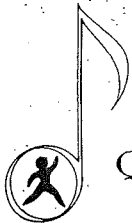


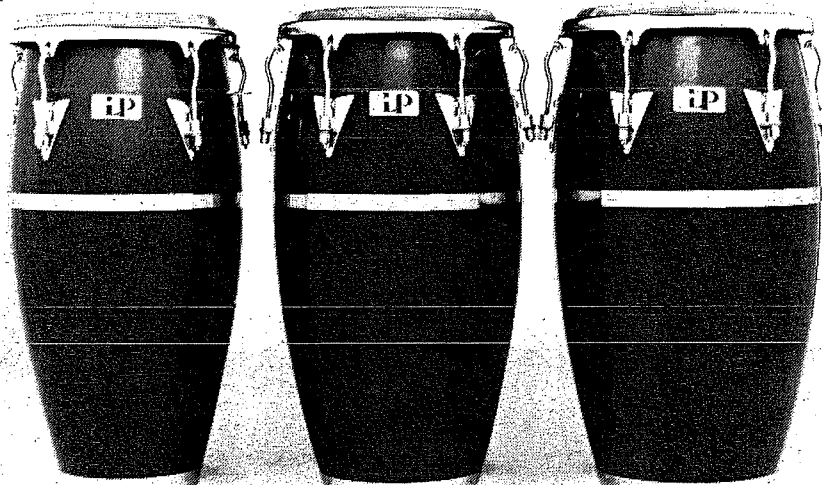
The Orff Echo

Volume XXV
Number One
Fall 1992



Quarterly Publication of the American Orff-Schulwerk Association
Music and Movement Education

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The Orff Echo is the quarterly journal of the American Orff-Schulwerk Association, a non-profit organization of music teachers dedicated to, and for others interested in, the learning approach of Carl Orff and Gunild Keetman.

Editorial and Advertising Office:
332 Gerard Avenue, Elkins Park PA 19117-2610.
Phone: 215-635-2622 Fax: 215-635-2415
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VIVIENNE MEYERSON

1. I'm a cir-cle, I'm a cir-cle I go round+round+round. I'm wheels of a car that can take you very far I'm a circle. I go round + round.

- | | |
|--|--|
| 2. I'm a triangle, (2x)
I always have three sides.
I'm the hat of a clown,
I can be red or blue or brown,
I'm a triangle with three sides. | How often you see me;
I'm a square, four sides the same. |
| 3. I'm a square, (2x)
With all four sides the same.
Look all around and see | 4. I'm a rectangle, (2x)
Two sides long, two short.
I can be a door,
Can you see any more?
I've two sides long, two short. |

Vivienne Myerson was a student in Miram Schiff's course for Pre-Primary teachers in South Africa.



Northland Voyage: A Full Itinerary

CAROLEE STEWART, NATIONAL CONFERENCE CHAIR

The schedule is set, conference calls have been mailed and registrations are arriving for the 1992 National AOSA conference. The Minneapolis program offers a full, diverse and exciting program of events, including more than 130 session choices and an array of special activities from which participants may select their favorites. Some of the special daytime and evening events are described here, as is background information about some of the people working behind the scenes, presenting special sessions or performing.



OPENING SESSION

We are pleased to have **Libby Larsen** as our guest speaker for the opening session. Dr. Larsen, a Minnesota composer, is a dynamic speaker on the subject of contemporary music. A definite risk-taker, her music draws on a variety of stylistic models ranging from atonality to popular music. The Opening Session will conclude with music-making by all participants.

BUSINESS MEETING PERFORMANCE

AOSA's annual Business Meeting on Thursday morning will close with a performance by children from **The Blake School**, directed by **Arvida Steen** and her colleague **John (Woody) Woodward**.

NOONTIME PERFORMANCES

During each noon hour on Thursday, Friday and Saturday, groups will be performing in each hotel. These groups include children's choirs, AOSA Region III chapters and professionals. On Thursday, perform-

ances will be by children's choirs from **Mounds Park Academy** and **Field Elementary Madrigals** and the **Sioux Valley South Dakota** and **Prairie Winds North Dakota Chapters**. Friday's schedule will include children's choir **Angelica Cantati**, the **Mississippi Creative Arts School Primary Chorus**, the **Greater Chicago Chapter, Karumanta**, and the **Gineu/Golden Eagle Drum and Dance Group**. **Karumanta** is a group consisting largely of members of the St. Louis Chapter playing sikus, Andean panpipes. **Gineu** is a local group of Native American boys and girls, ages 5-18, who perform songs and dances representative of various Indian nations. Performing groups on Saturday will include the **Metropolitan Boys Choir**, the **Union Church of Christ Choristers** and the **Great Plains Nebraska Chapter**.

EVENING PERFORMANCES

Each evening, conference participants will be able to hear performances by special guest artists. The conference officially opens on Wednesday evening with a **Reception** in the Exhibit Hall honoring our industry members. Between the hours of 7:00 and 10:00 p.m., participants are invited to browse through the exhibits and enjoy refreshments while listening to the contemporary jazz sounds of the **Jeannie Brindley-Barnett Trio**.

The Thursday evening concert promises to be very special. We are honored to have three members of the renowned Paul Winter Consort as guests at the conference. **Paul Winter**, **Glen Velez** and **Paul Halley** will perform together as the **Sun Singer Trio**. Their "whole earth" sounds combine jazz, folk, ethnic and classical music elements as blended through soprano saxophone, percussion and piano, often interwoven with voices from the natural world. Another distinguished internationally-known guest artist is **Eve Legêne**, who will perform also on Thursday evening. A former student of Franz Bruggen, Ms. Legene's repertoire spans solo and ensemble works from the Renaissance and Baroque eras as well as the 20th century.

Friday evening's performance will feature three outstanding children's choirs from the Greater Twin Cities. Selected from an impressive pool of entries, the three groups are: **The House of Hope Presbyterian Church Children's Choir**, directed by **Elizabeth Jensen Shepley**; **The Northfield Youth Chorus**,



Eve Legêne

directed by **Cora Scholz**; and **The Bel Canto Voices**, directed by **Janice Kimes**.

Finally, on Saturday evening, in keeping with the banquet theme "Rollin' on the River . . .



In Style . . ." **James ten Bensel** and his **Minnesota Showboat Ramblers** will play Dixieland music for singing, dancing and listening.

LATE EVENING ACTIVITIES

At the conclusion of the evening performances, the night being young still, conference participants may choose to dance or play during events between 9:30 and 11:30 p.m. Thursday evening's schedule includes a

Recorder Playing session led by **Connie Primus**, President of the American Recorder Society. Local ARS members have been invited to join this session. Other offerings on Thursday evening include two folk dancing sessions: **Folk Dances of the Middle East** with **Hooshang Bagheri** and **European Folk Dances** with **Verena Maschat**. On Friday evening, participants may dance to live music with **Bob Walser** calling **American and English Dances** or play and dance during a **Drum and**



Dance Celebration led by **Jim Solomon** and **Conga**, a group of AOSA percussionists and dancers. Saturday's banquet will be followed by **Minnesota Style Folk Dancing**, led by a group of local musicians.

HONORS CHOIR

In addition to appearances by nine local children's choirs, another special feature of the conference will be an **Elementary Honors Choir**. In conjunction with the Minnesota American choral Directors Association, AOSA will host an honors choir under the



direction of **Paul Bouman**. Mr. Bouman has been active as a choral director in Illinois for many years. Conference participants will be able to observe him lead an open rehearsal with the choir on Friday afternoon and attend their performance on Saturday afternoon. The same group will appear at the ACDA conference during the weekend following our conference.

We are very pleased to have the opportunity to hear this special performance by the Honors Choir as well as the Thursday and Friday evening concerts in the First Baptist Church, which is a short distance from the conference hotels. The wonderful acoustics and lovely architecture of this large wooden building are sure to enhance the beautiful sounds of our guest performers. A shuttle service will be provided for those who do not wish to walk.

EXCURSIONS

The conference program includes the option to participate in four excursions around the Twin Cities area. These excursions include: Dinner at the **Old Log Theater** followed by a performance of *It Runs in The Family*: dinner at a Chinese restaurant followed by a concert by the **St. Paul Chamber Orchestra** at the Ordway; a visit to the nation's largest enclosed shopping mall—the **Mall of America**; and a bus tour of the highlights of the **Twin Cities**.

As you read this, preparations for the conference are nearly complete. In anticipation of your arrival, local committee members from the **South Central Minnesota Chapter** have been working over the past year under the energetic and able guidance of Local Co-Chairs **Randy Edinger**, **Hilree Hamilton** and **Patricia Rice**. Committee chairs and a brief description of their tasks are:

AV AND EQUIPMENT: **Frankie Pease** and **Chris Ludwig** are handling the equipment requests from presenters and performers while **Bruce Abbe** is in charge of AV needs.

BANQUET: Co-Chairs **Deborah Lamb** and **Pauline Sateren** have planned an elegant evening of dining and entertainment.

CHAPTER SHARING: **Teri Larson** has lined up four chapters that will perform during the noon hour.

CHILDREN'S ART: **Kathy Mitchell** and her committee members are collecting children's art for display.

CHILDREN'S ENTERTAINMENT: **Marie Espelund** and **Liz Shepley** have worked with the national and local conference chairs to select nine children's choirs and to arrange for an elementary honors choir.

GRADUATE CREDIT: **Jane Frazee** and **Laura Kobett** have arranged for graduate credit through the University of Saint Thomas.

DONATIONS: From many local businesses and AOSA industry members, **Ann Kay** has solicited donations of gift items for conference presenters and guests, and funds to help defray conference costs.

EXCURSIONS: **Jan and Bill Antholz** arranged the Twin Cities excursions.

FILMS/VIDEOS: **Cary O'Reilly** selected and scheduled videos to be shown during the conference.

HOSPITALITY: **Linda Riihilouma** and **Shana Wagner** are preparing a warm Minnesota welcome for all presenters and conference participants.

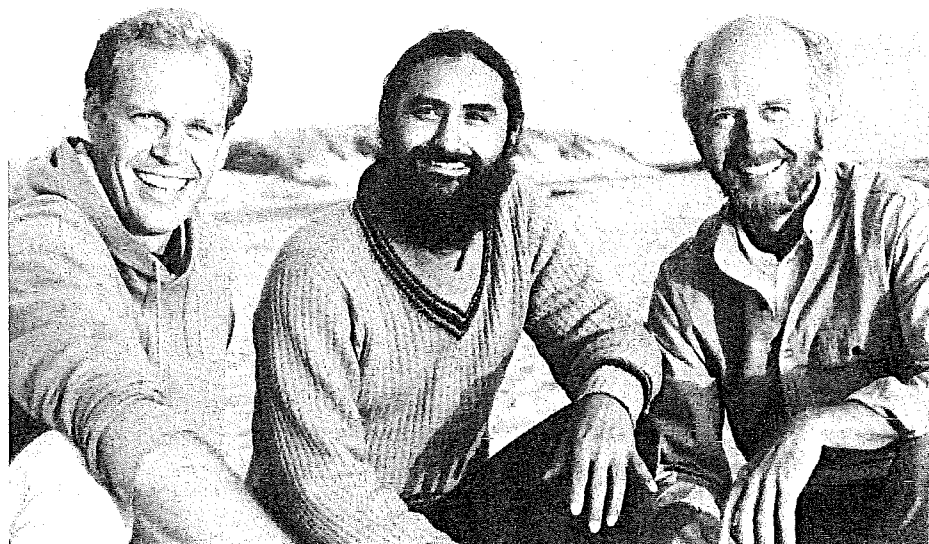
INTRODUCERS: **Marcelyn Smale** has contacted and scheduled introducers for each conference session.

KEETMAN BOUTIQUE: **Janet Hyatt** and **Gayle Myles** have been busy creating and supervising the production of wonderful craft items that will be for sale in the Keetman Boutique.

PROFESSIONAL ENTERTAINMENT: **Bob Walser** has lined up several exciting groups for noontime and evening performances and dancing.

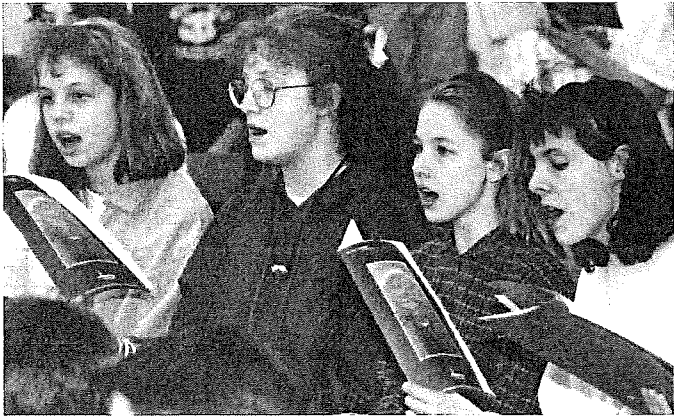
PUBLICITY: **Michelle Ehlers** has been distributing conference information to teachers in and around Minnesota.

REGISTRATION: **Norene Shephard** and



Paul Halley, Glen Velez, Paul Winter

Photo: Beverly Hall



Northfield Youth Chorus



Karumanta, St. Louis

Keetman Boutique Committee



Erin Rash



Corinne Whinnery



Solveig Foley



Gayle Miles



Bel Canto Voices



Bob Walser

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AMERICAN ORFF-SCHULWERK ASSOCIATION

A number of our guest presenters are recording artists. Interested readers may wish to do some listening before they attend the conference to get an idea of the musical styles of some of these artists. The following list may not be complete, but it provides many recordings from which to choose. Some recordings are no longer in print, but may be available in libraries.

PAUL WINTER/PAUL WINTER CONSORT

Callings; Living Music 0001
Canyon; Living Music 0006
Common Ground; A&M 4698
Concert for the Earth—Live at the United Nations; Living Music 0005
Earth Beat; Living Music 0015
Earthdance; A&M 4653
Earth: Voices of A Planet; Living Music 0019
Icarus; Living Music 0004 or Epic 31643
Missa Gala/Earth Mass; Living Music 0002
Rio; CSP JCS-9115
Road; A&M 75021-0826-2
Something in the Wind; A&M 4207
Sun Singer; Living Music 0003
Winter Consort; A&M 4170
Winter Song; Living Music 0012
Wolf Eyes; Living Music 0018

PAUL WINTER AND PAUL HALLEY

Whales Alive! Living Music 0013

PAUL HALLEY

Night Watch (Performed on The Great Organ, Cathedral of St. John The Divine); Gramavision 18-7004
Pianosong; Living Music 0009

GLEN VELEZ

Assyrian Rose; CMP 42
Doctrine of Signatures; CMP 54
Handdance: Frame Drum Music; Music of the World H-307
Internal Combustion; CMP 23
Ramana; Music of the World H-307
Seven Heaven; CMP 30

EVA LEGENE

Royal Music (with the Rosenberg Trio); Rondo

PHILLIP RHODES

Autumn Setting, for Soprano and String Quartet; CRI 301
Divertimento for Small Orchestra; CRI 361
From "Paradise Lost," for Soprano and Orchestra; Louisville Orchestra First Edition Records 723-4
The Lament of Michal, for Soprano and Orchestra; Louisville Orchestra First Edition Records 704
Museum Pieces, for String Quartet and Clarinet; Louisville Orchestra First Edition Records 741
On the Morning of Christ's Nativity; Mountain Songs; Orion ORS 77276
Partita for Solo Voice; Innova MN 103
Visions of Remembrance, for Soprano, Mezzo, and Chamber Ensemble; CRI 426

LIBBY LARSEN

Four on the Floor, for Piano and String Trio; Innova MCF-002
How It Thrills Us; Angel CDC-54188
Overture—Parachute Dancing, for Orchestra; Leonarda LE 327
Symphony, "Water Music"; Elektra/Nonesuch 79147-2/4

MERRYL GOLDBERG—KLEZMER CONSERVATORY BAND

A Jumpin' Night in The Garden of Eden; Rounder 3105
Klez! Vanguard 79449
Oy Chanukah! Rounder 3102
A Touch of Klez! Vanguard 79455
Yiddische Renaissance; Vanguard 79450



Gloria Wesloh and their committee members are likely to be among the first to greet conference participants as they check in at registration.

ROOM HOSTS: **Carrie Northrop** has arranged for hosts to attend to presenters' needs in each session room.

ROOM MONITORS: **Yvonne Johnson** has arranged for each session to have a monitor who will check registration tickets at the door.

SIGNS, GRAPHICS, POSTERS: **Janelle Johnson** has supervised the production of important signs that will direct participants to sessions and events.

SKIT: **Judy Bond, Jane Frazee and Arvida Steen** planned and directed the skit that the South Central Minnesota Chapter presented last year in San Diego.

Whatever their music and music education interests, participants at the 1992 National Conference are sure to find many stimulating sessions and activities to suit them. We hope that you have made your plans to journey to the Northland for our National Conference, November 4-8, 1992.



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Music Workshops for Mothers and Babies

ELIZABETH NICHOLS

Worldwide, it is not a new idea. In Australia, Parents for Music has sponsored workshops, classes and folkdancing for young children and their parents. In many countries, the instinctive rocking, dancing and singing of parents and their children attracts no special notice. In others, there is intense research into the effects of carefully planned prenatal lessons in "mother-music."

In the Fall of 1989, the Orff Echo published a 'Panel in Print' on Music in Early Childhood: philosophies, materials and approaches for working with preschool children. The following group of articles examines the introduction of music to even younger children. Editor.

Carl Orff has often been quoted as stating, "Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition."¹

A book by Canadian educator Barbara Cass-Beggs, "Your Baby Needs Music," reports that research has proven that "Babies, from the fetus in the womb to the toddler, respond intuitively to music."² This new focus on infants has captured the interest of music educators and parents alike. Zoltan Kodaly showed clearly in his work with children that "... music not only gives children pleasure but also improves their ability to concentrate, which enables them to make the most of their intelligence."³

Unconscious listening is necessary for conscious listening later, so it doesn't matter if the baby understands what is being sung or played. Babies sung to will begin to croon. Dr. Edwin Gordon suggests that parents should croon back, matching pitches. Despite the controversy surrounding baby talk, parents may share the child's world by responding in kind to the infant's babbling. It encourages speech and singing, essential steps in vocabulary building.⁴

Musicologists believe that the first songs for babies were charms and spells sung by parents to protect their children from the demons of the night. Pat Cafra, the "Lullaby Lady," thinks of a lullaby as a "traditional song with a regular, soothing rhythm, a reassuring message and often, astonishingly beautiful imagery."⁵ Many are passed down through the generations and become links for families who have sung the same words to their children over the years. Today, young parents often adapt a song they like, substituting their child's name for certain words in the original text to make the message more personal.



