

Minneapolis Preview • Buber and Orff • Rounds to Dance • Interview: South Africa

The Orff Echo

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Music and Movement Education

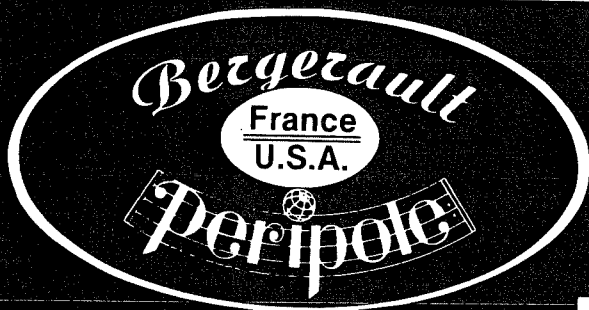


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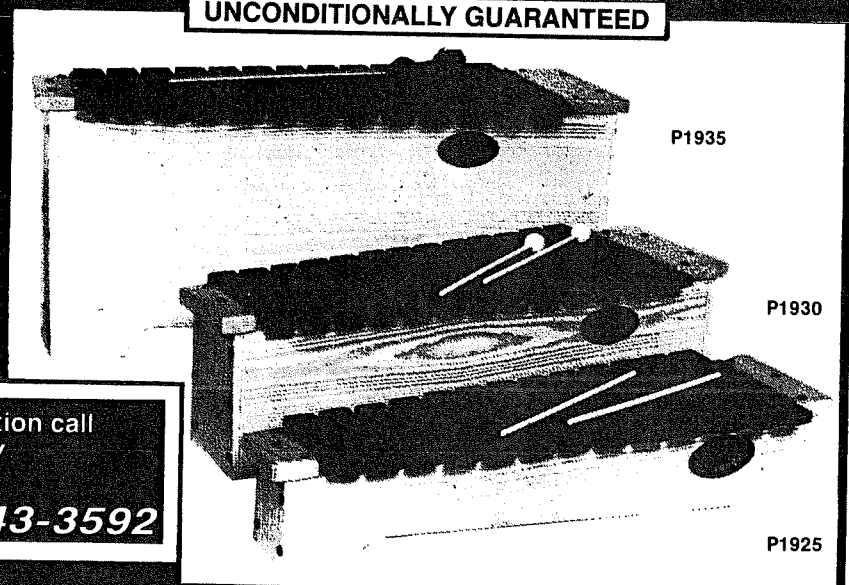
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Editorial and Advertising Office:

332 Gerard Avenue, Elkins Park PA 19117-2610.

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P.O.Box 391089, Cleveland, OH 44139-8089.

(216) 543-5366

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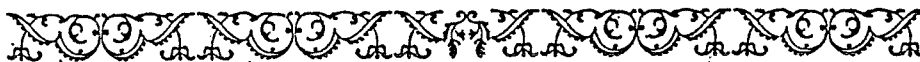


Ev'ry- thing has an end but ev'ry frankfurter has two!
Je-des Leid hat ein Ende, nur die Mettwurst die hat Zwei!

(All parts may continue part four until all end together.)

What else has two ends? flute? clarinet? recorder? sausage?

From "Sprichworten rhythmische," Albrecht Rosenstengel, Eres Edition
Courtesy Karl Alliger.





NORTHLAND VOYAGE:

AOSA National Conference Minneapolis, Minnesota

Hosted by the South Central Minnesota Orff Chapter

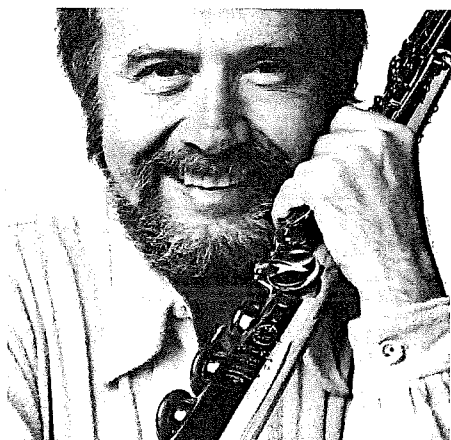
CAROLEE STEWART

The destination of our *Northland Voyage* to AOSA's 26th National Conference is Minneapolis, Minnesota—a fitting location for us to consider both the *sources* of the Orff Schulwerk and a variety of *new directions* for music and movement education. In Minnesota, one can find evidence of strong links to the past as well as exciting developments leading toward the 21st century.

While seemingly quite different, our conference themes are strongly connected. **Sources** implies the roots of the Orff Schulwerk—connections to the pedagogical ideas and 'Music for Children' of Carl Orff and Gunild Keetman; American folk music and dance; folk music and dance of other cultures; improvisation; composition; early music and dance. With this theme, we are also playing on the fact that the source of the Mississippi River is in Northern Minnesota. **New Directions** refers to jazz, popular music, contemporary music and other creative new approaches to teaching traditional music, movement, improvisation and composition. Our hope is that conference participants will become more confident about exploring contemporary music and new ideas in their classes, while still keeping an eye and an ear toward our important roots.

