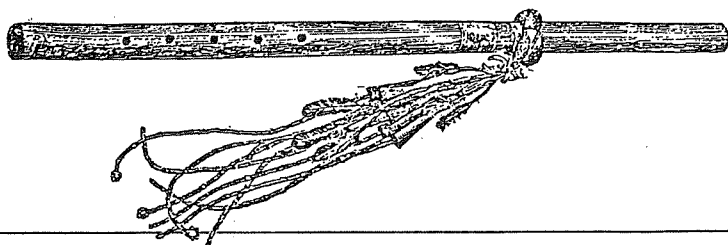
Grenoble: Distinguished Service Award

One of AOSA's highest awards was presented to Barbara Grenoble at the "Colorado Collage" Conference in November, 1990. A graduate of the Eastman School of Music and the University of Toronto Orff Courses, she was among the earliest proponents of Orff Schulwerk in this country. In 1974, Barbara organized the Rocky Mountain Chapter and then served on the AOSA Board of Trustees. She chaired the first Denver Conference—how fitting that this award should come on its reprise.

Barbara Grenoble was director of the Orff Schulwerk courses at the University of Denver and the University of Northern Colorado at Greeley. Presently she is director of the Grenoble School of Musical Arts with Peggy McCreary. She continues to teach, inspire and provide a model for hundreds of teachers in Schulwerk workshops and courses.



The purpose of the Distinguished Service Award is to recognize and honor those who have given exemplary service to AOSA and who have contributed to the growth of Orff Schulwerk in the United States. Barbara Grenoble aptly fills that description.



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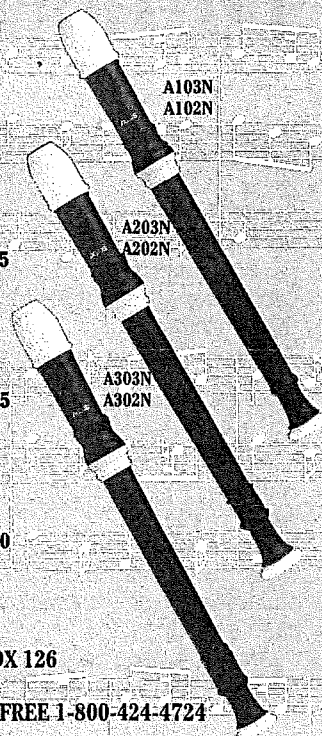
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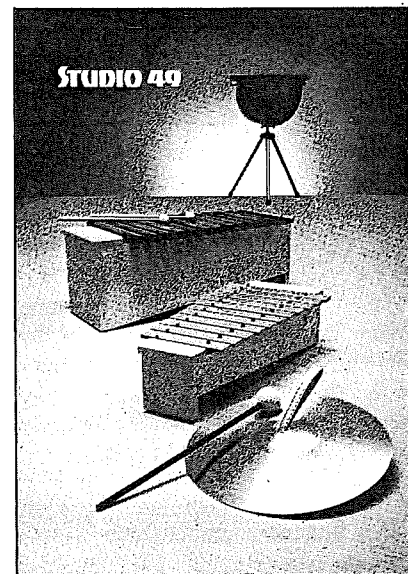
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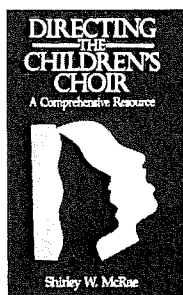
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Shirley W. McRae is Associate Professor of Music Education at Memphis State University. She has toured the country as a clinician on the subjects of Orff-Schulwerk and children's choirs, and has published over 100 articles in various periodicals. She is an active member of

the American Orff-Schulwerk Association, the Choristers Guild, and the Music Educators National Conference.

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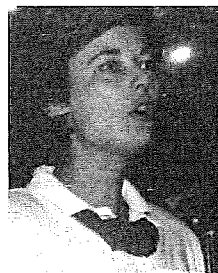
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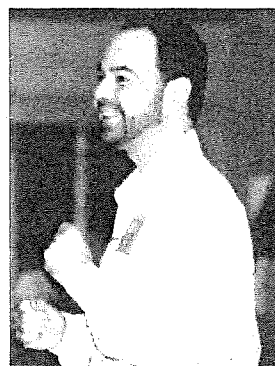


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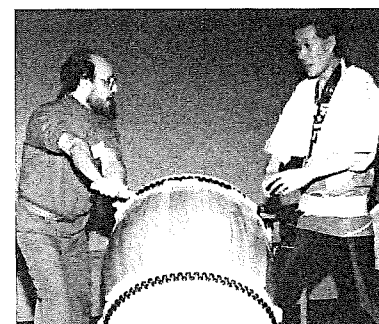
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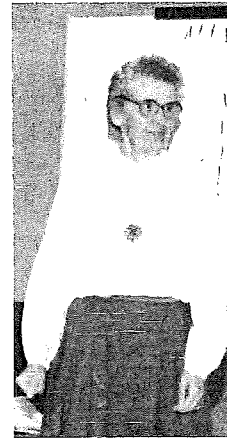
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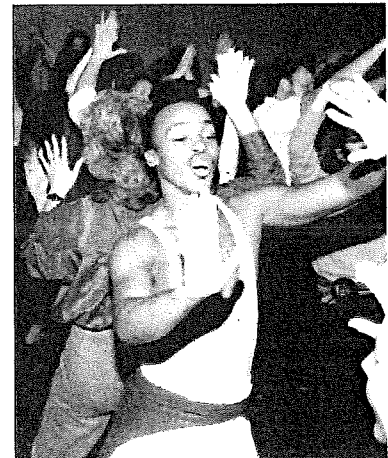
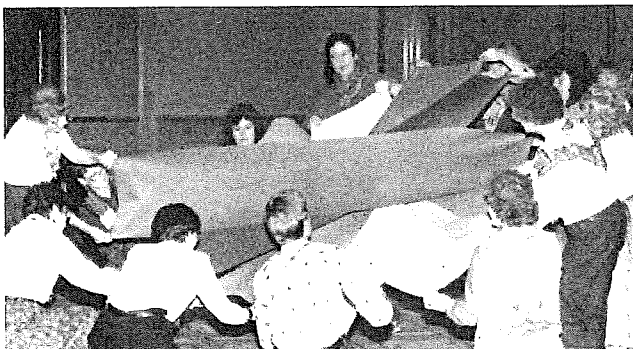
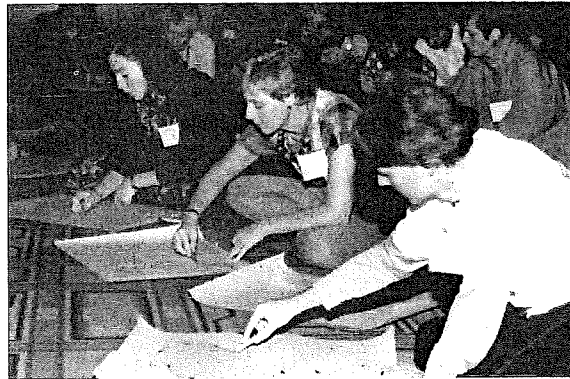
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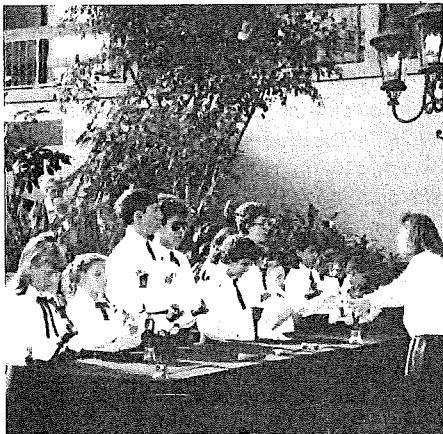


The friends who shared it all...

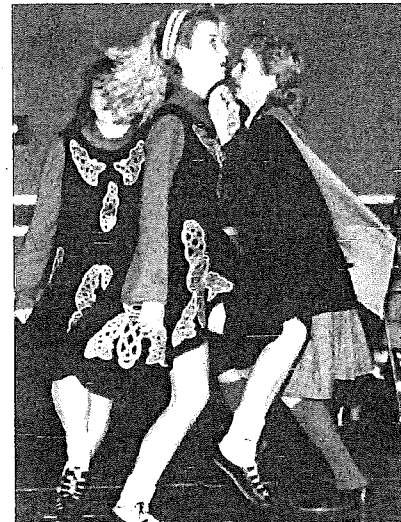




...And especially the children!



Handbell Choir of the School for Deaf and Blind. Photo: Rudi Registrato



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For the Classroom Jacobeth Postl, Editor

The Song "Dobbin, Dobbin" is a good example of a melody with a repetitive harmonic pattern throughout, i.e. **I V V I**. Thus, while not a melodic ostinato, as more commonly used in the early grades, it is an easier harmonic accompaniment than an irregularly changing one, which would not be appropriate for the early grades. The suggested accompaniment could be expanded rhythmically and instrumentally by the children, according to their skills and levels, and enhanced by additional percussion.

