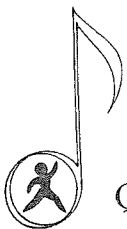
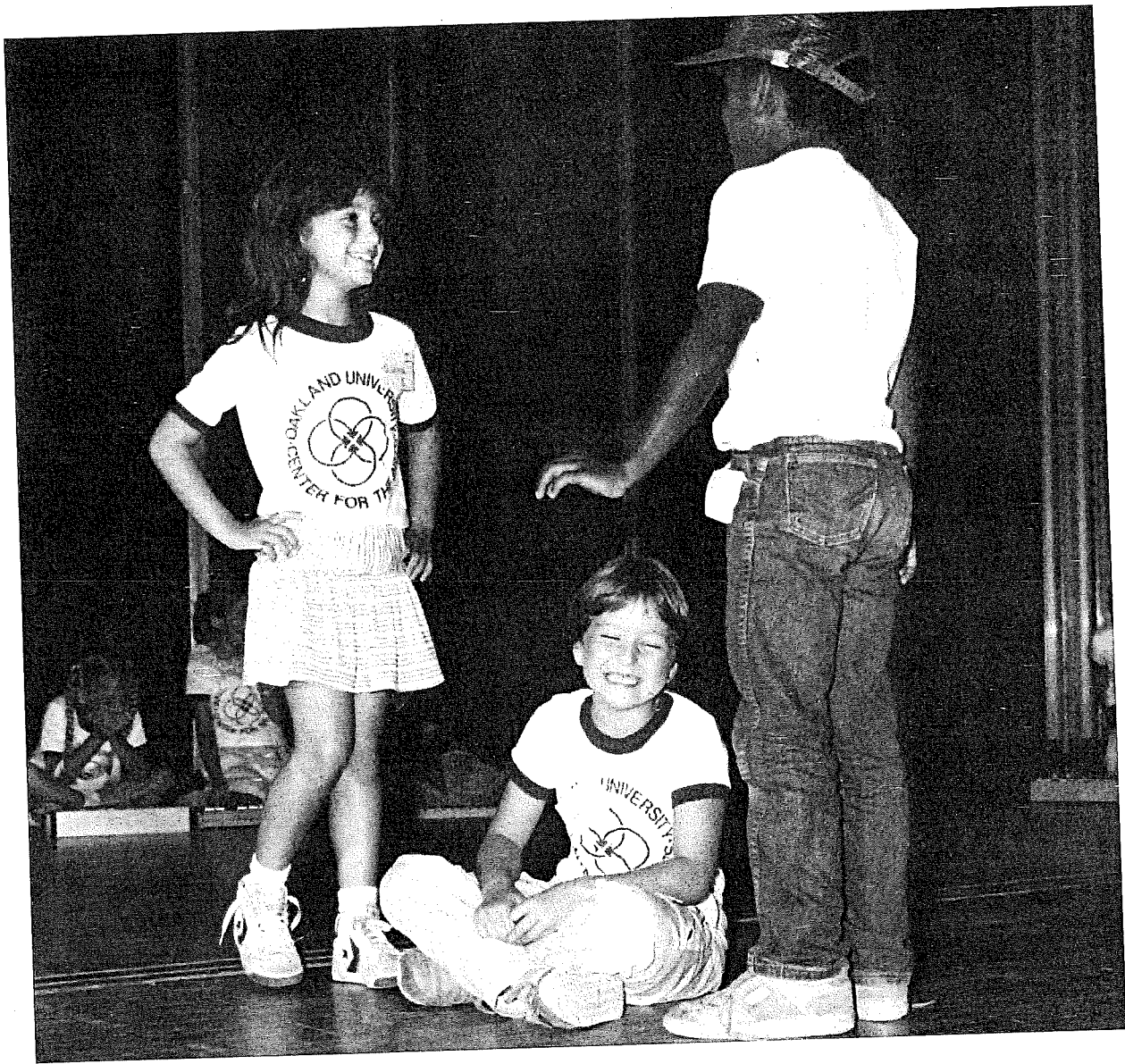


Body Music • Speech Models • Music in the Museum • Research Sources • Signing

# The Orff Echo

Volume XXIV  
Number Three  
Spring 1992



Quarterly Publication of the American Orff-Schulwerk Association

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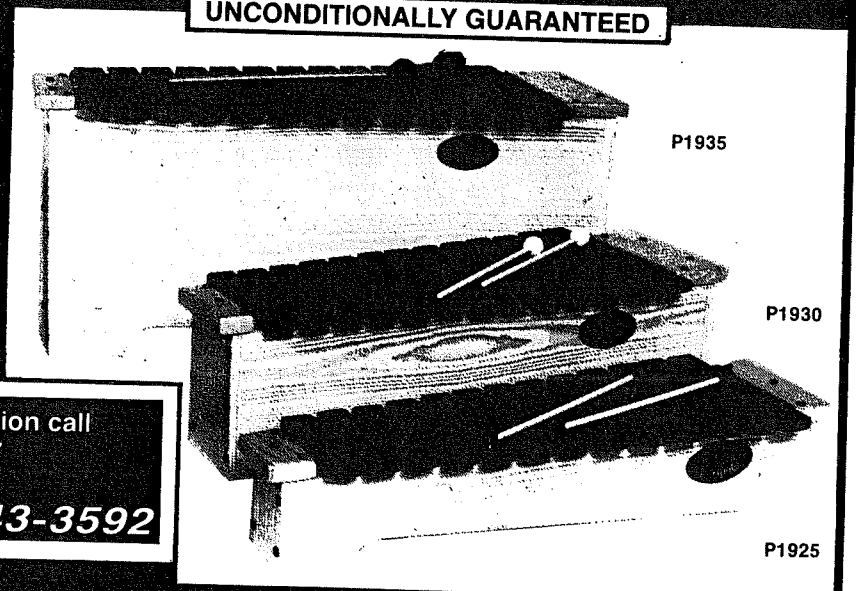
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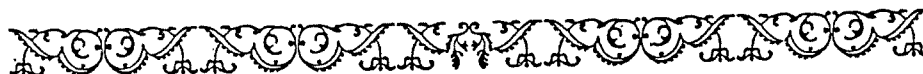
### THE WEE FALORIE MAN\*

doh I'm the wee fa - lo - rie man, A rol-lick-ing ro - ving I - rish-man,

I can do a - ny-thing that you can, For I'm the wee Fa - lo - rie man.

(How could a game be developed from this?)

\* From "Moon penny" Irish Children's songs  
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# Body Music

by Keith Terry



Photo: Crane Sisters

**Musical copyist: Thomas Lawrence McKinley**

Body Music is that music/dance created by the sounds the body can produce via clapping, slapping, stepping, and vocalizing. Body Music was probably the first music. Before people began slapping rocks and hollowing logs for drums, they were probably stomping, clapping, farting, and grunting to express their musical ideas. There are many Body Musics still thriving today. In the United States, hambone was popular at the turn of the century and is still in practice. Some South Pacific island people create music by clapping and slapping the chest and thighs, and in Morocco, there is a version that involves beating the chest while singing. Certain Sumatran line dances use slapped chests and legs for percussive accompaniment, and in Ethiopia armpit music is produced by groups of players who cup their hands under their arms and force the arm in a downward motion, creating tones with air rushing around and between the fingers of the cupped hand. These are only a few examples of a varied and vital Body Music scene.

"Body Music" is the term I use to describe my work, a name suggested to me in 1979 by friend and colleague, Paul Arslanian. Similarly, I think of Body Music as an umbrella term to describe a form that has existed for centuries. This form is composed of many styles. My own Body Music is not a traditional style, but is certainly influenced and inspired by those that have preceded it. I started working on Body Music in 1979 by displacing my drum patterns onto my body, combining my interest in trap set drumming and rhythm dancing. It also fulfills my desire to do something that is music/dance and yet is totally portable,

acoustic, and self-contained.

I am particularly attracted to those cultures that make no distinction between music and dance and simply would not think of performing one without the other. In Body Music as well there is no such distinction. Since the body movements used to produce the rhythms have visual impact, the player is also a dancer. Unlike most dancers who have a relationship to music (performing either with it, without it, or in spite of it) the Body Musician is the music. Audibly and visually the limbs create a dance of sound, enabling us to see music and to hear dance in ways that are simple yet complex, elemental yet sophisticated.

## COMPOSITIONAL FORMS

There are four rhythmic techniques I often draw upon when developing Body Music material: polyrhythms, phasing, cross pulses, and polyeters.

### Polyrhythms

Polyrhythms are simply multiple rhythms, two or more rhythms going on simultaneously, hopefully in a musical fashion. Take, for example, a few parts from "Atsia", a piece from the Ewe people in West Africa, shown to me by Ghanaian master drummer, C.K. Ladzekpo. Note how the simple rhythms, when played together, become an elaborate weave of interlocking parts. Polyrhythmic music reminds me of the alignment of wheels and gears inside a clock.

CLAP      ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

GANKOGUI    ♪   ♪   ♪   ♪   ♪   ♪   ♪

AXATSE      ♪ ♪   ♪ ♪   ♪ ♪   ♪ ♪

KAGAN      (γ) ♪   ♪   ♪   ♪   ♪   ♪

KIDI        ♪ ♪ ♪ ♪   ♪ ♪ ♪ ♪   ♪ ♪ ♪ ♪

SOGO        ♪   ♪   ♪   ♪   ♪   ♪

**Example 1**

Polyrhythms can also be heard in Balinese music where *Kotekan* (interlocking parts) is a major aspect of the music, in Pygmy music from Central Africa, panpipe music from the Soloman Islands, and in the samba from Brazil.

**Phrasing**

Phrasing is similar to a round or canon. It involves playing, singing, or dancing one rhythm with **two or more** starting points. Take these vocal parts from the Balinese *kecak* (Monkey Chant).

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Tjak    Tjak    Tjak

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Tjak Tjak    Tjak

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Tjak    Tjak Tjak

**Example 2**

Also, listen to Steve Reich's *Clapping Music*.

**Cross Pulses**

Cross Pulses are created when two or more underlying pulses, meters, or time signatures are going on simultaneously, in the same amount of space. Here is an example of 6 over 4:

♪   ♪   ♪   ♪   ♪   ♪

♪   .   .   .   .   .

**Example 3**

Note in the earlier example of polyrhythms how the *Gankogui* (bell) and *Sogo* (drum) work together in a cross pulse relationship.

♪   ♪   ♪   ♪   ♪   ♪

♪   ♪   .   .   .   .

**Example 4**

Cross pulses are common in much of the music and dance from West Africa. You can also frequently hear cross pulses in jazz.

**Polymeters**

Polymeters are similar to cross pulses, but in a more linear fashion. They involve two or more time signatures sharing the same pulse as in this 5 with 4:

1                    2                    3                    4

① 2 3 4 5    ① 2 3 4 5    ① 2 3 4 5    ① 2 3 4 5

1                    2                    3                    4                    5

**Example 5**

If the vertical lines represent the pulse and we superimpose groupings of 5s and 4s onto that pulse, it will take 4 groups of 5s to equal 5 groups of 4s, or one complete cycle. Also, notice that in some ways cross pulses and polymeters are the same. In this example the 1s of the 5 patterns, and the 1s of the 4 patterns, become a cross pulse of 4 over 5. Further examples are found in South Indian classical music, certain Pygmy songs from Central Africa, and the relationship of music to movement in the Brazilian martial art, *capoeira*.

**TECHNIQUE AND EXERCISES**

Begin with clapping. There are many ways to clap, ranging from the short staccato claps involving force and tension, to the round, rich, fat tones of relaxed open clapping. The most common clap I use is simple and relaxed, involving minimal tension in the arms and hands. Playing Body Music with too much force can result in bruised or sore body parts. Volume is not the main consideration; I am much more concerned with precision, dynamics, and time. Be aware of the force you are playing with, and try to keep it light, relaxed, and musical.

If we start with a single clap (C) and move down the body, the next available sound will be produced by striking the chest. Strike with the right hand (RC), then the left (LC) in the center of the sternum. You will know when you are playing the correct spot as the whole chest will resonate with a rich tone. Strike and





continues to expand the limits of my Body Music. Working with artists such as singer Bobby McFerrin, physical comedian Geoff Hoyle, choreographer Kimi Okada, *kathak* dancer Purnima Jha, dancer/actress Blondell Cummings, and Balinese dancer I Wayan Dibia frequently leaves me with a changed perception as to how I see Body Music's potential.

In addition to Body Music's accessibility in a variety of performance contexts, I have found it to be extremely valuable in teaching rhythmic skills to other performers and non-performers, both adults and children. I have worked with modern, ballet, and jazz dance companies, university music, dance and theater departments, the learning impaired, and high school and elementary school students. In all of these contexts Body Music has proven to be a fun and effective way to develop rhythmic

skills, coordination, ensemble awareness, and concentration.

There are many aspects of the work that I have not addressed in this brief article, such as movement and spatial considerations, the left/right brain shifts that occur, playing Body Music with other "external" musics, solo versus group work, and the potential for voice in Body Music. Body Music's applicability to a wide range of settings frequently amazes me — it is accessible yet totally unique, crossing cultures and disciplines in its origins, spanning generations in its appeal, and blending artistic sensibilities in its scope.

© 1984 Keith Terry  
revised 1989

*Keith Terry is a percussionist, rhythm dancer, and Body Musician. Terry is the recipient of music and dance fellowships from the National Endowment for the Arts and a Japan Fellowship from the Asian Cultural Council. He is the founder and Artistic Director of the arts organization, Crosspulse. Terry recently co-directed Body Tjak with I Wayan Dibia. This project involved 12 American and 12 Balinese performers, and has been seen in the United States and Indonesia.*

*Thomas Lawrence McKinley is a composer and is presently an Assistant Professor of Music at Tulane University in New Orleans, LA. He has previously taught at Tufts University and the College of the Holy Cross. He studied at the University of Cincinnati and Harvard University, where he worked with Norman Dinerstein, Leon Kirchner, and Peter Maxwell Davies. He was one of the founding members of Extension Works, a Boston-based music performance group.*

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# Teaching from Models: Speech

VIRGINIA NYLANDER EBINGER

"The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic."<sup>1</sup> Carl Orff wrote this as a prefatory note to the Speech Exercises in the first volume of his *Schulwerk*. In the final volume he wrote: "The speech exercise is a cornerstone to the building of rhythmic education. It began as a fundamental exercise in Volume I."<sup>2</sup>

Orff himself left little doubt in these statements and elsewhere as to the importance of speech as an element in his approach to music education.

It is appropriate then to continue the series, *Teaching From Models* with the printed speech models which have been left to us. Although many speech exercises have appeared in print in the last several years, this article will treat only those found in the five standard volumes of the Orff-Schulwerk—both Hall<sup>3</sup> and Murray<sup>4</sup> editions, with reference to the German edition<sup>5</sup>—and to *Elementaria*<sup>6</sup>, *Rhythmische Übung*<sup>7</sup>, *Paralipomena*<sup>8</sup>, and *Orff Schulwerk Introduction to Music for Children*<sup>9</sup>.