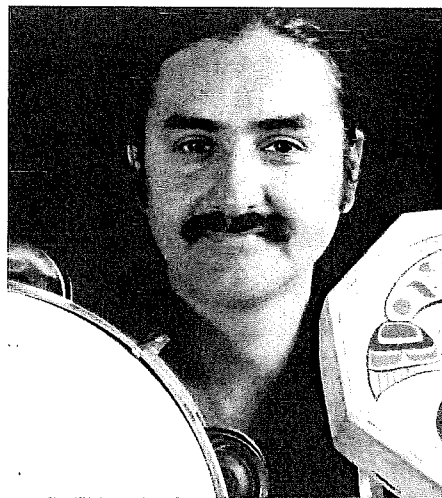
Following is an overview of the conference sessions.

SPECIAL GUEST PRESENTERS



Paul Winter performs throughout the world, usually with the *Paul Winter Consort*. His "Earth Music" celebrates the creatures and

cultures of the whole earth and involves the relinking of people and nature through music. He will work from the premise that **all** people have a well-spring of music within, and that the expression of this can be easily brought forth through a shared experience in sound-making. Paul's sessions will involve improvising with instruments and voices, and he invites participants to bring a variety of instruments to his sessions. In addition to his daytime sessions, Paul will perform Thursday evening with two members of his consort, percussionist Glen Velez and pianist/organist Paul Halley.



Glen Velez, returning after rave reviews of his sessions at the San Diego conference, will present new ideas for using the voice and movement with the frame drum. His sessions will involve technique as well as improvising with concepts derived from world music. He will offer a session focusing on the development of a personal style for more experienced frame drum players.

Libby Larsen will present the keynote address during the opening session. Co-founder of the Minnesota Composers Forum, Libby has received much acclaim for her compositions which have been performed by many major orchestras. Her music draws on many styles including popular music. She will also present a session on contemporary composition.

Eva Legêne teaches recorder at the Indiana University School of Music Early Music

Institute. She is often seen on the faculties of summer courses endorsed by the American Recorder Society. Eva is known for her exciting performances of contemporary works for recorder and has premiered several. Her sessions will involve recorder technique, improvisation, contemporary music for the recorder and a demonstration with children. She will present a session for advanced recorder players and will also perform during an evening concert.

Richard Gill is known to many AOSA members through his past conference appearances and summer master classes. Richard is currently serving as chorus director of The Australian Opera in Sydney. His sessions will explore "old ideas for new directions" through music, speech movement, and listening. Richard will also present a children's demonstration and an advanced-level session for more experienced Orff Schulwerk teachers.

Verena Maschat is currently on a two-year leave of absence from her teaching position at the Orff Institute in Salzburg. She is teaching in universities and teacher training colleges,



doing in-service and post-graduate courses for teachers in Spain. We last saw Verena in the United States in 1984, when she presented movement sessions at the Las Vegas conference. We have also seen a video tape of Verena as a young child in one of Gunild

exploring sources and new directions

November 4—8, 1992

Keetman's classes. Thus she is very connected to the sources of the Schulwerk, but as she says, "always with a vision into new developments." Verena's sessions will focus on movement and folk dance: social dances from former centuries and various regions of Europe; music and dance improvisation and accompaniment, with music by Gunild Keetman from the time of the Guntherschule. She will also present a session for more experienced movement and dance teachers.

Peter Sidaway is an Orff Schulwerk teacher in Great Britain. In the first of his two sessions, he will explore forms of the pentatonic scale leading to their natural completion in the modes. His second session will use canons and their extensions to examine the problems of introducing imitative music to children.

Sessions by AOSA Presenters and Other Guests will connect us with the sources of Orff Schulwerk, explore new directions and expand our experiences with several familiar topics.

SOURCES

Sue Snyder will use a piece from "Music for Children" as a springboard for exploration with speech, body percussion, instruments, movement, listening, and improvisation.

Steven Calantropio plans to explore the importance of rhythm in elemental music-making. He will use examples from early music, the Schulwerk volumes, and contemporary music.



Brigitte Warner's sessions, "A Bend in the River" (Parts I and II) will explore new harmonic and melodic possibilities of pieces from the Orff Schulwerk literature.

Bob Walser will connect participants with musical and cultural sources through tradi-

tional children's folklore. He will use games from several cultures to examine how children learn and practice their rhythmic vocabulary.

"Discover Hidden Treasures" with **Carol Erion** who will lead participants in playing pieces from the lesser-known Schulwerk volumes—treasures in the small gray Schulwerk books.

BASIC PEDAGOGY

Jane Frazee will share a session with one of her students, **Kathleen Daley**, focusing on basic Orff Schulwerk pedagogy. Children will participate.