In 1988, The Family Center of Stormont-Vail Hospital in Topeka, Kansas, organized a lecture series for new parents titled "Ready, Set, Grow!" I was invited to present sessions I called "Music and Rhythms for Mothers and Babies." A typical group may consist of eight to twelve mothers with their recent offspring; sometimes a father, grandparent or babysitter will join in. A preschool sibling who attends is readily integrated into the activities.

Workshop participants are often self-conscious about their voices and need much encouragement. First and foremost, the parents need to be convinced that they don't have to be "musically gifted" to give their child the gift of music. The quality of the adult voice has nothing to do with the positive effects of a nourishing musical environment. A growing child's self-image is so closely linked with its voice that identification with a freely singing adult is doubly important.

Sometimes the adult's participation is so reticent that I notice the babies watching and listening to me instead of to their mothers. At this signal, I tune down my sound as soon as the mothers know the chant or rhyme, and remind them that it is their role in this one-on-one communication that is most meaningful to their baby.

When should rhythmic activities be introduced to infants?

The decision depends on the particular stage of development. I never know until I arrive whether the babies will be new-borns or already able to sit firmly on their mothers'

laps; at times, the age span has been from four weeks to nine months. My task is to suggest ways to adapt the activities, depending on the age and amount of physical support the infant needs. For example, younger babies not ready to sit up facing the parent may face forward and lean back on the adult for security. My objectives for these activities are:

- bonding between infant and adult,
 - exploration of nearby space, with security,
 - increased coordination, lateral before alternating movements,
 - sensory stimuli,
 - extending attention span,
 - discovery of the child's innate sense of pulse,
 - offering very personal tools for play.
- Observing the emergence of the infant's personality can be exciting in these vignettes of sharing with intimacy.

How fast or slowly should a parent lead a rhyme or song?

At first, the adult will set a tempo that is personally comfortable, but soon the baby will take the lead. Be sensitive to these moments and take cues from the child! Children learn from, enjoy and feel secure with many repetitions—it is the parent who gets bored. This is the time to be inventive, to change the verse, add a two- or three-tone melody or create a new activity.

Should adults who have had some musical training, program or "choreograph" the child's movements into the rhythmic pattern of the song?

As tempting as this may be to musicians, it only serves to confuse a young child, whose basic need is to internalize and experience *the underlying beat*. The parent's goal should be to discover and conform to the child's inner pulse. Every child has an individual pulse; until this is secure and positively confirmed, it is impossible for a child to follow another's pulse. Often this "personal pulse" will closely parallel the heart beat. Gradual introduction of rhythms that are slower or faster will be stimulating, as long as they are consistent and not in broken patterns.

What songs, rhymes and activities work best?

A particular inspiration for me has been the *Baby Record* (or tape), recorded by Katherine Smithrim and Bob McGrath.⁶ Projected in a lively and personal style, these two artist/teachers present rhymes and songs and suggest activities for parent and baby to do with each verse. I have also adapted other traditional poems and chants from Mother Goose. There is such a wealth of material for children that has passed the test of time. Folk songs and chants appeal to all ages; as long as the rhythm is apparent, babies will respond, usually kinesthetically.

1. Bouncing rhymes seem to be favorites with babies, especially those whose upright sitting position is strong enough to allow them to sit on the knees of the adult, face-to-face. Eye contact is essential and reinforces bonding. As the parent moves heels up and down to the beat, the speed and height of the bounce can be varied, as can shifts from one knee to the other. Good rhymes here are "To Market, To Market," "Ride a Cock Horse to Banbury Cross," and the favorite Schulwerk poem, "My little pony needs new shoes." Appropriate songs include Katherine Smithrim's "Ride, Baby, Ride"⁷ and "Riding in the Buggy, Miss Mary Jane," substituting the baby's name.
2. Swaying and falling (supported and controlled) are important exercises for developing balance and a sense of trust. The baby is placed on the knees, facing, and held by the body or by the hands if the neck and back are stable. Small swaying movements may begin with "Humpty Dumpty," "Rub-a-Dub-Dub," or the songs "Jack and Jill" and "London Bridge." On particular places in the verses, the baby is helped to lie backward in a controlled cradle of adult hands, then helped back up for a repetition or another stanza.

3. Jumps and hops (flying in the air via parent's lifting) are of great delight to babies with "Jack Be Nimble" and "Little Bird, Little Bird." Coming down to a hug and a kiss are rewarding for parent and baby alike.
4. Arm movements to the beat are best introduced with the child sitting with back against the adult's chest, both facing forward. Parent holds the infant's arms and gently moves them forward and backward—later in small circles—to the music. The baby will indicate preferred movement by resistance or acquiescence. With "Engine, Engine, Number Nine" tempo can go gradually from slow to fast as the baby becomes comfortable with the pace. Correlate movements to "Row, Row, Row Your Boat" or try the many verses to "Train is A-Comin'" with its story of starts and stops. This one is good for leg movements, too, with the baby in supine position.
5. Finger plays, at this early age, are best with the adult's fingers moving over the baby's body, perhaps up a leg and down an arm or over the head. Both "Little Miss Muffet" and "Hickory Dickory Dock" provide verses for this tactile experience within the framework of a wee story.

Even tiny babies can be initiated into hand-clapping to "Pat-a-cake, Pat-a-cake, Baker's Man", or to recorded music with the parent holding the child's hands and lightly tapping them together. The same benefit may be applied to feet with a very young baby lying on its back.

What about instruments?

Orff Schulwerk teachers have always emphasized a sequence that helps the child feel the beat in the body before extending it to an instrument. The kitchen can be quite an adequate source of sounds for such young children. Discovering "found" sounds in ordinary places can be a sharing of creativity. For example, large plastic bowls with plastic lids make excellent drums to fit between baby's legs; their hands are the most direct kinds of beaters. Wooden spoons and spatulas produce sounds when pounded on the floor or table, but an unwieldy size can be frustrating.

Baby rattles are commercially abundant, but others can be made by placing rice or a few beans in a taped-shut 35mm film container, tea tin or bandage box. The experience with beat when using rattles is somewhat hampered by the fact that they respond

after the movement of the arm, not simultaneously. A march or any music with a strong beat should be chosen for accompaniment by instruments—short compositions for short attention spans.

It is important for parents to realize that children will accept any kind of music until they go to school, when their taste will be influenced by their peers. And so I like to challenge workshop participants to explore all kinds of music—folk, ethnic, classical, jazz and pop (selected). Some find that they are learning right along with their children and expanding their own musical interests.

In any workshop, it is important to allow time for sharing. Many mothers have family songs and rhymes that they already do with their babies and are happy to teach them to others. This is the way resources become boundless and friendships are nurtured. Appropriately, drawing the group together with a simple folk dance or singing game provides an effective close to the session. Holding their babies in their arms, parents form a circle to sing and play a movement song like "Tideo." A visiting toddler is always eager to shake a small jingling instrument while going "in and out the window" between adults. At the end of the tune, the jingle is passed to the nearest mother and baby, who continue the "weaving." This continues until every pair has had a turn.

No talk by a serious music educator to parents can long avoid serious words of caution about decibel threats to their children's hearing. Parents have a responsibility to demand a safe sound environment to protect their children, especially the very young. At home, jamming the surroundings with simultaneous television, radio or tape player (from an older sibling), with family members shouting to each other above the din—is a common example of sound pollution. In truth, the ability to tune out background noise is an acquired skill—infants and young children do not have any inherent safeguard. It even may be important for others in the household to have hearing tests to determine if they have some degree of hearing loss that causes them to "rev up" their sound equipment, with potential damage to tender ears.

Taking children along to outdoor rock concerts where the decibels are out of control requires care in selecting proximity to the performers or the loudspeakers. Citizens have a right to complain wherever a sound system is poorly used and parents have a right to protect their children's hearing.

Thoughtful beginnings with music can launch family sing-alongs and an interest in folk and rhythm instruments. Sometimes

older siblings lack the skills for playing safely with a baby; sharing rhymes, songs and rhythmic activities offer acceptable ways to relate within boundaries for quality communication, instead of ignoring or teasing the newcomer. No one has yet done statistical studies to prove the "the family that sings together, stays together" . . . but taking time for meaningful play in this complex world is certainly a conscious investment in family relationships.

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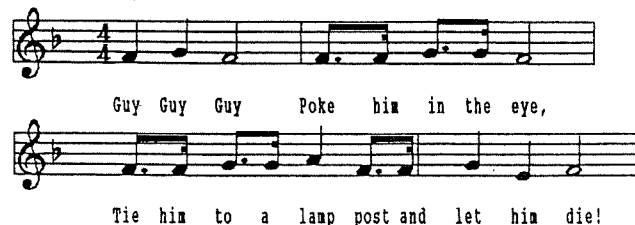
Gleanings

Traditional Lancashire Children's Song



We come a' cob coal-in' for bon fire night, your coal and your
 non-ey we hope you en-joy, Fa-la dee, fa-la di, fa-la
 diddle-i-do day. For down in yon cel-lar there's old un-be-
 rel-la, and down in yon cor-ner there's an old pep-per box.
 Pep-per box, pep-per box, morn-ing till night. If you
 give us now't we'll say now't, God bless you to- night.

FREQUENTLY FOLLOWED BY:



Guy Guy Guy Poke him in the eye,
 Tie him to a lamp post and let him die!

A student at the Orff Schulwerk course at the College of Ripon & York St John (July 1991) sang and transcribed this song for me without signing it. Here, with appreciation to that anonymous source, is the traditional Lancashire children's song, "Cob Coalin'," for Guy Fawkes day, November 5.

In British history, Guy Fawkes (1570-1606) was a courageous and skillful expert in mine warfare. In 1593, he was hired as the principal agent in the Gunpowder Plot, a conspiracy to blow up the Houses of Parliament. The plot was discovered and Guy Fawkes was tortured and hanged. In some parts of England, his effigy is hanged (or


burned) November 5, to the accompaniment of fireworks, songs and other pranks. In Lancashire "children went from house to house in the weeks leading up to November 5, singing for money for fireworks"

This rhyme is from the same anonymous source as the "Cob Coalin'" children's song. It is printed with thanks.

Cowboy Joe from Mexico,
 Hands up, stick 'em up,
 Drop your guns and pick 'em up,
 Cowboy Joe from Mexico.

If you are the contributor, please write.
 Editor.

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COME ON, YOU GUNS!

ON NOV. 5TH EACH YEAR THE ENGLISH CELEBRATE THE 1605 ATTEMPT TO BLOW UP THE HOUSES OF PARLIAMENT! AN EFFIGY OF GUY FAWKES, ONE OF THE PLOTTERS, IS CARRIED THROUGH THE STREETS TO A BONFIRE! THIS EFFIGY IS CALLED A GUY... WHICH GIVES US OUR SLANG FOR A MAN... A GUY! 12-19

© ARCHISON

Dancing Daddies: Movement Classes

DIXIE PIVER

*"Dance to your daddy, My little babby,
Dance to your daddy, My little lamb."*

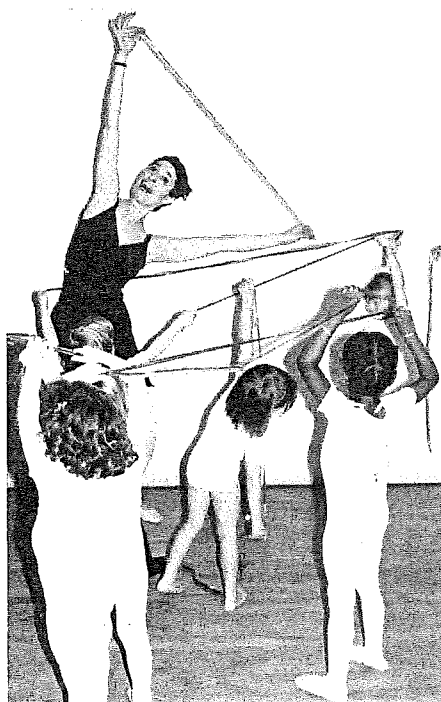
The setting is a dance studio with a smooth, clean wooden floor, pitched and unpitched instruments in a corner (covered with a cloth until we take them out to play together), piano and stereo. There is a dressing room where children and adults prepare for class by changing into dance or sports clothing and flexible soled slippers. The studio might appear bare to those accustomed to gymnastic or nursery paraphernalia, but all that is needed here is the use of the imagination to take part in the creative process. Those in the class are making their own dance and music in an interchange that occurs between individual and social learning, which bridges generations and forms bonds.

Daddy, or sometimes mom or grandparent, dances at my studio in a Saturday program of Creative Movement for two- to three-year-olds with parent. The direction of each 45-minute session of movement, speech, rhythmic patterns, singing and playing of instruments evolves uniquely because of the interaction of the two (or occasionally three) generations in attendance. Everyone participates!

Every child and adult is appreciated as a dancer and musicmaker. Every individual is made to feel comfortable inventing sounds, movements and dramatic play that might not have been tried if the session was an impersonal routine of activities, packaged with a tape and instruction booklet.

Two- and three-year-olds like to do bouncing, jumping kinds of movement. But the movement vocabulary we're building also includes games that emphasize slow, rhythmic, fluid qualities. For example, we play a pumpkin game in which the children and parents "grow" from seeds, and then the children locomote by rolling across the floor as pumpkins.

Rolling and crawling are important from a developmental standpoint. It is at this stage that the heavy part of the body is supported in the horizontal plane, enabling the deep supporting muscles of the body to gain strength and allowing the most complete action throughout the structure. Tense muscles relax and weaker ones are stimulated to



action. It may be difficult for two- and three-year-olds to muster the control for slow movements at first. Soon they become so engaged by the idea of rolling as a round heavy mass with no arms and legs pushing or pulling, that they gladly try it—as long as they are reassured that we are just pretending, that they will not be magically changed into real pumpkins! By the way, in this game the parents may switch to the role of gardener and pick up the pumpkins when they stop rolling and are ripe for picking.

Each game is a multidimensional experience of movement and sound with implicit opportunity for improvisation. Within the form of the game, we play back, forth and together, rather than just following the teacher's motions.

The songs that we sing in a particular session often comment directly on an emotion or sensation that is occurring at the moment: for example, while a child regains her composure after a fall, we might sing Malvina Reynolds' song, "Jenny Falls Down and Bumps Her Nose." Improvised songs and chants can be the vehicle for giving directions or making a smooth transition to the next portion of the session.

In the community of dancers and music-makers that we establish in the studio, no one is "wrong" in the execution of an exercise. Gentle coaching on technical concepts is directed to the parents, because they are the primary models to their children. Examples of technical concepts:

- How to play a tambourine with accompaniment appropriate to the particular locomotor movement the children will need for a specific game.
- How to land from a jump, safely and softly: as you are coming down from the jump, feet reach to the floor. Roll through the toes, then the balls of the feet, then on through the heels. Now that your feet are directly underneath you, complete the landing with resilience and ease by bending the ankles and knees.
- How to stand or sit tall in preparation for singing and playing instruments or preparation for a movement or movement phrase: inhale deeply. Try to keep from lifting the shoulders as rib cage expands and lifts. Exhale. Feel width across the chest, feel width across the shoulders. Sense an easy lengthening of the spine. The coaching is directed to the parents, in a brief and matter-of-fact manner.

The parents realize that by their example they are showing the children how to be successful learners: watching, listening, following, doing, trying again, trying another way. It is a beautiful moment, in about the fourth meeting, when the parents become so absorbed in dancing and making music that they dance with every other child and adult without any self-consciousness. What comes to be acknowledged gradually by the participants is their kinesthetic intelligence, or bodily knowing.

And what kind of "knowing" must the teacher of a creative movement program possess?

1. The teacher has studied to have a specialized, intensive knowledge of children's physiological development and the theories of learning.
2. Innate talent and ability in dance and music has been broadly developed with extensive training in the disciplines of dance and music.

3. She is observant, responsive to children and generous with praise and support.
4. She has developed skills in eliciting and shaping the ideas of others and is sensitive to the needs and fears of novice dancers and musicians of any age.

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5. She has trained herself to listen, think on the spot, and move around to everyone in the room, briefly partnering and encouraging everyone by action and word during the course of the session.
6. She draws from her growing repertoire of folklore, chants, rhymes, simple songs, playparties, and knowledge of dance styles; is creative in finding ways to vary and extend these materials in sound and movement.
7. The teacher is able to play a variety of pitched and unpitched percussion instruments correctly and sings pleasantly on pitch.
8. She is able to quickly choreograph simple dance phrases from observed movement fragments. The movement fragments are suggested unconsciously or consciously by children and parents.

The comprehensive training of Orff Schulerwerk, with its models of speech and musical arrangements and simple choreography is an excellent preparation for a teacher who is developing an approach to creative movement for children. Studies of dance and dance improvisation, independent of the Orff Levels courses are also necessary to refine the use of the body as the basic instrument.

The teacher can simultaneously encourage the participants, while editing and arranging the mostly non-verbal material being expressed by the class. From a modest idea, such as a single motion or a familiar fingerplay, she is able to develop a choreography that is simple but enlarges the participants' understanding of the use of space, time and effort.

The goal is to fashion an artistic whole from both pre-planned and improvised rhythms, speech patterns, vocal and instrumental sounds, body percussion, songs, imagery.

That's a lot for a weekly 45 minute event. Now, what about those daddies? They begin the Creative Movement Program with their child in the forefront, not imagining that anything will be expected of the adults.

Physicality, musicality and creative expression are not part of their workaday world. But those three elements are prominent parts of the young child's world.

Non-discursive thinking, which characterizes the sensorimotor stage of development, is not encouraged in dad's office. Adults conform to thinking, speaking and writing using standardized symbols. The child is thinking with his body. From endless experiments, he is assembling pre-verbal meanings and practicing sensorimotor skills that are precursors to the development of language.

An opportunity to share parental concerns is generally not available either, in daddy's workplace. But in the studio, the adults discover that they are part of a supportive community of other parents and children who can appreciate each others' concerns. The weekly sessions of Creative Movement provide a time and a vehicle for children and parents to share sensitive, purposeful play, to explore and actively manipulate the materials of dance and music. By stimulating the creativity inherent in each of them, they can bridge the considerable communication gap that sometimes dismays and frustrates both the parent and child.

Developmentally, the two- to three-year-old is in a period of wonderment and self-discovery. The parent who dances and makes music with his young child can experience, on his own terms, the same kind of wonderment and self-discovery via the arts that speak directly to our bodies and spirits; dance and music.