These few books are the heart of the Orff Schulwerk library and will provide a wealth of models—perhaps all you will ever need—to use, adapting your own materials found elsewhere, with students of any age. This article will be most useful if you read it with the books at hand. They will be referred to as follows: Hall: H; Murray: M; German: Ger; *Elementaria*: Elem; *Rhythmische Übung*: RU; *Paralipomena*: Par; *Orff-Schulwerk Introduction to Music for Children*: Keller.

Another statement by Orff should be repeated at the beginning of any reference to the printed materials of *The Schulwerk*: "I knew that the publication and the attendant fixing in notation did not correspond to the nature of improvisation, but it was unavoidable for the development and expansion of the work"<sup>10</sup>. He further writes, "... [I]t is possible to practice and perform each piece as it stands. To do this would mean a total failure to recognize the purpose of the book. It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus."<sup>11</sup>

To accept this basic premise of the *Schulwerk*, we must understand the nature and



purpose of the models given to us. Of course they are to be used by teachers and children, but they are to be used as examples, as patterns which stimulate our own musical imagination. "The printed examples are meant to serve only as inspiration for one's own patterns. The teacher should make himself independent of the notated examples, which he can study at home to get ideas for other patterns. With the children he must freely adapt and practice the examples." (Keller: 24)

"The speech exercises commence with single words and rows of words, arranged according to sound and sense and in fixed rhythms"<sup>12</sup>. Volume I in all three editions has the largest number of examples and speech exercises. Three settings—"The Campbells Are Coming," #32, "The Grand Old Duke of York," #33, and "Oliver Cromwell," #34—appear in the Murray edition. The first and last of these are in 6/8 Meter, as is much of the nursery rhyme literature of English-speaking children. In all three settings, one voice recites the words of the poem very rhythmically and in natural speech rhythm, while the other voice maintains a strong beat foundation. The teacher is cautioned to pay attention to the "sound" of the words. This should avoid "sing-songy" production and stimulate interpretive ideas.

Hall, in a section of Volume I called *Speech Patterns*, pp. 66-70, sets "Tromm, Tromm, Tromm," "To Market," "This Old Man," and "Rumpate, Rumpate Bum." The rhythmic

ideas are much like those mentioned above. Two of the pieces are in 6/8, two in 4/4. All are written for two parts—rhythm of the words and beat. Sometimes the beat seems to be a sort of "punctuation" and at other times simply a continuing, steady pulse. A supplementary section, pp. 92-95, provides still more material, mostly in song form. One song with a spoken refrain is a natural for the very young: "Old Jeremiah" almost guarantees success in beat-keeping as the children complete the phrases with "puff, puff, puff." A number of other poems for children are included as raw material for appropriate settings.

Five pieces of this type are included in Volume I of the German edition, three in 6/8, two in 4/4, all again with strongly rhythmical speech over a steady pulse. Dialogue, echo, triplets against duplets, a 3-part piece—all find their place here. An interesting long piece with no English parallel in either English translation is "Liebe Kindlein kaufet ein." (Ger: #62). Here recorders and percussion alternate with solo and chorus in a role-playing, dance-like visit to the fair. Near the end of the piece the Child and the Seller engage in spoken dialogue, at first prescribed but quite fitting later for improvisation.

All three have a short spoken section in the piece variously named "Old Mister Mulrooney" (H: #35) "Old Angus McTavish" (M: #40) and "Der alte Kastalter" (Ger: 63). And the piece for percussion instruments labeled simply "Allegro," with its insertions of the rowdy two-part "Hi-ya, Hi-ya" is found in both the Murray and German editions. (M: #38; Ger: #38)

After the teacher has studied, played, taught these pieces, as models, she can find a wealth of material in our own folk heritage (of course, including Mother Goose and other rhymes originating in the British Isles) that can be set in a similar manner, and which students will want to use in making their own improvisations and arrangements. Especially suitable for this type of arrangement are limericks. My students have enjoyed "The Young Lady From Lynn,"<sup>13</sup> finding the verse funny, the rhythm appealing and the word ostinati easy to find.

So far the emphasis has been on rhythmic training for the young child. Arnold Walter

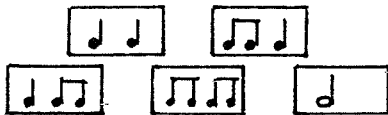
writes, "Orff's starting point is rhythm, rightly regarded as the most basic of all the elements. It is not taught mechanically, mathematically (by subdivisions of whole notes perhaps, or by counting beats); it grows out of speech patterns." And further, "For the child, speaking and singing, music and movement are an indivisible entity; it is this intimate connection which leads quite naturally from speech patterns to rhythm..." (H: Introduction)

Each of the three editions of Volume I has a section devoted to Speech Patterns or Speech Exercises. (H: pp. 66-68, 73-74; M: 50-52, 57, 59; Ger: 68-70, 75-77) Here we find first the familiar rhythmic patterns built on the natural speech rhythms of groups of birds, trees, names, and then we find many proverbs and sayings, short rhymes and conversations. At first they are simply set to rhythm, occasionally with a suggestion for canonic treatment; later they are given body percussion accompaniment which, still later, can be transferred to percussion instruments.

Gunild Keetman brings into focus and organization the smallest units of rhythms, discovered and realized through speech, in what she calls the "Rhythmic building bricks." As introduction to this concept she writes: "The smallest rhythmic units . . . are derived from children's rhymes, songs and names . . . [T]hey form the rhythmic foundation for the first stages of teaching. With them the children accompany the teacher's melodies and their own playing and singing, and they play and improvise with them in many different forms." (Elem: 17)

The beginning instruction should be in sets of two beats, all taken from known material—

games, rhymes, their names. These five, in combination and repetition, form the basis for further rhythmic training. They are to be realized through speech:<sup>14</sup>



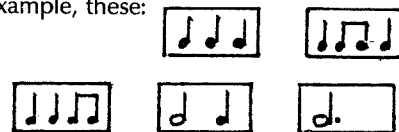
Keetman suggests nursery rhymes, children's names, names of animals as categories to "fit" the rhythmic building bricks; e.g., "Rain, rain, go away, come again another day"; or "David, Christopher, John Michael, Mary Helen, Joe"; or "Monkey, elephant, anteater, alligator, snake."

Many, many categories of words can be suggested to the students who will be able to find their own words to fit the rhythms. This activity in a number of forms can be customized to students of any age. Classroom teachers will appreciate the music teacher's extension of the science lesson or the history lesson, and rhythmic patterns will be reinforced, when appropriate categories are used for building the patterns.

Play many games with these building bricks, concentrating on phrase building. Some are suggested by Keetman; the children will find others. Start with the simplest; add complexities only when the earliest steps have been mastered. Be very careful not to distort the speech to "fit" the rhythm. Such distortion will be totally counter-productive to your aims. You may find differences in natural speech rhythm in different sections of the country; for instance, the word *four* may be pronounced in two syllables in some areas. One-syllable names of children by also be pronounced in two syllables. The teacher

must be aware of these differences and decide how to treat them.

Keetman did not intend that all speech exercises be in duple meter. She suggests on that 2's are easier at the beginning and that the parallel building bricks in 3's could be, for example, these:



Although it is quite easy in duple meter to make a meaningful musical phrase of building bricks from separate, independent words tied together only by a common category, it is not so easy to do this in triple meter without distorting speech. You may find more success by using an appropriately-measured proverb or line of poetry. Keetman suggests "as round as an apple, as deep as a cup, and all the King's horses can't pull it up." (Elem: 49) With older children you might try part of a poem by John Ciardi: "My dear, let me tell you about the shark; his eyes are bright, but his thoughts are dark."<sup>15</sup>

Using the names of four birds—bluebird, kingfisher, bob-o-link, robin redbreast—rhythmically varied, Keller suggests ways in which a number of rhythmic concepts, with significance for music participation later in the child's life, can be discovered: "After the children have learned to subdivide beats and perform accompaniment rhythms by speaking, clapping, stamping, and knee-patting . . . they can begin to transfer these same rhythms to some of the instruments. They will understand the rhythmic figures to be played immediately because they are associated with the words they learned earlier. The woodblock says "Blue-bird." The rattle now plays the "King" part of "Kingfisher." These and similar instructions spare the teacher the need for complicated explanations or demonstrations of a rhythmic figure. Now there is no need to count out the beat before or during playing, because the living rhythm of speech accomplishes the same goal without the danger of 'mechanizing' the children's sense of rhythm.

Syncopated patterns present no problem if, for example, the player of the figure 'Bob-o-link' is instructed to think the 'Bob-o' and play only the 'link.' The child will sense the first half of the beat (or he may speak it softly to himself) and learn the essence of syncopation naturally, i.e. to place emphasis on the 'light' part of a beat and be silent on the 'heavy' part. The principle of being silent during a portion of a beat once played, may be extended to the areas of form and macro-rhythm, to remaining silent during larger sections, for example a 'tacet' for a group of instruments or a single instrument during a complete formal section. Where, for exam-

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ple, a triangle earlier sounded to mark the beginning of every beat, it may later be restricted to play only at the beginning of a section. If the player has once played his rhythm throughout the section, he will continue to participate in the on-going rhythm internally, keeping the tempo regular and sounding it out loud only at certain places. Long rests are then not 'vacations,' but 'rhythmic silences,' during which the child does not set aside his feeling of musical pulse, but keeps it alive internally." (Keller: 25)

A cautionary note reminding us that rhythmic emphasis is not the total basis for speech exercises is sounded here: "It is important to develop a feeling for the tonal qualities of words, so that the characteristic sounds are displayed to the best advantage: the sharp clipped syllables of *Phlox* and *Flax* contrasted with the warm smooth tone of *Stephenandra*; or the clear bright vowel sounds of *Sarsaparilla* differentiated from the hissing consonants of *Sassafras* and *Saffron*." (H: 66)

And Keller suggests still another reason for the use of speech exercises: "Speech exercises serve not only a rhythmic purpose, but also help build the voice. Through clear articulation they lead to correct vocal placement and, thus, to optimal resonance. They prevent coarse and throaty speaking and singing." (Keller: 24)

An effective, efficient way to work with speech patterns, according to Keller (pp. 49-50), is found in the following steps:

1. Speak words clearly.
2. Children repeat.
3. Start always from beginning, adding lines little by little; correct mistakes immediately.
4. Vary dynamics, register, tempo, etc. on each repetition.
5. Speak in canon; experiment with different entry times.
6. Speak rhythm with other sounds—vowels, animal talk, etc.
7. Perform rhythm pattern with body percussion.
8. Make an accompaniment from suitable words of the text.

All of the model-makers—from Orff and Keetman through Keller, Hall, Murray—agree the progress/process is the same: words first; add body instruments; take to non-tuned percussion instruments, then to tuned percussion. *Ostinati*, accompaniment, two-part pieces, and even melody result.

Volume II produces only two speech models, both to be found in the Murray and the German editions: a small section at the end of "Five Fools in a Barrow" and "Bear Dance." There is, though, an interesting new development in this book. "O my dear hart," under the title, "Two Early English Poems," is

strongly in recitative style, a form in which the melody and the rhythm develop from, grow out of, the words and their natural speech rhythm. (M: #15; Ger: #16)

Volume III includes no examples of speech models. This paucity of speech exercises is not in any way meant to deny their importance. Examples in Volume I are meant to be continued and expanded just as are the other rhythmic exercises of that volume. It is not, for instance, until Volume V that we again encounter exercises particularly for rhythmic development, though it is to be assumed that rhythmic exercises are constantly practiced. The same idea should apply to speech exercises.

In Volume IV we find more melodies set to texts—both prose and poetry—which are recitative style and in which "the singing must flow from the natural speech rhythm of the words." (M: 129) "From the Song of Solomon" (M: #27) is a Biblical text, and "There is No Rose of Such Virtue" (M: #28) is a medieval lyric. Both have minimal accompaniment, giving the "reciter" great freedom in following this natural songspeech. "Two Prayers" (M: 29), "For Humility" and "Evening Prayer," present more difficulties. The first is paraphonic, creating the built-in problem of three voices moving as one in the elastic rhythmic movement of the style. The second asks for the same kind of songspeech

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but places it in a tighter frame as the accompaniment plays upward-moving open fifths on almost every beat. Another piece of this nature opens the Phrygian section of Volume IV: "Mother, Oh Mother." (M: 76) Over foundation tones a recitative in dialogue occurs between the Child and the Mother, with an ending *tutti* phrase.

A form not used before occurs in Volume IV of the German edition (Ger: 46) but not, unfortunately, in the others. Excerpts from three fairy tales are set musically, and three others are suggested for similar treatment. The first and third, "Von den Machandelboom" and "The Goosegirl," are essentially songs with accompaniment, but the second, "Rumpelstilskin," is a setting for speech with minimal nontuned percussion accompaniment and alto xylophone interludes. Whether or not you choose to translate these specific excerpts, they can serve as models for similar treatment of most fairy tales.

Volume V continues and expands on the songspeech models with weather sayings and proverbs (M: #9, #22) before arriving at a section titled "In Conclusion." (M: #35, M: #36) The first, "Incipiunt Laudes Creaturarum," the "Hymn to the Sun" by St. Francis, is a work of the highest order. "If the attempt were made to find a paradigm for the highest stage of child-like language that was also consummate poetry, it would have to result in the discovery of [this piece]. . . [T]his particular work is of primary importance for Orff's methods of elementary language education . . . [O]pen, swelling and capable expression are [terms] characteristic of the music Orff has written for the text."<sup>16</sup> voices far more mature than those of our young elementary school

students must sing this piece in its three upper parts moving in paraphony over long pedal points. Concerning the text of this hymn, Orff wrote: "The ecstatic, hymnic choral setting must grow entirely from the words; use a flexible, flowing tempo, mostly 'quasi parlando.'" (M: 134) The second piece, "Jubilationes," is another joyful song of praise for mature voices/percussion accompaniment.

Finally in Volume V there comes a section called "Pieces Using Speech." Here we find three pieces from *Faust*, a chorus from *Antigone*, four recitatives, one for Christmas, two for Easter, and "Media Vita." (M: pp. 111-123; Ger: 117-134) The German edition has an additional recitative, "Nachtmahr," (p. 130) and a setting for the fairy tale, "The Flea and the Louse." (p. 117)

An index of speech models from the *Schulwerk* cannot be considered complete without looking at *Paralipomena* and *Rhythmische Ubung*. Nine of the 34 numbers in *Paralipomena* are speech pieces illustrating different models. Unfortunately they are untranslated and thus unusable for most of us. Nevertheless, they are worth studying for possible applications of other material. "Sitzt an Engerl an der Wand" (Par: #6) is a childhood story/rhyme from Salzburg, the first half a song, the second a spoken dialogue. Four speech pieces comprise #11 and, like most proverbs and children's rhymes, defy the translator to put them in a sense-making fashion into another language. The accompaniment ideas, however, should be studied as models for the same kinds of material in one's own language.

"Havele, Havele Haahne" (Par: #13) celebrates Fastnacht, called by some Shrove

Tuesday, the day before Lent begins, in a traditional rhyme for children. It is arranged for a number of soloists, a speaking chorus and nontuned percussion. Settings appropriate to the mood and content of the subjects are provided for a number of poems and stories. Once again, we suggest that you study these models, find your own fitting text, and adapt.