Ann C. Kay will use pedagogy as her theme in a session called "The Art of Teaching Music." She will examine how to develop children's motivation for musical learning, teacher and learner roles, and how to create an environment primed for creative, critical, and artistic thinking. Ann will also present a session on composing in the classroom, exploring ways of involving elementary through middle school children in the process.

CONTEMPORARY MUSIC

One exciting aspect of the program will involve several sessions that are team-taught by an AOSA presenter paired with a composer or musician. Among these teams are **Judy Bond** and **Phillip Rhodes**, who will show ways to teach some of Rhodes' works for children, and **Marilyn Davidson** and **Paul Winter**, who will present some ideas about how to use the "Earth Music" of the Paul Winter Consort in the classroom.

Judith Thomas will explore active listening with experiences paralleling some of the effects and techniques in the music of contemporary composer Steve Reich.

Nancy Miller plans a session that will involve movement and listening to 20th century music.

JAZZ

Doug Goodkin invites participants to bring such melodic instruments as trumpet, sax, flute or clarinet to his jazz session, which will explore "crossover styles" present in contemporary jazz—Latin, Brazilian, rock, and more.

Marilyn Levine's jazz session will involve instrumental as well as vocal textures in improvisations using modal scales.

SINGING

Mary Goetze will work with **Louise Boteler** (director of treble choirs at the Louise S. McGehee School in New Orleans), exploring techniques for singing in a variety of contemporary children's choral literature, including avant-garde music. They will also jointly lead a choral reading session of music by contemporary composers.

David Jorlett will enlist the assistance of members of the Angelica Cantati Concert Choir of Minneapolis, which he directs, to demonstrate vocal and choral techniques for the developing voice. He will focus on techniques for maintaining the singing voice through the maturation process.

Susan Wheatley invites participants to "Come Sing the Songs" of women composers. She will present ideas about teaching the songs of Francesca Caccini (1587-1630), Fanny Hensel (1805-1847), Josephine Lang (1813-1880), Ethel Smyth (1858-1944), Ruth Crawford (1901-1953) and some present-day composers.

RECORDER

In addition to the recorder sessions by Eva Legêne, **Connie Primus**, president of the American Recorder Society, will present a session on the recorder works of Erich Katz. Katz, the driving force behind the post-WWII revival of the ARS, was a long-time friend of Carl Orff. Connie will also lead a Thursday evening playing session of old and new music for recorders, to which local ARS members will be invited.

PERCUSSION AND OTHER INSTRUMENTS

In addition to the percussion sessions of Glen Velez, **Jim Solomon** will involve participants in a session on conga technique. After sharpening their conga skills in his session, participants should plan to attend the Friday evening drum and dance celebration led by AOSA members in the group "Conga."

In **Craig Woodson's** sessions, participants will build and play different types of instruments from around the world.

MOVEMENT

Movement will be incorporated in Verena Maschat's sessions and a great many other sessions throughout the conference. Several

presenters will focus specifically on the teaching of movement and dance or on developing skills in these areas.

Cynthia Campbell plans a session that gives examples of early dances that can be taught to children. Sources, teaching approaches, and reasons for choosing particular dances will be considered.

Marvelene Moore will involve participants in exploring ways to use movement to teach multicultural music.

Susan Tarnowski will use contemporary, folk, and traditional art music in two eurhythmics sessions. The first session will focus on exploring various kinds of movement, freeing the imagination to allow movement and developing an awareness of how the body interacts with surrounding space. The second will emphasize a more controlled physical response to music and movement; voice and instrumental improvisation.

Judith Thompson will present the results of some of her research into Black dance and music in America. In the first of two sessions, participants will experience music and dance of West Africa. The second will involve samples of the development of African-American dance and music and its impact on 20th century American culture.

MUSIC THERAPY

Mary Adamek and **Amy Furman**, two registered music therapists, will discuss ways to involve all students, from "special needs" through "gifted," in music classes—successfully. Ways to assess musical ability, and expand and adapt music activities to reach every child will be presented.

WORLD MUSIC/ MULTICULTURAL MUSIC

Mary Shamrock plans to continue the San Diego theme of "Embracing Musical Cultures" with a session on teaching world music and dance in the classroom.

Rene Boyer-White will demonstrate a lesson of multicultural activities with a group of upper-elementary children from the Minneapolis schools. In a regular session, Rene will explore multicultural ideas, with particular emphasis on African-American materials.

Merryl Goldberg, a professional saxophone player with the Klezmer Conservatory Band, will offer a session on Klezmer music, a fusion of Yiddish folk music and early jazz styles. Participants will learn to play Klezmer tunes on their recorders, accompanied by other classroom instruments.

DRAMA AND LANGUAGE

Several presenters will focus on the use of drama, language, and music.

Kit Bardwell's session, "Theater: A Source of Aesthetic Expression in the Music Classroom," will explore ways in which theatrical experiences can enhance student participation in music. She will emphasize play structures that provide greater opportunities for children who have difficulty reading.

Sylvia Munsen will take session participants through the steps she uses to involve children in creating and producing their own opera. She will show excerpts from operas her students have produced.