Suggestions given for learning are valuable preparatory and enhancement ideas. Note the use of speech as rhythmic play with words, as an introduction and as an ostinato; the addition of movement with the listening lesson, and especially the suggestions for ways to involve special needs children.

Lois Birkenshaw-Fleming

Lois Birkenshaw-Fleming, former head of the Orff Schulwerk program for the Toronto, Ontario Board of Education, is now, in her non-retirement, Director of the Orff Courses at York University and at the Royal Conservatory of Music in that city. Well known in Canada and the United States in the music therapy and Orff Schulwerk fields, she is author of Music For Fun, Music For Learning, (Holt, Rhinehart and Winston and MMB) and The Goat With the Bright Red Socks. Her most recent publication is Come On Everybody Let's Sing (Gordon V. Thompson, Warner/Chappell, Toronto, songbook and records with activities for mainstreamed children and those with special needs.

Suggestions for working with grades 2-4

This song, **Dobbin Dobbin** is one of the most successful songs I have ever used—it seems to be a favorite of every group.

1. Discuss horses: how they move, what sounds they make, the various kinds there are, what work they do, how they were used in olden times.

2. Listen to recordings such as *Gallop Horses* or *High Stepping Horses* by Leroy Anderson. Have the children listen and move as the music suggests.

3. Help the children think of names of various kinds of work horses; clap the rhythm of their names: work horses, Clydesdale,

Dobbin Dobbin

Musical Concepts beat / rhythm / harmony (partner song) / form (ABA) / instruments
Developmental Concepts co-ordination / speech

Key of F major - first note F (do)

Max and Beatrice Krone

1. Dob-bin, Dob-bin, on your way. We've been to-geth-er for man-y a day, So let your
2. Dob-bin, Dob-bin, don't you stop. Just let your feet go clip-pe-ty clop, And let your
tail go swish as the wheels go 'round, Gid-dy-ap! We're home-ward bound.
tail go swish as the wheels go 'round, Gid-dy-ap! We're home-ward bound.
Chorus
I like to take a horse and bug-gy When I go trav-'ling to the town. I like to
hear old Dob-bin's clip-clap, I like to feel the wheels go 'round.

* If singing as a partner song, start the verse here.

2. Dobbin, Dobbin don't you stop,
Just let your feet go clippety clop,
And let your tail go swish as the wheels go 'round,
Giddyap, We're homeward bound.

asterisk as shown. An interesting form might be:

A A B A,
A B A A,

(A₁ has the same music but uses the words of the second verse)

There are many ways that special needs children might take part in these activities in a meaningful way.

- If they are unable to play the complicated word rhythm patterns, these students could keep a steady beat on claves, drum or by patting their knees or clapping.
- The act of saying the words and clapping the rhythms will assist speech production.
- In the discussion about horses, vocabulary will be developed.
- To achieve success in playing the xylophone, the mallet handle might need to be built up by wrapping it with tape, or in some other way be made easier to grasp.
- A child who cannot manage the words to the song could repeat the spoken ostinato throughout the song.
- A child with vision problems should be paired with a sighted student in movement until the space is familiar. Remove all unnecessary bars on the instruments to make them easier to play.
- Pair each of the special needs students with a "buddy" who will help these children through all activities.

Dobbin Dobbin by Max and Beatrice Krone
© Neil A. Kjos Music Co. Used by permission

From *Come On Everybody Let's Sing* by Lois Birkenshaw-Fleming. Published by Gordon V. Thompson (Warner/Chappell) Toronto, Ontario, Canada. 1989.

palomino, running horses, race horses and so on.

- Write the names on cards. On another set, write the various rhythm patterns. Can the children match these with the correct names?



4. Teach the song by rote and ask the children to keep the beat in some way—clapping, patting knees...

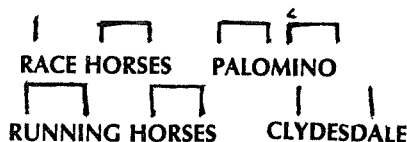
- Use a speech pattern to help keep the beat steady, e.g. **Hor-ses, hor-ses**, or **jig-jog, jig-jog**, or **clip-clop, clip-clop**. Have a few of the children chant the pattern while others sing the song.
- Transfer this steady beat to an instrument that the children feel will best imitate the sound of the horse's hooves. Sing the song with this accompaniment.

5. Teach the xylophone accompaniment, playing it first on the knees, then transferring it to the instruments.

6. The form of the song is ABA—refrain, chorus, refrain—as shown in the music. Have the students discover this. Show the form in pictures, in colored shapes or, if the children are at a stage where they can grasp the concept, in letters.

7. Have the students arrange the rhythms of the names of horses to make a speech pattern.

This might be used as an introduction as well as an interlude.



8. The A and B sections of the song can be sung together as a partner song if the students have reached this stage. Begin at

SUGGESTED (ALTO) XYLOPHONE

Video Previews

DONNA MARCHETTI

Avon Gillespie (40 AG)

"Possibility Teaching," is the title of the 1985 workshop given in Kansas City by Avon Gillespie and it revolves around some very simple concepts, exploring and then exploiting their many possibilities.

To initiate the session, Mr. Gillespie writes a series of unpitched quarter notes in 3/4 on a blackboard. The participants are asked to experiment with placing accents on different beats while clapping. Then they are asked to clap only the accented beats, placing the unaccented beats on another part of their bodies. They continue exploring the possibilities, now accenting two of the three beats, sometimes resulting in the illusion of duple rhythm. They begin to alternate patterns, first by lines, then by measures, until the result is a much more intricate and interesting sound than one would have first imagined. Dividing into two groups, they play their patterns simultaneously, then switch patterns on cue from Mr. Gillespie.

In the next phase of exploration of this simple pattern, the beat is sub-divided into pulses, six to a measure. Again, accents are placed on varying notes. The results are rich in rhythmic vitality, incorporating the tension and excitement of syncopation.

The session participants had been asked to bring something that they could shake, bang or scrape. Now they arrange themselves into these three groups—shakers, bangers and scrapers. Each player invents and plays a rhythmic pattern based on a six-beat framework and all play together. The result is a delightful and sometimes humorous sound-picture: books, wallets and cough-drop boxes snapping shut rhythmically, coins and keys jingling, pencils dragged across zippers, coins across combs. Finally, the same patterns are played on instruments and built into a rondo form.

The second half of the session concerns itself with the children's song, "Are You Sleeping?" ("Frere Jacques") Things become a bit confused for a brief moment because of some gaps in the editing, but bear with it; the trail of ideas soon becomes clear. After some experiments with singing the song in all the familiar meters, participants work in 5/4, singing the song in its relative minor, then on one note, then in harmony on the tonic minor chord; finally it is tried in mixed meter of 3+2. This challenge becomes even more demanding when Mr. Gillespie requests that it be sung this way in a four-part canon.

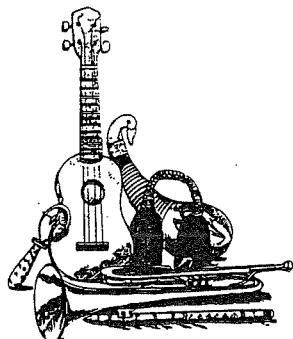
The last part of the session incorporates all

of the new-found variations of "Are You Sleeping?" into a musical saga, "The Tale of Brother John." This ingenious, humorous and decidedly adult segment of the session is great fun to watch. It includes singing, instruments and acting out a story.

Through changes in meter, the life of John is depicted, from 2/4 in childhood, 6/8 in childhood, 3/4 in Vienna and solemn 4/4 as he takes his holy orders. At mid-life, John reaches a crisis, and his doubts and stress are conveyed by 5/4 meter in the minor key. Finally, conflict gives way to resolution, both musically and dramatically, in a delightful and effective ending. The exercise is definitely tongue-in-cheek. In particular, those who have experienced a Catholic education will appreciate the wry humor Mr. Gillespie imparts to the tale of "Brother John."

The seventy-five minute session is extremely well organized and follows a logical sequence. Even so, many choices are left open and one has the feeling that the final result of the session was truly a joint effort. The picture quality is good but the sound fades out here and there. However, it is well worth a little frustration to watch this master teacher in action.