Are there other "evening songs" which would correspond to Matthias Claudius's "Abendlied?" (Par: #18) Not all these texts are happy—or easy to understand—but all have meaning and merit study. There are "Vor der Ernte" by Martin Greif (Par: #19) and "Der Tod," another by Matthias Claudius (Par: 20). "Das Arm Kind" by Georg Buchner (Par: #28) is a thought-provoking story enhanced by simple, effective accompaniment. A different kind of story is the fairy tale, this one a contribution of the Brothers Grimm, The Frog King and Iron Henry (Par: #32). Finally there is a cradle song "to sing by the moonlight," still another poem by Matthias Claudius (Par: #33). Each of these models shows a different musical treatment, a different solution.

The last book, *Rhythmische Ubung* (Rhythmic Exercises) is only 23 pages long, filled with the vital, exciting rhythms we have come to know in all the Orff and Keetman works. I have used materials from this book as models to work with children from preschool through ninth grade levels. As in *Paralipomena*, the words are in German, but no matter, for as you read the rhythms you will almost surely think of rhymes in English that fit rhythm, mood, style. For instance, "Ene bene Bohlenblatt, wie viel Kuh' sind noch nicht satt?" (RU: #35) is just as easily "Put a piggy in a poke, ziggy zaggy zogy zed." And "Gretel, pastetel, was machen die Gans?" (RU: #36) becomes "Little girl, little girl, where have you been?"

In another, Keetman uses one rhyme with three different body percussion accompaniments. (RU: #58) This idea works well also with three different rhymes, each assigned to a small group to work out, all joined together in the introduction/interlude recurring phrase. Workable poems include "Donkey, donkey, old and gray," "Robert Barnes, my fellow fine," "Eeny meeny miney moe," and countless others. Another piece is "Hinter der Danaubruck steht a shons Hausle." (RU: #63) This is written for three groups, with different rhymes between *tutti* sections which would be good for development by small groups. All the pieces/exercises in this small book, 78 of them, can inspire word settings—proverbs, sentences, rhymes.

Examples in a different medium, which were no doubt inspired by the original models, are to be found in a set of recordings



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by Schott and Co. of London, of "Orff-Schulwerk Music for Children." Here we find such perennial child pleasers as *I know an old lady who swallowed a fly* and *Old King Cole*, and other rhymes and proverbs, all arranged in a fresh and exciting manner, all true to the models of the Schulwerk.

Where should one look for materials? Mother Goose, John Ciardi, Shel Silverstein, Dennis Lee, Aileen Fisher, Eleanor Farjeon, and dozens of others can provide you with good poetry for all ages. The Farmers Almanac (doesn't even have to be current) is a good source for weather sayings. Proverbs appear everywhere—even in your own memory. Just become a conscious Materials-Detective; keep your eyes and ears open, your standards high, and you'll be surprised at the treasures that turn up!

1. Carl Orff and Gunild Keetman, *Orff-Schulwerk Music for Children*, Volume I, English version adapted by Margaret Murray. (London: Schott and Co. Ltd., #4865, 1958), 141. This statement is also made in the German Edition, #3567, published in 1950. (*Am Beginn aller musikalischen Übung, der rhythmischen wie der melodischen, steht die Sprechübung.*)
2. Carl Orff and Gunild Keetman, *Orff-Schulwerk Music for Children*, Volume V, English version adapted by Margaret Murray. (London: Schott and Co. Ltd., #10920, 1966), 140. German edition, #4453, 1954. (*Im Gesamtbau der rhythmischen Erziehung ist die Sprechübung ein Wichtiger Pfeiler. So begann diese schon als grundlegende Übung im ersten Band.*)
3. Carl Orff and Gunild Keetman, *Music for Children*, English adaptation by Doreen Hall and Arnold Walter. (Mainz: B. Schott's Sohne. Volume I, #4470, 1956. Volume II, #4471, 1960.)
4. Carl Orff and Gunild Keetman, *Orff-Schulwerk Music for Children*, English version adapted by Margaret Murray. (London: Schott and Co. Ltd., Volume I, #4865, 1958; Volume II, #4866, 1959; Volume IV, #D4868, 1966; Volume V, #10920, 1966.) No examples of speech models were found in Volume III.
5. Carl Orff and Gunild Keetman, *Orff-Schulwerk Musik für Kinder*. (Mainz: B. Schott's Sohne, Volume I, #3567, 1950; Volume II, 3568, 1952; Volume IV, #4452, 1954; Volume V, #4453, 1954.)
6. Gunild Keetman, *Elementaria*, English Translation by Margaret Murray. (London: Schott and Co. Ltd., #11152, 1974.)
7. Gunild Keetman, *Rhythmische Übung*. (Mainz: B. Schott's Sohne, #6359, 1970.)
8. Carl Orff and Gunild Keetman, *Orff-Schulwerk Musik für Kinder: Paralipomena*. (Mainz: B. Schott's Sohne, #6698, 1977.)
9. Wilhelm Keller, *Orff-Schulwerk Introduction to Music for Children*. Translated by Susan Kennedy. (Mainz: B. Schott's Sohne, 1963. English Translation, New York: Schott New York, #AP 264, 1974.)
10. Carl Orff, *The Schulwerk*, Volume 3 of *Carl Orff/Documentation, His Life and Works*. (Tutzing: Hans Schneider, 1976). Translation by Margaret Murray. (New York: Schott Music Corp., 1978), 115.
11. *Ibid*, p. 131.

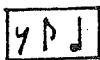
12. Werner Thomas, "The Educative Approach to Language in Orff's 'Schulwerk,'" *Orff-Institute Year-Book 1962*.

(Mainz: B. Schott's Sohne, 1963), p. 20.

13. There was a young lady from Lynn  
Who was so exceedingly thin  
That when she essayed  
To drink lemonade,

She slipped through the straw and fell in.

14. I believe that, at least in American speech, a sixth building brick (and its variants) should be included among these basics. See "What's in a Name," V. N. Ebinger. *The Orff Echo*, 13:4 (Summer 1981), 12.



15. John Ciardi, "The Shark," *Fast and Slow*, Poems for Advanced Children and Beginning Parents. (Boston: Houghton Mifflin, 1975),

16. Thomas, *op. cit.*, p. 26.

Virginia Nylander Ebinger, *Past President of AOSA*, is the founder of the New Mexico Chapter. She has taught elementary school, university courses and workshops and is involved regionally and internationally in arts education groups. A member of the *Echo Editorial Board* since 1975, Gin is one of the two compilers of *The Orff Echo Index* and is currently working on *Re-Echoes III*. Other publications include contributions to the American Edition of *Music For Children*, arrangements of Spanish folk Christmas melodies for *ARS*, and the forthcoming *De Colores*, Spanish/Mexican songs (Schott), and *La Ninez*, Spanish origins of New Mexico children's folk song and dance, researched in Spain last year (Sunstone).



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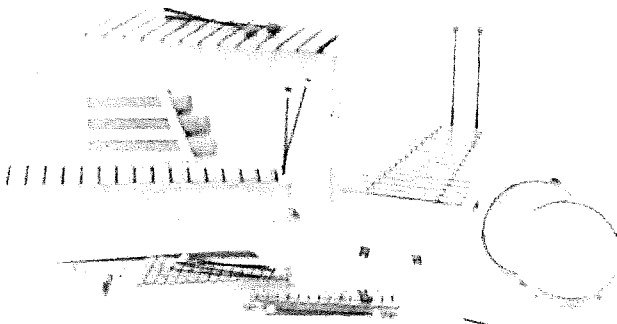
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# Music in the Museum: A Middle School Experience

PATRICIA A. SEIBOLD

Dr. John Fines, a history professor who uses drama to help children interpret art, gave a workshop on this theme at the AOSA conference in Atlanta. After attending that workshop, I became intrigued by the possibility of linking the Orff process with the visual arts.

The opportunity to pursue this arose last year while I was teaching the sound exploration unit of *Introduction to the Musical Arts*, based on Orff Schulwerk, to a middle school class of eight boys.<sup>1</sup> Just at that time, the local museum was featuring a retrospective exhibition of the ceramics of Japanese-American artist Toshiko Takaezu. We launched into a challenging project: to compose music based on Toshiko's work.

Toshiko has written:

*When working with clay, I take pleasure in the process as well as from the finished piece. Every once in a while—very seldom— I am in tune with the material, and I hear music, and it's like poetry. Those are the moments that make pottery truly beautiful for me.*<sup>2</sup>

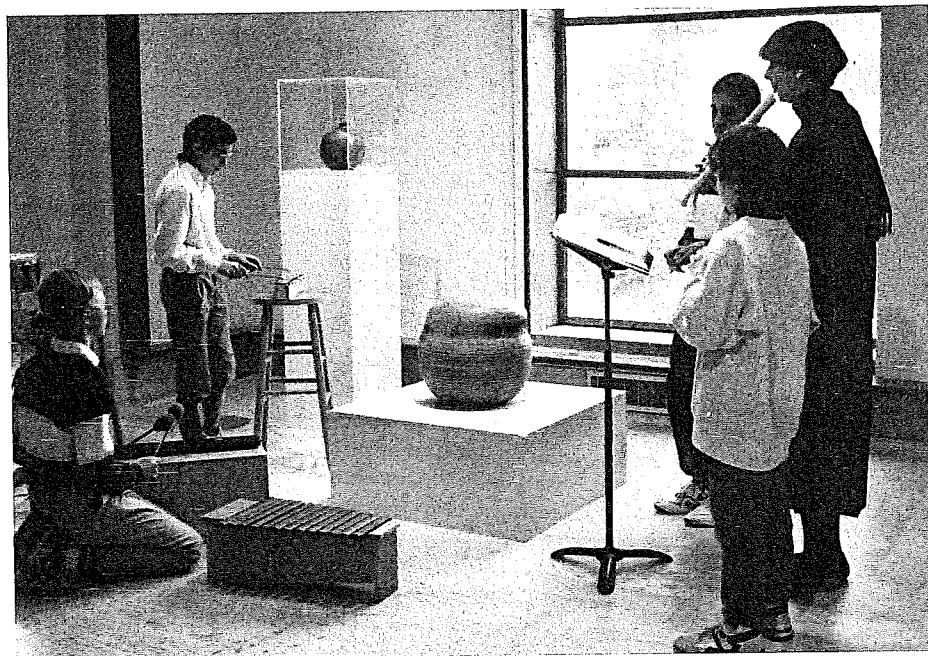
Our initial, exploratory visit to the museum revealed that much of Toshiko's art was related to sound. The exhibition included a large bronze bell (densho) similar to those used in Buddhist temples and the museum staff let us use its wooden mallet to ring it and hear its sound. Also on display were sound forms, closed clay pots with small clay pieces inside to make "music" when the pots are handled. The museum staff and our school principal were most cooperative and we scheduled a return visit for six weeks later to play our compositions.

Captivated, I prepared myself by scurrying to the library to find books on Zen, Buddhism and on Japanese verse, music and instruments. Before giving my students the task of writing a poem, I tried my own hand at writing poetry and completed a cinquain titled "Sound Form" (Fig. 1). Also, I dis-

Fig. 1

Clay sphere  
rhythmic surface  
secret music within  
tuned in the earthly inferno  
Sound form

© 1991 Patricia Seibold



Photos: Diane Rancont, Cranbrook Ed. Comm.

covered fertile ground in the understanding that some Buddhist rituals are punctuated with sounds of bells and gongs, drums and wooden clappers. I began to gather a variety of bells and assigned each student to bring at least one bell to class for a group composition.

The students were accustomed to using the 10 minutes' time between classes for music listening, and I selected examples of traditional and modern Japanese music for my class to hear. Because I had stressed the importance of thinking and talking about music with music terminology, soon the boys became able point out familiar rhythms, melodies and forms, and they grappled confidently with the Japanese sound.

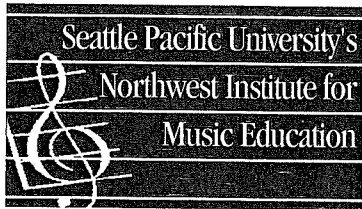
In preparation for composing, an early lesson took place in question and answer format, an instructional technique found in both Orff and Zen methodologies. To set the mood, I asked the students to remove their shoes, to select an untuned percussion instrument and sit around me on the floor while observing deep silence. Off came the Reeboks and we were ready to begin.

From the center, I intoned the oft-repeated Zen question "Who are you?" In sequence around the circle, each student answered

with his name and one short fact about himself. We repeated the process, substituting rhythms played on the instruments for words. With practice, each boy could reply only on sensing eye contact with me, waiting for the sound of my questioning instrument to fade completely before answering with his own. Sometimes, the resulting silence was uncomfortable, but became a step toward using silence as an element of composition. On the third repetition, each student was to vary the tempo or dynamics in his own instrumental response while the others were free to supply a pianissimo accompaniment.

Toshiko's art embraced the Zen principles of serenity, simplicity and discipline, principles she had learned during a six-month stay in a Japanese monastery. The boys discussed the spirit of Zen and how it might affect the creation of our own music. Noting that silence could, at times, communicate more forcefully than sound, we began to deal with silence in a positive way. We decided to strive for short compositions with simple, straightforward content.

This groundwork paved the way for three specific projects. First, I asked students to write and score one haiku poem. Toshiko had created large, subtly colored spheres called



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moon pots. The moon, an ageless source of inspiration to artists, became the subjects of the haiku.

The day I broke the news about scoring the haiku each boy had written, it was met with lively protests: "How can we score a piece if we can't write the music?" My reply lay in Meinhold Neuhaeuser's notational system, encountered in Germany at an IGMF seminar (Fig. 2) and the boys were now empowered to communicate their ideas in sound. Limited to one voice and two instruments, the boys crafted sensitive poems and with some help from me, impressive Neuhaeuser scores (Figs. 3-4).

The scoring activity reinforces Palmer's maxim that "early compositional experiences should deal with sound exploration and not with the traditional symbolic representations of sound."<sup>3</sup> Neuhaeuser's system unlocks the door to early composing: it enables children to set down a variety of sounds creatively and without the formalistic constraints of "correct" rhythmic and melodic notation.

The second project focused on improvisation in ensemble. Three of the boys selected "Gaea," Toshiko's grouping of four moon pots as their point of departure. Selecting three bass bars and two soprano xylophones, the latter played with wooden mallets, the boys surprised me by creating a texture on the xylophones, under which the bass bars beat a relentless, three-tone melody.

Another improvisational ensemble was titled "5+7+9" after Toshiko's stacked

bronze forms. The boys chose to work with five hand drums and four tone bells. I was challenged to respond when I heard them quoting a melodic motive from a well-known rock song—note for note. Here was the perfect opportunity to explain thematic manipulation. How else could the familiar tune be set forth? After some discussion all agreed to use the theme in inversion at a fourth below the original. Now the "stuff" they had heard about Bach several months before finally began to make sense to them.

"Incantation III" (borrowed from Wendy Carlos) was the third project and our finale. Using ternary form we recreated the sounds of a Buddhist temple. Malm's account of a typical service was our model.<sup>4</sup> The *densho* (Toshiko's bronze bell) introduced section A, hammering out a triple call to the faithful. Then the "monks" entered chanting, by means of a pre-recorded tape of their voices: each boy sustained an open-vowel sound on the pitch of his choice. The effect of the accumulating voice cluster was other-worldly. The *o-daiko* (hand drum) pounded as two hand bells, a tri-tone apart, rang out for a truly mystical effect.<sup>5</sup> For Section B, *rei* (our bell collection) and *kin* (traditionally a brass bowl, but ours was a metallic tube), carried on a dialogue, then two *mokug yos* (wood-blocks) conversed. To conclude, we repeated section A, with three strokes on the *densho* as coda.