Dixie Piver is an Orff-trained Movement Educator who directs a studio in New York City, Dance with Ms. Piver, Corp. She and her staff of Orff-trained dance teachers specialize in introducing children to the movement arts.



Conference Lookout

"Music Therapy: The Gateway to Global Healing," the 43rd Annual National Association for Music Therapy conference, will be held November 19 to 22nd, 1992 at the Hyatt Regency at Union Station, St. Louis Missouri.

A special all-day session designed for music educators is scheduled for Thursday, November 19 and CEU courses will be offered throughout the conference.

The program features an outstanding array of presenters and events, including workshops by percussionist and master teacher Arthur Hull. Temple Grandin, Ph.D. will give an inside view of autism, and J. T. Fraser, scholar on the study of time will speak on "The Structure of the 'Now' and the Power of Music." The variety of musical events offered includes a concert featuring Ken Medema.

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If Things Go Wrong, Just Sing A Song: Music in the Kindergarten Classroom

SHELLIE KEIR ROBBINS

Music is at the heart of my curriculum. It is the force that integrates everything I do as a teacher and poet. The joy of making music using the Orff approach embodies, for me, what is best and most dynamic in education today.

Two years ago I moved my collection of Orff instruments, music books and assorted puppets and folkcrafts into my new classroom and began life as a kindergarten teacher. After having been an early childhood music teacher for the past 14 years, I wondered how my music background would blend with my new role as a classroom teacher. I was looking forward to the challenge, had spent two years in graduate school preparing to meet that challenge, but I was certainly not without some amount of professional and personal doubts. At the beginning, I adopted an unusual pedagogical principle: if things go wrong, just sing a song. This approach has been very helpful in the past two years.

In the fall, I use singing games as a way to build a sense of community, helping children to sense themselves as part of a whole group. The games give shy children an opportunity to participate in a structured way and they help the more outgoing learn to wait for their turn and to listen to others.

The singing games prove to be a treasure in my classroom throughout the school year. We can sing and move with them during the cold, snowy days of winter when it's too cold for outdoor recess. And for long spells of rainy, gloomy weather, the singing games always enliven and cheer us. On the last day of school in spring, we invite our families to join us for a picnic. Once again, the delightful singing and movement games weave their spell around everyone—the class, the parents, grandparents and younger siblings. Through the music we feel the joy of joining hands in song. And music helps to soften the sadness of saying farewell.

We learn the days of the week, the months of the year and other basic concepts through familiar songs used throughout the year. In the same fashion, we always start morning and afternoon kindergarten with a hello song. This helps to focus us as a group, brings a calming tone to the class and offers both a sense of order and predictability that my kindergarten children need to feel secure.



Another part of daily life that is strengthened by music occurs during the transition or "waiting times," such as changing from a working time to going to the gym or the library. I find the best way to encourage everybody to line up quietly is to just start singing a participatory song, such as "Jim Along Josie" or "Toodala." And on field trips, riding to the zoo or the planetarium, we always run through a full medley of favorite songs and chants.

When lining up to go home, I can end the chaos that threatens to descend on the room by doing a body rhythm or a vocal call and response chant that captures everyone's attention, even the children who are busily fighting in another area of the room. My principal has observed this on many occasions in my classroom and finds it a source of wonder. He admits that he wishes he could sing!

What about the theoretical components of Orff Schulwerk and early teaching? Are they compatible and complementary? In early childhood training, we are taught the importance of the developmental approach to teaching. In this approach, each child is seen as developing at an individual rate, with differing ability levels spanning each area of the curriculum. We strive for a child-centered or child-driven curriculum, with the teacher as facilitator, not authority figure. In the best moments of the best days, we are—child and teacher—engaged in the exciting process of discovery and exploration of the world around us.

This, to me, is the essence of the Orff ensemble where each child plays an instrument and sings to the best of his ability. If a

child is only capable of playing a triangle once during a song, we praise those efforts and let him know his importance to the total ensemble. This is also the lifeblood of quality early childhood teaching.

We also strive, valiantly, to create an integrated curriculum. Understanding that children do not divide knowledge arbitrarily into different disciplines, we try to create units—perhaps one that blends math and science with language arts, music and art. For example, when I teach about Christopher Columbus, we make a compass, look at the globe, create ships that Columbus sailed to the New World, and smell the spices that Columbus was looking for. We may sing songs about sailing and being explorers.

In the same way, I cannot imagine a Halloween party that doesn't include singing "Skin and Bones" and telling of some Jack Tales from *American Folk Tales and Songs*, collected by Richard Chase. This blending of all areas of the curriculum creates an harmonious balance between cognitive and aesthetic growth. It resembles a house built by children in the block center. The house is viable because of each of its parts. If you take away a wall, the rest of the house crumbles.

As the Orff philosophy teaches us that elemental music is the subtle blending of singing, movement, language and instruments, so, too does the integrated curriculum function in the kindergarten classroom. The unity of the musical elements that we experience through Orff Schulwerk is the natural way that the young child learns. As teachers we try to approximate that unified approach as we plan our classes. It is an extraordinary challenge, but infinitely rewarding.

And so I return to my original question of two years ago. Can an Orff-trained teacher find a home in the kindergarten classroom? Do all those instruments and resources belong in the classroom? I feel, wholeheartedly, they do. Music is a natural part of the daily life of young children, as natural as their constant questions and inability to walk instead of run. Whether they are informally singing as they paint at the easel or play dress-up, or singing in planned music sessions, Orff's approach to music-making is not a guest, but a vital, loved member of the kindergarten classroom.

“Baby Play, Baby Sing”

CECELIA RIDDELL

A class for mothers and babies in California, led by two Orff Schulwerk-trained teachers, hopes to shed light upon the question of how early is early enough to begin music education in the United States. So that the answers can be studied closely, the two are documenting progress on videotape and in journals. Most of all, they admit to having great fun with these three to ten month old babies and their moms (and an occasional dad). For one, this is the highlight of a long career in Orff Schulwerk—“definitely the most interesting and rewarding class I’ve ever taught.”

Founder Lynn Kleiner’s own baby has been enrolled for two sessions, since “Baby Play, Baby Sing” began in February of 1992. Her previous series of Orff Schulwerk classes for young children enrolled those who were 18 months to 3 years old. Now babies can start at three months, moving on when they begin to walk independently. The weekly class lasts for about 35 minutes in a sequence of ten weeks.

Lucas, just two months older than most of the babies, has been showing the new mothers what’s next in musical development. Because Lynn has continuously taught and



Photo: Maggie Murray Lee

Lucas Kleiner—“Rum Tum Tum . . .”

offered music to him, even prenatally, Lucas is now extremely musical; he keeps a steady beat on the hand drum comfortably and engages immediately in every activity. Mothers, of course, are impressed to see these results of early musical training.

The weekly sessions are based on Orff Schulwerk principles and activities. The outline: first comes a folk dance, with babies

in their mother’s arms. Next comes an instrumental segment in three parts: 1) the babies play small percussion, such as jingle bells, triangles held by mothers or rattles; 2) babies and parents mark steady beats and discover interesting sounds on hand drums while reciting poems; and 3) mothers and babies play the barred percussion instruments while singing. For this, mothers share mallets with the babies, keeping simple ostinatos, often just a C on the first beat of each line. Examples of songs are: “Pop Goes the Weasel,” “Rain, Rain, Go Away,” and “Twinkle, Twinkle, Little Star.”

Traditional action rhymes come next, followed by another dance. Usually this one is slow and gentle, perhaps consisting of free moving, dancing, or rocking the baby to recorded classical or folk music. Mothers may hear a brief report on some aspect of research in early childhood musical and language development, are given copies of the rhymes and songs to continue at home, and sing a goodbye song.

Adapted traditional and recently written music have been arranged and created for the class. Both teachers have searched the literature for suitable rhymes and motor activities and tested them on the babies. Sometimes class parents exchange their favorite action songs as well, or create new verses to familiar rhymes or songs.

The usual repertoire of bouncing and counting rhymes has proven valuable . . . “This is the way the ladies ride,” “Rub a dub dub,” “This little piggie,” and others. For songs, the *so-mi* nursery settings in Orff Schulwerk books (such as “One Two, Tie My Shoe,” and “Bell Horses”) are standards.

Limiting most of the songs to those in C pentatonic has helped at least one baby to sing in tune. The day after his first exposure to “One Two, Tie My Shoe,” he began to vocalize on a descending minor third—*so mi*—singing the interval as “Ah-ah.” His mother was surprised, then amazed when he continued to reproduce these pitches whenever she asked him, “Can you sing?” A few weeks later the interval changed to a falling fifth, sung on the same open syllables by this eight-month-old. Now, that particular phase has passed for Lucas, but both instructors notice and encourage any vocalizations that may occur in class. A few babies spon-

Orff Echo Index Available

The most recent AOSA publication is an Index to The Orff Echo, Volumes I to XXIII, November 1968 through Summer 1991. This well bound book was compiled and edited by Past President Virginia Ebinger and current Conference Chair Carolee Stewart. It is certain to be a useful addition to your classroom and personal library. The Index is available for \$8.00 plus postage (\$1.05 book rate or \$2.59 first class) if mailed to an address in the United States.

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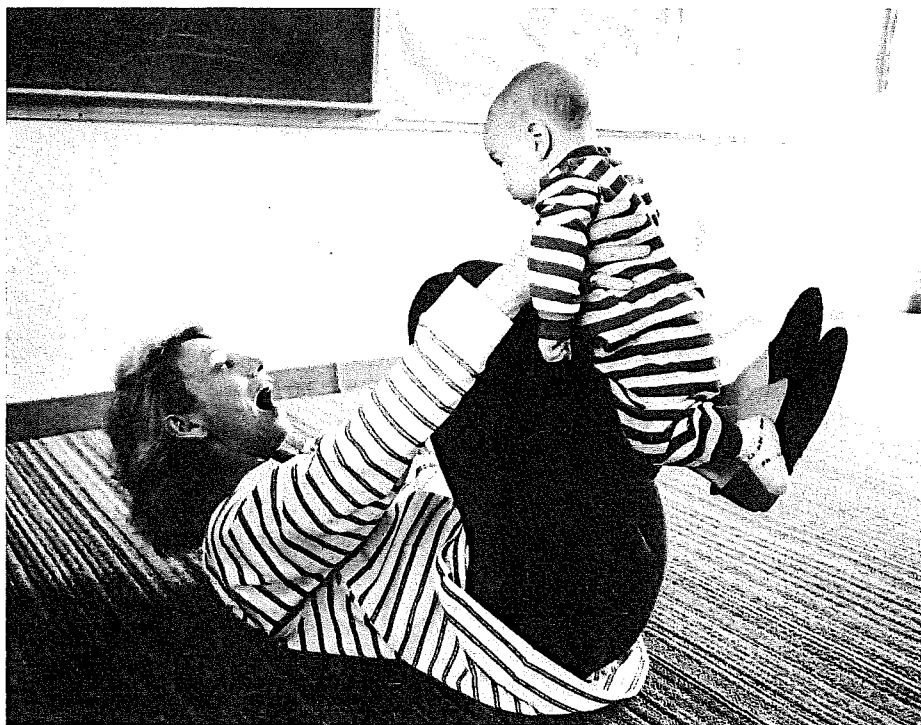


Photo: Maggie Murray Lee

Conor Murphy and mother Ida Van der Poorte

taneously vocalize while dancing or playing instruments, often sounding the pitch F, or F#. One baby regularly "squeal/sings" in the neighborhood of high C.

Simple folk dances are performed with few changes; the babies ride along in the arms of their mothers while favorites are done to recorded music. Babies invariably smile while folk dancing; often they laugh or squeal, especially if there is a part where they are lifted up in the air, or brought into the center of the circle, where their faces come close to those of all the other babies.

Action rhymes are adapted for babies, who lie on their backs while the mothers tap the steady beats up and down from legs to shoulders. "Leg over leg, as the dog went to Dover," is chanted as the babies bounce on knees, facing their moms. The favorite part follows, "When he came to a stile . . ." Here the action freezes for about six beats, so that the "Jump! He went over" comes as an awaited, suspended surprise. Other rhymes accompany rhythmic, tactile motions, such as rubbing over the baby's chest and tummy or "walking" with fingers around baby's open hand for the "Round and round the garden."

Sometimes rhymes are simply accompanied by a steady beat tapped on the baby's back. Their names are inserted at every opportunity; and each rhyme is repeated until all the babies have been named—"Rub, rub, rub, Tyler is in the tub," or "Rum tum, Rum tum, Emily's playing on the drum," and so on, around the circle.

Aural, kinesthetic and visual stimulation is

provided by mothers holding babies and dancing with colored scarves to such music as "The Aquarium" from "Carnival of the Animals." And rocking the babies while standing, singing, or while "free dancing" to gentle recorded music quiets everyone.

One of the other slow, relaxing exercises, a light massage, accompanied by serene musical selections—perhaps a Chopin Nocturne or a slow movement from a Mozart concerto, has been found more effective for the 3-6 month-olds. By seven months, the babies prefer more vigorous activities; they want to roll over, crawl, stand up, explore and manipulate the instruments.

What are some of the visible results of this new application of Orff Schulwerk? One not-so-surprising outcome is that the mothers have developed close friendships with each

other. That the babies have become friends, too, is more surprising; their socialization has been delightful to observe. Third, the mothers have become skilled at performing musical tasks, such as keeping the beat, improvising on a variety of percussion instruments, moving to music, singing, and learning all the rhymes and lyrics introduced in the weekly classes.

Responding to a detailed survey at the end of the ten week session, the mothers reported their observations of their children's individual ages and stages of babbling/vocalization, and chose their favorite activities. With only one exception (maracas seemed too loud for one baby), the mothers observed that every musical activity brought "interest and delight" to their infants.

At the end of the survey was a list of 19 "musical activities and concepts." Parents were asked to circle those which they felt represented significant "positive effects on their baby's musical development." These ten items were circled by all: 1) listening; 2) pitch perception: high vs. low; 3) steady beat-keeping; 4) enjoyment of musical sounds; 5) socialization; 6) holding and shaking maracas and jingle bells; 7) striking triangles; 8) moving to rhymes; 9) enjoyment of massage; and 10) rocking. The fewest responses came to the items "vocabulary" and "memory of sequences."

What is the favorite musical piece? It is this song—"Way Up High in the Apple Tree."

Long active in AOSA, Cecelia Riddell has taught at California State University, Dominguez Hills since 1972. After Pomona College of Harvard Graduate School of Education, she received her Ph.D. from UCLA where she wrote her dissertation on singing games collected from Los Angeles children.

Moms lie on their backs, knees bent. Babies are balanced/propped up on mothers' legs, facing them. Moms hold baby's arms or shoulders throughout. Traditional

Keeping beat

Way up high in the ap-ple tree, two lit-tle ap-ples smiled at me. I shook that tree as
Moms rock legs up/down on beat Moms "shake" legs. . .

SLOWLY, EXPRESSIVELY *SPOKEN* *SPOKEN*

hard as I could. Down came the the apples! Ummm, they were good!
..... Moms slide babies forward all giving them a big hug & kiss.
the way down onto their chests,

How Early Is Early?

LOUISE GANTER TAYLOR

Dr. David Chamberlain, president of the Pre- and Peri-Natal Psychologists of North America, recently stated at the 1992 PPANA Conference in Atlanta that consciousness begins at conception. The developing cells respond to the mother's moods, thoughts and physical condition at the very onset of life.

In his book "Sonatal," Dr. Michael Lazarev, leading pediatrician at the Moscow Children's Health Center and School of Prenatal Pedagogy, expand on the curriculum he has developed, a systematic approach to musical interaction between mother and child. (A program for the earlier months is in preparation at the time of this writing.) Dr. Lazarev acknowledges the importance of his own early musical environment. When his mother was pregnant with him, she played the piano quite frequently and he considers this time to have been his first music lessons. Later, he attended the Academy of Music in Moscow, completing the four-year curriculum in three years. After a 3-year period of naval service he continued in his medical studies, specializing in pediatrics.

At the Moscow Health Center, the preparatory *Sound Program Before Birth* includes sound breathing, phrase intonation, stroking the abdomen with sound accompaniment, word intonation and sound-regulatory reflex exercises—i.e., associating hot and cold showers with low and high sounds, respectively.

In the first chapter of Lazarev's book "Sonatal" he focuses on prenatal sound education, as preparation for both mother's and baby's "continuing education" right after the birth. The peri-natal time includes music in the delivery room, musical imprinting, expanding the range of sounds and their intensity (volume). Did you know that whispers are in the 20-20 decibel range, whilst normal speech is included in the 30-60 decibels?

A chapter on rhythm includes becoming aware of and "playing" with the baby's, mothers' and family's heartbeat as part of the baby's musical education. A detailed four-week program is excellent in its variety of movement suggestions for mother and baby to follow. Accupressure rhythm massage of the feet is explained, complete with a map of

the different zones, emphasizing the rhythmic manner in which these exercises are best done. Also advocated is the rhythmic massaging of baby's whole body to music. Recitation of poetry to music, chanting of rhymes, the telling of stories is encouraged as the means of passing on what Lazarev calls the cultural national "reflex," is encouraged. Specific musical remedies in case of fever and illness comes in the form of lullabies and mediational music. The rhythm of the day is approached by mother singing a song to baby at sunrise and sunset. The "Sonatal" approach also suggests moving to specific dances in 2/4, 4/4 and waltz metre as well as musical "walks" on the piano itself.

Physiological reflexes (food intake and elimination) are accompanied with the sound of, for example, a gentle ringing of a bell. Feeding time is associated with certain short melodies. The massaging of baby's ear tract three times a day is also recommended.

Mothers have, for generations, crooned, sung and moved with an intuitive "knowingness." Presented here in the "Sonatal" system is a very conscious process for helping to design a baby's aural ambience, which in effect is the vehicle for emotional bonding which in turn is an aid to physical well-being, a body-mind-spirit enhancement.

Canadian composer Murray Shafer coined the term, "soundscape." He feels strongly that it is exceedingly important to take personal responsibility for one's soundscape. It may seem unfortunate that in our age we need to teach mothers and fathers to play/sing/move with their young child. However, done with loving concern for the child, the parents are also discovering, some for the first time, their own innate musicality.

Research indicates that by the fifth month, an unborn's hearing is completely developed. Because water conducts sound better than air, the baby can hear very well, albeit distorted. By the seventh month, the unborn responds to movement "games" with its parents through the abdominal wall. If the mother presses a finger in the the abdomen, first on one side, then the other, the baby will eventually recognize the pattern and respond: recognition of rhythmic repetition.