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AA-AO	<i>American Odyssey</i>	15 IS 1	15 IS 2 15 IS 3	29 MC	
2 HD	John Bergamo , Kansas City, 1985 <i>Hand Drum Technique</i>	16 SP	Konnie Saliba , Kansas City, 1985 <i>Singing, Playing and Moving: Theory, Activity, Creativity</i>	30 FS	Bob deFrece , Chicago, 1987 <i>From Song to Movement</i>
3 PS	Dr. Edith Bondi <i>Papa Shamus Hanukah Operetta</i>	17 YL	Marcelyn Smale , Boston, 1986 <i>Young Learner, Active Learner</i>	31 PP	<i>Portrait of Polynesia</i>
4 II	Steve Calantropio , Kansas City, 1985 <i>Intermediate Improvisation: A Matter of Style</i>	18 LA	Jim Solomon , Kansas City, 1985 <i>Latin and African Rhythm Ensemble for the Elementary School</i>		Lois Birkenshaw-Fleming , Detroit, 1988 <i>Everybody, Let's Sing</i>
5 MM	Freda Ensign <i>Music Making with Children</i>	18 SB	<i>South of the Border, Detroit, 1988</i>	33 LS	
6 GC	Jane Frazee , Kansas City, 1985 <i>The Gift and Challenge of Carl Orff</i>	19 CS	Shirley Sushereba <i>Challenger Shuttle Tribute</i>	34 MG	Dee Joy Coulter , Detroit, 1988 <i>Music's Gift to the Developing Mind</i>
7 CI	Danai Gagne and Judith Thomas , Boston, 1986 <i>Children Involved— Developing African Materials</i>	20 OS	Jos Wuytack , U. of Washington, 1979 <i>The Orff Schulwerk Process</i>	35 JJ	Nancy Ferguson , Detroit, 1988 <i>Jewels for Juveniles</i>
8 IC	Richard Gill , Portland, 1982 <i>I Can Make Music</i>	20 FP	<i>Final Performance, U. of Washington</i>	36 BE	Rick Layton , Detroit, 1988 <i>Beginnings to End</i>
8 MM	<i>Moving Mostly Musically</i>	20 CC	<i>Orff Schulwerk Process— Chicago, 1987</i>		Ursula Rempel and Carolyn Kunzman , Detroit, 1988 <i>For Our Pastance, We Play and Dance</i>
8 CS	<i>Closing Speech and Performance: United We Stand, Divided We Fall</i>	21 PD	Lillian Yaross , Boston, 1986 <i>Prop Up the Day</i>	37 FP	
9 MF	Doug Goodkin , Kansas City, 1985 <i>A Multi-Faceted, Multi-Cultural Expe- rience for Upper Elementary Students</i>	21 NB	<i>Near the Beginning, Demonstration Class 3-5 yrs.</i>	38 MB	Mary Shamrock , Detroit, 1988 <i>Multi-cultural Bridges: Report from China</i>
10 BR	Lynne Jessup , Kansas City, 1985 <i>Back to the Roots—African Xylophone</i>	22 OS	Margot Schneider <i>Orff Schulwerk in China, 1985-1986</i>	39 OT	Katharine Smithrim , Detroit, 1988 <i>Once Upon a Time for pre-school</i>
11 GK 1	Gunild Keetman All films from German TV— Not for commercial use!	23 SP	Panel Discussion , Cleveland, 1983 <i>Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)</i>	40 AG	Avon Gillespie , Kansas City, 1985 <i>Possibility Teaching</i>
11 GK 2		23 RR	<i>Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)</i>	41 MD	Danai Gagne , Atlanta, 1989 <i>Moving with the Drum, Drumming with the Movement</i>
11 GK 3		24 AF	Margaret duGard , Chicago, 1987 <i>Afro-American Culture, Grades 2-6</i>	42 JH	David Holt , Atlanta, 1989 <i>Jaw Harp Playing</i>
11 GK 4		25 SH	Shenanigans , Chicago, 1987 <i>Multi-cultural Folk Music</i>	43 VS	Barbara Grenoble , Atlanta, 1989 <i>Visualizing Sound</i>
12 SR	Helen Kemp <i>Sing and Rejoice: Guiding Young Singers</i>	26 AA	Pat Hamill , Chicago, 1987 <i>Arts Alive</i>	44 BA	Dr. Rene Boyer-White , Atlanta, 1989 <i>Folksong Treasure of Black America: Its Impact on Orff Schulwerk</i>
12 BM	<i>Body, Mind, Spirit, Voice: Developing the Young Singer</i>	27 JF	Dr. John Fines , Chicago, 1987 <i>Imaginative Approaches to Art</i>	45 GS	Marion O'Connell , Atlanta, 1989 <i>A Guide on the Side—Working with Musically Gifted Children</i>
13 RD 1	John Langstaff , Boston, 1986 <i>Ritual Dance, Morris and Sword Dance</i>	28 EA	Sue Snyder , Chicago, 1987 <i>Educating Administrators 1 & 2</i>	46 MP	Brigitte Warner , Atlanta, 1989 <i>Musica Poetica</i>
13 RD 2	Part 1, 13 RD 2 Part 2			47 TR	Atlanta Closing Session— Tribute to Gunild Keetman
14 CO	Peggy McCreary , Kansas City, 1985 <i>Caring for your Orff Instruments</i>				

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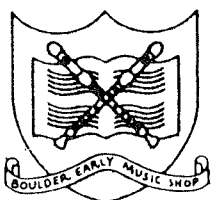
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President's Message

JUDY BOND

The preparation of future teachers is of great concern and interest to all who care about education, for teachers are second only to parents and family in their potential for impact on the lives of children.

This is a sacred trust, and those who accept the challenge must be cognizant of their role in shaping the very future of society. John Goodlad, author of *A Place Called School* (1984) and a major spokesperson for reform of education in the United States, addresses concerns about current practices in teacher education in his latest book, *Teachers for Our Nation's Schools* (1990). The book presents results of a five-year study of how teachers are educated for their profession and outlines a plan for improving the current rather dismal situation.

Goodlad's book is the latest in a series of efforts to focus attention on the need for reform of teacher education. The MENC publication, *Music Teacher Education: Partnership and Process* (1987) is of special interest to music educators concerned with this topic. Why is reform needed? Because, for the most part, teacher education has not addressed the rapidly changing nature of society. Teachers of the future will need to be more adaptable, flexible, inspiring, understanding and caring than ever before. The challenge for those involved in teacher education will be to instill these general qualities in addition to teaching philosophy and methodology appropriate to a given subject area.

As dedicated professional music educators, AOSA members share the responsibility of participating in the efforts to change and improve music education. Throughout the Denver Conference there was evidence that more and more people involved in teacher education are looking to Orff Schulwerk and AOSA for assistance and support. Of course teacher training has always been a preeminent concern for those committed to the Orff philosophy, but the apparent interest at the 1990 National Conference seemed to surpass anything previously experienced.

A list of conference events directly related to this facet of music education includes the following:

1. A Teacher Certification Task Force appointed by the AOSA Board of Trustees met for discussion of ways to improve the current system of three-level Orff training course. A plan for future communication was devised, sub-groups were assigned to work on specific tasks, and goals to be met before the next

conference were set.

2. An informal gathering of college methods teachers who are AOSA members sparked lively discussion. Those present agreed to meet again at the next conference and AOSA was challenged to provide more conference sessions and journal articles directed toward concerns of the group.

3. The number and variety of research sessions took a leap, giving clear indication of AOSA's intent to support efforts to test and document effective teaching practices.

4. A panel discussion, "Teacher Preparation: Can Orff Schulwerk Make a Difference?" provided the opportunity for questions, comments and sharing of concerns as well as success stories. (A complete report of this session will be available in the near future.)

The energetic and provocative discussion provided yet another piece of evidence that AOSA members have the potential to make a strong and positive impact at this crucial time in the history of music education.

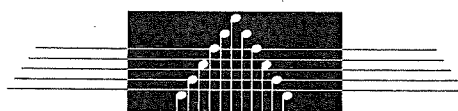
Through continued emphasis on exploration and improvisation at all levels, including the lesson process, through creative and productive innovation, and through the total involvement of the Orff approach, we can make a difference in teacher preparation.

Every AOSA member can contribute to this cause in some way. Let's meet the challenge by taking personal responsibility for helping to make music teacher education the best it can be.

Every AOSA National Conference is, above all, a time for renewal. We come together for personal, spiritual, musical and intellectual growth. This year's "Colorado Collage: Celebrating Music and Language through Orff Schulwerk" was filled with opportunities for all who attended to experience renewal which enriched and inspired us through words, music and movement. Thanks and kudos to Ruth Ann Chiaraluce, Doug Wilson, Meg Worth, and to all those who made it happen!

CORRECTION

In the Fall 1990 issue of *The Orff Echo*, an incorrect headline appeared on page 37. AOSA President Judy Bond's address was made as a member of a panel at the International Symposium in Salzburg, not at the opening of the Orff-Zentrum, as incorrectly stated. The editor apologizes for the error and regrets any inconvenience or embarrassment this may have caused.