Sheran Fiedler will involve participants in "Integrating Orff Schulwerk Teaching Strategies into a Chinese Folk Tale." This upper-elementary activity will combine creative movement, improvisation, folk music, recorder playing, speech, and pieces from the Schulwerk with a folk take, "The Empty Pot."

UPPER GRADES

Marilyn Levine's session, "Sound Thinking," will involve the use of improvisation and composition to explore beginning music theory in grades 5-8. She will assign whole and small group tasks in which participants will use short motives to develop ostinato pieces and phrase structures with unpitched percussion and movement.

EARLY CHILDHOOD

Two early childhood sessions will approach listening from different perspectives. **Wesley Ball** will use singing, playing, moving, imagining, and creating to explore active listening strategies, with the goal of helping young children to internalize the "invisible" sounds of music and to "see" and feel the way the music moves. **Marcelyn Smale** will develop listening skills in a demonstration with first grade children. She will use visual and manipulative materials, games, and stories to provide access to folk, classical, and contemporary music.

Doug Goodkin will present a demonstration with three and four-year old children, highlighting speech, movement and drama.

CURRICULUM

Two sessions related to new developments in curriculum will be included in the program. **Judy Bond** will present a session on *Discipline Based Arts Education* (DBAE), involving the participants in a lesson that illustrates planning with this approach as the focus. **Marcelyn Smale** will offer a session on music and *Outcome Based Education* (OBE).

RESEARCH SESSIONS

Esther Gray will present sessions on the historical roots of Orff Schulwerk and **Merryl Goldberg** offers an approach to teacher research. An "Introduction to Research" mini-course is being planned.

INTRODUCTION TO SCHULWERK

The Introduction to Schulwerk (IS) mini-course is being coordinated by **Arvida Steen**, who has a new direction in mind. IS faculty **Elaine Larson**, **Jacqueline Schrader**, and **Mary Helen Solomon** will use movement as the main focus of their instruction for beginning students in Orff Schulwerk.

SPECIAL PERFORMANCE

Many exciting evening and noontime performances are planned by children's groups, chapter sharing, and concerts by professional musical groups. In addition, we will host a special performance by an **Elementary Honors Choir**.

Recently Minneapolis has appeared in sports headlines on several occasions (National Collegiate Athletic Association's Final Four basketball play-off in April 1992, the National Football League Superbowl game in January 1992, and the 1991 baseball World Champion Minnesota Twins). Following these events has given us the benefits of a newly-refurbished downtown area.

Our two hotels, the Hyatt Regency and Park Inn International, have recently undergone major renovations and are linked to the new Minneapolis skyway—an above-ground, enclosed walkway that connects many of the city's major buildings. Located in the center of downtown Minneapolis on Nicollet Mall, the conference hotels are within walking distance of many alluring shops, interesting restaurants, beautiful churches and the world-famous Orchestra Hall, home of the Minnesota Orchestra.

The members of the South Central Minnesota Orff Chapter invite you to join this **Northland Voyage** to explore sources and new directions for Orff Schulwerk. Under the guidance of local co-chairs **Randy Edinger**, **Hilree Hamilton** and **Patricia Rice** they are planning exciting entertainment, excursions and other surprises. Look for your call to conference in the mail this summer and reserve your place. It is an event you should not miss!

... Canoe come?

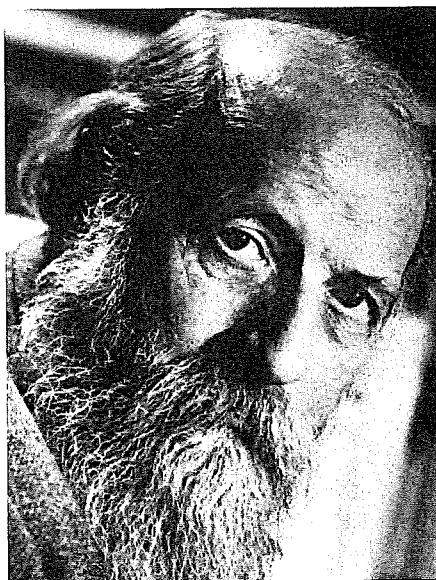


Martin Buber—Carl Orff

Theory of Mutuality and Orff Schulwerk

GLADYS JOHNSEN

The notion of a teacher-student relationship as one of mutual dialogue is a model described by Martin Buber, a 20th century Viennese philosopher-theologian and contemporary of Carl Orff. This "dialogical relationship" is also central to the Orff Schulwerk teaching process. For twelve years I have studied Buber's writings and after my first two hours in Judith Thomas's Level I class at the University of Rhode Island, I knew that I had "come home." Her primary focus was the empowerment of children through music-making, using their words, rhythms and accompaniments. It was through this musical experience that I recognized the philosophical and pedagogical similarities between Martin Buber and Carl Orff in relation to the education of children.



kept free." It was from this influence that he developed his personal philosophy of human interaction.