At this stage, it may move in rhythm to

music and may even show a preference for some kinds of music (my own daughter responded to Bach giges every time!) Rock music was reported as eliciting kicks in the rib-cage that became violent and caused great discomfort to the mother.

As part of the Russian-American Program, "Young Teachers of Health," Dr. Lazarev gives the following as the important reasons for using sound in pre- and peri-natal education.

- increased emotional activity and comfort;
- imprinting—sound image as the primary information source of the environment;
- stimulation of cell exchange processes by vibration; improvement of micro-circulations;
- audio-reflex stimulation; early sound differentiation;
- consolidation or formation of audio-vestibular, audio-biorhythmic and audio-respiratory reflexes;
- emotion-movement balance and audio-social adaptation.

He believes that "sound is the most integrating factor exerting influence on the baby's organism."

Many of the ideas presented in the "Sonatal" system are familiar to those involved in pre- and peri-natal music education. Under UNESCO's sponsorship, the ISME (International Society of Music Educators) has not only brought many educators together sharing philosophies and experiences, but stimulated projects.

In Brisbane, Australia (1988) four participants of the Early Childhood Music Commission founded the International Music Society for Pre-Natal Development (IMSPND). A quarterly newsletter welcomes enquiries, and accepts articles in this field.

In conclusion, a brief sweep around the globe as to where parents and children classes are taking place.

Israel—Tali Tukel works with Arab and Israeli orphans as well as with mother and toddler classes.

Argentina—Dr. Ruth Fridman, veteran of 20 year's research in neo-natal musical development, has worked with mothers from the

mountain areas around Rio de Janeiro helping them "create" their own songs, as well as creating her own unique song collection.

Finland—Baby Eurhythmics is featured at the Sibelius Academy in Helsinki. A video series created by Elina Viitaila, showing mothers and toddlers, has been aired on Finnish TV. Maija Simojoki authored a book of Finnish rhymes and songs for toddlers and their families.

Canada—the late Barbara Cass-Beggs, who in her mid-eighties was still teaching children and adults in Ottawa. She delighted us all with her teaching an Inuit (Eskimo) lullaby at the ECME (Early Childhood Music Educators) conference at Lahti, near Helsinki, Finland.

In Toronto, Donna Wood has trained many teachers and parents at the Royal Conservatory of Music. Her book, *Move, Dance, Sing and Play* is a treasure of materials and pedagogical insights of the early years beginning at babyhood.

Holland—Annie Langelaar, another octogenarian, was honored at the ECHE 1990 Conference for her contribution in the field of song and game collections of Central Europe and her work with young children.

South Africa—Caroline van der Kierk, lecturer and proselytizer for pre-natal music education, is also a collector of African and Afrikaan folk music.

Malaysia—Angeline Lee continues the curriculum for mothers and toddlers set up at META. Workshops for curriculum development of infant and pre-school, and community building through music and dance

were also conducted in Sabah and Sarawak (East Malaysia).

United States—Sister Lorna Zemke initiated classes for parents at Wisconsin's Silver Lake College that led to the creation of the "Lovenotes" video, complete with lesson-plan booklet.

Cecilia Riddell, of California State University, conducts an Orff Schulwerk-based program; in San Diego, Giselle Whitwell, leads a Dalcroze-based program.

For further resource materials and information on what is happening internationally in the field of "early-early" childhood music, contact:

Editor, IMSPD Newsletter
Silver Lake College
2406 South Alverno Road
Manitowoc, WI 54220 USA

Louise Ganter Taylor is consultant and prime teacher at the META (Music Education Therapy and Allied Arts) Center of Learning and Training in Kuala Lumpur, Malaysia. The classes she teaches there include Music for the Unborn Child, Baby Eurhythmics, movement based on Eurhythmic principles and folk dance for primary teachers, and a Golden Years folk dance group. Originally from Pennsylvania, Louise's training in Jaques-Dalcroze and Orff Schulwerk took place in New York and Toronto. She has lived in many countries and cultures, but music is her home.

Nominations Open For Distinguished Service Award

Those wishing to nominate a member to receive AOSA's Distinguished Service Award should apply now to Headquarters for the necessary forms. Nominees can be members who have given exemplary service to the Association, but who are not presently members of the National Board of Trustees.

Among the selection criteria are:

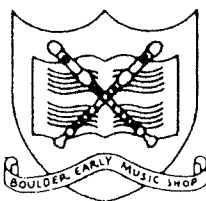
- Nature of service to AOSA
- Length and quality of involvement in the Orff Schulwerk movement
- Impact of service on the community and state
- Impact of the service on the growth and acceptance of AOSA aims and objectives

Completed forms and letters of recommendation will be kept on file for consideration before each Conference. Write to AOSA Headquarters, P.O. Box 391089, Cleveland, Ohio 44139-8089 for the necessary forms.

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Orff Schulwerk and Integrated Learning

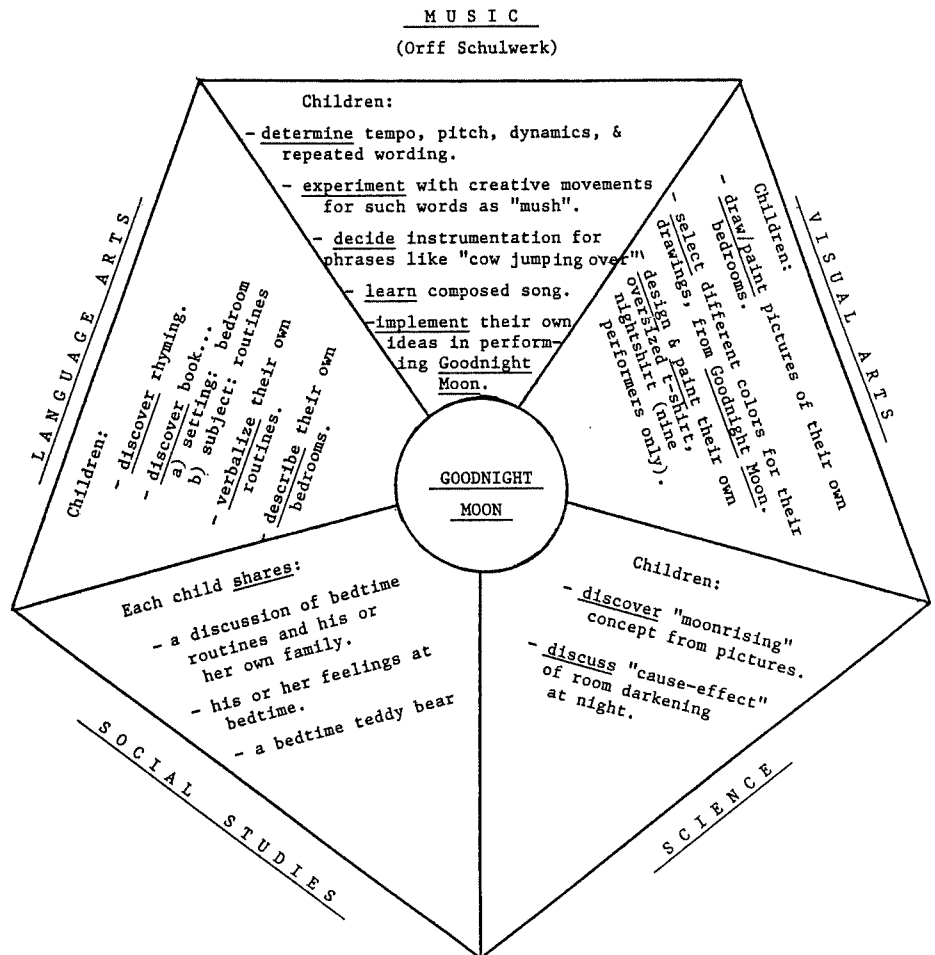
SONIA VRSHEK

This classic book describes a child's room, listing its contents in rhyme and saying goodnight to each item, person or picture. Possibilities for exploration with timbre, dynamics and movement abound. What follows is a portion of the 'script,' meant as an idea framework to stimulate similar development and dramatization of other favorite children's books.

The graph represents the exploratory and improvisational work done by the children in five areas for the several weeks prior to the presentation. The script represents the final result as performed. Another class, another teacher, in another time would create a result different from the printed script. J.P.

*Goodnight Moon*¹, a classic children's book by Margaret Wise Brown, was the basis for a unique organization of learning experiences at the Lovett School in Atlanta, Georgia. In developing a continuum of inter-related experiences appropriate for five- and six-year-old children, classroom teachers worked together with the art teacher and the music teacher (author) to integrate relevant activities from multiple content areas: language arts, social studies, science, visual arts and music. The teachers worked closely together to monitor a wide variety of *Goodnight Moon* activities.

Through this plan, we discovered that Orff Schulwerk and Whole Language, both process-oriented philosophies, are compatible and that they complement each other. Both promote growth of the whole child through



GOOD NIGHT MOON Sonia Vrshek

Good night moon, Good night moon, sweet dreams little one, sweet dreams little one, good night moon, good night moon

(Goodnight pretty moon) *

(Good night*)

* teaching suggestions

inductive learning—learning that is not forced, but results from the child's own discovery. Orff Schulwerk and Whole Language teachers seek age-appropriate, tasteful literature and music and develop activities that are relevant to the child. In both approaches the teacher serves as guide and facilitator who monitors and supports learning, more than overtly controlling it.

Children are encouraged to share and invent, to take the risks that accompany those actions. These processes strengthen and broaden the child's concept of communication, both with self and with others. This development is functional and empowering, for the child learns to make personal decisions based on what is learned.

In this three-week long project, five- and six-year-old children participated in many *Goodnight Moon* activities and focused on various aspects, depending on content area (see Cross-Content diagram). The three teachers planned carefully and coordinated so that cross-content enhancement, rather than oversaturation would take place.

As the music teacher in the project, I noticed that the use of a familiar book enabled the teachers to reinforce attitudes of self-affirmation in their students; success in one area fostered confidence and success in another. As "improvisation" was encouraged in other content areas, child confidence in music class improvisation rose, evidenced in speech, movement and instrument playing. Interacting with each other, children discovered "common thread" experiences and feelings. Dealing with the familiar, students felt free to experiment and create. As the related continuum process evolved, teachers grew as a child-support team, with the children as the beneficiaries.

The following musical adaptation is the result of a combination of student ideas and the music teacher's Orff Schulwerk-trained ideas. Culminating the many-faceted *Goodnight Moon* experience, a small representative group of nine children gave two separate performances, one for their peers and one for parents.

1. From GOODNIGHT MOON by Margaret Wise Brown. Copyright ©1947 by Margaret Wise Brown. Adapted by permission of HarperCollins Children's Books. All rights to GOODNIGHT MOON are reserved, for information please contact the publisher.



Goodnight Moon

(A Musical Adaptation)

Cast of Participants - (9 children wearing self-designed night shirts).

- 3 children playing barred instruments. (BM, SX, SG).
- One child rocking in a rocking chair.
- 3 children sitting in chairs, playing differently pitched wood blocks.
- 2 children doing creative, locomotor movement and playing the slide whistle and cowbell at separate times.

I. The Overture

Children using barred instruments, play the introduction only, to the printed song. All children sing along with SX part.

II. "The Room"

<u>Participant</u>	<u>Spoken Word</u>	<u>Movement and Instrumentation</u>
Child in a rocking chair:	"In the great, green room, there was a telephone, —————> Triangle a red balloon, —————> Slide Whistle And a picture of..."	
(2 children play instruments)	$\frac{6}{8}$ "the cow jumping over the moon"	Improvise slide whistle & cowbell.
3 children sitting in chairs	$\frac{4}{4}$ "three little bears sitting on chairs"	Each child says one word in each measure while playing pitched wood block, then omits words, just playing wood block.
	(Pitch voices higher:)	
All Participants	"And two little kittens and a pair of mittens," "And a little toy house and a young mouse."	All do finger movements. Two children do "mouse" locomotor movements while saying "squeak" at random.
	(Gradually start getting louder.)	
All Participants	"And a comb and a brush" "And a bowl full of mush." " MUSH MUSH ! "	Two "mouse" children do exaggerated brushing movements. Two children walk as if in mush. BM player does glissando at random.
	(Spoken at random, gaining in vol.) Then suddenly quiet.....	
Child in the rocking chair	"And a quiet old lady whispering 'hush'."	
All Children whisper	"Hush Sh... Hush" (quietly at random)	
Child in the rocking chair	"Goodnight, room."	
3 children playing barred instruments; all other children sing.		SG, SX, BM.
	<u>Intro:</u> 2 meas. BM, add 2 meas. SX, SG.	
	<u>Ending:</u> reverse intro. (Children may choose to sing "teaching suggestions".)	

Continued on p. 29

CALL FOR PAPERS

The American Orff-Schulwerk Association will sponsor research poster sessions at its 1993 National Conference in Indianapolis, Indiana, November 10-14, 1993. Research reports dealing with any aspect of music learning through movement, speech, singing, playing, improvisation or composition in general music or music therapy settings would be particularly appropriate.

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 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 of no more than 12 pages, and seven copies of a 250 word abstract to:

Steven Hedden,
Chair, Research Advisory Review Panel
School of Music
University of Arizona
Tucson, Arizona 85721

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 April 1, 1993 and received by April 15, 1993.
5. A qualified group of judges will screen the submitted reports, then notification letters will be mailed by June 1, 1993. The abstracts and reports will not be returned.

Research Project— Get the Help You Need

"The Dr. Is In," a research session offered at the past three AOSA national conferences, is a time when conference participants who are involved in, or wanting to start a research project may talk with those who have done research in music education.

We are happy that the response to "The Dr. Is In" has been so positive. Each year as many as 30 people have attended this session seeking information about music education research. The consultants have talked individually with people attending the session or have used small and large group discussion formats so that those attending can share what they know and have the benefit of hearing what others have to offer.

We would also like to encourage you to attend "The Dr. Is In" if you are seeking advice about a specific research project you are considering. For example, AOSA offers a research grant. The November 30 due date for the grant application would allow interested applicants to attend "The Dr. Is In" session to receive technical assistance. If you would like this kind of help, come to the session with a rough draft or outline of your ideas so that you can discuss it with one of the consultants. After the session you will be able to complete the grant application and submit it to AOSA Headquarters before the deadline.

Research consultants for the 1992 "The Dr. Is In" are:

Donna Brink Fox, Eastman School of Music,
University of Rochester, Rochester, N.Y.
Charles E. Furman, University of Minnesota,
Minneapolis, Minn.
Paul Haack, University of Minnesota,
Minneapolis, Minn.

To obtain a copy of the Research Grant Application write or call:

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What Happens in the General Music Class?

CECILIA CHU WANG

Research is frequently a collaborative effort. When examining human behavior in an educational setting, researchers need the consent and cooperation of people subjected to the particular conditions under study. In addition to collaboration between researcher and "subjects," two or more researchers may work together on a project to have the benefit of more than one perspective. The following Focus on Research article by Cecilia Wang is a good example of many people working together in the interest of research on Orff Schulwerk. Cecilia and her colleague David Sogin collaborated on two studies that involved investigating behaviors of music teachers who had received training in the Schulwerk. Their findings contribute important information about the effects of Orff Schulwerk training on teachers. Certainly other studies must follow and new groups of people must be observed, but these studies are an eye-opening beginning.

Carolee Stewart

What happens in the general music class is decided mostly by the music teacher. Unlike teachers in many subject areas where the curriculum is rather fixed for each grade level, music teachers enjoy much freedom in setting instructional goals and in choosing classroom materials. Music teachers may be considered specialists, teaching a special "curriculum area," and prone to special scheduling and other considerations in the school routine. Perhaps it is most important to remember that our task is to develop children's minds through the special qualities of the arts—expressiveness, flexibility, creativity, and perceptual discrimination and appreciation.

Indeed, teaching and learning music is different not only from teaching and learning other subjects but also from teaching and learning other arts, therefore, the teaching strategies and instructional styles of music teaching should be unique and subject appropriate. While there are qualities universal to good teaching in any subject area, often we cannot borrow research findings readily from other areas of education and apply them directly to music teaching.

The Orff Schulwerk approach employs techniques that promote the special qualities

of the arts. Teachers expressed to me that incorporating this approach in their teaching has resulted in greater satisfaction in the teaching-learning process. What actually happens in the general music classroom? How does the Orff Schulwerk approach work? What is the difference between a "traditional" music teacher and a Schulwerk teacher? What are some characteristics of teachers with more extensive Schulwerk training compared to those with less training? These are some of the questions we have yet to find answers for. To begin with, we can study the behavior of teachers who received Orff Schulwerk training and examine the activities in their classes.

Both my colleague David Sogin and I believe that teaching methodology alone does not result in effective music learning. It takes a good teacher to choose appropriate material and deliver the instruction skillfully so that students find it meaningful; it remains unclear to what extent knowledge acquired through pre-service and in-service teacher training is translated into actual practice in the classroom. Thus, we decided to collect research data from in-service general music teachers in their classrooms.

The first of our studies (Wang and Sogin, 1990a) focused on how teachers perceive their own teaching compared to what actually takes place in their music classrooms. The participants were 45 elementary general music teachers who attended an all-day Orff Schulwerk workshop. First they were asked to estimate the proportions of time they spent teaching activities in singing, playing instruments, reading, creating, moving, and de-

scribing. They also gave personal information about workshop attendance, grading procedures, and teaching environment. Videotapes were made of 19 teachers chosen randomly from among 30 who consented to be videotaped. Each teacher was taped in his/her regular classroom for two entire class periods.

One taped lesson from each of the 19 teachers was randomly selected and analyzed according to the time analysis technique developed by Madsen and Madsen (1981). For this study, we designed a form on which judges recorded time spent on teacher behaviors and student activities. For each of the 19 tapes, two judges viewed the entire tape and made scores independently. Overall ratings of the two judges were highly consistent (Pearson $r = .92$). We then computed the percentages of time spent in teacher talking, modeling, providing academic or social approval or disapproval; student singing, playing instruments, reading, moving, creating, speaking, and describing.