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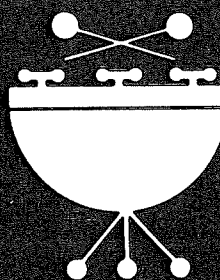
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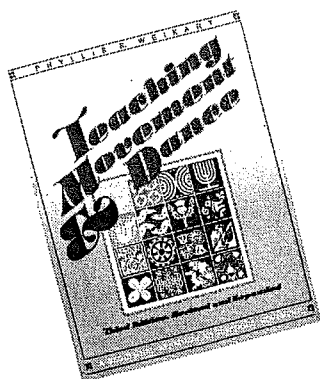
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Opinion/Suggestion Questionnaire

It has been suggested that AOSA produce a new video that will demonstrate Schulwerk teaching and learning processes. Please take a moment to copy and reply to this questionnaire. Your thoughtful suggestions will help guide its production.

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Steve Calantropio

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1. Do you believe such a video would be valuable? Why?
2. In your opinion, what facet of the Schulwerk should be its major focus and emphasis?
3. What population should be depicted (e.g. children? adults?)
4. Should specific teachers be shown? Who?
5. Would you like to hear commentary/explanation as the lessons proceed? Discussion at the end? Interviews with the teachers?
6. How would you personally make use of such a video?

The Media Committee of AOSA welcomes any other ideas or comments regarding this project. Thank you.

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Orff-Schulwerk

(July 15-19)

Orff-Schulwerk Level I

(July 22-August 2)

Orff-Schulwerk Level II

(July 22-August 2)

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Grants Committee Report

KAREN MEDLEY

The past year, 1989-1990, was a good year for both of AOSA's grants, the Gunild Keetman Assistance Fund and the Gillespie-Shields Scholarship. Individual members, chapters and industry members supported them both with creative ways to raise money, contributions and special projects. An increase in memorial and celebration donations proved that AOSA members keep these funds in mind on special occasions. Thank you to all who do so!



AOSA grant winners take bow at conference.

This year we awarded six Keetman Grants to members Robert Allwarden, Diane Graham, Ruth Lowe, Sally Miller, Phyllis Stycos and Virginia Urichko.

We are delighted to announce this year's Shields-Gillespie Scholarship grantee, Sherrell Jones of Cheyenne, Wyoming. Sherrell teaches kindergarten in a school serving children of Hispanic and African-American families of limited income.

AOSA applauds and congratulates these six members and wishes them the best for the future. Their individual reports follow. To date, the Keetman Fund has awarded 51 grants. Do you have an idea for a special project related to the Schulwerk that you've always wanted to explore but needed help to

fund? Have you wanted to take a levels course but needed financial help? Any AOSA member may apply for aid; if you or an AOSA member you know is interested in applying for a Keetman Grant, please request the application forms from Executive Headquarters. The deadline for the next year's applications is January 1; plan ahead!

If you or anyone you know is interested in applying for a Shields-Gillespie Scholarship, please contact AOSA Executive Headquarters for the appropriate forms to begin the application process for next year.

Established by the late Avon Gillespie, the scholarship provides financial aid to teachers of preschool and kindergarten children from minority and limited income populations.

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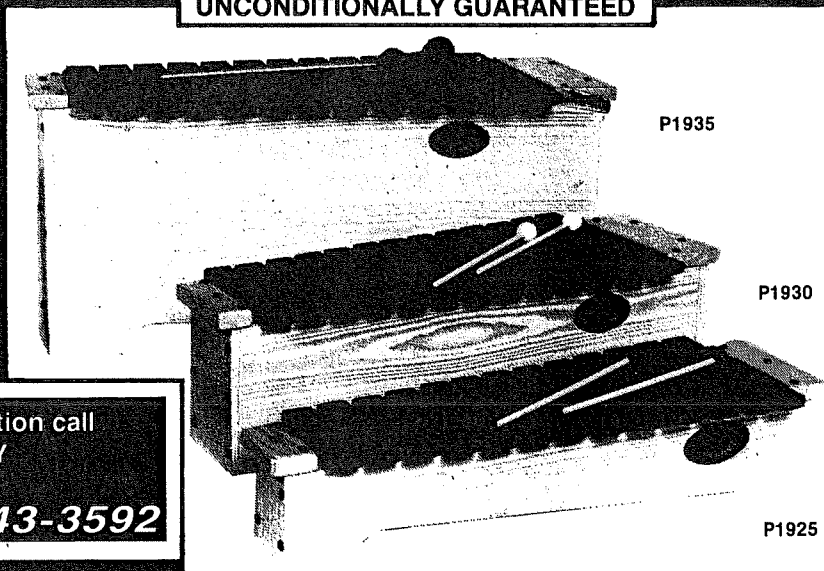
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Grant Winners Thank AOSA Members

Summer Course in Salzburg

Last summer, thanks to a Gunild Keetman Fund grant, I had the invaluable experience of attending the International Summer Course at the Orff Institute in Salzburg. I would like to thank the Board of trustees of AOSA for helping me to realize a dream I had contemplated for two years!

Having completed the three Orff levels course in the United States, I went to Austria with an appetite for a new experience. I was not disappointed. What? No homework? No scribes? Hmm, now what's the process here? What age would this be appropriate for? Although process discussions and notes were forthcoming, these staples were not paramount but instead hidden under the surface for the inquisitive Orff mind to discover on its own.

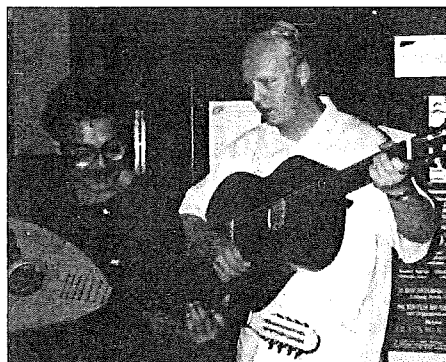
What did come to the surface and bubble over the top was the experience itself. This included the classes, the interpersonal relationships with colleagues from all over the world, and of course the inherent beauty of Salzburg and the surrounding area.

If I could point to one concept that I will remember from Salzburg, it would be the emphasis on movement. Each class, no matter what the topic, incorporated movement into every aspect of the teaching process. This basic concept of Orff Schulwerk was prevalent in the course, resulting in some invigorating and exhausting days. (But with no homework to worry about, who cared?)

Still the course was much more than this or any one specific concept. The energy of the teachers was contagious. In some whirlwind classes we returned to our most basic human forms, chanting nonsense phrases that turned into ritualistic dancing. It was exciting to be jumping to and fro next to someone from halfway across the world, both moving to the same internal beat. Suddenly, you scamper across the room to a new person, from a totally different part of the world, moving to an impulse that was, perhaps, encoded from generations past. You couldn't hope to understand it, just appreciate it.

Outside the classes, much was to be learned from classmates; when the language barrier got in the way, the music took over. In the Schloss Frohnburg, the castle converted to a dorm where I stayed, it was quite common to sing, dance and play until two or three in the morning. It could start with a simple Italian dance, then a Greek dance, then on to a haunting Finnish melody or an American folk song. This sort of international

sharing was well worth the trip in itself. I would highly recommend that anyone considering enrolling the Salzburg English-language summer course try to stay in the



Greece and Finland in harmony.

Frohnburg. Its large reception hall is very conducive to these international experiences.

As I start school, I feel energetic and revitalized. The summer course has given me a new, more rounded appreciation of the task we teachers have to educate our children. I feel that my experiences in Salzburg will not only be reflected in lesson plans, but also in a deeper sense, as I continue to search for more enlightened ways to share our art.

Robert F. Allwarden, Massachusetts

A Start, Not a Finish

This fall, two large, new notebooks are on my desk, filled with notes from Hamline University. I had the pleasure of taking the Level III course there because I was awarded one of the Keetman Fund Scholarships.

Most of us start our "Orff journey" by taking a Level I course because we hear or have seen that this "Orff thing" is pretty good. We bring back to our classrooms lesson ideas to last the entire year. We know we can follow the lessons as laid out by the instructors because they are tried and true, and work with students. From these examples we start to fit our own style of teaching into those lessons.

During Level II, my own teaching style began to solidify and I found I could focus on the needs and limitations of my own students, and even begin to use materials of my own creation. I could show my students the musical joy, growth and skills they were developing. I began to feel free to call myself an Orff Schulwerk teacher, to explain "what," and more importantly, "why" I use this process in my music classroom. In the

schools where I teach, I began to see a positive change in the way music is viewed by the administration and staff.

Levels I and II changed, developed and enhanced me as an educator. But could I really do Level III? It seemed to be for super-scholars, for master teachers! Last summer at Hamline became the most exciting experience yet; I came with the feeling that this was it, the finish to my Orff training.

The Level III class became a group united in the same feeling and understanding of our dedication to music and our love of teaching children. We all had strengths in varying areas, and we readily shared these with each other. During late-night "teaching-exchange" sessions we would work with each other on our teaching lessons for class. (These proved to be one of the highlights of the entire two weeks.) The members of the Level III class will always hold a special place in my heart!

Our daily observations of master teachers in action, analyzing and working on arrangements of folk materials, conducting, recorder, movement—and especially the technique and literature classes (which challenged me as a scholar and a musician) made me appreciate what fine professionals all the

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teachers are.