On the day of the play-in, we transported the instruments and carefully positioned them among Toshiko's works, permitting the

### Fig. 2

SOUNDS: NOTATIONAL SYSTEM from MEINHOLF NEUHAEUER \*

Sound types are organized into six major categories:

pointed sounds	•	short, crisp (HD, WB)
hovering sounds	○	continue to sound after striking (BM, C, gong)
gliding sounds	↗ ↘	glissando (barred instruments, slide whistle)
trilled sounds	~~~~~	instruments play trill or tremolo (barred instruments (tambourine, Mar) ↔)
layered sounds	■	several tones played simultaneously w/claves or barred instruments
sustained sounds	—	sound remains constant (recorder, voice, cello, glasses)

### VOLUME

Small notation figures represent playing softly (piano); larger figures are played loudly (forte); figures may get larger gradually to represent crescendo or smaller to represent decrescendo.

### RELATIVE PITCH

Notation on or near the one-line staff represents middle range; notation above the line represents high register; notation below the line represents low register.

\* Used by permission

boys to play at various points around the galleries. Our "audience" consisted of two associate curators, several colleagues, one parent and a few visitors. When the first notes filled the air, I was struck by the brilliance of the sound reflecting off the walls and windows—an effect not possible in the acoustically-dank classroom.

The students moved through the compositions mustering their best effort: not once was an instrument played carelessly or out of turn. They were excited and pleased with the final outcome and I reinforced their positive feelings heartily. Perhaps an Asian lady in attendance summed it up best when she said that many of the sounds seemed very familiar to her. Could it be that we touched Toshiko's spirit with our music?

Not unlike Toshiko, I was gratified by the process as well as the product of this six-week project in the spring of 1991. For the middle school student, a museum can seem a repository of dusty, irrelevant objects or it can



emerge as a place of excitement and challenge. The student-participants approached Toshiko's work as confident composers, coming away with good feelings about their music and with a bit more understanding about how art can speak to anyone who listens.

**ADDENDUM:** To those embarking on such a venture for the first time, I suggest:

1. Do your homework. Research the visual arts aspects of all collaborative projects.
2. Allow ample lead time. Explain your proposal carefully to the museum authorities; show them the fund-raising potential of a photo of this innovative use of their space.
3. Explore the expressive possibilities of single sounds before combining them. Make new sounds with familiar instruments. Bring in home-made sounds. Experiment with taped sounds.
4. Be directive in the early stages of work. Gradually the students can take over much of the decision-making. A student's aesthetic sensitivity will grow with exercise.

**Fig. 3**

Mark Penske

claves X  
gong ○ →  
voice: The moon is grey, calm

claves X  
gong ○ →  
voice: Deep valleys, and dry rivers

bongo ○ ○  
gong ○ →  
voice: Cold, dry, dark and blue. ©1991

**Fig. 4**

Tim Antone

©1991

3 ∇ 10 sec. to voice  
○ HD  
Voice The moon reflects light

3 ∇  
○ HD  
Voice: Constant yet ever changing

3 ∇  
○ HD  
Voice: It forms a great orb.

∇ = 3 wine glasses partially filled, rubbed around rim with moistened finger  
○ HD = Hand drum

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5. Have students critique one another's work. During the middle school years the advice of peers often carries more weight than that of a teacher.
6. Leave room for spontaneity. Even the most well-structured lesson should allow for something unexpected—a challenge or question that arises and is resolved on the spot or in the very next class.

#### FOOTNOTES:

1. Cranbrook Kingswood Middle School, Bloomfield Hills, Michigan.
2. Mary Palmer *Sound Exploration and Discovery* (New York: The Center for Applied Research in Music Education, 1974), 49.
3. William P. Malm, *Japanese Music and Musical Instruments*, (Rutland, Vermont: Charles E. Tuttle, 1959), 68.
4. The tritone, *Diabolus in musica*, the tritone, has plagued Western ears since the days of Fux, but it is a comfortable sound in the East.

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Patricia Siebold graduated with a B. Mus. in piano and organ and a M. Ed. for which she completed a thesis on Carl Orff. She has taught primary grades through college. She holds Levels I and II certificates and has attended seminars in Salzburg and Trossingen. During nine years of living in Germany, Pat developed a lively interest in art history and has endeavored to correlate the visual arts with the Orff process.

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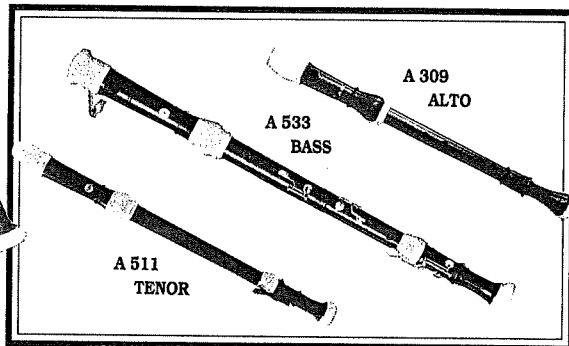
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# "What's That? Sing It With Signing"

VERONIKA SCHULTZ

Many Orff Schulwerk teachers, veterans and newcomers alike, have been saturated and stretched by workshops dealing with the Orff process. Such a bounty of choices: movement, singing, speech, tuned and non-tuned percussion, folktales, recorder, drama and improvisation, all so wonderfully meshed by Carl Orff and Gunild Keetman. More than two decades after its beginning in this country, this creative circle spins on anew; we are never "finished"; we delight in both surprise and serendipity.

In every niche and habitat of our land, we cultivate our own unique gardens. As Carl Orff said, "As in nature, plants establish themselves where they are needed and where conditions are favorable, so the Schulwerk has grown from ideas that were rife at the time."<sup>1</sup> Sun, wind, rain and chance combine to encourage growth and diversity. Sometimes an unexpected blossom occurs. Here is my story.

It is about the use of sign language in an elementary setting. A kindergarten teacher/colleague and I wanted to see how children would respond to and learn from the heavily tactile-kinesthetic mode of signing. She had studied *Signing Exact English* (SEE) and I had had courses in "pidgin" signing, a combination of American Sign Language (ASL) and SEE. We would be working with one of the two kindergarten classes assigned to me, part of my K-5 schedule.

By and large, our students were normal in hearing tests conducted by our district's audiologist. Occasionally one or several in a class needed preferential seating for either a slight hearing loss or a central auditory processing (CAP) problem. Our *Fixed Base* special education students are mainstreamed with their peers for music, art and physical education, so our classes were "normal" heterogeneous groups. We were hardly experts, but we were enthusiastic and brave! Our intuition told us that these groups of children would enjoy signing, even in music class.

It should be noted that my colleague and I are not involved in any way with the debate in special education circles between teachers using a "total communication" approach<sup>2</sup>, using sign language, fingerspelling (dactylogogy), speech, reading and writing, and proponents of the "oral approach," which emphasizes lip reading, use of residual hearing, and training the speaking voice.

Before specific strategies are detailed, there are some reasons why sign language can be highly effective in both the regular and special education setting.

- Signing works in both large and small groups. It is excellent for practicing basic skills that must be learned by rote.<sup>3</sup> Communicating in sign can develop children's concentration; They must focus on the teacher or miss a key word or the entire sentence. It's as simple as that.
- Sign language is a "real" language, the fourth most used in the United States today. Implementing it is cost-effective; no equipment is needed. A teacher's signing textbook nearby can help with new words or needed signs. *The Joy of Signing*<sup>4</sup> and *The Comprehensive Sign Language Dictionary*<sup>5</sup> are both excellent sources.
- Signing appeals to children and reaches them because of its multisensory input.<sup>6</sup> It combines easily with the visual or auditory modes and increases the possibility that a learner will acquire a skill or concept. Our Orff Schulwerk process is often multisensory as well.
- Using hands and fingers to speak adds a new and striking element, "feeling the words" as opposed to just seeing and saying them.<sup>7</sup> They will then be motivated to learn more sign language. There is active participation from the outset; bringing restless or

immature students into the group.<sup>8</sup>

Many applications of sign language were observed in the "signing" kindergarten. Throughout the year, the teacher introduced new words in units, short poems and finger-plays, flannel-board stories and taught seasonal crafts with appropriate signs. The children's receptive language vocabulary increased rapidly. Moving their hands became a game, a natural way of expressing themselves. Most basic signs were of concrete objects and were easy to learn.

A culminating activity, an informal parents' program in May, showed how the group had learned to sign the concepts of colors, animals and sequencing characters. A favorite book, *Brown Bear, Brown Bear, What Do You See?*<sup>9</sup> was recited and signed by the group, led by their teacher. The children also sang and signed "Three Blind Mice"<sup>10</sup> and "Pop! Goes the Weasel,"<sup>11</sup> each at a slow tempo.

Nouns and pronouns had been taught first, with other parts of speech added late in the spring. Children are quicker than adults in learning signing; they would rather be moving than sitting still; making hand shapes to share ideas is certainly more fun than folding their hands.

In the elementary music classes, I have experimented with sign language in many different ways during the past three years. Here are some of the things I have learned:

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1. Signing can communicate basic classroom directions from the first day of school, simply, easily and consistently.
2. Students of all ages are eager to learn to fingerspell their names. A copy of the signed alphabet from any signing text can be reproduced and given out at the end of class. This is a surreptitious way to have students learn the basic hand shapes used in many signs.
3. Signing the refrain/chorus of any folk song adds variety to the involvement of the singing group: *This Land is Your Land*, *This Old Man*, or *Skip to My Lou*. Signs for other favorites can be looked up and added to the list very easily. [Most familiar is "We Are the World"]
4. Signing an entire song can be introduced when the group is ready for this challenge. Any song that the teacher can sign fluently is fine. Some suggestions: *There's a Hole in the Bottom of the Sea*, and *On Top of Spaghetti*. *Are You Sleeping?* can be sung and signed as a round, led by the teacher with two strong student leaders.
5. Signing the rhyming words of old favorite songs will help the children remember the text, for example, *A-Hunting We Will Go*, signing any pairs of rhyming words, as fox-box, bear-chair, flea-tree, and others to be invented.
6. Teaching part or all of the barred-instrument ensemble parts has been very effective

using only sign language. Correct mallet position, proper playing technique and musicianship are heightened through the absence of speech. At first, upper elementary grades were frustrated, then finally rewarded with success for their keen concentration. Reviewing an ensemble piece in sign language when preparing for performance is a worthy idea, since it approximates the concert conditions of focus, silence and playing together.

7. In the vast resources of poetry to be used in an Orff-oriented classroom, it is a small step from doing suggested pantomimic gestures into the world of signing. The magic, mystery and full expression of the meaning of the words as represented by sign language can be another choice, along with body percussion, movement or instrumental sounds.

If, as Gertrud Willert-Orff states in her preface "the child, his development, joy and satisfaction should always be the main criterion"<sup>12</sup> in choosing materials, then I propose that the bona-fide language of sign can be an invaluable resource in the music room. 8. Recorded songs can be performed with a group-signed interpretation. Two years ago a song composed for the Wyoming Centennial, *We Are Wyoming*,<sup>13</sup> was taught to third, fourth and fifth-graders. Students were very

enthusiastic over their ability to sign the expressive, slow refrain.

It was fascinating to me to see the "traveling" of this little refrain. Girl Scouts taught their leaders and troops; three teachers came by for mini-lessons in signing and a sheet of the signs I had researched for the song. Two women's clubs in town called to request children to come and sign the piece at upcoming meetings.

A final observation: children can internalize and use sign language as quickly and as readily as they pass on their playground games and chants; we teachers might want to catch up to them. Children are teaching their peers as fast as we are making hand shapes to them!

Come closer . . . enjoy the many colors, shapes and scents. Via the Schulwerk, we cultivate so many diverse flowers all through the year. Think of John Gardner's admonition, quoted in an early *Orff Echo* article:

"All too often we are giving our young people cut flowers when we should be teaching them to grow their own plants."<sup>14</sup>

Please don't cut any of my flowers. Here are some seeds. Take all you want, add love, and sow them with abandon. Encourage each tender shoot of outcome and promise. Happy gardening to us all.

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# We Have it

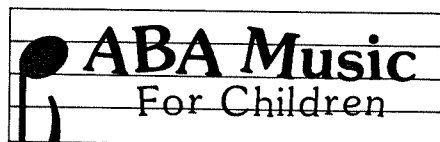
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# Research Resources in Support of Your Teaching

STEVEN K. HEDDEN

The University of Arizona

Do students who receive regular general music instruction based on Orff Schulwerk processes perform better in other curricular areas such as reading, language arts, and social studies? Do students who receive movement-based music instruction gain a better understanding of basic music concepts than those who do not receive movement-based music instruction? Does the Orff Schulwerk approach result in more positive attitudes to music learning than do other approaches to music learning?

How can you find answers to these important questions—formulated by participants in research sessions at recent AOSA national conferences? Where can you obtain answers to other significant questions about music teaching and learning? You'll want to consider several resources as you begin your search: journals; bibliographic tools; research compilations; and conference presentations.

## Journals

*Update* is probably the most useful (and accessible) research periodical for AOSA members. Published twice yearly by MENC (annual subscription, \$11.00), a typical article in this journal would be a synthesis of research on a given topic. For more information about MENC publications, write: MENC, 1902 Association Drive, Reston, VA 22091. For example, the Spring-Summer issue of 1991 contains Nancy A. Single's "A Summary of Research-Based Principles of Effective Teaching." She reviewed more than 60 research studies in order to prepare the summary, and her article provides a wealth of practical suggestions to guide music teaching. In reading the manuscript you'll find that it clearly conforms to the second of the "Instructions to Contributors" that appear in each issue of *Update*: "Articles should be written so that those music teachers who are not trained in research methodology and statistics can read and comprehend them. The emphasis should be on interpretation and application in the classroom and not on research procedures and statistics."

Another journal to consider for "reader-friendly" reports of research is MENC's *General Music Today* (published biannually, subscription \$11.00) Each issue of *General Music Today* contains "The Data Bank," in

which the column coordinator, Sandra Stauffer, presents research-based information in readily accessible language.

The contents of other research journals in music education can be characterized as follows. The quarterly *Journal of Research in Music Education* (\$22.00 annually through MENC) almost exclusively prints reports of research studies. For example, the Winter 1991 issue contains two studies of particular interest to general music specialists: "Effects of Instruction and Task Format on Preschool Children's Music Concept Discrimination," by Wendy L. Sims, and "Talking about Music: Interviews with Disabled and Non-disabled Children," by Judith A. Jellison and Patricia J. Flowers.

The quarterly *Bulletin of the Council for Research in Music Education* (\$15.00 annually)—contains feature articles—reports of original research and research syntheses—as well as critiques of recent doctoral dissertations. (School of Music, University of Illinois at Urbana-Champaign, 1114 West Nevada Street, Urbana IL 61801) Sample titles from the Winter 1991 bulletin include: "Comparison of Children's and Adults' Vocal Ranges and Preferred Tessituras in Singing Familiar Songs," by Randall S. Moore, and "Inaccurate Singers: An Exploratory Study of Variables Affecting Pitch-Matching," by Cornelia Yarbrough, Georgia Green, Wilma Benson, and Judy Bowers.