The 45 participants had taught for an average of 12.98 years and 16 of the 19 teachers videotaped had completed at least Level I of Orff Schulwerk certification. Their estimates on the questionnaire indicate that more than half of the teachers (56%) reported spending over 50% of their class time singing. In general, the amount of time spent on other activities was 20-35%. Analysis of the videotaped lessons reveals that teachers actually spent less time per activity than they perceived to spend. Most class time was spent in moving (average = 26.14%) followed by singing (18.75%) and playing (16.27%), while the

A Research Agenda for General Music

The University of Arizona School of Music is sponsoring a Symposium on Research in General Music to be held February 18-20, 1993. The Symposium theme, A Research Agenda for General Music, will be the topic of invited addresses by Patricia Shehan Campbell, John Fitch, Clifford K. Madsen, and Bennett Reimer. Also, the Symposium will provide a setting in which recent research studies whose results have implications for general music instruction can be communicated and discussed with other scholars. Additional information is available from the Symposium Director: Steven K. Hedden, School of Music, University of Arizona, Tucson, AZ 85721.

least amount of time was spent in listening (2.63%) and creating (1.33%). The observed lessons indicate also that these teachers engaged in talking for the majority of the class period (average=56.31%) and in modeling for about one-third of the time (31.11%). Time spent providing academic approval (average=7.31%) or social approval (1.15%) was very low. Disapproval was not used at all.

In our second study (Sogin and Wang, 1990b), we examined a) whether teachers who have different amounts of Orff Schulwerk training would evaluate teaching a given music lesson differently; and b) the extent to which these Schulwerk-trained teachers were able to identify elements related to the Orff Schulwerk approach in a music lesson. In this study, the subjects were 36 voluntary students and instructors in a summer Orff Schulwerk training course.

The average number of years of teaching music for participants in the Orff Schulwerk training Levels I, II, and III subgroups was 7.14 (Number of participants [N]=14), 11.40 (N=7), and 16.00 (N=15) respectively; and the average number of years using the Schulwerk approach was 1.93, 3.40, and 8.13 respectively.

The participants were first asked to view a twenty-minute videotape of a second-grade

general music lesson in which the teacher used the Orff Schulwerk approach. This lesson was chosen because the teacher was rated by trained observers as a very good musician who was well trained in Orff Schulwerk, and who used a good variety of student activities in the lesson. The participants completed two forms, A and B. On Form A, they described in writing their perceptions of the two strongest aspects and one obvious weakness in each of three areas: general instructional organization; presentation of subject matter—music; presentation of Schulwerk activities.

Immediately after Form A was collected, the participants were given Form B and were asked to rate the same lesson using a given list of 29 descriptive items. The items were short phrases that described either the atmosphere of the lesson, class management, and teaching techniques in general (e.g., teacher enthusiasm, amount of student/teacher interaction) or they described the music instruction (e.g., musical skills of the teacher, amount of time spent in singing). For each item the participants were asked to indicate a rating of poor (1), fair (2), average (3), good (4), or excellent (5). Thus, Form A sought observations based on open-ended responses and Form B requested specific information regarding various aspects of the lesson.

Analysis of Form A indicates that participants identified elements of teaching in general more readily than elements related to music teaching; they identified elements in music teaching more readily than in Orff Schulwerk activities. While two-thirds of the participants were able to identify more than one strength in the area of general instructional organization, only one-half did so in the area of music instruction and none were able to identify more than one strength in describing the use of Orff Schulwerk. Furthermore, descriptions regarding general instruction were more in agreement and specific, whereas descriptors for music or Schulwerk instruction were more diverse and vague.

An obvious strength perceived by the participants regarding general instruction was the reviewing of previously learned materials. Other strengths include involving students in group activities; good mannerism in presentation; good preparation; good questioning technique; use of praise; and positive attitude. In the area of music instruction, rhythmic experience was singled out as the most notable strength. Regarding Orff Schulwerk instruction, participants noted the rhythmic emphasis and extensive use of body percussion, speech, and ostinati. The use of movement, echoing, and variety of media in teaching were also reported.

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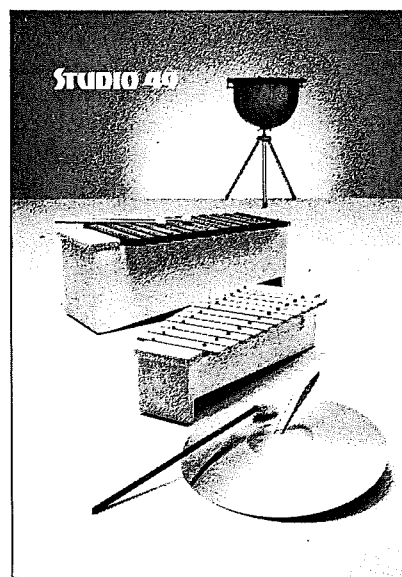
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Responses pertaining to the weaknesses of the lesson in general reveal that participants were in agreement on two points: the lack of instructional focus and the loss of time. In the area of music instruction, participants suggested improvements by devoting more time to musical expression, singing, and creativity. Perceptions of Orff Schulwerk related activities were unique and diversified; while some Schulwerk terminology (e.g., moving bordun, patschen) were used by a few respondents, no one specific aspect was identified.

From Form B, participants rated items pertaining to music instruction significantly lower than items related to teaching in general. Items in the general teaching category that received the highest average ratings include: positive approach (3.91), teacher enthusiasm (3.75), amount of student/teacher interaction (3.39). Those receiving the lowest ratings are: use of time (2.14), amount of academic reinforcement (1.95), amount of teacher talking (1.95), and clarity of curriculum objective (1.43). Items in the music teaching category received the following ratings: musical skills of the teacher (3.09), focus of subject matter (2.09), and the amount of time spent in various musical activities (1.33-2.47). The item on Form B receiving the highest rating is 'positive approach,' and the item receiving the lowest rating is 'amount of time spent on creativity.' Finally, although not supported statistically, the results suggest that teachers who have more Orff Schulwerk training tended to provide a wider range of responses tended to give higher ratings in general than teachers with less Schulwerk training.

The implications of the findings from the two studies are clear. First, the perception of time use by elementary general music teachers does not reflect accurately what actually happens in the classroom. As reported above, the observed measures were consistently lower than the self-reported figures. One explanation for this difference might be that teachers only considered time allotted directly to music activities while they often disregarded the time spent on preparation during class time. In lesson content, activities that are related to the Orff Schulwerk (e.g., speech, moving, playing) were readily observed.

However, the amount of time spent in improvisation/creativity was very little indeed. Apart from activities related to the Orff Schulwerk approach, teachers seem to have a difficult time distinguishing the Schulwerk elements in the class situation. This perhaps is a reflection that the Schulwerk approach by nature is a flexible one that integrates many diverse elements. The amount of teacher talking seems to be excessively high because when the teacher is talking, the students are

not engaged in active music making. On the other hand, teacher modeling appears to be a very effective means to involve students in music making because students who spent more time on music activities had teachers who spent more time in modeling.

In conclusion, I recommend the following: a) maximize student engagement in active participation in the music making process, taking time to strive towards expressiveness and creative responses; b) choose modeling over verbal instruction whenever possible and involve students in providing peer modeling when appropriate; c) include in the lesson plan a list of phrases for positive reinforcement and use them whenever the opportunities arise; and d) plan self-assessment activities along with the instructional goals in advance, then carry them out as planned.

As the results of the research show, music teachers should increase the use of both social and academic reinforcement and augment the proportion of time devoted to student music making by minimizing the time spent on talk and preparation. If we really wish to promote musical growth of children through Orff Schulwerk, we should make an effort to incorporate more improvisation and creativity in our teaching. It would behoove teachers to videotape their teaching from time to time for self and/or peer evaluation to pinpoint teaching strengths and weaknesses and to monitor lesson content.

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Dr. Cecilia Wang is an associate professor in music education and director of Orff Program at the University of Kentucky. She is currently serving on the AOSA Research Advisory Review Panel and the executive board of the Kentucky Orff Schulwerk chapter. Cecilia has made regular research presentations at music conferences and served on the editorial board of the journal of Research in Music Education. Her articles appear in several research journals.



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GRACE C. NASH

If you are reading this in *The Orff Echo*, it is probably because you receive it as a member of The American Orff-Schulwerk Association. But can you remember your first experience, your first try at Orff Schulwerk? Were you doing a body percussion pattern with a spoken rhyme, perhaps—and struggling to keep both going at the same time?

At one time, we were all pioneers in Orff Schulwerk, attending introductory mini-workshops and bent on sharing with other teachers what we had learned. We wanted them to share the excitement and fervor we felt. We did—and soon they did! This is one of the ways Orff Schulwerk spread across the United States. Those workshops provided the recruits for longer workshops and eventually, the Levels Courses.

How different it is today, with sophisticated all-day or weekend sessions several times a year, sponsored by chapters and contracted with out-of-state clinicians, designed expressly for Orff Schulwerk teachers. Newcomers attending their first all-day workshops may find the content and terminology intimidating. Some classroom teachers may find it embarrassing to be in the midst of a group of experienced Orff teachers, feel frustrated and even leave.

Where have all the short workshops gone? I am concerned about the number of teachers we are not reaching by abandoning those brief introductory workshops. I believe we need to restore them, in addition to the longer chapter clinics, if we expect to continue the Certification Course Levels enrollment and if we expect to spread application of Orff Schulwerk in our schools.

As we once did, we need to offer newcomers a chance to experience and taste the Schulwerk in short, non-threatening workshops taught by patient, unpretentious but caring teachers, who will use material and vocabulary that is not complex. These teachers will plant the seeds of Orff Schulwerk training in the basic four-step learning process that applies to all learning, the process that Carl Orff and Gunild Keetman initiated.

Colleges and universities could show their support of Orff Schulwerk by having AOSA-certified faculty members who would present the basic approach to their undergraduate students *before* these students become music or classroom teachers. Specifically, these original, basic teaching/learning skills are:

- (1) Express by Imitation (copycat, join-me-when-you-can, canon);

- (2) Explore and Extend this given material in various ways;
- (3) Relate it to what is known and Create something personal;
- (4) Literacy—writing and reading what has been experienced.

Based on this four-step process, what happens in many classrooms today? Steps #1 and #4 are dealt with, but too often they are in reverse order (#4, #1).

In the rush to cover prescribed curriculum, steps #2 and #3 are omitted. Yet these are the steps that are crucial to the child's understanding; #2 and #3 pertain to repetition (the child's security blanket), and the child's imaginative, creative use of given material. Both are essential keys to comprehension.

Whereas an adult's way of learning may begin with a concept from a printed page, a child must experience, repeat and explore material in many ways (movement, language, art, sounds, song) before writing or reading that material. Let us try to be more mindful of the child's true nature and learning needs,

which are quite different from our own.

I believe that understanding and practice of this basic four-step process would be of immense help to every teacher and should occur in undergraduate preparation courses. I also believe that steps #2 and #3 should be given more emphasis in all three levels of the certification courses for music specialists. Without such emphasis we are taking too much for granted and/or skipping over improvisation, one of the important roads to music literacy.

In summary, these are the areas I believe should be taken into consideration in order to further Orff Schulwerk:

1. a return to short, exciting, inexpensive introductory workshops to reach more teachers and encourage new "pioneers";
2. the imperative introduction of the Orff Schulwerk approach during undergraduate years, by trained faculty who will reach students before they become indoctrinated with outdated conventional methods;
3. greater emphasis and practice of steps #2 and #3 of the Orff 4-step learning process in all three Certification Levels Courses.

Attention to these considerations can remind us of one of the most basic of the Schulwerk concepts: there is beauty in repetition and simplicity. □

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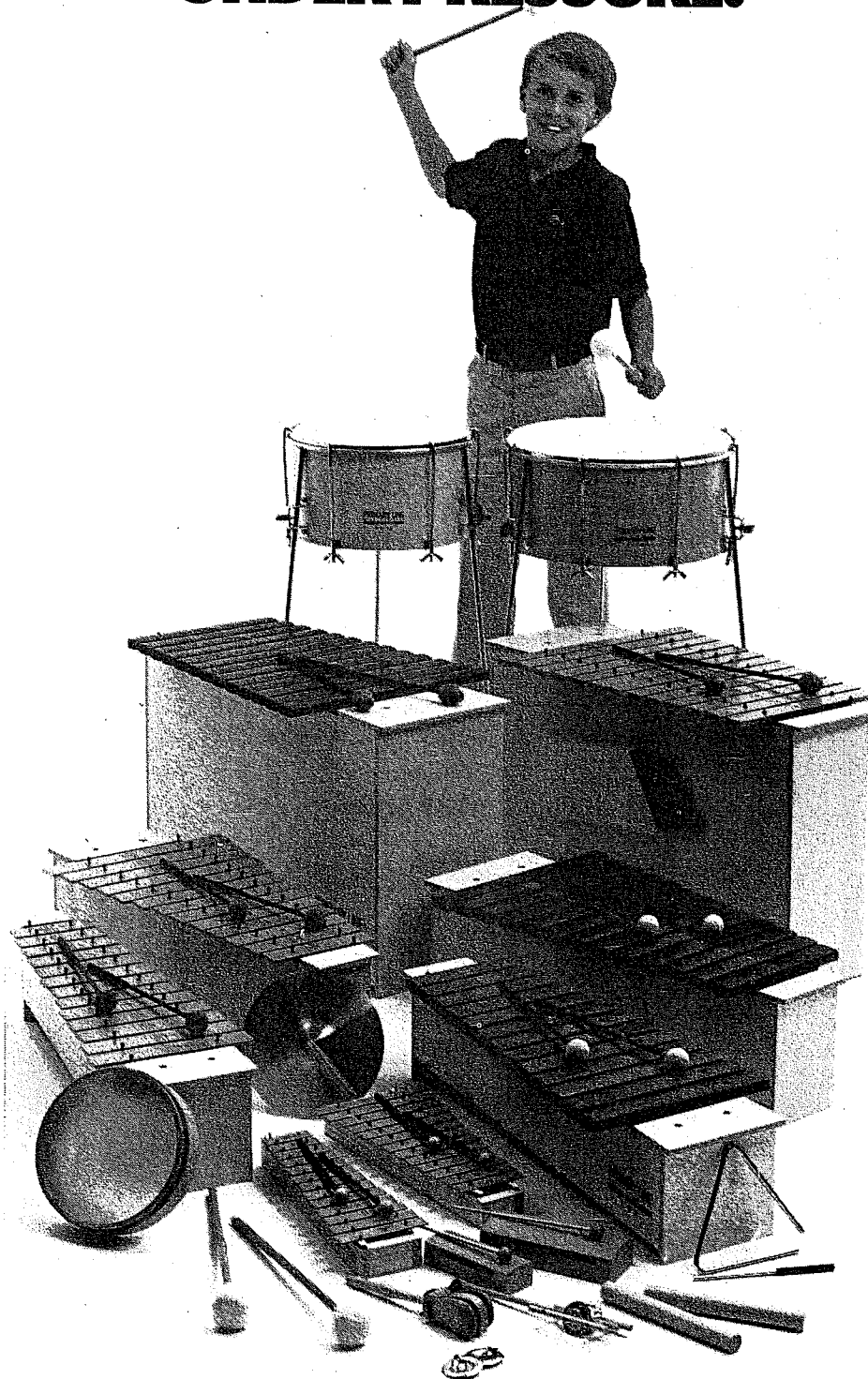
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President's Message

MARILYN DAVIDSON

Hello! This is just a quick message to greet you on behalf of our organization and to wish you a wonderful start of the 1992-93 school year. It also gives me an opportunity to remind you of a few of the benefits of your membership in AOSA and to urge you to take advantage of them.

Of course, first off, I'm sure you are making every effort to attend this year's National Conference in Minneapolis, November 4-8. Carolee Stewart and the local co-chairs, Hilree Hamilton and Randy Edinger, along with their committees have done an outstanding job of planning—it promises to be spectacular! In addition to your own plans, don't be shy about encouraging others to come this year. There are music people out there who have not known the joy and pleasure of this annual renewal—poor things! We need to keep reminding ourselves of our own delight and urging them not to delay in joining us. If you need one or more of the "Conference Call" brochures, get in touch with Cindi Wobig, our Executive Secretary. She'll be glad to supply them.

If you want to see sessions from the conferences you've missed, you can borrow video tapes from Donna Marchetti, Media Librarian. A complete listing of the tapes and instructions for their loan appear in this and every issue of *The Orff Echo*.

Do remember to apply for Keetman and/or Shields-Gillespie grants and research grants for special projects you've dreamed of pursuing. Your chapter president (or Cindi Wobig) can provide the forms you need. The grants are there for your assistance, so be sure you are taking advantage of the opportunities they offer.

Consider taking another Orff training course next summer from any one of the great programs in existence in colleges and universities all over the country. If you've had all three levels, think seriously about taking Level I (or II or III) again, perhaps with a different teacher. Each one has wonderful ideas to share that will enrich your teaching. You'll undoubtedly find it to be a profound and rewarding experience. Another possibility is to take a master class, or other

post-Level III offering, or finally make that long-delayed trip to Salzburg for the English-language summer course. What an unforgettable experience that would be!

Read—and contribute to—*The Orff Echo*. Write to the editor, Tossi Aaron, with your comments or requests for articles you would find useful. Or write one yourself!

Get involved, or remain involved in, the workings of our national organization. Let me, or others on the National Board, know if you are interested in running for office, being on a committee or helping in any other way. We are always looking for willing people but don't always know who is out there.

Personally, I find it's a pleasure for me to serve this organization. In the final analysis, it is an opportunity to give back to AOSA some

of what it has given me over the years. It is a privilege of membership that is one of the best reasons to be a national member.

Finally, think of yourself as a one-person membership drive! Spread the word at every opportunity about the importance of national membership in AOSA—and don't stop! Only by bettering our own teaching and that of our colleagues can we improve—perhaps save—music education in this country. AOSA is doing everything we can to this end. We need your help in spreading the word to those who may not realize what they are missing in this great sharing and support system we call the American Orff-Schulwerk Association.

Have a happy school year ahead. See you in Minneapolis!