Level III was not an ending, but truly a new and exciting beginning in my work with Orff Schulwerk. I see now that I will never be "through." I am grateful to all AOSA members and friends who have worked so hard to develop the Keetman Fund and I truly appreciate the opportunity afforded me as a recipient of this grant. Thank you!

Sally Miller, Alaska

Symposium Help

In June, 1990, I was able to go to Salzburg, Austria to attend the International Orff Schulwerk Symposium, partially assisted by a grant from the Gunild Keetman Fund. To put it mildly, I feel privileged, pleased and very grateful for that financial help.

Outstanding in my memory are the wonderful performances by children's groups, students from the Orff Institute and student groups (ages 16-25) from Athens, Greece, Regensburg and Nurnberg, Germany, and a mixed choir from the Mozarteum in Salzburg that performed Orff's "Catulli Carmina." Barbara Haselbach's dance students from the Orff Institute gave powerful, unforgettable performances along with the instrumentalists who accompanied them. In those three days we were treated to a banquet of wonderful

sights and sounds!

With the aid of headphones to hear immediate translations of speeches and panel discussions, there was no language difficulty (unless, of course, you were in a workshop that did not translate). It was great to see and hear our own Judy Bond and Mary Shamrock presenting their thoughts and ideas in a panel discussion at one of the main morning sessions. They spoke on the future of Orff Schulwerk in the United States and Asia, respectively. Others on the panel spoke on the Schulwerk in Australia, Canada and Japan.

Here an interesting aspect of the Schulwerk appeared. A Japanese educator on the panel mentioned that since their language has high and low sounding inflections of the voice that are more important than the rhythmic meter and accents of European languages, the rhythmic speech phase of the Schulwerk presents its own unique problems.

Following the theme of the Symposium, "Orff-Schulwerk: A Continuing Heritage," speakers emphasized that the musical heritage of our respective countries is not only in the music of our past, but in the present and the music to come.

The genius of Carl Orff has set a great example for us, a splendid pathway to follow; as we continue on that path using the language and idioms of our various heritages, we

can feel with pleasure and satisfaction that the creative and innovative music we are singing, playing and moving to today with children, will be part of the musical heritage that they will look back on in the future.

Attending the Symposium was a great experience! Please consider going to the next one in 1995!

Phyllis C. Stycos, Michigan

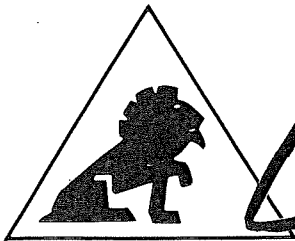
Mountaintop Experiences

Five years ago, after completing Level I, I was so excited about the Orff approach to teaching music: it was a practical, creative, awesome big blur. I found myself using and re-using the material that had been presented, and my teaching techniques improved.

Three years later, when I completed Level II, the blur faded considerably and I was able to understand more clearly what I was doing and why. However, I still found myself using and re-using other people's materials in my classes.

Last year, I attended my first AOSA conference in Atlanta. Undoubtedly, it was the most concentrated and inspirational learning experience of my life. (I hope to attend as many as possible in the future.)

Then along came Western Carolina University in Cullowhee, North Carolina and Level



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III, thanks to AOSA's Keetman Fund. How fortunate I am to have had these two mountaintop experiences (excuse the pun) within one year! Level III not only reviewed the other two levels, but broadened my previously limited knowledge of the modes and improved my understanding of the total Orff process.

Perhaps the greatest gift I received from Level III was that of self-confidence. Now I realize I can do it myself. It has helped me integrate basic knowledge, previous experiences and creativity to become a better teacher. After only a few weeks of school, I can predict that this should be my best teaching year ever. Although I continue to draw materials from many resources while incorporating my own new ideas, I have become much more selective and confident in my use of the Orff Schulwerk process.

I am extremely grateful to AOSA and the Keetman Fund for giving me the outstanding opportunity to make Level III a reality. Thank you!

Virginia Urichko, Florida

A Chance to Continue

In thanking you for awarding me a Keetman Fund scholarship to take Level II training at Seattle Pacific University, I would like to describe my situation, in case there are others who might share these circumstances.

I have been a member of AOSA for over ten years, but my Orff Schulwerk training has been spread out intermittently, since I must work in the summertime and cannot both give up a job and pay tuition to take the courses every year.

This time you made it possible for me to take Level II by paying the tuition. I was then able to give up one of my summer jobs to spend the time studying, singing, dancing and playing the recorder and percussion with wonderful teachers and students.

I will never forget the things I learned and experiences I had; I feel that I am a better teacher because of that course. I hope that all the levels courses nationwide are as creative, well organized and relevant as the Seattle Pacific University Orff Schulwerk training courses are.

Thank you sincerely once again. I am very grateful for being awarded one of AOSA's Gunild Keetman Scholarships.

Diane Graham, Washington

A New Direction

From July 23 to August 3, 1990, I was being prepared for a new approach to music education by starting Level I at Augusta College in Augusta, Georgia. The instructor, Vivian

Murray and the coordinator, Dr. Alan Drake, were so very inspirational during the intense teacher training course.

I express ardent thanks to the AOSA National Board of Trustees for selecting me as a recipient of a Gunild Keetman Assistance Grant. I look forward to promoting the Orff Schulwerk philosophy with my students and colleagues and shall continue to support AOSA. I'll make my personal philosophy, "I shall never outgrow my need for the unique Orff Schulwerk training!"

Ruth Mason Lowe, Washington, D.C.

From a Classroom Teacher

About two years ago, I went to Wyoming with my sister and a friend to take some classes. Because theirs ran later than mine, I sat in the gym each day watching their class and wishing I was in it. This was my first introduction to Orff Schulwerk, taught by Randy DeLelles and Jeff Kriske.

Last year, my school's music teacher told me about a scholarship for Level I available to preschool teachers, taught by the same people. Application time was short, but I took the chance and applied—and actually was awarded the scholarship!

Innocently, I went to the course. I do have a music background, but I soon found out that "back" was the key word; "back" meant "way, way back." I was told that the first homework assignment would take about 15 minutes; 3 hours later, I was finished.

From all the instructors, I was given all the help I needed and tons of encouragement. No matter how badly I thought I did, there

was always someone supporting me and telling me very specifically how well I was doing. It would be hard to thank them all enough for their encouragement.

I have a Master's degree in Creative Arts in Education, but I have never taken a class that provided me with so much specific, useful information that is immediately applicable to my work. Now I see so many ways to integrate music and movement with math, reading and handwriting. With Orff Schulwerk, they all fit in so perfectly. Thank you AOSA, for this marvelous opportunity. Please encourage other kindergarten and pre-school teachers to investigate and apply for this wonderful Shields-Gillespie scholarship.

Sherrell Jones, Wyoming

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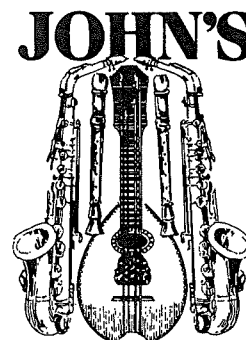
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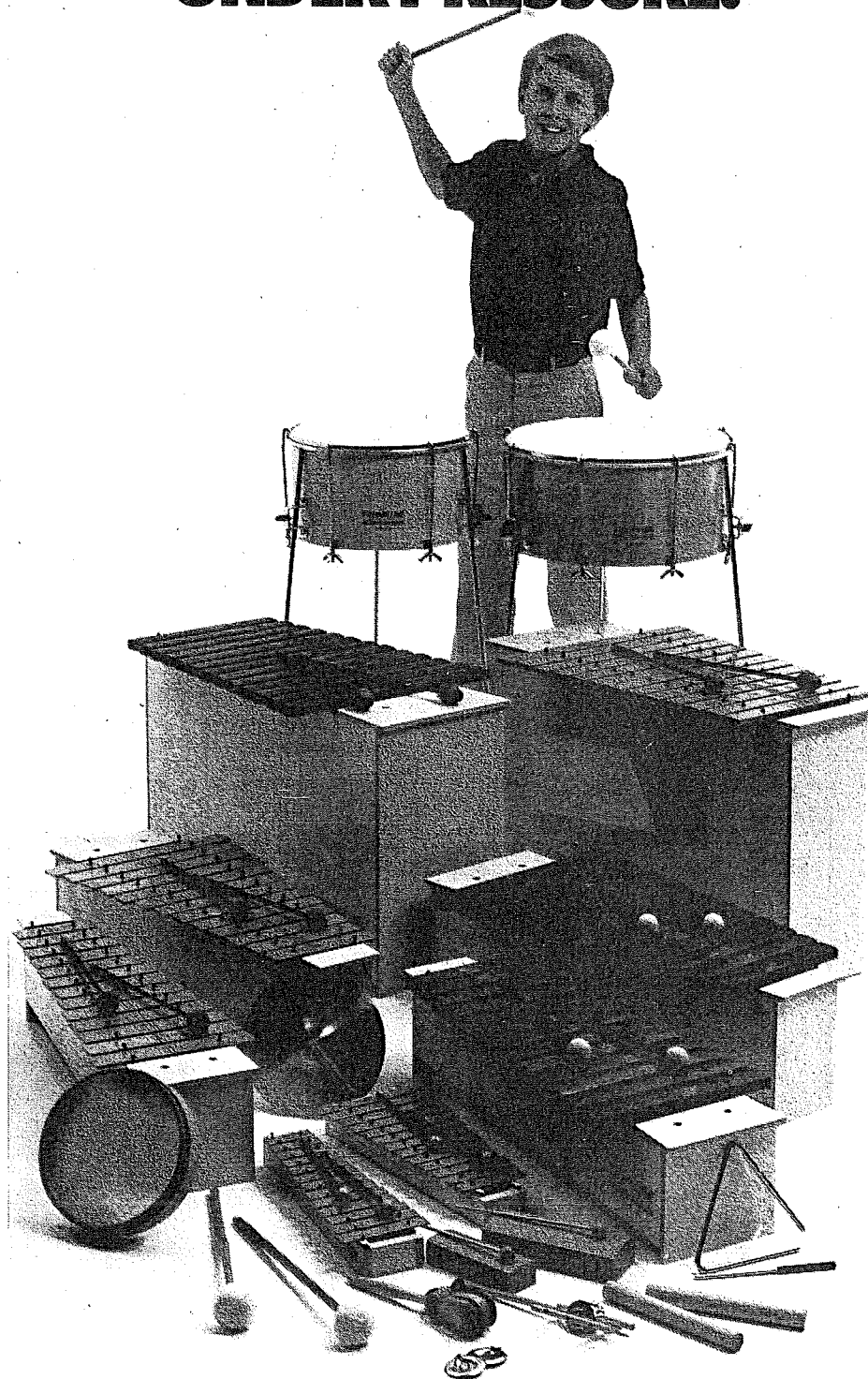
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Welcome to New AOSA Members