MARTIN BUBER'S "I AND THOU"

In order to understand Martin Buber's philosophy of education, it is first necessary to look at his philosophy of human relationships. He believed that society had to be restructured so that human beings could live together without having to forfeit their individual beliefs. In 1923, he published a small but powerful book called "Ich und Du" which translates into English as "I and Thou." This writing was a discussion about the dialogue that occurs between two human beings who are able to communicate with one another without violating the other. The two major relationships that he posited were the "I-Thou" and the "I-It."

The I-Thou relationship is the basis for the complete humanness that exists within men and women. It is a subject-to-subject relationship in which the foundation is one of open dialogue between two people. They do not have to speak for this to occur; it can happen through the meeting of the eyes or the gesture of a hand. For example, when I deplane an airport, I immediately look for whoever is going to pick me up. When we meet, nothing needs to be said; the acknowledgment of our presence is enough. Even if no one is there to greet me, I may look into the eyes of a stranger

and we might have a momentary recognition of our shared humanness.

This brief flash of "knowing" is the I-Thou. Martin Buber calls this short encounter the "between," which, for him, is part of the *Divine* or the *Spiritual domain* which is *God*. He says that it is characterized by "mutuality, presentness and intensity."

Students can (and should) have an I-Thou relationship within a learning experience. For example, when a child is allowed to create music on an Orff instrument without intervention from the teacher, he is in relation with the music as well as the instrument. This free creation is what occurred for me during my Level I class. The material was presented in such a way that I experienced music-making as a child would. This experiencing helped me, as an adult, to understand the Orff Schulwerk philosophy. It is a teaching approach that allows free choice of musical exploration and expression, which generates the person's "I" to enter into the "Thou" of the experience.

The I-It is a subject to object that offers no connection. If I come off the plane at the airport and want to find out which gate my next flight leaves from, I will most likely ask a ticket agent. The relationship between the ticket agent and me becomes one of subject to object. I want this person to do something for me and usually do not want to stop to notice much about her. She is merely there to direct me on my way. The I-It relationship is a necessary relationship if used constructively. If not, it can be a relationship of exploitation.

Most of our traditional music classes have been taught in the I-It environment. There has been little connection between the teacher's and the child's world, which results in the child not understanding what the teacher is requesting or why. The students become funnels into which material has been poured; they learn it because *It* is important if they want to make music.

It is not reasonable to expect that we can always live our lives in the realm of the *Thou*, because this would create an existence of continuous intensity. The world of the *It* gives us objectivity, but for Buber, the person who participates only in the *It* is "dead" and there is no room for mutuality.

Martin Buber (1878-1965) was a philosopher, theologian and educator who was born in Vienna. He also loved and studied in Leipzig, Zurich and Berlin, where he completed his doctoral studies. His formal specialty was adult education, but he also wrote many books about his philosophy of human relationships.

For ten years, between 1923 and 1933, he taught religion and the history of Jewish religion in Frankfurt. In the early 30's, he made preparations to establish a Jewish college in Germany, but like Carl Orff, had to abandon his plans due to the political climate. He fled to (then) Palestine and directed a government-sponsored adult education institution until 1953.

As a young man, Buber questioned where he personally fit into time and space. He looked for his answers in the writings of great philosophers such as Kant and Nietzsche. After reading Kant's *Prolegomena to All Future*, he wrote:

This book showed me that space and time are only forms in which my human view of what is, necessarily works itself out. . . . They were not attached to the inner nature of the world, but to the nature of my senses (Buber: 1938/1968a, p. 136)

In Nietzsche he found that it was only through culture and art that the person "remolds, redirects and re-interprets his world. Both are highly personal and must be

HOW ONE ENTERS INTO MUTUALITY

Martin Buber tells us that in order for individuals to participate in an I-Thou relationship with something or someone other than the self, we must first be in relation with our personal self. In essence we are in continuous "dialogue" within the self. We have an acceptance of the self as we search for answers to our internal questions. This dialogical questioning helps us to find out who we are, where we are going and what our relationship is to others.

The Orff Schulwerk learning process also requires us to be in dialogue with ourselves. It occurs in an atmosphere that fosters good feelings about music exploration (from the self) because the curriculum is taken from the self of the child's world. Teachers use language and personal experience from the child's world (that the child offers) and it is through this offering that mutuality occurs between the child and the musical encounter.

This mutuality will not transpire if the music teacher is not secure within herself. She must accept the spontaneity that is needed in the Orff Schulwerk classroom before she can work with her students. It is my observation that teachers who have trouble understanding the philosophy of Carl Orff are also those who are afraid to let their students share their creativity in movement, dance and improvisation. The insecure teacher fears that the children will be "too noisy," if they experiment with sound, touch or ideas. In any case, people who have set ideas about how children should act in the classroom are not usually attracted to the Orff Schulwerk style of teaching.