With its initial issue in 1990, the youngest of the music education research journals is *The Quarterly Journal of Music Teaching and Learning*—published quarterly, annual subscription \$26.00, by the School of Music at the University of Northern Colorado (123 Frasier Hall, Greeley CO 80639). The four issues on each volume of *The Quarterly* exhibit greater diversity in subject matter and its treatment than the preceding periodicals, with some issues reserved for themes (Philosophy in Music Education: Debating the Issues) and others eclectic, such as "The Kaleidoscope Issue" which appeared in Winter 1991. (This issue contains Dianne Anderson's "Children's Song Acquisition: An Examination of Current Research and Theories.")

Another source of research journals would

be the various state music education associations (MEAs). The list of state MEAs that publish research journals includes (at least) Florida, Missouri, New York, Ohio, and Pennsylvania.

## Bibliographic Tools

Several bibliographic resources will facilitate your search for information, but these resources tend to be available only in academic libraries or in libraries in large cities. Nonetheless, they are mentioned here in the hope that libraries of this nature are within driving distance on at least an occasional basis.

Probably the most useful tool for identifying pertinent articles in education and music education periodicals is the ERIC CD-ROM. As many readers know, the ERIC (Educational Resources Information Clearinghouse) database is quite comprehensive. Now that this database is available on CD-ROM, you can access a great deal of information by typing in the word(s) for which the computer/CD player is to search. For example, you would type MUSIC in response to the "Find:" prompt on the monitor in order to have the computer determine how many items in the database

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have MUSIC as a descriptive term.

In the scenario outlined above, you would learn there are hundreds of items in the ERIC database with music as a descriptor. Your next step would be to narrow the search by adding a term—composition, for example—then direct the computer to indicate how many of the items in the database use *both* music and composition as descriptors. Once the number of “hits” seems manageable, you would press a button which would cause the computer to display bibliographic information and an abstract of each of the selected articles. You would electronically “mark” the items you wish to consider in more detail, then direct the computer to print a hard copy of the bibliographic information and/or abstract pertaining to each one.

By exchanging the CD containing the ERIC information for another CD, you can explore other databases. These databases include music journals (Music Index in CD-ROM format), psychological and educational journals (PsycLIT) and dissertations (Proquest/ Dissertation Abstracts).

### Research Compilations

One especially good resource from MENC is the 1989 book-length publication—*What Works: Instructional Strategies for Music Education* (cost of \$10.80 to MENC members). A product of one of MENC's Special Research Interest Groups, *What Works* describes a number of research-supported strategies for teaching music.

The most comprehensive compilation of research in music education (976 pages, inquire through MENC) is the MENC-sponsored *Handbook of Research on Music Teaching and Learning* (1992). With 55 original essays by music education scholars, the book presents up-to-date information on “what we know” about virtually every aspect of music teaching and learning.

### Conference Presentations

An increasing number of AOSA members have been attending the research sessions at the recent national conferences: approximately twice as many people visited the Research Poster Session at San Diego as at Denver, a “trend” which augurs well for the future. These poster sessions seem to be an ideal way for AOSA members to learn about the results of recent studies, for the emphasis at the session is on informality and the exchange of information between attender and researcher. Similar poster sessions occur at the national MENC conference (with more than 100 posters on display) and at state conferences. Also, a poster session and paper-reading sessions are a part of the program at the biennial Symposium on Research in General Music at The University of Arizona.

### Coda

Sometimes music educators have the perception that we have a scant amount of research to guide our practice. In fact, the profession has a wealth of information. For example, more than 650 research reports have been presented over the last twelve MENC conferences; also, more than 250 research studies have appeared over the twelve most recent volumes of the *Journal of Research in Music Education*. The challenge, of course, is access to the information. The resources described above should be of great help. Don't hesitate to take the first step, for you'll find that your skill in locating research resources to support your teaching will grow rapidly.

## From My Bookshelf

### Carolee Stewart

The preceding article by Steve Hedden describes professional journals and other resources that report the results of research in the field of music education. While *Update* and *General Music Today* contain articles written in non-technical language, some of the research reports in *JRME*, *CRME*, and *The Quarterly* include descriptions of quantitative research that uses language of a highly technical nature. The best route to understanding quantitative methods is through coursework and textbooks about statistics and research design. The three books shared in this “From My Bookshelf” should assist a reader with some of the technical language used in quantitative research.

Edward L. Rainbow and Hildegard C. Froehlich. *Research in Music Education: An Introduction to Systematic Inquiry*. New York: Schirmer, 1987.

Mary Lee Smith and Gene V. Glass. *Research and Evaluation in Education and the Social Sciences*. Englewood Cliffs, NJ: Prentice Hall, Inc., 1987.

Fred N. Kerlinger. *Behavioral Research: A Conceptual Approach*. New York: Holt, Rinehart and Winston, 1979.

Music education researchers collect resource books that reflect and advance their research interests. Their collections may include books related to topics such as ethnographic, historical, philosophical, experimental, or survey research. My collection shows evidence of a strong interest in quantitative research and includes books about experimental and quasi-experimental research designs used in the behavioral and social sciences. The three books described here may be useful to one who is new to reading research reports, especially those involving numbers. They stress the theoretical and conceptual foundations of statistical methods without putting off the reader with complicated formulas.

*Research in Music Education* (Rainbow and Froehlich) provides an overview and introduction to different types of research commonly employed in the field of music education. It is the most current book of this type available for music educators. After presenting general background on research, Rainbow and Froehlich devote chapters to historical, philosophical, and empirical inquiry as well as to the use of measurement tools and statistics. The authors present con-

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cepts in the context of music education and they supplement their discussions with examples from recent research in music education. Because this book is intended to provide only an overview of music education research, students interested in developing skills and understandings in a specific research area should obtain more substantial information from books such as those listed in the "Suggested Readings" at the end of each chapter.

*Research and Evaluation* (Smith and Glass) is a book for students of educational or social science research. This book explains con-

cepts that might be incorporated in articles published by such journals as *American Educational Research Journal* or *Journal of Educational Psychology*. Because it is not specific to one subject area, this book provides useful supplementary material to *Research in Music Education* (Rainbow and Froehlich). Smith and Glass discuss both quantitative and qualitative methods; however there is a heavier emphasis on quantitative research. Their approach is conceptual and they do not stress mathematical formulas and numbers, although some concepts are explained with the use of simple formulas.

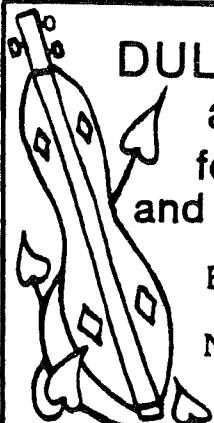
Another book that approaches quantitative research from a conceptual perspective is Kerlinger's *Behavioral Research*. This is one of my personal favorites because the text is very readable and Kerlinger's examples and illustrations are clear. He explains statistical concepts concisely and with a minimal use of numbers. This book and the Smith and Glass provide excellent background information on statistical methods without overwhelming the reader with numbers. Both would be useful to new readers of educational research.

While the books discussed above should facilitate the understanding of music education research, one should take a statistics

course in order to fully understand the quantitative methods currently in use. There are many good statistics books available in university bookstores. There is also a very good series of more than 70 small paperback books that address different topics in "Quantitative Applications in the Social Sciences" (e.g., *Analysis of Variance*, *Causal Modeling*, *Reliability and Validity Assessment*). A catalog is available through SAGE Publications, Inc., 211 West Hillcrest Drive, Newbury Park, CA 91320.

An understanding of research is enhanced greatly by reading reports of current research in music education in such journals as those named in the accompanying article by Steve Hedden. Other research journals deal with music education issues in the field of music therapy. Good music libraries should have these journals.

Getting the most out of music education research involves understanding quantitative as well as qualitative studies. Conceptual knowledge of statistical methods will assist the reading of quantitative reports. Through a better understanding of research reports, more teachers will be able to apply the findings. Research that can be applied readily and directly to music teaching and learning is the most useful. □



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# President's Message

MARILYN DAVIDSON

## Report on the 1992 Orff Forum and Preliminary Planning for the Carl Orff 1995 Centennial Celebration

In January it was my privilege and delight to attend two important meetings in Europe as the representative of AOSA. The first was that of the Orff Forum. This organization is a world-wide collaboration of Orff associations organized and led by Dr. Hermann Regner of the Orff Institute. The meeting was held in Salzburg at the Institute, January 23, 1992.

The purpose of the Forum is to facilitate communication among Orff organizations in different countries. Its second goal is to maintain contact with former students of the Institute.

The Forum has answered more than 800 letters this year and has been particularly active in responding to inquiries from the countries of Eastern Europe. Educators from this area are truly in desperate need of help and support as they struggle to establish creative music programs in these newly independent nations. In the coming months I will share information on this problem and suggestions for our possible involvement.

A new project of the Orff Forum is the establishment of an Orff Schulwerk Archive, to be housed in the Monastery of St. Peter's in Salzburg. Only data related to the Schulwerk will be housed there, where it will be available eventually for reference and study. Beginning in 1993, the Archive will welcome copies of photos, letters and other documents that you believe to be pertinent to the development of Orff Schulwerk. I suggest that AOSA members who respond to this will want to make copies of these documents for future inclusion in our own Isabel McNeill Carley Library.

This Orff Schulwerk Archive in Salzburg, sponsored by the Orff Forum should not be confused with the Orff Zentrum (Center) in Munich, Germany, which only concerns itself with information and memorabilia related to the non-pedagogical, compositional aspects of Carl Orff's work—his operas, plays and choral works.

The second meeting that I attended was an informal gathering whose purpose was to brainstorm ideas for celebration of the 1995 Centenary of Carl Orff's birth. Fortunately for



those in attendance, this get-together was held at Schloss Elmau, in the spectacular German Alps north of Innsbruck. Through the generosity of Frau Liselotte Orff, also in attendance, we gloried for two days in the magnificent winter landscape as we shared ideas for this upcoming occasion.

One benefit was to coordinate dates for Orff Centenary events now set or in the process of being set. Two events in the United States have already been scheduled. The first is a three-day Symposium at St. Thomas University in St. Paul, Minnesota, late in July of 1995. Jane Frazee and Judy Bond were present to describe their plans for this. They join me in expressing the hope that similar events will be considered at other centers of Orff Schulwerk study around the country. Possibly, these would include the reading of papers, concerts, exhibits and workshops. Of course, in the United States, the Orff Centenary will climax with our National Conference in Dallas, Texas, November, 1995.

Preliminary ideas for this are being generated now because of the amount of advance planning time needed for some of the special events being considered. At its next meeting, the National Board of Trustees will be generating some of these ideas for local chapters and we welcome your input on this, either through me or through your regional representative.

My attendance at the Orff Forum and at the Orff Centenary idea-sharing session was, of course, an opportunity of the greatest importance to me—both personally and in my current role as AOSA president. In addition to the meetings, I was invited to visit the Orff

Institute for four days preceding them. Dr. Regner and his assistant, Dr. Orietta Mattio, generously arranged for me to observe classes and to become acquainted with members of the staff. This resulted in my gaining otherwise unattainable insight into the work at the Orff Institute.

At the Carl Orff School in Traunwalchen, Bavaria, I observed several classes taught by graduates of the Orff Institute and was treated to a special performance by their delightful Choir. (You may be meeting representatives from the school at the conference in Minneapolis in November.)

It is impossible, in this space, to thank everyone responsible for my wonderful trip but I am deeply grateful to them all and to AOSA for making it possible. I will continue to work on and inform you of plans for the Orff Centenary. In the meantime, know that the growing relationships between Orff associations all over the world are alive and well. I know that you join me in anticipating, with great delight and excitement, the coming years in AOSA as we look forward to deepening relationships with our colleagues in other countries, our own Silver Anniversary in 1993 and the Carl Orff Centenary Celebration in 1995!

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Two or three times a year, I schedule in-classroom music programs. These are always outgrowths of the concepts currently being studied in music curriculum. Although there may be a theme—Colors, Mountains, "Johnny," Seasons, Olympics, Westward Ho!, Dreams—each grade focuses its presentation of that theme through the skills and concepts appropriate to the current music curriculum. The program is balanced so that most of the activities of the music room are represented: singing, speech, body percussion, pitched and nonpitched instruments, movement and recorder.

### ORGANIZATION

If I have three classes per grade level, for example, there will be three programs, with

one section of each grade participating in one of the three. In this way, each program will have all of the grades represented. (With an uneven number of sections/grades, I try to balance things as well as possible.)

The actual pieces of music performed will be the same in each of the three programs but there will be different participants in each. Those performing are also the audience; classes sit in a large circle or oval with each class occupying three rows. In this arrangement, everyone can see clearly. Classes may perform where they are sitting or move into the open center of the room as needed. Programs may be sequenced from youngest to oldest classes or may be arranged to make a good balance of musical activities.

To make a smooth-flowing program, I teach a chant or song for the audience's participation between individual class presentations. This keeps conversation down and adds to

the program; it is repeated until the next group is ready to begin.

For example:

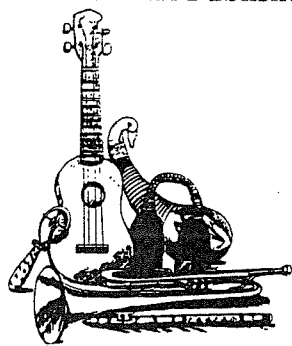
Colors—(chant) *Roy G Biv, Roy G Biv, The colors of the rainbow spell Roy G Biv!*

Seasons—(chant) *Whether it's cold or whether it's hot, there's bound to be weather, whether or not.*

Regions of the U.S.—(Song) *This Land Is Your Land.*

I believe students need many opportunities to practice being performers AND audience members. Parents may be invited to the last program of the year, becoming part of the production as they, too, sing or chant the "tie-together" piece. I print the words on a chart and the parents practice them before we start. Once the presentation begins, everyone is involved, both as a performer and an audience member. ►

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Programs are usually 25-30 minutes each. (If several are scheduled several back-to-back, allow 15-20 minutes to recuperate between them. It takes a lot of energy to choreograph and produce these performances! For the parent-audience programs, this allows sufficient time for parking.) I've noticed that some parents take time from their work to see their children perform. They have told me how much they look forward to coming (and participating) the following year.

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5. Students see friends/family in other grade levels.
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8. The music teacher has the satisfaction of being involved in a interesting, meaningful educational program.

If this is a new idea for you, I hope you can find ways to adapt it to your school situation. It has worked well for me.

### **New AOSA Membership Brochure Available**

The newly-designed membership flyer is ready for distribution. Appealing and colorful, the brochure invites people to "Begin the Musical Sharing That Lasts a Lifetime." The statements were written specifically for music teachers and potential AOSA members with clearly stated goals, benefits and advantages of AOSA national membership. The design has been revised by Susan Carr with new photographs by Karl Alliger, Jim Tinter and Susan Carr. Chapters may write to AOSA National Headquarters for a supply of the brochures to distribute at chapter meetings, at state MENC meeting AOSA booths and Orff Schulwerk demonstrations.