The following people and organizations joined AOSA since the last issue of *The Orff Echo*. There were so many new members that we do not have space to list all of them in this issue. Those that we have not listed will be named in the Spring issue. Listed or not, we welcome them all into membership for the coming year.

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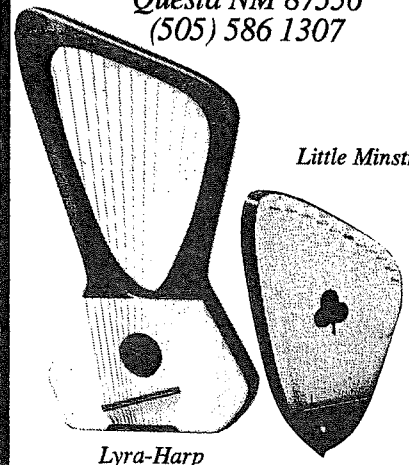


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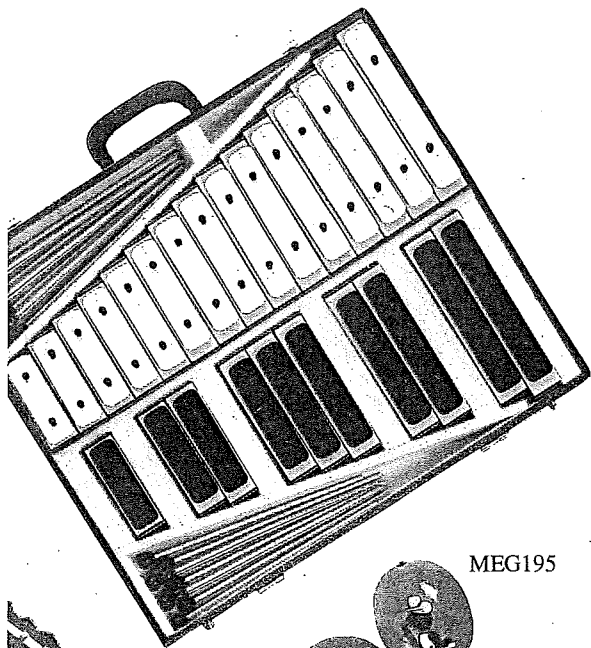
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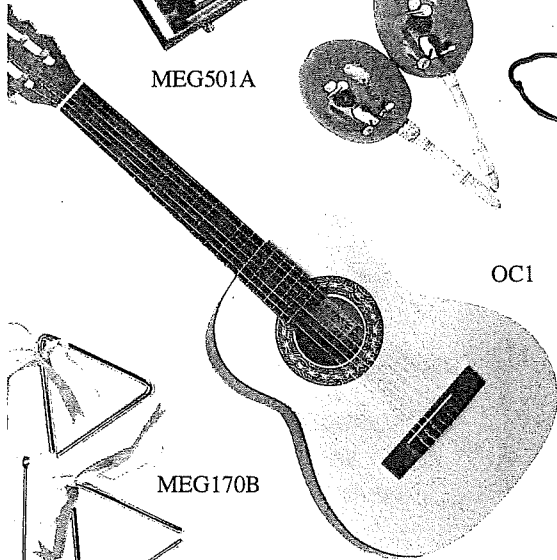


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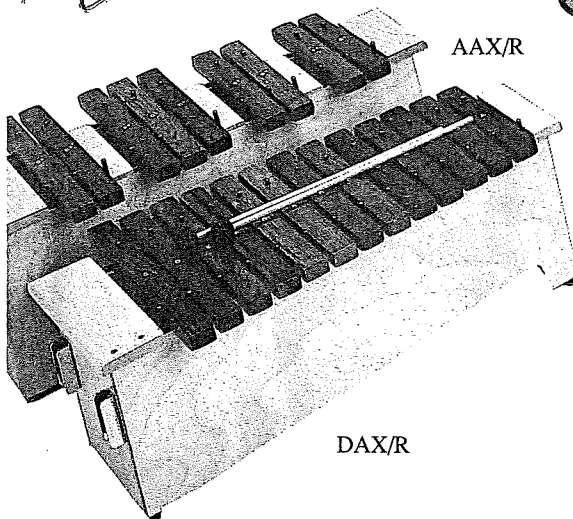
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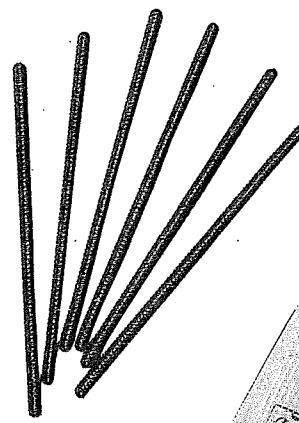
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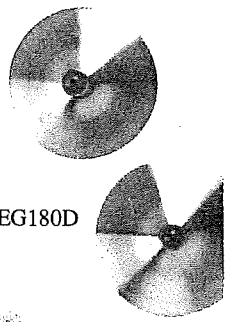
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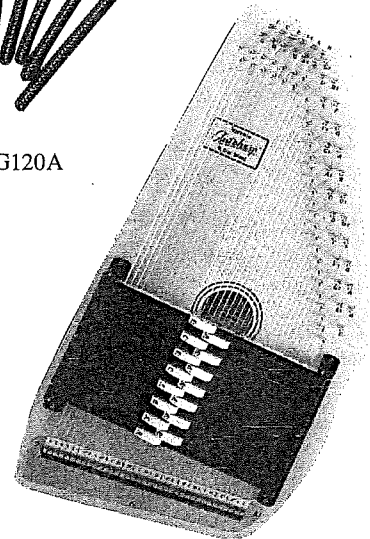
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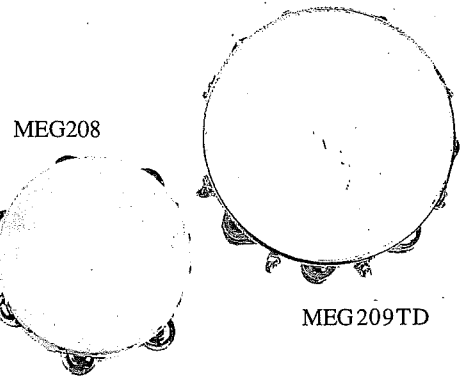
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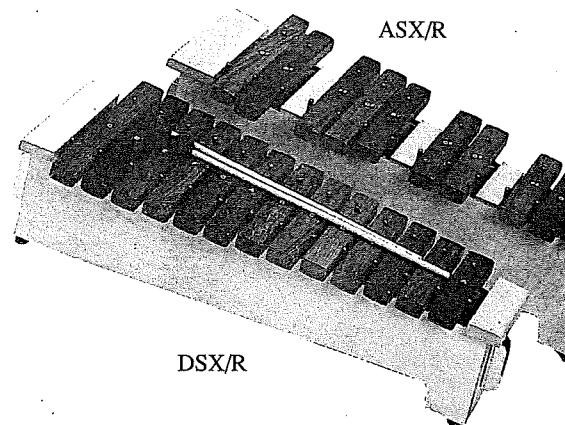


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NEWS AND VIEWS

BARBARA POTTER, EDITOR

New Chapters Chartered

Three provisional AOSA chapters were chartered in Denver at the business meeting on Friday morning. With their founding presidents (in parentheses) and current presidents, they are:

Utah #93 (Bonnie Brenner), Glen Fifield;
Great Plains #94 [Nebraska], (Beth Ann Shearer) John Stanton;

Coastal Empire #95 [Georgia], John Krumich.