THE ORIGINATOR INSTINCT

Buber places great emphasis on the dialogue within the self. However, one cannot focus solely on the self if he wishes to experience mutuality with others. Buber says that the "longing for relation is primary" and human beings want to be in relation with one another, just as the child inherently wants to learn. This primary longing for relation is what Buber calls the *Originator Instinct*.

All of us are born with this desire to reach out to others and to learn about our surroundings. The child does not want to learn merely because the material is there; rather, he is inherently reaching out to the material and he wants to grasp it to himself.

Most recently, I brought a box of hand drums to the first meeting of my music appreciation class for undergraduate students. These students are not music majors and this particular class is made up of older-than-average students. As soon as I entered the room I was greeted with their eager smiles as they shyly asked me. "Do we get to play those?" Their inner child could hardly wait to

play music with those drums.

In his book, *Between Man and Man* (1923), Buber says that each child is "elementarily endowed with the arts." Each child has the desire and ability to be artistically creative and it is only through this creativity that other learning will occur. His example is

Each child has the desire and ability to be artistically creative and it is only through this creativity that other learning will occur.

the young child who picks up a piece of paper and starts to destroy it and discovers that he is beginning to create something new.

... even in the child's apparently "blind" lust for destruction, his instinct of origination enters in and becomes dominant. Sometimes he begins to tear something up, for example, a sheet of paper, but soon he takes an interest in the form of the pieces, and it is not long before he tries—still by tearing—to produce definite forms (1938/1965a p. 85).

This ability to create something new is the originator instinct which exists within each child. It is always constructive, never destructive. This positive force is in relation both with the self and the new form that is being created. The "I" of self enters into the "Thou" of the material and the result is that something new is experienced. This new information is stored in the memory bank and becomes the "It" of knowledge, which in turn gives birth to new "Thou" encounters.

Each of us has a *Will*, or the power to select experiences from the world. This *Will* is directed toward "doing—never having."

Here is an instinct which, no matter to what power it is raised never becomes greed, because it is not directed to "having" but only to doing; . . . Here is pure gesture which does not snatch the world to itself, but expresses itself to the world.
(Buber: p. 86)

The music teacher who understands this originator instinct realizes that it is the child who makes the decision to accept what the teacher offers. The responsibility is ultimately the child's. The teacher's role is to offer a variety of creative musical experiences, but the decision is ultimately up to each child. The Orff Schulwerk approach starts with the child and offers creative learning experiences that stimulate the child's desire to learn.

Buber describes another inherent instinct that causes the child to want to participate in the learning experience. He calls it the

Instinct of Communion. This instinct is what motivates a child to do a good job. Children naturally want to do their best, because for them, it is a process of giving something back to the world. This is how the *Instinct of Communion* operates. When a child gives something back to the world, then that child experiences *mutuality*. In music, this "giving back" happens both in the creation of a new piece and in its actual performance for others.

WHO IS THE TEACHER?

There are three values that Martin Buber says are inherent in the role of teacher. The first is **humility**, which is the realization that the teacher is only one of the elements in the child's world. There are many other humans, events and institutions that consistently influence the child—parents, church, community, peers and the media. The second value is **self-awareness**: a teacher acknowledges that he or she has made a conscious choice to influence the **whole** child, and therefore is an important influence in the child's life.

The third value is that of **trust**. Before a child can fully participate in a musical learning experience, he must first be able to trust the teacher. The music classroom needs to be a safe environment in order for the child to explore his musical world. When trust exists, the child can begin to ask questions, and for Buber, all learning begins with a question. When questions begin to be asked, then the teacher knows she has gained the confidence of the child.

The importance of this quality of trust is the major similarity between the philosophies of Carl Orff and Martin Buber. In their philosophies, it is implicit that trust is inherent in order for a child to fully experience learning.

In their philosophies [Orff and Buber] it is implicit that trust is inherent . . . for a child to fully experience learning.

And trust in children's inherent wisdom is clear in Orff's insistence that material for the music lesson begin in the child's world rather than in the world of the teacher or in an intellectual curriculum. Buber speaks about the importance of trusting the teacher as a person.

When the child's confidence has been won, his resistance against being educated gives way to a singular happening: he accepts the educator as a person. He feels he may trust this man, that this man is not making a business out of him, but is taking part in his life, accepting him before desiring to influence him (p. 106).

The music teacher is continuously pressured to prepared performances and Orff

Schulwerk teachers often worry about the possibility of exploiting their students. Of course, it is not wrong to have successful performances, in fact this performance is important to a sense of musical mutuality. We know, however, that the most successful performances are those that are created from the work of the children themselves. Orff Schulwerk teachers consistently report how astonished parents are when they attend a musical play that their children composed. The concert, however, is not to be the focus for teaching music; rather a natural outcome of classroom experiences and a desire to share those experiences with others.

A teacher who follows Buber's philosophy does not have to be a "moral genius." He does, however, have to be "wholly alive and able to communicate himself directly" (p. 105) to children. This quality of aliveness is an important model for children and motivates them to find their own way in the exploration of their musical creativity.