Photo courtesy of the Greater Minneapolis Convention & Visitors Association.

View from Hotel window, Minneapolis, MN.

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### Week of July 6-10

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### Week of July 13-17

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Kenneth Raessler

### Week of July 27-31

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### Week of July 7-10

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Eve Queler

### Week of July 13-17

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Richard Kay

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### Week of June 22-26

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Piano Maintenance, Tuning and Repair II  
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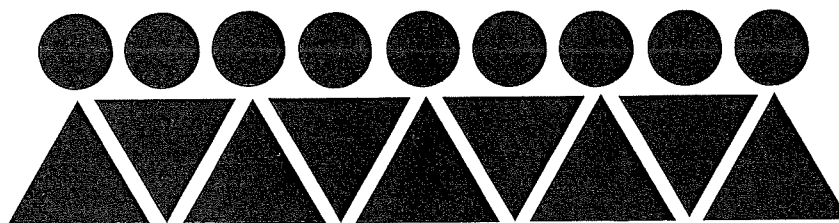
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# Producing "The Sea and Me"

MARY HINSHAW

*Did you see that opening performance, "The Sea and Me" in San Diego or hear about it from someone who was there? Seated next to its author, Mary Hinshaw at the banquet, and full of questions about that very professional production, I asked her to fill in some background for Echo readers. Mary is the composer and author of the musical, produced with Sheryl Lloyd.*

*Briefly, it is a sequence of imaginative seashore and undersea scenes with songs (Orff settings), chants, body percussion and movement improvisations; fish, mermaids, lobsters, octopus. It involved 100 children from two schools.*

When I was notified that my musical, "The Sea and Me" had been selected as the opening ceremonies production for the AOSA National Conference in San Diego, I immediately called my close colleague, Sheryl Lloyd, and we outlined a program would allow us to accomplish the most with our children in the least amount of time.

First, we approached our administrations and staffs and got a firm commitment of support from them. They decided that this should be a district-wide program and that all fifth and sixth grade children in Solana Beach should have the opportunity to participate.

Our proposed budget included money for special lighting, fog and bubble machines, sets and busing. When we met with the parent associations from the two schools and our superintendent, we were given \$2000. A special account was opened in the district business office for "The Sea and Me."

We described and introduced the musical to the fourth and fifth grades last May and sent



Photo - Richard Kaiser



Photo - Richard Kaiser

letters home to the parents of all interested children. These parents met with Sheryl and me for an introductory presentation. We felt this was important to ensure strong parental support and commitment. People were asked to sign up for various support committees—sets, lighting, costumes, make-up, publicity, communication, cast party, phone calls or as teaching assistants. A parent coordinator was selected—and we were underway!

We made the rehearsal schedule clear from the beginning—two and a half hours, Tuesday through Thursday, the week before school began. After that, once a week for one



Photo - Richard Kaiser

hour; classroom teachers would release cast members for lunch one-half hour early and students themselves would give up another half hour of the same lunch period. They also knew that they would be required to spend four hours on each of two successive Sunday afternoons immediately before the conference. This was so that we could put the play together, combining the two schools for the first time.

All children who wanted to participate were accepted. They and their parents signed

a contract of commitment, stating their responsibilities and limiting unexcused absences to one. The lunchtime and Sunday rehearsals, schedule of performances for the week before the conference were listed. At that time the cast would be released from school on three consecutive days to perform for other Solana Beach children and give two evening performances for parents.

Sheryl and I realized that the only large block of rehearsal time was that week before school started, when we would introduce all of the songs, cast major speaking and singing roles and identify the major instrumentalists. All skills that would be necessary in the performance were listed. It seemed the best way to let everyone find out quickly what was involved in the play and to identify individual talents was to form "interest centers" for each child to explore, and finally choose a favorite.

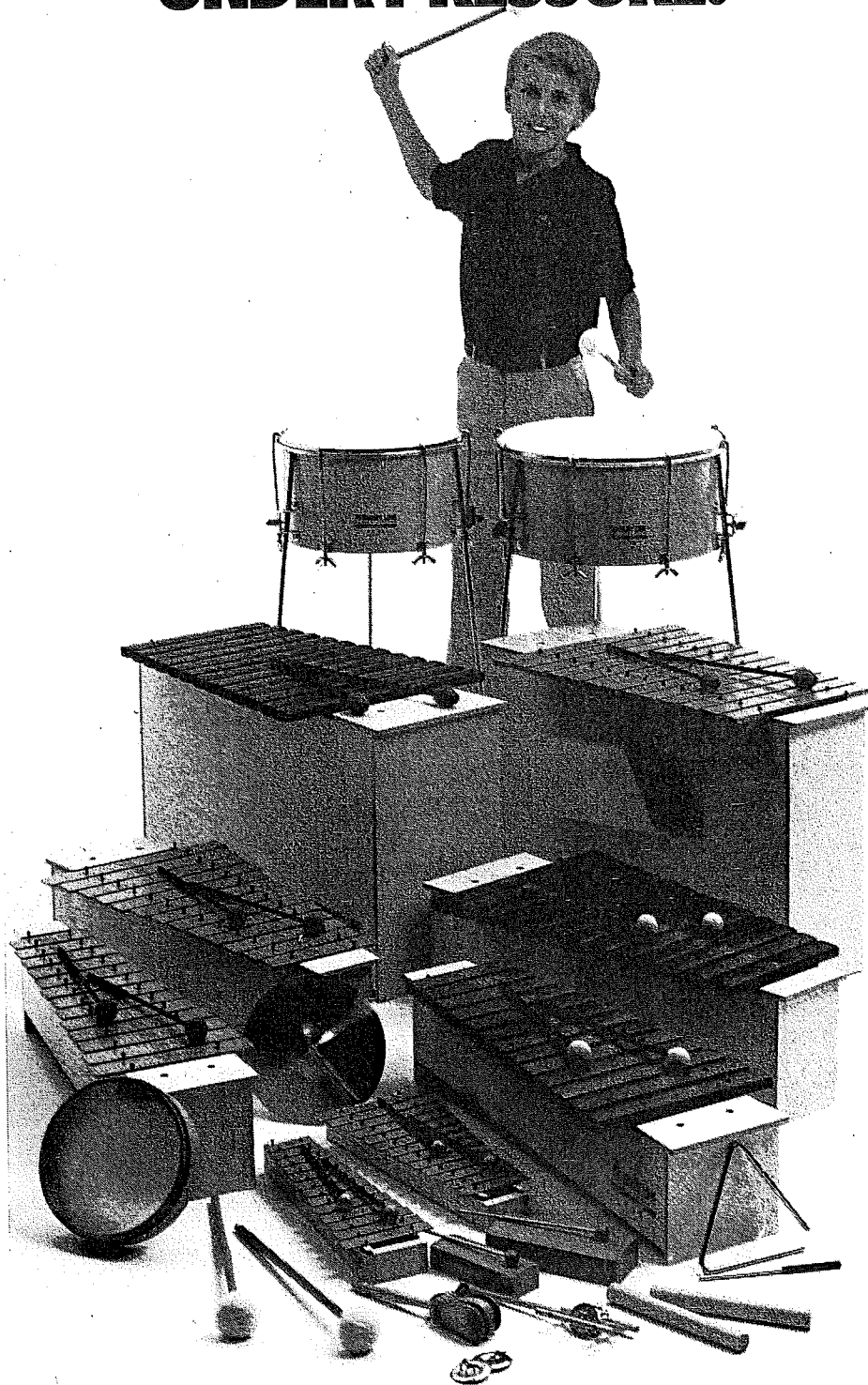
With the help of music teachers in neighboring districts and several community members, these interest centers were set up: barred instruments, glockenspiels, hand drums, dance and special singing parts for mermaids and seacats. The children worked together on the songs for the first hour, then chose two of the interest centers to explore each day. It was wonderful to see how excited they were about getting to choose what they would do, and how serious they were about selecting their favorite area of interest.

The teachers who manned the centers evaluated the students' progress and Sheryl and I tried to make sure that all children would be performing in at least one of their three top choices. On the fourth day, the



Photo - Karl Alliger

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permanent roles were cast, except for the speaking surfers, hand clap rondo leaders and creative movement people. Later we filled these positions simply by asking who wanted to do them. Many children had several different roles.

Sheryl and I planned our lunch and teaching schedules so that both of us were at each school for the one hour rehearsals. Occasionally, we enlisted one of the parent assistants so that there were actually three of us working with the children at any one time. This was almost like having additional rehearsal time, because problems could be isolated and special help given to those who needed it. The production had a total of 28 hours of rehearsal time.

The nine local and parent performances that first week of November were like additional rehearsal time, however. A parent secretary sat beside me and recorded any necessary changes that were relayed back to the students. These performances occurred at three different sites with different physical set-ups. A large chart helped the children see that even though the facility looked different, they were always basically performing in a similar relationship to each other. The chart helped them make any minor adjustments—and discover the importance of flexibility.

Frequent planning and collaboration was necessary between the co-directors. Sheryl was involved with logistics while I established goals to accomplish with each weekly rehearsal.

However, I think the kids did such a professional job because only children who wanted to be in the production were part of it. They were made to feel very special by their parents, teachers, and us, and they actually chose what they would be doing in the show. Somehow, the music and story really captured their imaginations and they seemed to enjoy the songs more each time they sang them.

We actually watched some of them become the characters they played. At all times their suggestions were listened to and in many instances written into the performance. There was a feeling of camaraderie that seemed to happen in the very beginning and just continued to grow. The play has a lot of improvisation and they seemed to "take ownership" immediately. I loved writing this play and really enjoyed working with the kids—I can't remember ever having a discipline problem. The kids are still excited and talking about their performances at the AOSA Conference (and later that day, at Sea World).

It was the experience of a lifetime for all of us. As one surfer said, "Just you, The Sea and Me!"

*Mary Hinshaw and Sheryl Lloyd are both*



Photos - Karl Alliger

*"transplanted Kansans" with MA degrees and many years of teaching experience. Mary completed Level III of Orff Schulwerk training; with her drama background, she has written and directed plays for junior high school.*

*Sheryl Lloyd has taught and produced many musicals in Encinitas, California, since 1976. She completed Level II and was co-producer and co-director of "The Sea and Me."*

*(Complete score is available for \$12 from West Music Company, Attention Judy Triggs Pine, 1212 5th St. Coralville, IA 52241 or*

*directly from Mary Hinshaw. A video of "The Sea and Me" is available for \$8.00 + shipping.)*



Sheryl Lloyd, Mary Hinshaw



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| July 27-31          | Technology in Music Education<br>Don Muro, Tom Rudolph, Floyd Richmond  |
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## Shields-Gillespie Scholarship Fundraiser Campaign Opens "Hats Across America"

At the business meeting of the San Diego Conference, the Financial Assistance Committee kicked off a fundraising campaign for the Shields-Gillespie Scholarship Fund. Named "Hats Across America," the theme represents our country's diverse cultures and emphasizes the need to reach out to early childhood educators in minority and low-income populations.

Symbolically, the "Hats Across America" was initiated by the members of the National Board of Trustees, who appeared on the platform wearing assorted headgear, e.g. sombrero, turban and beret. Straw hats were passed among the audience for donations.

The Harriett Evans Shields Scholarship was established by Avon Gillespie in honor of his mother, Harriett Shields, a dedicated educator in her time. After his death, Avon's name was added to that of the scholarship, making it the Shields-Gillespie Scholarship. Its assistance funds are designated for educators of inner city, low income, minority populations and in particular, special education or early childhood educators of those groups.

In San Diego, the sale of SGSF Donor pencils and "Pass the Hat" donations raised nearly \$700 for the Shields-Gillespie Fund. To maintain this momentum, the committee challenges all chapters to raise \$50.00 or more between now and November 1, 1992. These chapters will be acknowledged in Minneapolis in some special way.

Our sincere thanks to all those who have already donated. To those who will encourage their own chapters to participate in the challenge, our appreciation for your efforts toward raising funds for this most important scholarship.

**Sue McCormick**  
Membership Committee

Pat Johnson, Secretary of the Gulf Coast Chapter of AOSA and Elementary Vice President of TMEA, died suddenly in December. We extend sincere condolences to her family and friends in Houston. She will be sadly missed by all who knew her and of her dedication and active life in music education.

# Upon Completing My Orff Level III

MARIA FOUSTALIERAKI

A cycle of Orff study has just been completed. In 1985 I was a Greek music student with a desire to learn about teaching music to children who attended the summer Orff course in Salzburg, Austria. In this first encounter with Orff Schulwerk, I was greatly impressed and inspired by three American Orff teachers, and left my homeland a year later to come to the United States for a more in-depth study of music education.

My plan has always been to learn as much as possible and return to Greece to train music and classroom teachers so that they can enhance children's lives through music. While in the graduate program of Kent State University, I discovered and joined AOSA and started Orff Certification work at Hamline under the same inspiring teachers as in Salzburg. I completed the Level III in the summer of 1991 and am writing now with a heart full of thanks for AOSA which, through a Keetman Assistance Fund grant, made the realization of this dream possible.

I hardly know where to begin to describe the wonderful experiences of last summer. What a great opportunity! It left in me a deeper understanding and greater appreci-



ation of the elemental style, of Carl Orff as composer, the Orff process of teaching music to children and the power of group music making. What beautiful colors of sound! And what a potential this way of teaching has for challenging and delighting students of all ages.

Encountering so much diversity in teachers' and colleagues' personalities, teaching styles and talents, and their interaction in such a cooperative environment was amazing. I cannot believe that the enthusiasm and

joy we shared will not be brought into each person's teaching situation. The emphasis on quality work, accuracy and skill stimulated me to constantly seek self-improvement.

For example, the importance of using high quality materials helped me develop a critical, evaluating eye and ear, extremely useful in selecting materials for my students and in their musical development. This will be a valuable skill for me when I return to Greece where materials are not readily available.

The cooperation, good spirit, support and constructive criticism of the participants created an inspiring and healthy learning environment. Evenings of folk dancing gave me the joy of sharing dances from my culture with other students. In two weeks there was much beautiful music performed or created—I feel so enriched. Thanks to all my teachers, colleagues and AOSA for giving me the gift of being a part of this experience.

A cycle of Orff study has been completed, and a new cycle of continued growth, self-discovery and application of what I have learned is just beginning. I will never be the same after this experience and so all of my students' lives will be affected. I can't wait to put all I have learned into action in this country, in my country, or wherever else I will be entrusted with the important role of educating people through our beautiful art, MUSIC!

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# “CINDI SPEAKING . . . ”

**Cindi Wobig, Executive Secretary**

As February rolls around, we are all anxious to learn the outcome of the AOSA General Election (see p.17 for the winners).

It was with great anticipation that I greeted one of the “independent-outside” persons who tabulated the ballots when the results were delivered to the office. However, with this outside view came the following outside perceptions—and some very pointed questions.

**O:** How many members are there in your organization?

**CW:** Over 4500.

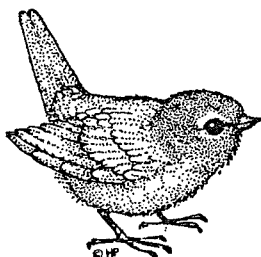
**O:** Why did so few people vote? Don't they pay an association fee to belong to the organization . . . ? and they are not interested in voting for the leadership of their organization?