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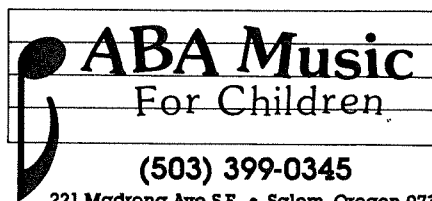
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Alabama	Alabama	Pam Moore	St. Louis	St. Louis	Cassandra Collins
Alaska	Alaska	Barbara Nore	Nebraska	Great Plains	Karen K. Benson
Arizona	Arizona	Cathleen Brock	Nevada	Desert Valley	Bruce Behnke
California	Inland Counties	Lynne Halterlein		Sierra Nevada	Sandra Irvin
	Los Angeles	Ramona Gifford	New Jersey	Central New Jersey	Jean Breza
	Monterey Bay	Cathy Findley		Northern New Jersey	Helen Mederos
	Mount Lassen	Becky Huskey	New Mexico	New Mexico	Linda Tachau
	Northern California	Lisa Mandelstein	New York	Berkshire-Hudson Valley	Ann Kolakowski
	Orange County	Beverly R. Bullis		Greater Rochester	Jessie Vance
	San Diego	Jill Metzner		Long Island	Claire Zatorski
Colorado	Rocky Mountain	Karen Larson		New York City	Laura Koulish
	Rocky Mountain West	Deborah Wilson		Tappan-Zee	Mary Kresak
Connecticut	Connecticut	C. Colleen Olson	North Carolina	Western New York	Karen Tinkham Robinson
Florida	Central Florida	Debbie Clifton		Central Carolina	Linda Mathers
	North Florida	Glenn Jones		Piedmont	Jan Wilkerson
	South Florida	Christine K. Hill	North Dakota	Prairie Winds	Joan Eckroth-Riley
	Southwest Florida	Sandy Lantz	Ohio	Greater Cincinnati	Jo Elaine Ford
	Suncoast	Ollie M. Stanley		Greater Cleveland	Vickie Nagel
	Tallahassee Area	Shirley Kirwin		Northwest Ohio	Brian L. Burnett
Georgia	Atlanta Area	Carolyn Alexander	Oklahoma	Oklahoma	Linda Forrest
	Coastal Empire	Charlotte G. Gerken	Oregon	Lane	Karen & Brad Gibbs
Hawaii	Hawaii	Mary Holmes		Portland	Linda Noah
Idaho	Idaho	Esther L. Wesche	Pennsylvania	Philadelphia Area	John F. Bednar, Jr.
Illinois	Greater Chicago	Pam Ave Maria		Pittsburgh Golden Triangle	Cak Marshall
Indiana	Indiana	Judith A. McMillen	South Carolina	South Carolina Foothills	Dolores L. Ross
Iowa	First Iowa	Sandy McDonald	South Dakota	Black Hills	Beverly Groth
	Greater Des Moines	Michael Jones		Sioux Valley	Esther D'Agrosa
Kansas	Kansas	Greg Gooden	Tennessee	Memphis	Wincie Sterling
Kentucky	Kentucky	Guy Younce		Middle Tennessee	Bob Vines
Louisiana	North Louisiana	Julie B. Lester	Texas	Central Texas	Charlotte Forrest
Maine	Maine	Karen Renton and Lyn Silcox		Dallas Metroplex	Shirley Jackson
MD-DE-DC-VA	Middle Atlantic	Carol Robinson		Texas Gulf Coast	Alisa Pederson
MA-VT-NH-RI	New England	Steven Daigle	Utah	Utah	Mary Witt
Michigan	Greater Detroit	Matthew Horn	Virginia	Virginia Highlands	Rex Rachel
	Mid-Michigan	Bonnie Brenner	Washington	Evergreen	David Ritland
	West Michigan	Marcia Klein		Inland Empire	Cindy Hogan
Minnesota	South Central Minnesota	Pauline Sateren	Wisconsin	Greater Milwaukee	Janet Bashirian
Missouri	Heart of America	Lisa McGillin	Wyoming	Wyoming	Pat Will
	Ozark Mountain	Nancy Colbaugh			

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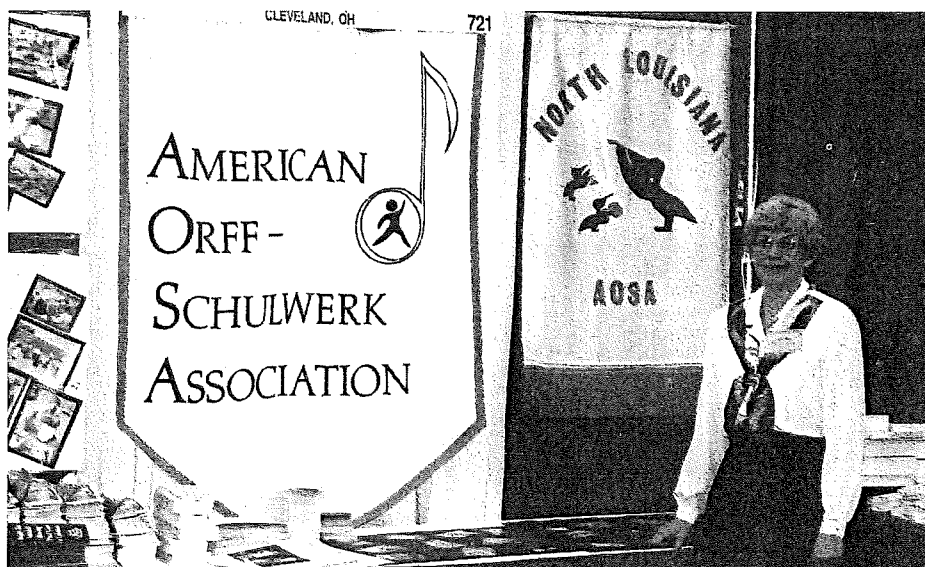
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“CINDI SPEAKING . . . ”

Cindi Wobig, Executive Secretary



Cindi Wobig, Executive Secretary, stands in the AOSA booth at the MENC National Conference in New Orleans, April 1992. The booth provided an excellent opportunity to talk with elementary music educators, music education methods teachers and college students.

Board meetings that occur during the conference. Opportunities for chapter officers to meet in face-to-face regional and national communication, plus mini-sessions on various aspects of chapter organization are important functions of these meetings.

Research Committee

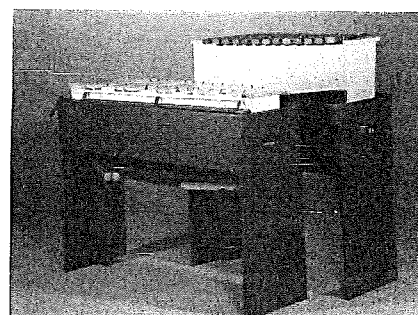
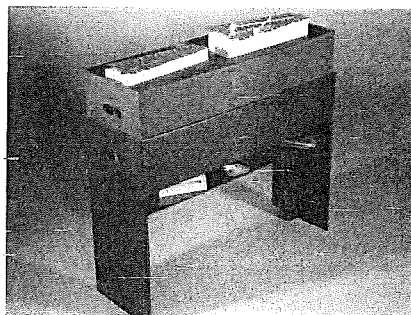
The second youngest committee is the Research Committee, now chaired by Sheran Fiedler. Established in 1981, this committee has broken much new ground in a short time. The first significant step was to work on funding for research grants. As initiated in 1983, \$1.00 of dues money goes to support research. This committee seeks applicants for AOSA Research Grants which provide seed money for meaningful research projects. The Research Committee oversees the granting of funds for research projects and sponsors sessions at each national conference to report on research of interest to AOSA members. These are the *Research Poster Session* and *The Dr. Is In*.

School has begun and the South Central Minnesota Chapter is knee deep in the final stages of preparation for the AOSA National Conference. In the last article, I described the functions of the Financial Assistance and Budget committees of the National Board of Trustees. Continuing in that vein, this column will provide information about the Regional Representatives and Research committees.

Regional Representative Committee

The largest committee on the NBT is chaired by Vice President Carol Erion and consists of the two regional representatives from each of the six regions and the Executive Secretary. Its major task is to provide support for our 75 established chapters and for any beginning groups around the country. The networking required to maintain communications between the regional representatives and all these organizations is time-consuming, but of the utmost importance because the local chapter, in turn, is the direct support for individual members.

One of the visible results of this support network is the development of the 34-part document entitled *Chapter President's Manual*. This cross-indexed manual, completed in 1990, evolved from a packet of materials collected and written in 1970 for chapter presidents as helpful hints for chapter organization and planning. The Regional Representatives Committee also plans the Advisory



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Two ad hoc research sub-committees have developed. One of these is the Research Advisory Review Panel (RARP), that consists of four members serving a four-year term on a rotating basis, so that there is one new member each year. The primary tasks of RARP are to review and evaluate research grant applications, papers submitted for the research poster session and to advise the Research Committee. The current members are Cecelia Wang, Steve Hedden, Sylvia Munsen and Marcelyn Smale.

The other ad hoc sub-committee is the Research Interest Group (RIG) (Janet Robbins, Chairperson) which meets annually at

the national conference. Its participants receive two newsletters yearly. Any AOSA member interested in research may join this group. Please write to Janet to be added to the mailing list for this newsletter.

Since the November 1993 conference in Indianapolis is the 25th anniversary of AOSA, the Research Committee decided that a 25 year history of AOSA was in order. Pat Hughes has been appointed ad hoc Chairperson of this History Project.

Next time, I will explain the workings of the Media and Professional Development committees.

Welcome to New AOSA Members

J. Dianne Anderson, AZ
Tom Armbruster, CA
Sharon B. Auth, PA
Keith Ballard, AZ
Judith R. Barnett, NJ
Susan Barone, CT
Lisa Benz, WI
Linda Berg, ID
Kelly Bernick, MD
Michael B. Beyl, AR
Elizabeth W. Biggs, GA
Debra L. Blau, AZ
Flora Blumenthal, NY
Rebecca A. Bohne, WI
Sharon Bolster, OR
Mary Booth, CA
Kathleen Borgen, MN
Carmen Bridge, CA
Sharon Brooks, NE
Trudi Burns, ID
Anne Buchanan, NV
Gregory L. Campbell, SC
Patricia S. Campbell, WA
Yvette L. Canizares, NY
Lucille Farina Carberry, MA
Sharon E. Carlsen, NY
Becky Carter, OK
Erin Castner, NC
Dale Cavanaugh, ID
Dian W. Ciccarello, GA
Susan Smith Cohen, NY
Paul Combs, MA
Lillianette Cook, GA
Jean Cowherd, SD
Merry Anne Davis, NV
Paula W. Di Fiore, CA
Lori G. Douglass, OH
Michael Dove, MO
Melinda Draper, TX
Katherine Dupra, NY
Diane Eberts, OH
Lisa Edmonds, CO
Mary Elworthy, WI
Kerith Ennis, CA
Lori Ann Erickson, FL
Jude-Ann Esposito, NY
Christina Estenson, NV
La Vonne Fawver, CA
Stephanie K. Fox, VA
Patricia Friend, WA
Jeffrey K. Friesen, MN
Margaret M. Gaffney, IL
Jane Bracey-Gibbon, OH
Ruth Ann Goodwin, TX
Sarah H. Hassler, MD
Debbie Herron, TX
Jill Burns Hinman, FL
Mary Holland, MN
Vickie Holloway, LA
Marjorie C. Holmes, MN
Jill Hudson, GA
Mary Jacobsen, NJ
Amy Johns, CT
Rebecca M. Jones, AZ
Nancy Jordan-Smith, CA
Lee C. S. Kauders, MA
Gloria J. Keegan, GA
Laura Keller, NE
Rachel Kester, WA
Robert Lee Kidd, III, OK
Susan Kight, OH
Kathleen K. Kirkegaard, MN
Carma Kulish, SD
Margaret B. La Fleur, MN
Mary P. Lattanzio, NY
Daniel M. Le Jeune, MD
David P. Le Roy, FL
Ann K. Leadon, OR
Rosemarie Lechman, MD
Carolyn K. Lehn, PA
Ma-Li Lin, CA
David Little, WA
Kathy Long, LA
Brenda J. Louthian, VA
Loretta Love, NE
Cheri Lowry, VA
Robin Hollar Loy, NC
Diane Lucero, CA

James Lyons, IL
Larry Mabbutt, AZ
Debbie Mangham, MS
Lenore Manning, AZ
Valenda A. Martin, IL
Libby McConnell, GA
Patricia McGuigan, MN
Paul W. McManus, CT
Holly Meester, ND
Ellen Mendelsohn, NJ
Debbie Meyer, WI
Jean C. Miller, MD
Drusilla C. Mills, CA
Marla J. Mooney, MD
Marjorie Nantz, NV
Scott Myers, OH
Evelyn Nelson, FL
Susanne Newcomer, NE
Janie O'Brien-Brotemarkle, VA
Shari Opdahl, MN
Ruth Osborn, TX
Martha E. Osborne, OR
Glenn Parisi, NJ
Alisa Pederson, TX
Michelle Perry, NV
Michael Peterson, CT
Maria Petritis, FL
Suzanne Philippi, NE
Donna Phillips, NC
Tracy L. Phillips, LA
Sheri Pool, TX
Jo Lynne Porterfield, TX
Jennifer Portlock, CT
Charles Blake Rambo, FL
Yvonne Reddoch, TX
Mary Rimstad, MN
Karin Ringeisen, NY
Mark N. Romig, PA
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Melissa A. Rousseaux, LA
Dennis Ruda, WI
Janice Ryan, MN
Andragayle Rye, MI
Renee Sagmoe, MN
Natalie Sarrazin, DC
Shirley Saunders, FL
Tom Saxon, IN
Darcy Schlitt, MI
Cora Scholz, MN
Linda J. Serne, LA
Dr. Christine Sezer, NJ
Mary Shore, NV
Madeleine Sifantus, MA
Ellyne Skove, NY
Carla Martin Smith, KY
Carolyn F. Smith, NY
Marilyn J. Smith, IL
Amy Sneeas, WA
Anna Straub Meier, KS
Kim M. Stroebele, NY
Marilyn Swan, FL
Judy R. Szybist, NJ
Karen E. Tansey, CA
Antoinette Thayer, CT
Lois Theimer, MN
Alicia Tennison, TX
Maureen Thornton, WA
Stephanie Trinneer, WA
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Continued from p. 17

Participant	Spoken Word	Movement and Instrumentation
IV. "Goodnight"		
ALL children	"Goodnight", "Cow jumping over the moon"	2 children improvise slide whistle and cowbell then put their heads on pillows and stay quiet.
Remaining children	"Goodnight, bears,"	
3 children sitting in chairs	"Three little bears sitting on chairs"	3 children speak and play wood blocks as at beginning, then put their heads on pillows, stay quiet.
Remaining children	"Goodnight, old lady whispering 'Hush'." "Hush, sh..., hush (whispered quietly at random)"	Child in rocking chair puts head on a pillow and stays quiet.



Verbatim

From radio station WQXR in New York.
Quotes from school essays on classical music:

"A virtuoso is a musician with real high values."

"Agnus Dei was a woman composer famous for her church music."

"Refrain means don't do it. A refrain in music is the part you try not to sing."

"Handel was half German, half Italian and half English. He was rather large."

"Henry Purcell is a well known composer few people have heard of."

"An opera is a song of bigly size."

"I know what a sextet is but I'd rather not say."

"Music that is sung by two people is called a duel."

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"Caruso was at first an Italian. Then someone heard his voice and said he would go a long way. And so he came to America."

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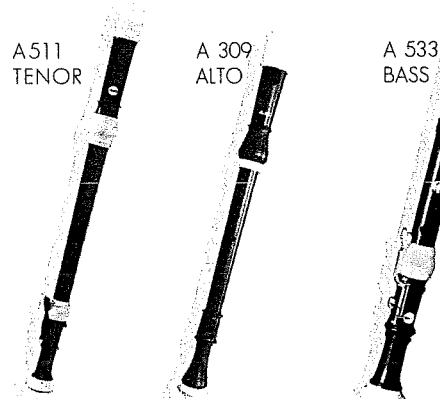
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NEWS AND VIEWS

Focus on Region IV: Southeastern States

Region IV AOSA members are enriching the lives of children living in the Sunbelt states of the Southeast. Currently, there are 13 chapters in this region, an area that reaches from the Mason-Dixon line to the Florida Keys, from the barrier islands of the Atlantic to the heart of Dixie. (These are: Alabama, Middle Atlantic (MD, DC, DE, VA), Florida (5), Louisiana, Georgia (2), North Carolina (2) and Virginia. As of this date Chapter -96P is a provisional chapter—South Carolina Foot-hills.

In spite of difficult economic times, most chapters are growing in numbers and in prestige, due in no small measure to their hard-working officers and enthusiastic members.

Chapters of Region IV join frequently to co-sponsor workshop sessions and to coordinate other activities. The **Atlanta Area Chapter**, for instance, has welcomed its newest neighbor, the **Coastal Empire Chapter**, by providing workshop assistance. **Central Carolina** and **Piedmont North Carolina Chapters** have a long-standing relationship and boast many cooperative ventures. Florida's five AOSA chapters work together regularly on joint projects, culminating in a statewide meeting in February in conjunction with the Florida Music Educators Association's conference.

Much attention is being directed toward promoting Orff Schulwerk in the urban areas of the region. **Middle Atlantic Chapter** is offering a free workshop for music teachers of the Washington, D.C. Public Schools as part of the school system's in-service staff development series.

The joy and the influence of Orff Schulwerk continue to blossom throughout Region IV! Report from *Jack Neill, Middle Atlantic Chapter*.

Under the co-direction of **John Krumich** and **Lynne Tobin** of the **Coastal Empire Chapter**, the Children of SCORE (String, Choral, Orff and Recorder Ensemble), a group of 46 children drawn by audition from the Savannah area, has traveled across Georgia to give several concerts. These performances were in exchange for a workshop donated to the fledgling chapter by **Atlanta Chapter** member **Marilyn Humphreys**. In May, the Children of SCORE ended their third season "on the road" by participating in the Young Artists Series of the Piccolo Spoleto

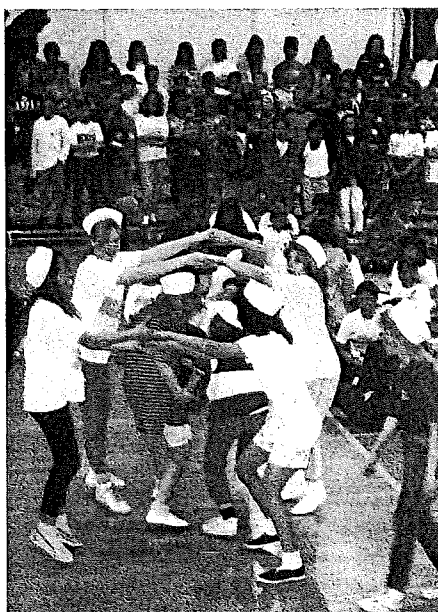


Festival in Charleston, South Carolina. (See article on SCORE, *Orff Echo* Vol. XXII No. 4, Summer 1990.)

Piedmont Chapter in North Carolina is collecting materials to print in a curriculum-correlated book planned for this fall. The chapter hopes to sell the collection to raise funds for the chapter's needs.