The Orff Schulwerk classroom is a perfect place to foster the I-Thou relationship with music, Martin Buber has given to the music teacher a dialogical model of relationship that can enrich his life and the lives of his students. The teacher, according to Buber, is one who stands in relation to the self, in relation to the selves of the students and in relation with the learning of the students.

The music teacher is a person who consciously and willingly chooses to study music in order to share this knowledge with others. He accept the responsibility of influencing the musical lives and character of his students. The teacher is a role model who not only creates a healthy learning environment for his students but who also enhances their self-esteem. In my opinion, the music teacher who uses the Orff Schulwerk approach creatively in his classroom will facilitate learning in the ways both Martin Buber and Carl Orff envisioned.

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Dr. Gladys Johnsen earned her Ph.D. at the University of North Dakota and presently teaches in the Music Education Department of Edinboro University of Pennsylvania. Her teaching experiences include K-12 public school music, graduate and undergraduate elementary and secondary methods courses and supervision of student teachers. Dr. Johnsen will complete her Orff Schulwerk Level III at the University of Rhode Island this summer.

Guest Editorial:

The Magic Carpet

ISABEL MCNEILL CARLEY

The most characteristic and delightful stage in the Orff progression has always seemed to me to be the drone-ostinato style, with its opportunities for both extreme simplicity and surprising sophistication. The basic elements, the drone and the short melodic ostinato, provide the simplest means of making ensemble music, and the most universal. Yet the skillful layering and overlapping of these independent patterns weaves a fabric of increasing vitality and complexity as the patterns relate to each other and to the melody they accompany. Although the actual notes and patterns remain the same, their musical meaning keeps changing with the changing relationships between the individual patterns as more parts are introduced, and by the ever-changing relationships to the overlying melody.

It is in these increasingly complex relationships that the drone-ostinato style reaches its apex, as over-arching free melodies follow their own necessary courses above the entire ensemble, the 'carpet of sound' to which Orff himself referred. The drone is the floor on which the patterned carpet rests, with all its interlocking repetitive patterns of contrasting shapes and colors. It makes a continuous fabric, pulsing with life as our ear learns to perceive the skillfully wrought relationships we had missed on first hearing. Soon we begin to notice the astonishing rhythmic polyphony between the separate patterns, the skillful accommodation of whatever harmonic implications may lurk in the melodies, and the amazing use of dissonance as the texture thickens and the patterns multiply.

At first, the supporting drone is as simple as can be, and as natural to any human being, since it involves only the bi-lateral playing of open fifths on the pulse to support a two-or three-tone melody with no contrasting ostinato at all. The 'carpet' is monochromatic, but the rhythm is continuous, neatly camouflaging the phrase-breaks in the tune. Soon the texture thickens, with a second ostinato on a contrasting instrument, and away we go, on a long and rewarding journey through pentatonic, hexatonic and diatonic modes, with increasingly complex melodies.

It seems to me that Orff's 'carpet of sound' is a wonderful image to keep in mind when choosing, arranging or composing repertoire in this style, since it insists on the underlying rhythmic continuity of the repeated patterns

within a section in a long piece; right to the end in a short one. As the carpet unrolls, the patterns are not interrupted again and again, but continue quite independently of the phrase breaks in the melody itself. These ostinato patterns provide a forward impetus at every phrase break in the melody as the rhythm continues its hypnotic movement into the next phrase, and the next, and the next. There are no holes in Orff's carpet of sound!

This is the way rhythmic security is built in the Orff approach, by ensuring repetitive large-muscle movement from the beginning, with its congenial relaxing power, whether in locomotor movements, body percussion exercises or in the playing of unpitched percussion and the bar instruments of the Orff ensemble. It is only when a common pulse has been internalized that ensemble playing becomes possible at all, as Orff was wise enough to recognize (long before the developmental psychologists told us so), and to use as a basis for his approach to music education.

But it seems to me that Orff's style provides far more than this. Perhaps the image of his colorful 'carpet of sound' is too static to give the impression of the amazing alchemy he wrought with such simple means. The image should be alive, like the cosmos we inhabit, full of independent entities going their separate ways; sometimes colliding, sometimes adjusting to each other sometimes fusing and moving on together, sometimes growing and changing their relationships as time and motion affect them all.

Physicists and mystics tell us the same thing, that reality consists of waves of light and sound in everlasting motion. The old notions of the music of the spheres are alive again in our day, as we hear for ourselves the humming of Saturn's rings. The old duality of living things and dead matter is gone for good. The dance of life (the dance of Shiva in Hindu philosophy) might afford us a more apt image to encompass the living, pulsing immediacy of Orff's idiomatic style, in which notes are the atoms of physics; ostinati, small entities in endless patterned movement; melodies complex living creatures of our human imagination, each with its own character and destiny. The simple 'elemental' style Orff developed is proving more elemental than he dreamed!

Rounds and Canons— Dance Them and Sing Them!