**CW:** I hasten to assure you that Orff Schulwerk teachers are not your nine-to-five type persons. They are energetic, involved individuals who often end up over-committed, rushed and fighting deadlines. AOSA members are avid, active participants in workshops. You won't find them sitting and watching from the back of the room.

“Until it comes to the elections,” was the succinct response. “And aren't your members mostly teachers? Why was there such a high percentage of invalid ballots as a result of not following directions?”

I think I reiterated something about the overcommitted and rushed people who just didn't take time to read.

I quickly calculated the following: (1) not quite 34% of our members took the time to vote, which means that 66% did NOT vote, (2) almost 3% of the votes cast were invalid. AOSA is the network support for its individual members; most of us are aware of the importance of that support. Especially at a time when music programs are in jeopardy in so many parts of our country, I believe it behooves us to demonstrate our “care” for our organization in all facets of participation, and particularly when it comes to our general election.



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## ELECTION RESULTS

**Congratulations! The results of the 1992 AOSA elections are:**

**Recording Secretary: Judith Cole**

**Regional Representatives:**

**Region I: Theresa Jones**

**Region II: Jeff LaMarca**

**Region III: Randy Edinger**

**Region IV: Jim Solomon**

**Region V: Linda Ahlstedt**

**Region VI: Peggy True 1992-94**

**Claire Levine 1992-93**

**Industry Representative:**

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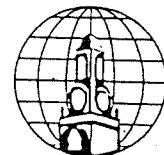
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# Video Previews

DONNA MARCHETTI

## Marion O'Connell—"A Guide on the Side" Working with the Musically Gifted 45 GS

"Are you a sage on the stage or a guide on the side?" asks Marion O'Connell as she begins her 1989 Atlanta workshop. It's often easier, she says, to be the sage—the teacher in control, the teacher who knows everything—than to be the guide who draws parameters but then stands back to watch what happens. Real learning is in the process, and too many teachers, she contends, may be leaning on the security of tried-and-true sequences rather than allowing their students to explore. "We are seeing more and more safe teaching," she quotes from an interview with Avon Gillespie. Fostering creative thinking in the classroom isn't safe, she says, because there is no pre-conceived (or guaranteed) idea of what the end result will be. And therein lies the virtue of creativity. Students should be given some base from which to begin, she states, and then encouraged to investigate, probe, and explore, evolving the material

into something which becomes their own.

Following her introductory remarks, she demonstrates this kind of open-ended teaching by working on a set of variations, using a melody from the Schulwerk as the theme. The theme and its variations are meant to accompany and enhance the narration of *The Alphabet Tree* by Leo Lionni. Mood and action changes in the story are noted. Then the participants are divided into small groups and asked to devise their own variations, based on their part of the story and their interpretation of it, using melodic and percussive instruments,

The second half of the session is a lecture/discussion of the issues surrounding the education of the gifted child. While the principles illustrated in the previous activity could be utilized in all teaching situations, they are especially important in teaching the creative child who needs challenge and

stimulation in the classroom. Ms. O'Connell cites from the work of Howard Gardner that there are at least seven different abilities of intelligence, of which musical ability is one. Yet our schools routinely focus only on the academic talents of the students.

Contrary to popular myth, the gifted child does not do "just fine" in school. The creative, imaginative child, denied the opportunity to think divergently, often finds himself at odds with the system. If not given encouragement in at least one facet of his education, he is apt to become bored, apathetic, or develop behavior problems. Gifted children have special needs, and these needs, she says, are not being met. This is substantiated by a government study, Ms. O'Connell notes, which concludes that our schools are grossly inadequate in providing an environment that motivates the gifted. Without motivation, these students may eventually become drop-outs, or conceal their abilities in an effort to "fit in."

Another myth which needs to be debunked, she says, is that teachers love gifted children. It simply isn't true, because gifted children, with their original ideas, often disrupt the classroom or side-track the teacher from her pre-set routine.

What needs to be done? In a general sense, says Ms. O'Connell, teachers must be willing to take risks and "allow activity to go where it may." New ways of thinking and new approaches to problem-solving should be encouraged. It is the teacher's job to whet appetites, to ask questions, and to present challenges.

More specifically, states and local school systems should be encouraged to provide programs to meet the special needs of these students. Ms. O'Connell advocates the formation of special classes for the musically gifted, such as those she teaches in her own school system. She details the criterion by which she identifies the musically gifted and discusses some of the ways such a program can operate.

Why is creativity in the classroom so important? Because, says Ms. O'Connell, the way our children learn to think and behave in school becomes their approach to life later on. "Creativity," she says in conclusion, "is a state of being."

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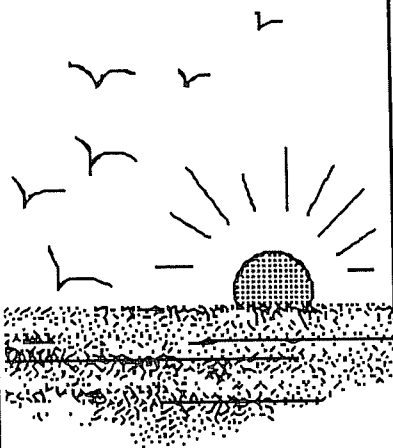
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- 7 CI** **Danai Gagne and  
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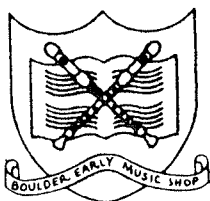
Carl Orff's name appears three times in this collection of composer's names, printed forward, backward, up, down or diagonally in all directions. For an additional challenge, can you write in their first names?

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| _Berg    | _Gluck   | _Orff (3) |
| _Bizet   | _Gounod  | _Piston   |
| _Bloch   | _Handel  | _Puccini  |
| _Boulez  | _Halevy  | _Ravel    |
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| _Chopin  | _Ibert   | _Strauss  |
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# NEWS AND VIEWS

Note: The remaining three AOSA regions (as per the rearrangement) will be the focus in the summer, fall and winter (1993) issues.

## CALIFORNIA

Memories of San Diego linger in the cold of winter. Thanks to all those who did such a super job of running a most exciting and unusual conference.

## COLORADO

Ruth Ann Chiaraluce, member of the Rocky Mountain Chapter and co-chairperson of the Colorado Conference, works for her state on the Educational Advisory Committee for the Colorado Symphony. The orchestra serves the children of the state through a variety of musical and educational programs.

The Rocky Mountain Chapter includes a number of functions that might prove interesting to other chapters. "Outreach" is a group that visits nursing and retirement homes on a regular basis to provide 45-minute to one-hour hands-on music programs with the residents. (See Orff Echo, Summer, 1987: Report on Project Outreach)

## FLORIDA

Tallahassee Area Chapter was glad to have the chance to invite Grace Nash to present a workshop for them. Grace moved to Florida from Arizona and is now a resident of the area.



Recently, the chapter explored hearing impaired 'signing' as a way to add a new dimension to song material in music classes.

## GEORGIA

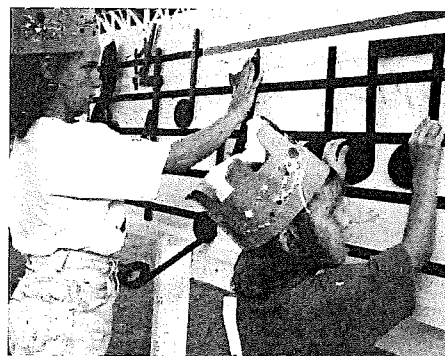
The Coastal Empire Chapter plans an "Orff Feast" in April, closing the year with a pot-luck supper. Many chapters schedule special events for the end of the season. Tell us about yours.

## ILLINOIS

Judith Wagner, needlework enthusiast of the Chicago Chapter, has designed a cross-stitched pattern to remind her of each of the conferences since Chicago in 1987. She has embroidered them on a jacket, but says she will gladly send the graphed patterns to anyone who requests them (send SASE). Shall we begin a barter of these?

## LOUISIANA

North Louisiana Chapter sponsored a hands-on music tent in the children's arts area of the "Red River Revel" last fall. Shreveport, Louisiana holds this annual festival of art, music, dance and food on the banks of the Red River, attracting more than 350,000 people. The chapter tent, "Music Makers" contained a set of Velcro staff lines



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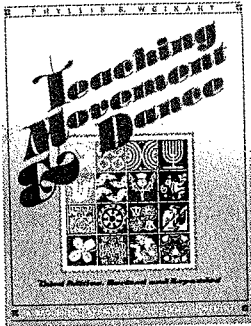
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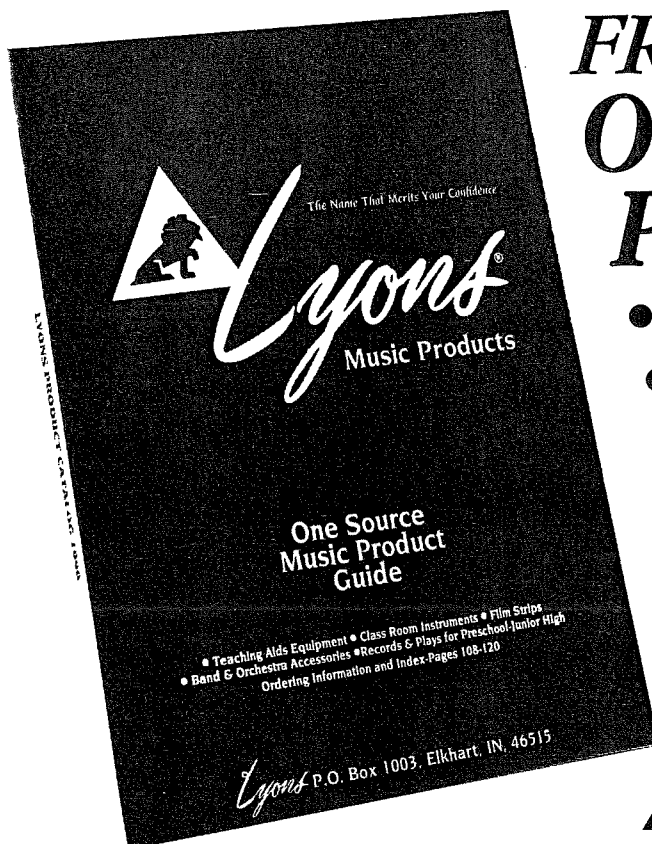
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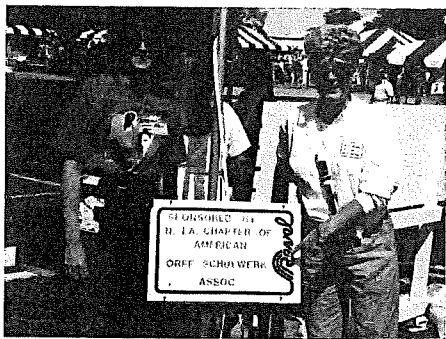
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where children could place notes to create melodies. These were then played back with accompaniment added. Some children tried playing simple percussion instruments with the tune, and all were given a copy of the music they had created. Chapter members and students from Centenary College kept the tent open a total of 21 hours to make a very successful event under the guidance of **Debbie Davis**, Chair, **Betty Adkins**, chapter president and many volunteers.



#### MASSACHUSETTS

The **New England Chapter** hereby expresses public appreciation to the K&C Music Company for having done the printing and mailing of the chapter's workshop brochures for many years. Owners Tom Kennedy and Jack Casey also supply the doughnuts for workshops.

#### MICHIGAN

In recognition of its hard-working past presidents, the **Detroit Chapter** held a special ceremony and presented them with pins. Meetings have moved to Madonna University which has given much appreciated support. Eighty of the chapter's one hundred

members now subscribe to the whole series of workshops.

#### NEBRASKA

The **Great Plains Chapter** is justly proud of members **Duane Baylor** and **Daryl Stehlik**, whose fifth and sixth grade students from two elementary schools participated in the production of *Carmina Burana*. Before each of the three performances, they were part of a pre-concert lecture given by the assistant conductor of the orchestra, playing music from Volume I of *Music for Children* and demonstrating some aspects of the educational process. The children also sang the opening melody/canon and "Fortuna Imperatrix Mundi" from *Carmina Burana*.

#### NEVADA

The **Desert Valley Chapter** is preparing its second publication of classroom-tryed primary grade materials—the first one sold out. Chapter membership is now over 105.

#### NEW MEXICO/COLORADO

The **Rocky Mountain Chapter** of Colorado and the **New Mexico Chapter** joined hands once again for a mountain retreat weekend in October. They met in a hotel-type lodge with well-planned sessions and activities varying from children's literature to folk dancing. There also was a special tribute to Gunild Keetman.

#### NEW YORK

Now members of the **Berkshire-Hudson Valley Chapter** can bring their little ones to workshop sessions. Baby-sitting service has been instituted for \$1.00 per child. Members are asked to reserve ahead of time and bring favorite toys and a snack.

#### NORTH CAROLINA

The **Piedmont North Carolina Chapter** is very proud of member **Teresa Shiflet**, who has been nominated to receive the prestigious Sanford Award, given annually by the North Carolina Association of Educators. This award recognizes creativity and innovation in teaching and administration of the state's public schools.

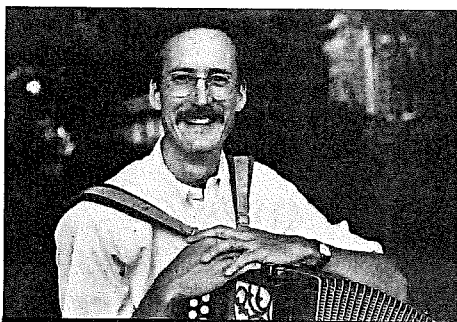
#### OHIO

Several students from nearby colleges and universities are given chapter grants each year; they attend all chapter workshops and meetings as members. This year five students received the grants: Joe Weigand, Cleveland State University; Jill Theiss, Bowling Green State University; Kevin Ryen, Akron State University; Rebecca Bartin and Rachel Nagy, Hiram College.

#### OKLAHOMA

During the fall convention of Oklahoma Music Educators, the **Oklahoma Chapter** held a luncheon for its members, followed by a demonstration and performance by students. Last August the chapter offered two weekends of workshops as a "Back to School" series.

Exciting things are happening in the AOSA Chapters and to their members. Please write often to this column and share the news.