AOSA welcomes these new chapters and looks forward to their members' continued involvement in Orff Schulwerk.

ALASKA

The **Alaska Chapter** is very proud of member Judy Boelts, who was named Fairbanks Teacher of the Year for 1989. And last June, children, not teachers, came to a workshop held in conjunction with the performance of "Carmina Burana" during the Anchorage Festival of Music.

Last summer, 27 pre-school and 17 elementary school children participated in the first Bear Valley Summer Music Works, a two-week day camp with sessions based on Schulwerk principles. Presented by the Bear Valley Community School, the pre-school group met in the mornings and the elementary group in the afternoons, in a total of nine sessions.

Led by Steve Posegate, a teacher at the school with Level III training, the younger children dramatized familiar folk tales and discovered anew all the beginning Orff Schulwerk ideas. Linda Ancell, a music-teacher parent and other parents came in to help. During the second week, both age levels developed original materials through Orff Schulwerk and explored folk songs and dances in preparation for a presentation for parents.

Relatives (and camcorders) appeared for the performance; both children and audience enjoyed the whole experience.

From a report by Steve Posegate

CALIFORNIA

In May, **Orange County Chapter** members gathered to share experiences, songs and dances in remembrance of Avon Gillespie. Over \$400 was raised in donations to the Shields-Gillespie Scholarship Fund.

The **Mt. Lassen Chapter** offers bed-and-breakfast accommodations for members trav-



eling to their sessions and any early morning arrivals are offered a recorder playing session. The chapter has instituted a "lending library" of non-pitched percussion for teachers without access to such instruments; this is done with the compliments of Mary Lott of ABA Music in Oregon.

COLORADO

Suellen Levy, President of the **Southern Colorado Chapter** was named Teacher of the Year in the Academy School District (Colorado Springs). Member Cerilyn Robeda and her kindergarten class participated in an Arts in Education national grant this year.

FLORIDA

The **North Florida Chapter**, in affiliation with Jacksonville University, is able to offer graduate credit for attendance at five all-day workshops and five readings.

In the **Central Florida Chapter** newsletter, *Opus Orfflando*, member Mary E. Leonardi describes a cooperative learning experience. Two teachers shared students and classes and worked together to produce learning centers for their classrooms. Want to try it? Write to her. Several chapter members have recently received high honors: Mary Palmer, MENC Southern Division President Elect; Carlyn Minear, Orange County Music Program Consultant; Suzanne Gifford, Orange County Music Resource Specialist.

INDIANA

This was baby year for the **Indiana Chapter**! Leslie Carter had quadruplets—all girls. Daughters also arrived for Quella Rutledge, Martha Riley and Debbie Miller. Lisa Cremer's baby was the only boy—all born between

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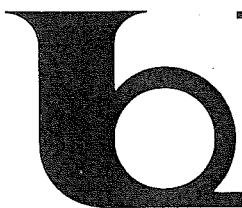
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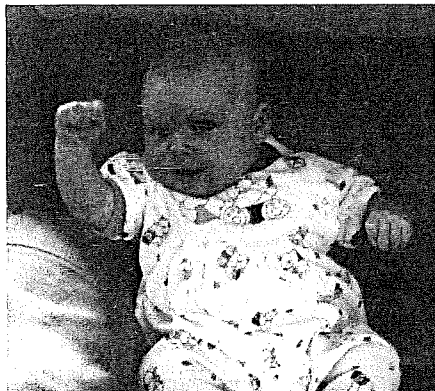


Leslie Carter and Abigail,
Katelyn, Catherine, Elizabeth.

December, 1989 and April, 1990.

IOWA

Dixie Gebhart, **Des Moines Chapter**, developed a language and music project with 3rd through 5th grade classroom teachers. The classes wrote poetry, Dixie composed melodies and the children developed movement and instrumental parts. One third grade class was twice featured on educational TV. This class then continued this as a monthly pro-



Jessie Lynn Riley (Martha Riley)



Debbie Miller and Meghan



Lisa Cremer and Matthew John

ject; at the end of the year, each child was given a copy of the music, a video of the project and a booklet and cassette of the songs.

KENTUCKY

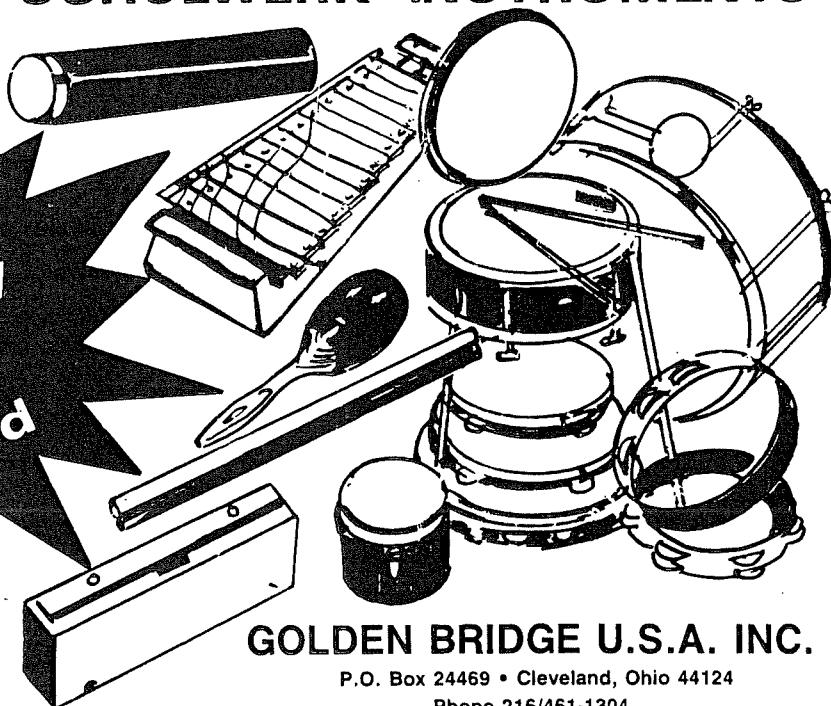
Lisa Parker, prominent Dalcroze teacher will present a workshop titled "Awakening Musically Through Movement" on March 2nd, 1991 for the **Kentucky Orff Chapter**. It will be held at and co-sponsored by the University of Louisville School of Music. Members of nearby chapters are cordially



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MICHIGAN

The **Greater Detroit Chapter** is moving its meeting place to Madonna College in Livonia. It's bound to provide better access for people (and instruments) for them to meet on the first floor of a residence hall.

MISSOURI

Congratulations to the **Ozark Mountain Chapter**, with 90% national membership! Their workshops draw people from Kansas as well as Missouri, and they have just printed the first issue of their newsletter. Their meetings are held at a laboratory school for Southwest Missouri State. Good luck to you all.

The **Heart of America Chapter** chartered a bus to take members to the Denver Conference, stopping in Kansas to pick up some of the Lawrence and Topeka members. Now

that's really pooling rides! The chapter will continue last year's successful guest program; each member may bring a guest to one workshop without cost.

NEVADA

Desert Valley Chapter made a profit on its publication "Las Vegas Writes" and the money will be used to establish a video library of sample curricula for circulation among its 95 members.

NEW MEXICO

New Mexico Chapter is proud of member Linda Greaf, who with 4th grade teacher Mimi Russell, was chosen as one of 20 teaching teams from across the U.S.A. to attend an opera workshop sponsored by the Metropolitan Opera Company in New York. Now that fourth grade will form an opera company; write the script and music, design the costumes and sets and work on the lighting and the public relations while the

teachers serve as guides and editors. What a fantastic experience for those children!

NEW YORK

Berkshire-Hudson Valley Chapter holds a raffle at its workshop sessions. Recent awards have included full membership and vouchers for merchandise at a local music.

OHIO

Congratulations to the **Greater Cleveland Chapter** on its twentieth anniversary! It was the first chapter chartered by the AOSA and so carries the number 1 on its membership cards.