REGION I

Wyoming Chapter members, **Jeanne Clark**, **Kim Skatula**, **Robin Stein** and **Mary Beth Jones** organized 275 sixth grade students for Saturday rehearsals and performance of an all-city Orff concert in Caspar. The



teachers performed *Street Song* for the audience of students, parents and principals. Highlight of the evening was the performance of "Bought Me a Cat" by students and all the elementary, junior and senior high school

principals. Conducted by the Superintendent of Schools, **Mr. Chip Zullinger**, they played accompaniment parts or suitable animal sounds on non-pitched percussion. This year's success has everyone looking forward to next year's concert.

Evergreen Orff Chapter held a special ceremony for **Kate Grieshaber** to mark the awarding of her doctorate. Kate is presently on the faculty of Pacific Lutheran University, Tacoma, Washington and is a past president of the chapter. Rallying to the idea that she did not have the proper color purple robe to march in the academic procession, the chapter made a surprise event for her. A poem by **Jeff Burns** told of the situation with musical references to familiar Schulwerk pieces—*Hi-Ya*, *Boomfallera* and *Street Song*—and organized a recorder and horn fanfare.

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Karen Burns and Lisa Ann Parker assembled Kate's "official" garb, including a stole embroidered in purple with the words "Summa Cum Magna Cum Lauda Vista." Doctor Grieshaber led the triumphant procession, resplendent in mortar board, tassel, gold robe, purple stole, blue jeans and sneakers.

REGION II

The Arizona Chapter appreciates the continued assistance of the Center for Neural-Developmental Studies, a non-profit institute for autistic and developmentally disabled students, who donate their time to help publish the chapter newsletter.

Several chapter board members have offered free workshops for classroom and

music teachers in the state to introduce them to Orff Schulwerk. The chapter has arranged for academic credit from Arizona State University to be offered to those attending their workshops.

Inland Counties Chapter's Executive Board has become involved with the California Coalition for Music Education, a group formed to combat the crisis in the arts at California schools. In Los Angeles, two inner-city schools have inaugurated an Orff Schulwerk program whose emphasis is on pedagogical strategies designed for the inner city child. Funded by a grant from the Herb Alpert Foundation, it will provide an extension of the program into other inner city schools this fall. The teachers were hired from among those who received their training

from Mary Ann Cummins, Ruth Belonsky, Millie Burnett and Gloria Hamm, all of the Los Angeles Chapter.

Mount Lassen Chapter Board members put in many hours before the San Diego conference making boutique items and sharing fresh teaching ideas. They made 200 frog and fish bean bags and wrapped them with printed suggestion for rhythmic games; they hope these are all being put to use by now.

San Diego Chapter did such a fine job of organizing the children's art show for the conference that it has "gone on the road." The pictures have gone to schools, credit unions and have even appeared at Symphony Hall. Macmillan Publishing helped with the matting of the art work and continues to find audiences for the students' creations.

REGION III

Prairie Winds Orff Chapter (North Dakota) has organized its conversation time to focus on one specific topic, thus helping a small chapter to make the most of its time together and to learn from each other. Topics have included warm-up ideas, evaluation techniques, classroom discipline and program suggestions.

REGION V

In a Philadelphia Area Chapter newsletter, Lucretia Robbins, a middle school art teacher who had attended the San Diego conference, wrote to thank local chapter members and the AOSA "for helping its teachers through music and movement... knowing that all of the children who have you for music teachers are truly blessed." The season's last chapter meeting was held the same day as the meeting school's unique "Kindergarten for Grownups"; all those attending came to music class to sing, clap and play games with chapter members. The PMEA IN-Service conference for 1992 offered sessions by three AOSA members; Sue Davis, Tossi Aaron and Karen Markey.

REGION VI

In the May issue of the Greater Cleveland Chapter One News, Cindy Barnes wrote an inspiring description of her first experiences with the Schulwerk, and the specific changes in her teaching since taking a Level I course. Nancy Tuttle was recognized for designing and making the first chapter banner in 1983. An updated version is being planned for the 1993 Anniversary Conference in Indianapolis. Cindi Wobig, AOSA's busy Executive Secretary, was thanked for her continuing help and involvement with the chapter despite a heavy schedule.

To have your chapter news or special items included in this column send them to Barbara Potter, News and Views Editor.



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AOSA Announces Composition Contest

In celebration of the 25th Anniversary of the founding of the American Orff-Schulwerk Association, and in the spirit of Carl Orff's vision and contributions as an educator and composer, AOSA National Board of Trustees announces a music composition contest.

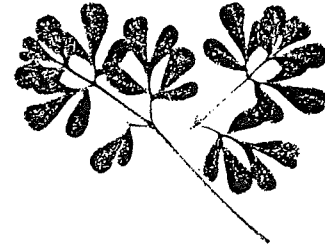
As we approach our twenty-fifth year, we are ready to grow in new directions. We would like to enrich the repertoire of fine music for children's ensembles and at the same time acquaint the larger musical world with the work we do in Orff Schulwerk. The AOSA National Board of Trustees is sponsoring this competition in order to involve active composers in our mission to bring high quality music to children.

The announcement of the contest and basic guidelines for entering have been sent to thirty composer's organizations and publications. The first and second place winning compositions will be performed at the 1993 National Conference in Indianapolis. The contest is not open to AOSA members. We hope that by extending the invitation to composers outside our membership, we will bring the Orff Schulwerk approach to a new group of supporters. An *ad hoc* committee led by co-chairs Elizabeth Nichols and Carol Huffman, assisted by Richard Spalding and Carol Erion, will coordinate the contest.

Invite composers in your community to find out about Orff Schulwerk and to enter

this competition. Contest information, applications, and assistance to potential entrants is available from:

Carol Huffman,
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5135 Dover Center Road
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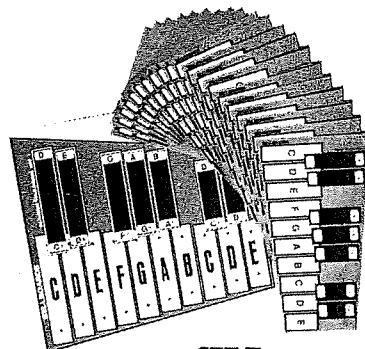


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DONNA MARCHETTI

Judith Cook Tucker 52FC: Forging Community Bonds

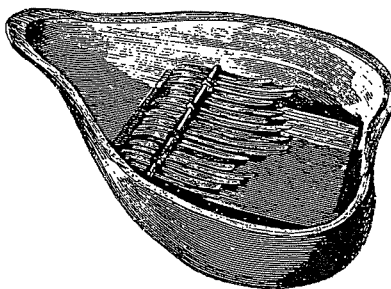
Unique among the sessions taped at the 1991 San Diego Conference is Judith Cook Tucker's "Forging Community Bonds Through Multipart Songs." Unlike the other session tapes from that time, this one focuses—not on the music of a particular culture or region—but on the universal quality of music that allows it to act as the cement that binds people together as a community.

Throughout the world music plays an integral part in the rituals and everyday lives of human beings. At the base of this reality, points out Ms. Tucker, lie two basic but important assumptions; that to be human is to be musical, and that everyone, from the smallest child on, can contribute something to music-making. Music, as an expression of our humanness in which all can participate, serves to strengthen the bonds between individuals and in turn, she says, the bonds to "family, community, country and planet."

Her session begins with songs from West Africa. This music, comments Ms. Tucker, is among the most participatory anywhere, and its relatively simple, repetitive parts make it ideal for teaching even to very young children. The parts do not create harmony as we think of it, but polyphony. They interlock, filling rhythmic and melodic gaps. Individually they are simple, but together they have a richness and depth that makes this music particularly moving.

The first piece, "Chemutengure," comes from the *Shona* people of Zimbabwe. It is the happy but somewhat wistful story of an ox cart driver who is grateful to have a means to earn a living, but regrets the monotony of his work. Three simple vocal parts are layered upon one another while Ms. Tucker sings the narrative that moves rapidly in an improvisational manner over the repeated parts. An interesting accompaniment is skillfully played by Ms. Tucker on the *imbira*. This instrument, indigenous to Africa, is a plucked idiophone consisting of a set of flexible metal bars set in a rounded wooden box. It is usually held upright in both hands and played with the thumbs and index fingers.

"Somagwaza," the next song, comes to us from South Africa via Pete Seeger. Traditionally used as part of a rite of passage, it was sung when children emerged from the countryside as adults after a period of time with



their mentors. This call and response song is in three parts consisting of vocables, or syllables, word fragments whose meanings have been lost over time. It is accompanied only by the conga.

The session moves next to the music of the Georgia Sea Islands—music linked closely with that of West Africa. "Read 'Em John" is an underground railroad song sung in four-part improvised harmony accompanied by claps and body slaps. "Yonder Come Day," is based on a Georgia Sea Island spiritual. A version written by Ms. Tucker is arranged for children; its three-part melodic section alternates with a strongly rhythmic speech ensemble that bears more than a little resemblance to rap.

The participants then find themselves, musically speaking, farther south in the Americas for the Puerto Rican song, "Que Bonita Bandera." The words mean "What a Beautiful Flag"; the song expresses the solidarity and pride that the islanders feel for their home. The song and its simple dance are accompanied by piano and an ensemble of percussion instruments.

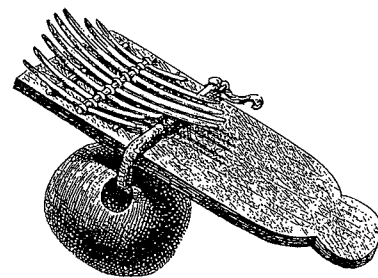
The session ends with "Amigos," a Ghanaian tune adapted and arranged by Ms. Tucker; this celebration of friendship across many cultures is sung consecutively in Spanish, English, French and Hebrew. She encourages

participants to have their students and friends translate it into their own languages, reshaping the melody as needed.

As founder, editor and publisher of World Music Press, Ms. Tucker expresses strong feelings about the need to evaluate multicultural materials very carefully. The most important thing to look for, she cautions, when choosing materials for the classroom is the direct involvement of someone from the culture. Only in this way can music be seen in its proper context within the culture.

Among other desirable aspects of materials, she cites the listing of source, contributor and composer for each piece, the text in its original language with pronunciation guide and translation. Also important are explanations of the not-so-obvious meanings of the pieces, historical and geographic background and photos of people from the culture involved in music-making. She advises that teachers adhere to the absence of sacred materials that would be inappropriate for use out of context.

This is a session to be enjoyed by teachers of all elementary grade levels. The pieces are well-chosen and clearly presented; none of them are difficult but they are all musically rewarding. Ms. Tucker demonstrates that her reputation as a culturally sensitive and knowledgeable professional is certainly well deserved.



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- 7 CI **Danai Gagne and
Judith Thomas**, Boston, 1986
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- 8 IC **Richard Gill**, Portland, 1982
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8 MM *Moving Mostly Musically*
8 CS *Closing Speech and Performance:
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- 9 MF **Doug Goodkin**, Kansas City, 1985
*A Multi-Faceted, Multi-Cultural Expe-
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-
- 10 BR **Lynne Jessup**, Kansas City, 1985
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10 PM *Pacific Music Beyond Hawaii,
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- Marcelyn Smale**, Boston, 1986
17 YL *Young Learner, Active Learner*
-
- Jim Solomon**, Kansas City, 1985
18 LA *Latin and African Rhythm Ensemble
for the Elementary School*
18 SB *South of the Border, Detroit, 1988*
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19 CS *Challenger Shuttle Tribute*
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- Jos Wuytack**, U. of Washington, 1979
20 OS *The Orff Schulwerk Process*
20 FP *Final Performance, U. of Washington*
20 CC *Orff Schulwerk Process—
Chicago, 1987*

- 21 PD **Lillian Yaross**, Boston, 1986
Prop Up the Day
21 NB *Near the Beginning,
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-
- 22 OS **Margot Schneider**
Orff Schulwerk in China, 1985-1986
-
- 23 SP **Panel Discussion**, Cleveland, 1983
*Soundings: Past and Future (D. Hall,
B. Haselbach, J. Matthesius,
M. Murray, Liselotte Orff,
N. Goldberg, moderator)*
23 RR *Reminiscences, Reflections of
Toronto, Detroit, 1988 (D. Hall,
J. Matthesius, G. Nash)*
-
- 24 AF **Margaret duGard**, Chicago, 1987
Afro-American Culture, Grades 2-6
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- 25 SH **Shenanigans**, Chicago, 1987
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-
- 26 AA **Pat Hamill**, Chicago, 1987
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- 27 JF **Dr. John Fines**, Chicago, 1987
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-
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pressing Note Values, Music in Action*
29 DSA *Interview on receiving AOSA 1989
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-
- 30 FS **Bob deFrece**, Chicago, 1987
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30 HB *Handbells: Another Voice for the
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31 PP *Portrait of Polynesia*
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- 33 LS **Lois Birkenshaw-Fleming**,
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43 DSA *Distinguished Service Award
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-
- 44 BA **Dr. Rene Boyer-White**, Atlanta, 1989
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Its Impact on Orff Schulwerk*
-
- 45 GS **Marion O'Connell**, Atlanta, 1989
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- 46 MP **Brigitte Warner**, Atlanta, 1989
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- 47 TR **Atlanta Closing Session—
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- 48 MW **Isabel Carley**, Denver, 1990
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48 SP *Speech Play: Storytelling Plus*
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- 50 MC **Barbara Haselbach**, Denver, 1990
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- 51 JZ **Jack Neill**, Denver, 1990
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- 52 FC **Judith Cook Tucker**, San Diego, 1991
*Forging Community Bonds Through
Multi-part Songs*
-
- 53 IM **Pam Hetrick**, San Diego, 1991
*Interlocking Melodies: A Balinese
Pentatonic Alternative*
-
- 54 TY **Teruko Yaginuma**, San Diego, 1991
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Development of Japanese
Song Material*
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- 55 CS **Ramon Williams**, San Diego, 1991
*Caribbean Songs and Rhythms for the
Classroom*
-
- 56 AL **Ben Snowball**, San Diego, 1991
Songs and Dances of Alaskan Natives
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- 57 AR **Elizabeth Villarreal Brennan**,
San Diego, 1991
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- Sept. 26 Jack Neill: Jazz!
 Feb. 6 Linda Brewer: School and Church Music
 May 1 Dianne Johnson, Pam Moore: Singing Healthy

ALASKA

Alaska

- Oct. 9-10 Donna Kling Knudsen: Movement, Classroom Ideas
 Apr. 1-3 Randy DeLelles and Jeff Kriske

ARIZONA

Arizona

- Oct. 24 Helen Kemp: Vocal Pedagogies
 Feb. 19-20 Phyllis Weikart: Folk Dance
 Apr. 24 Sandra Stauffer

CALIFORNIA

Inland Counties

- Sept. 12 Cathy Crawford
 Oct. 17 Nancy Ferguson
 Feb. 6 William Amoaku
 Mar. 27 Oscar Munoz

Los Angeles

- Oct. 3 Carol King: Recorder Playing and Teaching
 Nov. 7 Chapter Sharing: Holiday Lessons
 Jan. 23 Carol Erion: Stories and Drama
 Mar. 6 Ann Farber: Dalcroze

Monterey Bay

- Oct. 10 Judy Bond
 Jan. 30 Chapter Sharing
 Mar. 27 Folk Tales in the Orff Tradition

Mount Lassen

- Oct. 17 Marilyn Shepard
 Feb. 27 Judy West
 Mar. 27 Chapter Sharing

Northern California

- Oct. 3 Dr. Renee Boyer-White: African-American Music
 Feb. 6 Randy McCommons: Drama
 Apr. 23-25 Debra Thomson, Lisa Parker, Darva Campbell, Lynn Kleiner, Hooshi Bagheri: Mini-Conference

Orange County

- Sept. 26 Janet Green: Early Childhood
 Oct. 24 Jim Solomon: Percussion
 Jan. 30 John Zeretsky: Folk Dancing and Instrument Making
 Mar. 20 Mary Hinshaw

San Diego

- Sept. 26 Judy West: Orff and Holidays
 Jan. 30 Konnie Saliba
 Mar. 13 Nan McDonald: Multicultural Music
 Apr. 24 Darlain Blackburn: Orff Process
 May 22 Chapter Sharing

COLORADO

Rocky Mountain

- Sept. 12 Gloria Fuoco-Lawson
 Jan. 10 Jack Neill: Le Jazz Orff
 Feb. 13 Paul Kerlee: The World at Your Feet
 Mar. 6 Judith Cole: Whole Music in the Lives of Whole Children
 May 10 Barbara Grenoble

Rocky Mountain West

- Sept. 26 Virginia Ebinger: Hispanic Folk Music
 Oct. 24 Chapter Members: Holiday and Special Ideas

- Feb. 6 Linda Koeman: Vocal Development
 Mar. 13 Tapes from AOSA Library

CONNECTICUT

Connecticut

- Sept. 19 Jim Solomon: Percussion
 Oct. 17 Susanne Burgess: Drama in the Music Classroom
 Nov. 21 Brigitte Warner: Basic Orff
 Feb. 6 Chapter Sharing
 Mar. 13 Carol Ann Kolonay-Spangler: Movement for Children
 Apr. 24 Margaret duGard: Classroom to Performance

FLORIDA

Central Florida

- Sept. 12 Grace Nash: A Musical Mustard Seed
 Oct. 10 Jacque Schrader: Structuring Movement for Success
 Feb. 6 Doug Goodkin: Orff Schulwerk and Language Arts
 May 1 Chapter Sharing

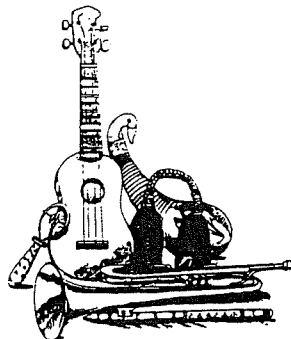
North Florida

- Sept. 26 Konnie Saliba: Accent on Orff
 Oct. 24 Chapter Sharing
 Feb. 6 Doug Goodkin
 Mar. 6 Alexis Zolczer: Explore, Create, Participate
 May 1 Jim and Mary Helen Solomon

South Florida

- Oct. 3 Marjorie White: Discipline in Sonata Allegro Form
 Nov. 14 ESOL—What's a Music Teacher to Do?
 Feb. 6 Doug Goodkin
 Mar. 6 Lorraine Cross: Programs from Classroom Activities

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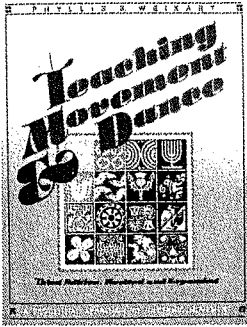