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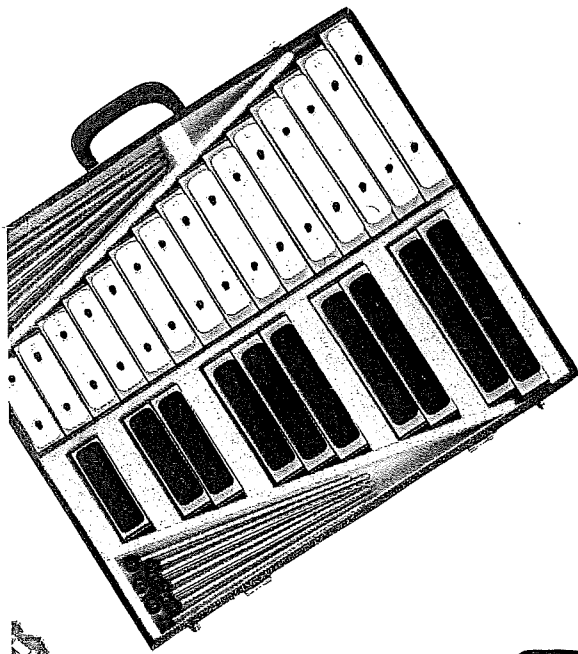
*Noteable faculty include: Judy Bond, Angie Broeker, Jay Broeker, Steve Calantropio, Randy Edinger, Jane Frazee, Cindy Hall, JoElla Hug, Dianne Ladendecker, Nancy Miller, Jacque Schrader, Arvida Steen*

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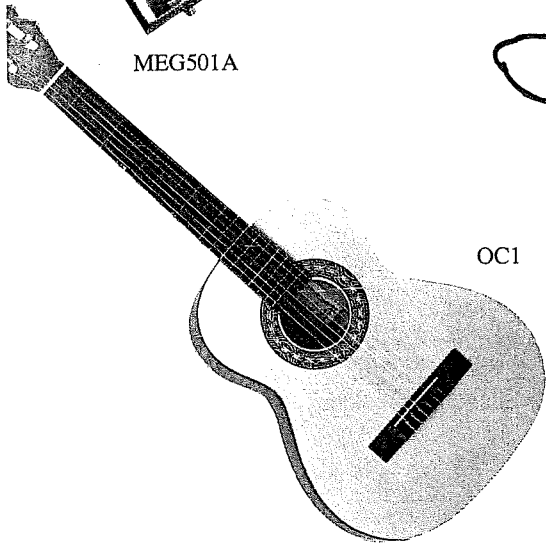
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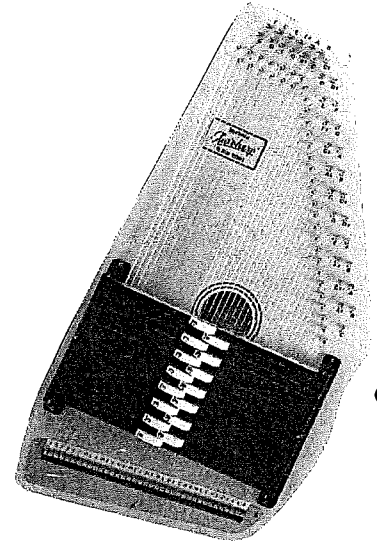
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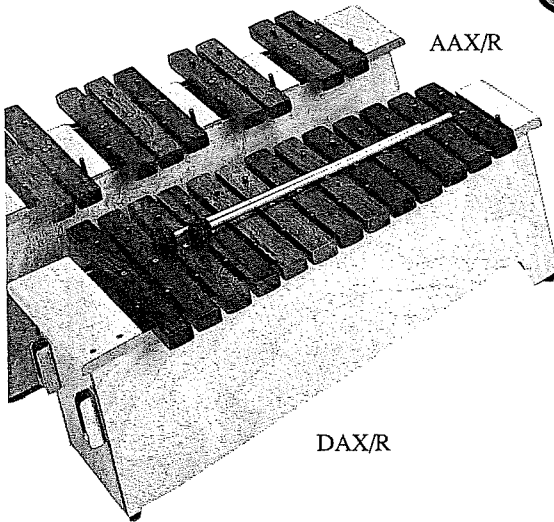
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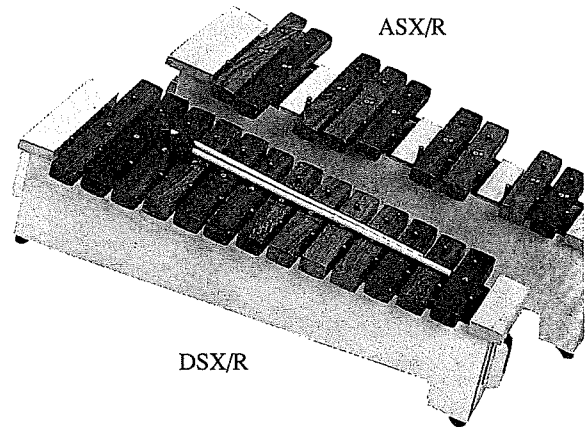


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## "—But the Orff instruments are so expensive!"

Peggy Breese

Flying home from an AOSA conference, I sat next to an engineer. He was curious about the group talking so excitedly around us and I told him we were Orff Schulwerk music educators returning from an annual conference. Then, of course, he wanted to know what Orff Schulwerk was and I explained that it was an interrelated music, movement and speech concept created by composer Carl Orff that we use to teach music to children.

I mentioned that it could involve school districts spending money for the specially designed instruments that Carl Orff felt important to this process. Some districts, I said, would find these too expensive, and that therefore they could not afford to "get on board" the Orff approach. Immediately he whisked out his calculator and asked me the approximate prices of enough instruments for at least half the typical class to play. He asked how many of the children I teach were using the instruments at present and how long I had been using those I had. I gave him these figures for 1991:

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Then he pointed out the following facts: "Considering that everyone in the 350-pupil school uses the instruments every week, every year, it is an incredible buy!" The instruments do not wear out, go out of date or need to be replaced every 5-7 years like the typical textbooks that currently cost about \$13 per pupil. When he multiplied 10 years times 350 pupils and divided that into the cost of the instruments, they became an even better buy—only a remarkable \$.72 per child!

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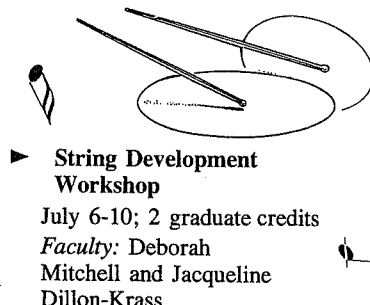
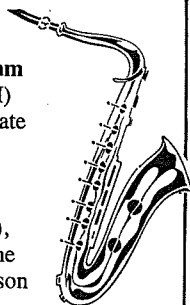
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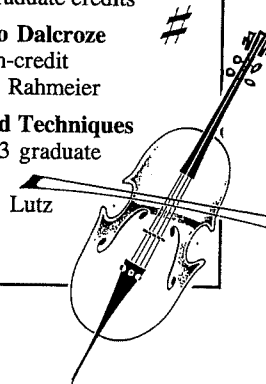
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Among the selection criteria are:

- 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 due by August 1st, 1992 for this year's award, to be presented at the next conference in Minneapolis. Write to AOSA Headquarters, P.O. Box 391089, Cleveland, Ohio 44139-8089 for the necessary forms.

## Corrections and Addendum

In "Ours is an oral tradition . . ." by Richard Spalding (Winter, 1992, Vol. XXIV, No. 2) Page 7, center column, paragraph 4 should read:

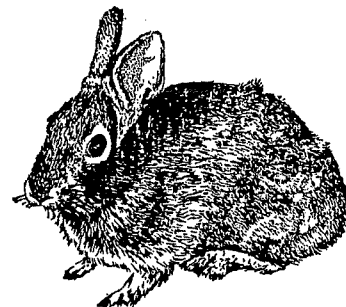
Egan urges researchers to participate in the exploration of the *bonnes à penser*<sup>3</sup> (good things to think with) of non-literate societies (he disdains the term illiterate) and the tools for thinking, remembering and functioning intellectually used by the also non-literate child mind.

Page 9, column 1, line 2 should read:

To minimize the losses as we proceed from oral to oral/literate stages, we must have a vivid awareness of those losses.

(Author's note: Egan wished to impress upon readers the necessity of retaining the oral skills that are sometimes abandoned as we become dependent on the written word.)

The book referred to is *Primary Understanding Education in Early Childhood*, Keiran Egan. Routledge, New York/London.



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

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

2. The author's name and institutional affiliation should appear only on a separate cover page for each copy of both the paper and the abstract.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the *Journal of Research in Music Education*.
4. Submissions must be postmarked by May 1, 1992 and received by May 15, 1992.
5. A qualified group of judges will screen the submitted reports, then notification letters will be mailed by June 15, 1992. The abstracts and reports will not be returned.

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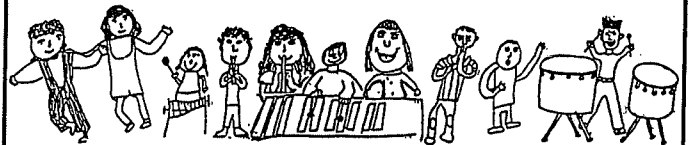
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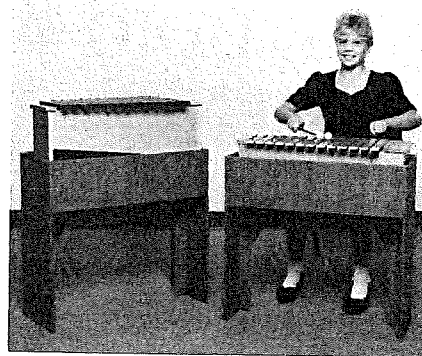
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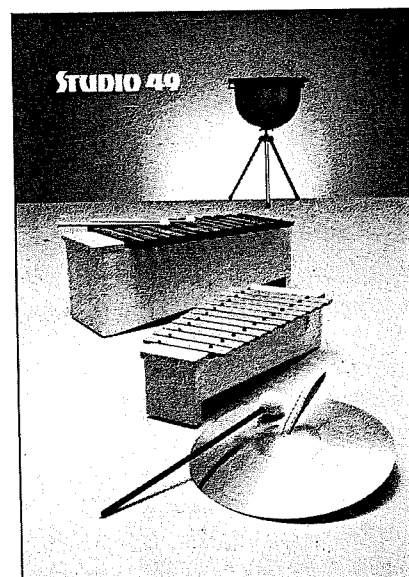
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## BOOK REVIEWS

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

**JUMP JIM JOE, SINGING GAMES FOR CHILDREN.** Edited by Peter Amidon, Mary Alice Amidon.

**CHIMES OF DUNKIRK, GREAT DANCES FOR CHILDREN.** Edited by Peter Amidon, Mary Cay Brass, Andy Davis. Books and Accompanying Cassettes, New England Dancing Masters Productions, Brattleboro, Vermont

Any honest traditional material for development in Orff Schulwerk classes is always welcome and these two spiral-bound collections with their accompanying tapes are good sources. The introduction to the book of singing games offers an admirable reminder to teach them and then "give the children ownership . . . as soon as possible." In practice, to step back and let the games become part of the oral playground tradition once again. In many areas, teachers or recordings, not grandparents or old aunts and uncles, are the true transmitters of our folklore. It takes a sharp ear and eye to discern when children are teaching each other traditional games on the street or the playground.

The introduction to the folk dances gives suggestions for how teachers themselves can learn the dances. There are other good collections of similar dances for schools, such as Riverside Productions' *English Country Dances for Children* by Martha Chrisman Riley, but I've not seen one with instructions so clearly printed for beginners—teachers and students alike.

Many of the 21 games singing games in *Jump Jim Joe* are familiar or found in other books, such as the sure-fire *Circle Round the Zero* from Maureen Kennedy's collection of the same name, and range from *Little Sally Walker* to *Dinah's Dead*. Mainly of Anglo-American and African-American ancestry, their sources are all credited. Music is clearly printed and photographs enliven the directions. Each game is sung and played a few times by Peter and Mary Alice Amidon and their young sons. The cassette would be most valuable for the instruction of the classroom teacher.

The second collection, *Chimes of Dunkirk*, offers an introduction to traditional longways, circle, contradance and square dances from New England and the British Isles. Basic steps are an easy walk, skip or a sideways sashay in 4/4 or 6/8. The tape is made for dancing, and it's a lively, musically satisfying production; pieces are played enough times (and with

good variety) for a group to finish all the figures. Fiddle, five-string banjo, bass, a well-integrated piano and two accordions (one a button accordion), play with irresistible spirit and lift. In best New England tradition, the tape ends with a waltz.

Perhaps the highest value of these dances is their pleasurable way to help students feel and move smoothly to the phrase. After a few times through, they will feel those anticipatory beats for the "B" part of the music and be in place on time. Counting the beats will work as well, but the rhythmic response is stronger if the listening and moving are integral.

The more complex contradances and two square dances are an opportunity to experience the regular progression of those almost-geometric figures. No age level is suggested in this book, but it is unfortunate that dances like these are often labeled "baby stuff" if presented and drilled too soon. I truly believe that contradancing and square dancing should be reserved for older students who can envision and follow their logic with grace and elegance. Let them grow up into these dances. After all, *Alabama Gal* and *Zudio* are cousins to the *Virginia Reel*; their ancestors were *Galopede* and *The Sweets of May*.

Whether these dances are suitable for every school situation must be determined by

the individual teacher; anything can grasp children's imaginations if presented carefully. These dances are part of early Colonial history; let them discover the modern counterparts.

The Amidons' books and tapes are a fine, specific source for Anglo-American music and dance. They are well done; I hope they are well used, but don't skip the introductions.

TA

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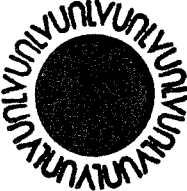
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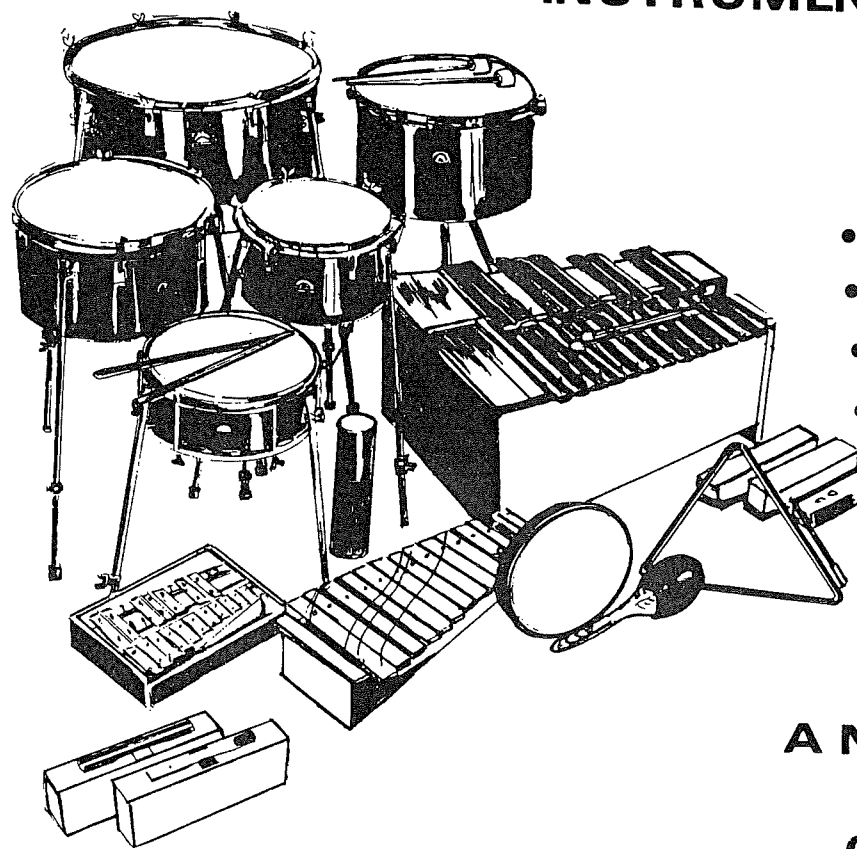
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