TEXAS

The **Texas Gulf Coast Chapter** hosted a breakfast for AOSA and local members during the Texas Music Educators Association convention in San Antonio. This is an annual event hosted by one of the three Texas chapters. After a student presentation of the "North Skelton Longsword Dance," the

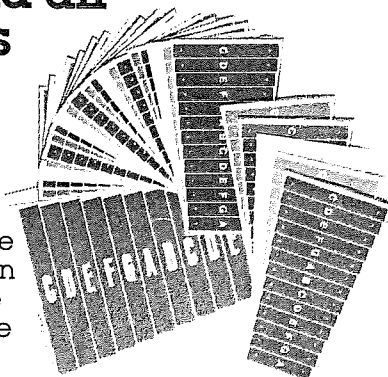
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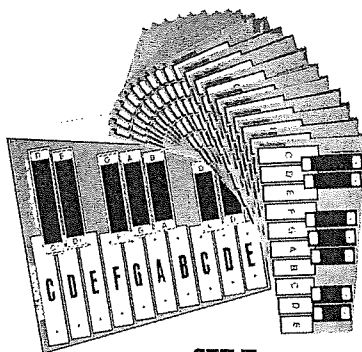


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teachers proceeded to learn it themselves!

WASHINGTON

Evergreen Orff Chapter, in a recent vote, decided to waive workshop fees for its past presidents. What a nice way to thank your hard working volunteer officers!

WYOMING

Wyoming Chapter members Diane Hultgren, Mary Ann Fritz, Marilyn Collins, Cathy Johnson, Mary Ann Bott and Pat Will have formed a performing group of their own children and selected students. They will share the teaching of this mixed-age group that meets once a week for an hour. After the first meeting, one kindergarten child told her mother she did not like the class. Asked why, she answered, "It wasn't long enough!"

Orff Schulwerk in the Lobby

Photo and news by Sally Miller

When the Anchorage Festival of Music chose to perform "Carmina Burana" this year, Barbara Garner, who was singing in the chorus, thought it would be the perfect time to show the other side of Carl Orff. She presented the idea to the Festival committee who agreed to support the venture, and in three months Barbara had the camp planned and underway.

From June 18-22, Betty Wick, Steve Posegate and Sally Miller were enlisted to teach the sessions. These were to be held in the

orchestra and mezzanine levels of the Alaska Center for the Performing Arts. Forty three students were enrolled, divided into 1-3 grades primary and 4-7 grades intermediate. The teachers' day started at 8:00 a.m. when they moved 45 Orff instruments, 2 sets of percussion and other equipment out of the storage room on the balcony level.

Both groups joined at the beginning and end of each day to sing together. A visitor who came to observe ended up coming back to help with kids and equipment.

The workshop ended with a performance for parents—the week turned out to be a special time for all of us.



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BOOK REVIEWS

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CARL ORFF by Werner Thomas, Translated from the German by Verena Maschat. Schott edition #12340, 1988. \$3.98

Almost every Schulwerk teacher has been asked at one time or another, "What IS Orff?" This little book, just over 20 pages, won't answer that question—if, indeed, it has an answer—but it does offer an answer to another question important to all Orff Schulwerk teachers: WHO was Orff?

Werner Thomas, his long-time friend and colleague, takes us through the interesting background and childhood of Carl Orff, through his student days and his Wildwuchs (tr. wild-growth), as Orff called his self-designed plan of growth and musical understandings, and on through brief discussions of his early lieder and most of his important stage works. Where this book cannot—nor does it propose to—give the detailed account of his life which Orff's memoirs, Dokumentation, provides, it does make accessible information that is hard to find elsewhere, since so far, only the third volume of Dokumentation has been translated into English. (*The Schulwerk*, translated by Margaret Murray, Schott, 1978.)

Orff's childhood home was "encircled by and pervaded with music," the author writes, and the young boy was profoundly, permanently influenced by all of it: the sounds of the nearby military establishment, folk music from the streets, church festivals, the theater and the music made by his family.

The influence of nature in the Bavarian countryside was just as profound and just as permanent. Although his formal education was somewhat out of the ordinary, Orff immersed himself in study of the works of Berlioz, Bruckner, Strauss, Mahler and Debussy, and was deeply influenced by Strauss and Debussy. His interests also led him to the study of classical literature and languages.

Later, as a young adult, he turned for instruction to the works of earlier days—those of Orlando di Lasso, Buxtehude, Byrd, Monteverdi. A notation in his diary from 1917 reads, "Study the old masters!"

The reader is able to see an almost inevitable progression from these early interests and studies and his experimentations in the Guntherschule, to his large theater pieces. And to the Schulwerk.

This book is a fine start into knowing more about the man who dreamed and developed the Schulwerk—and about the other parts of his work. I strongly recommend it, especially to all Orff Schulwerk teachers.

Gin Ebinger

SUITE ON FOUR NOTES, Isabel McNeill Carley. Loux Music Publishing Co., 2 Hawley Lane, Hannacroix, NY 12087-0034. Score and parts, LMP-88, 1989.

How would you respond to the challenge of producing a suite of pieces for soprano (tenor) recorder and piano, using a maximum of only four notes? Take a lesson from Isabel McNeill Carley, familiar to the music education world as a master composer. Here she shows an unlimited musical imagination and provides unique solutions to the challenges of the suite's limitations. Isabel Carley is well known as a fine teacher, long-time leader in AOSA and was the first editor of *The Orff Echo*, a post she held for 15 years.

The Suite is in five movements: Prelude, Scherzo, Celtic Croon, Rondino and Fandole. The first, third and fifth movements call for B A G E, the second and fourth, for B A G on the recorder. Assignments are suggested for Groups I, II and III, Solo, Small Group and Alto Glockenspiel. Rhythms are not limited to the usual 2/4, 3/4 or 4/4. Changing meter in the Rondino moves from an 8/8 calypso to a 4/4 conventional rhythm. The keyboard part is accessible and fills out the implied tonalities of the recorder part. The rhythmic teasers, changes of tonal centers and articulation suggestions make it suitable for rank beginners of all ages as well as those at all levels of proficiency.

The Suite on Four Notes has been played by my adult recorder group, by an Orff Schulwerk-trained group of children and by students in the Levels Certification groups. Everybody loved it. Can there be a better recommendation? Not in my book!

Pat Brown, Massachusetts

ORFF-SCHULWERK MUSIC FOR CHILDREN, (3 Cassettes). Schott & Co. Ltd., London.

With an average of two pieces on each band, 19 or 20 bands on each of three cassettes that sample the five OS volumes (plus), this collection is truly a treasure. What a welcome replacement for those worn-thin Harmonia Mundi records!

Voices, spoken and beautifully sung, are those of children from eight schools in the British Isles. All instrumental parts are played by adults—conducted by Carl Orff and Hermann Regner. Strings often join the Orff instrumentarium and recorders.

Although the tapes offer the full spectrum of exemplary pieces, infrequently-heard works by Gunild Keetman and Carl Orff and many original settings are a refreshing addition. Margaret Murray's speech settings ("Old

King Cole," for example), open the ear to new possibilities, as do her recorder pieces and settings on LA and RE pentatonic. Listen for surprises on every side.

Yes, the favorites are all here—"Hiya," "Street Song" and "Rundadinella"—but don't expect the tapes to follow the books' music note-for-note. In true Schulwerk style, they may have evolved differently. The instrumental works could be inspiring models. Personal preference? Slower tempi, especially on the earlier spoken pieces so that American children unaccustomed to British accent could follow the words.

Margaret Murray's comprehensive notes to the boxed set give source and instrumentation. Dolby recording quality is very fine. This is an essential collection for Schulwerk teachers—and worth every shilling. Don't miss it.

T.A.

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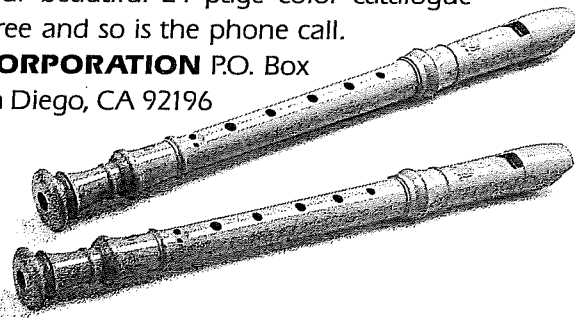
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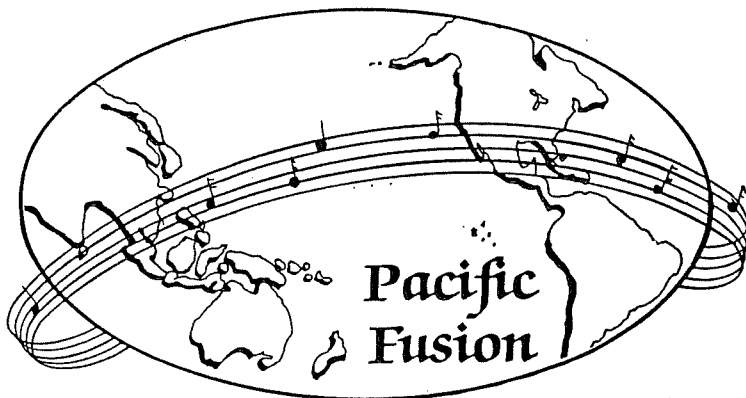
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