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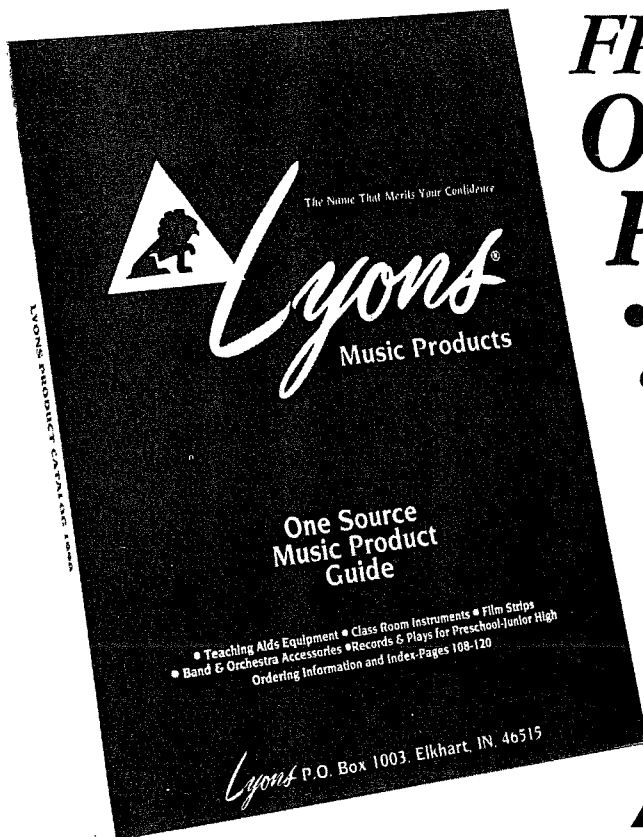
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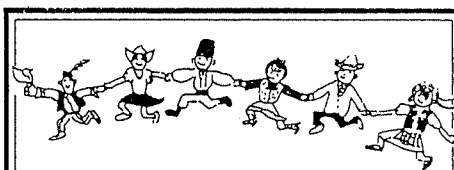
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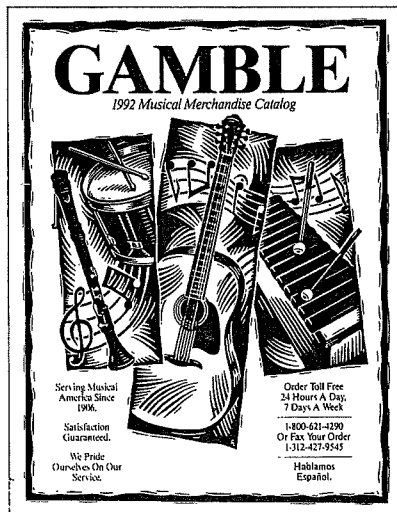
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Feb. 27 Carolyn Ruffin
Mar. 27 Linda Forrest: Chapter Sharing
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Mar. 6 Jan Hall
Apr. 24 Business Meeting

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Oct. 24 Susan Ramsey: Story Telling
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Dec. 4 Phyllis Weikart: Movement
Jan. 15 TBA
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Techniques

- Mar. 27 Chapter Members: How Do
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Apr. 24 Shirley Jackson: African-
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- Mar. 26 Jack Neill

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AOSA maintains a list of those of its members who conduct workshops for local chapters. This list is available to chapters as an aid in planning their yearly workshop calendars. It gives information on presenters' interests and areas of expertise; it does not give their workshop fees. Fees must be negotiated between chapters and presenters.

This fall, the presenter list will be updated. Any AOSA member who wishes to be newly included on the roster or to revise the information previously printed, should contact AOSA Executive Headquarters by October 15, 1992.

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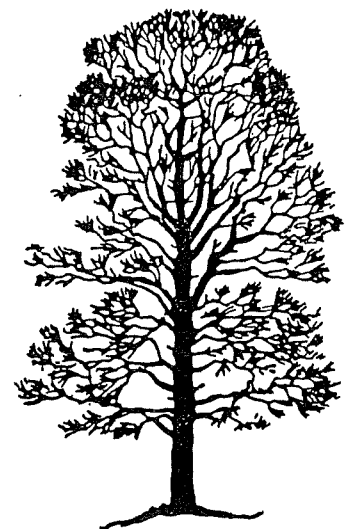
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BOOK REVIEWS

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FAVORITE FOLK DANCES OF KIDS AND TEACHERS, videotape and syllabus. Sanna Longden. FolkStyle Productions, 1402 Elinor Place, Evanston, IL 60201. \$29.95.

How often we music teachers have labored through manuals, or the back of record jackets, trying to learn a particular folk dance to teach our students. Even after attending folk dance sessions or classes, we find the steps sometimes get muddled by the time we get the dance to the classroom.

Sanna Longden, a folk dance teacher who has presented at AOSA conferences, has created an exciting video of how to teach 12 enjoyable and useful folk dances. There are simple, but authentic, dances to get you and your students started, holiday dances to enrich your school performances, and dances from other cultures to bring the worlds' people closer to your classroom.

Each dance lesson begins by showing a group joyfully doing the dance. Sometimes there are just children and sometimes there are multi-aged groups, ages four to seventy-four. Then the dance is carefully taught with movement and verbal directions. This is followed by several written-out teaching suggestions on the screen, to facilitate the practice with your students. And finally, the finished product is performed by the group. During this four-step process, the narrator includes interesting facts and background to each dance.

Included with the video is a 16-page syllabus of clearly written directions for each dance, general folk dance teaching suggestions and a list of addresses where you may order folk dance recordings, including the ones on the video.

There is no substitute for joining a live class to learn to folk dance and to gather materials to share with your students. Sanna Longden states this clearly and emphatically on the video; she says, "No matter how useful a videotape is, it cannot take the place of dancing with people."

Sanna Longden's video will save you countless hours, and help your students develop confidence and a love of folk dancing. This is a much-needed contribution to the field of music education. I hope she will consider it only a first, in a long line of future dance videos.

Pat Hamill
Illinois

COUNTRY DANCES FROM "THE ENGLISH DANCING MASTER" BY JOHN PLAYFORD: Easy settings for 2 Soprano Recorders, 1 Alto Recorder, and Percussion, arranged by Gunild Keetman and Minna Ronnefeld. Schott SMC 77.

The English Dancing Master or Plaine and easie Rules for the Dancing of Country Dances with the Tune to Each Dance is the earliest collection of English country dance tunes, 18 editions of which were published in London from 1651 to 1728. Some of the tunes, however, date from former times, such as "Sellengers Round," a popular 16th century circle dance, and "Heartsease," mentioned in Shakespeare's *Romeo and Juliet*. English country dancing probably originated with May Day celebrations, and by 1600 it was enjoyed by all classes. Even at the court of Queen Elizabeth I—almost every night her ladies danced old and new country dances with the pipe and tabor.

The pipe and tabor was the traditional accompaniment for folkdancing throughout Western Europe. It was performed by a "one-man-band" who played a drum with a stick (tabor) simultaneously with a three-holed whistle-flute (tabor pipe), which had a 1½ octave diatonic scale. Sometimes fiddles or bagpipes were used in place of the pipe and tabor, and modern English country dance groups often substitute accordions.

The colorful cover of this book by Keetman and Ronnefeld features, very appropriately, a musician playing a pipe and tabor. First published in 1986, this is a new edition, with English translation of the German text, of a collection of early dance tunes arranged for school use. It is very clearly printed and charmingly illustrated with line drawings of dancers in period costumes.

The material in this edition really invites creative, yet "historically informed" performance. Recorders, sophisticated cousins of the tabor pipe, are obvious choices for playing the melodies, here always in the top part. A simple improvised drum accompaniment to the solo melody will give the effect of a pipe and tabor. The tunes are set in accessible ranges and keys, but when played at dance tempo agile fingers are needed! The editor's articulations are clear and appropriate, leading to the light rhythmic quality needed for dance music.

Although country dance tunes were traditionally played by only one musician, the accompanying parts in these arrangements provide variety and excellent ensemble ex-

perience. Drones, reminiscent of bagpipes, are used effectively, sometimes played by the alto recorders in unison or fifths, sometimes by the tympani. Some pieces call for a cello on the bass line. Most of the second soprano and alto parts seem somewhat simpler than the melody, but because of their lower range may actually be more difficult for young students. Sometimes, however, the second soprano part, as an interesting countermelody, crosses the first soprano part, creating a descant effect. Therefore, to bring out the melody, the second soprano part might be omitted the first time through, then added on the repeat. When played for actual dancing these simple tunes must be repeated many times, inviting such variations.

The percussion parts in the Keetman/Ronnefeld arrangements are generally a little too fussy for my taste and historical interests. (A recent article by Berthold Neumann of the University of Cologne in the Fall 1991 issue of *Historical Performance* provides evidence that percussion was seldom used in early dance music, and relates the lavish use of such by modern performers to the pedagogical reforms of Carl Orff and others.)

I would prefer simpler, more repetitive rhythmic patterns that reinforce the dance steps and are easily taught by rote. Syncopations and hemiolas not in the original melody would seem to confuse the dancers and young musicians.

The preludes by Keetman and Ronnefeld for each of the dance tunes range from simple body percussion to vocal chant to instrumental ostinatos and inspired ideas for improvising others. But the purpose of preludes, to set the tempo and introduce the dance rhythms, should always be kept in mind. For instance, if the dance tune has a pickup, so should the prelude, which is not the case in several of the Keetman/Ronnefeld examples.

Dance music, of course, call for movement! The dance instructions in the original *Dancing Master* are difficult to interpret, so modern English country dancers rely more on traditional folk dance. Books describing the steps and figures are available, but simple round and line dances created by the teacher can also be effective.

Children will enjoy playing this collection of tuneful recorder music for which there are as many creative applications as there are creative teachers!

Constance M. Primus
President, American Recorder Society

COME ON EVERYBODY, LET'S SING: Music Activities for All Children in Regular, Mainstreamed and Special Classes, Lois Birkenshaw-Fleming. Toronto: Gordon V. Thomson.

Mrs. Birkenshaw-Fleming's more than 300-page volume is filled with practical material for music specialists and classroom teachers who work with children of various abilities. Chapters include songs, poems, movement, listening and creative ideas. Musical and developmental concepts are identified. Categories include hellos and good-byes, seasons and weather, animals and insects, "all about me," "where we live" and holidays. Teaching suggestions are given, drawn from the author's extensive experience teaching regular classes, classes with mainstreamed children and special education classes. In the introduction we are informed that the games and activities were taught in regular classrooms and then adapted for children who have a particular disability.

Many of the songs are pitched low; Chapter 15 tells us that many special need children sing in a low register. Perhaps in a general classroom setting these songs should be moved to higher keys appropriate to the particular age group using them.

Chapter 13 is especially to be noted; it is a description of various disabilities, some causes and some brain research. For each disability a section on how music can help is carefully articulated. The final chapters list recordings for special needs children and books for children to read and sing, for teachers to use with their classes and for everyone's personal knowledge and growth.

I praise this book for its scholarly research, clarity of thought and, meticulous organization and its practical applications. It is a much

needed contribution to the field of education and should be read by all who are in the classroom.

Pat Hamill
Illinois

SEE KIDS LISTEN, Ten Lessons to Activate Minds, Beth Berman and Boo Miller. Classic Plans, Inc., Box 9128, Santa Fe, NM 97504

Plenty of music teachers regret, or at least feel vaguely uneasy about, the lack of regular "listening" segments in their programs. Never mind that such a lack probably came about for valid reasons: traditional "music appreciation" was reaching a numb-to-dead audience; so many other music activities seemed more important and used up all the class time; teachers had no idea how to go about—nor could they find planning time—building and facilitating a good listening lesson.

Here is a format with detailed visuals, hands-on materials, movement, instrument play, singing and speech activities, all designed for and tested with intermediate grades through high school. The authors say, "... the most time consuming preparation for lesson plans is the listening portion. We sincerely hope our book will save you some time." And then they set down plans for active listening involvement and participation by students. Examples come from Duke Ellington and Dave Brubeck through Bernstein and Stravinsky to Mozart and Haydn, with a few in between.

Some readers may be troubled by such words as "Wolfgang, Wolfgang Amadeus Mozart: he wrote this when he was very very young" set to a theme from Mozart's Symphony #1. On the other hand, this follows an accepted practice of using words to clarify

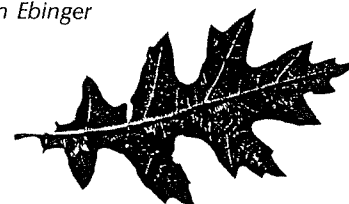
rhythms or as a mnemonic device. (Remember Sigmund Spaeth and "This is—the symphony—that Schubert wrote and never finished . . ." or "I-TAL-ian, I-TAL-ian, da DUUUUM da da dum"?)

Berman and Miller show attractive do-able ways to work with the meter of 7 in Brubeck's "Unsquare Dance" and the finale from Stravinsky's "Fire Bird" that are sure to appeal to these "middle-aged" children for whom these ideas were devised, and to lead them on to full analysis and real appreciation of the music. Permission is given for five of the forty-eight pages to be reproduced for classroom use. The pages contain road maps to the music studied—instrumentation, rhythm or melody.

Other pieces developed are "It Don't Mean a Thing" (Ellington); "Pumpkin Eater's Little Fugue" (McBride); "The Dragons of Alcalá" (Bizet); Overture to "Candide" (Bernstein); Slavonic Dance #3 (Dvorak); "Russian Sailor's Dance" (Gliere); Symphony #104 (Haydn).

A book with value. It's worth a call to the publishers: 505-983-6932.

Gin Ebinger



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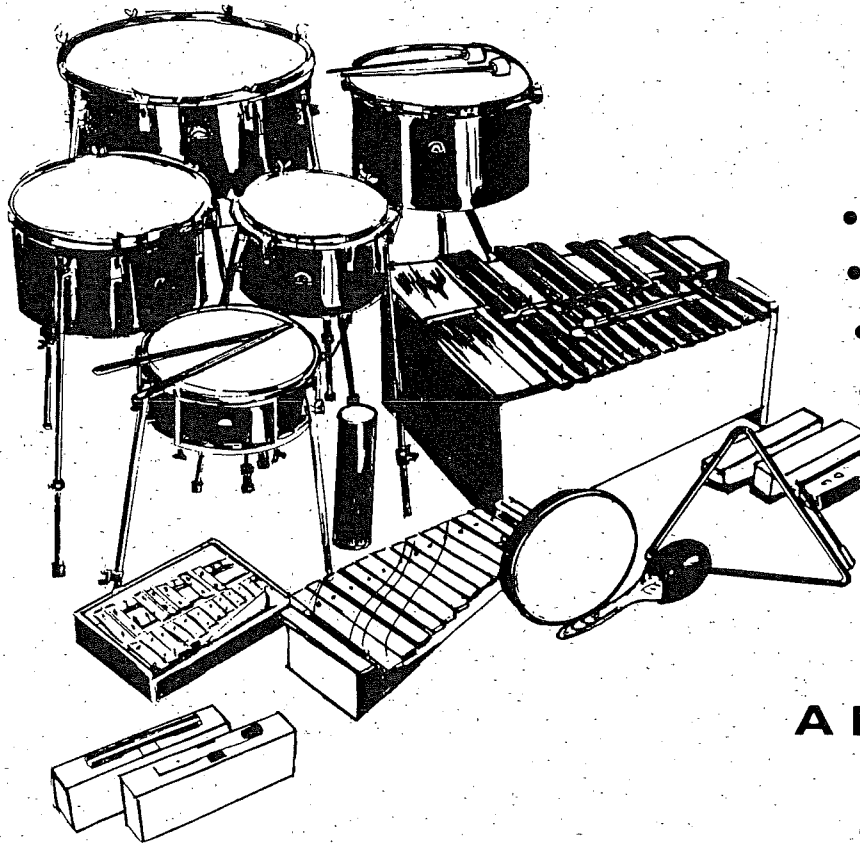
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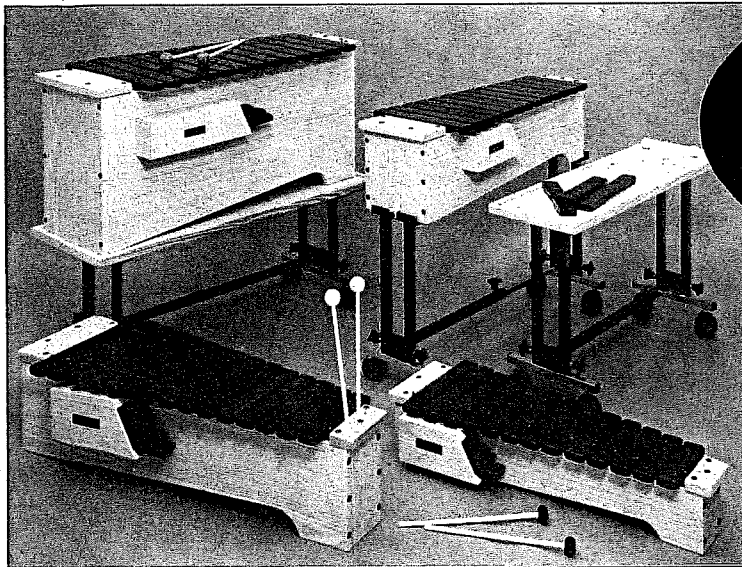
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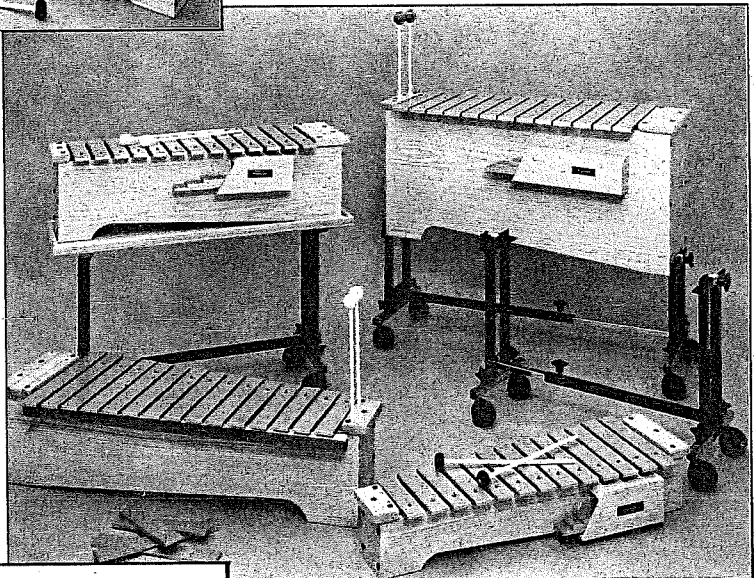
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