HANNY BUDNICK

Most of us have sung or played rounds and canons and felt our bodies move in synchrony with the strains of the music. At least one familiar round, "Oh How Lovely is the Evening" has entered the folk dance world with a standardized choreography that lets three concentric circles of dancers sing and move at the same time.

The pattern of "Oh, How Lovely . . ." is very simple: the group forms three concentric circles and each dances the same figures in turn, beginning with the innermost circle. All join hands.

1. Sing and circle left in an easy walk—6 counts
2. Sing and circle to the right
3. Sing standing still, swinging joined hands forward and back in imitation of swinging bells.

Each circle can sing the round three times through and then either fade out in turn or continue to "swing the bells."

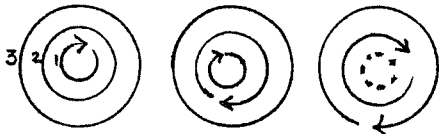


Diagram for "Oh how lovely is the evening"

There are other canon dances, some very similar to historical ones and others composed more recently. To my knowledge, there exist two recordings for canon dances: one is a waltz for three concentric circles, "Kanonwalzer," the other a rather challenging longways dance by English choreographer Patrick Shuldham-Shaw, "John Tal-lis' Canon." Pat has also devised a dance to the round "Christchurch Bells," called "Mr. Shaw's Canon," again a progressive longways dance. Other published dances in the English Country dance realm—and even in Scottish dances—have fugal components, although the complete dances are not in canon form.

There are many possibilities for using the singing of rounds and canons as the source or inspiration for movement and dance:

A. CONCENTRIC CIRCLES

One circle is needed for each part (i.e.,

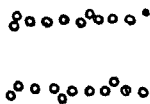
three circles for a three part round, four circles for a four-part round). A specific set of movements is associated with each part of the round. The only limitation is that no circle's movements can interfere with those of another circle. Beware of "four steps into the center!" The movements must fit the musical phrase, of course.

1. Some possibilities:

- a. circle in either direction
- b. balance (step on one foot, bring the other up close without shifting weight) left or right
- c. balance into the center, balance out
- d. turn in place alone
- e. turn by one or both hands with one of the persons next to you
- f. in circles with an even number of dancers: grand chain (face partner, give right hand and pass by, give left hand to the next person coming your way, proceed around the circle for the length of the phrase). This makes the dance a "mixer" as well.
- g. stand in place, sing and swing arms, clap, stamp, wave hands, move head, sway body.

B. SECTIONS (BLOCKS)

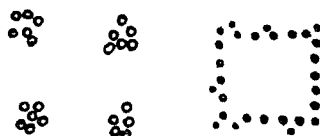
One section is needed for each part, grouped as a straight line or block and facing a common center. For two parts, this means two lines standing opposite each other;



three parts, three blocks standing in a triangle;



four parts, a square, ordered either 1, 2, 3, 4 or 1, 4, 2, 3.



Especially those rounds with an even number of parts offer wonderful opportunities for choreographies that make the canon form visible.

1. Possibilities

- a. advancing toward—and retreating from—the center are especially effective.
- b. leading and imitating (action and response).
- c. crossing over to the opposite line's or block's place.
- d. any movements mentioned under A.

C. "SICILIAN" CIRCLE

This requires one large circle: the number of dancers **MUST** be divisible by the number of parts in the round. A minimum of 12 dancers works best, but the more the merrier! The movement sequence becomes clearer in a larger circle; the same pattern will feel entirely different when danced with a group of 12 than with a group of twenty.

This dance form thrives on someone moving toward the center of the circle and from there into the place which a dancer of the adjacent grouping has just vacated. For example, one dancer moves diagonally to the right into the center, then diagonally to the right **OUT** of the center and into the place of the corresponding dancer in the next group to the right (see diagram and example of "Row Your Boat" below).

In this formation true interaction with the other individual dancers becomes possible. Progression around the circle occurs for a whole subgroup—one's subgroup or neighbors never changes all at once, yet the overall appearance and feeling is of one "grand" continuous movement flowing through the circle.

If, in a four-part round, for example, the third phrase is "with your neighbor on the right: hold closer hand and balance in and out," and the fourth phrase calls for "with your neighbor on the left: hold closer hand and balance in and out"—the grand effect is a continuous wave around the circle, where each individual does the in-and-out movement twice, once with each neighbor.

1. Our movement vocabulary can now

be extended to include:

- balancing in and out with neighbor
- hooking elbows (right or left) and walking once around neighbor on either side ("arming," allemande)
- do-si-do (do sa do)
- turning neighbor with both hands
- swinging with neighbor
- "setting" (balance R, balance L) toward neighbor
- dancing a figure eight with neighbors: face one of your neighbors, walk around each other passing right shoulders to home place, then repeat with neighbor on other side, passing left shoulders, ending in original place.

Both, the direction of "numbering off" and of dancing, have to be considered in devising dances to rounds. If the numbering off occurs clockwise, the movement to any of the musical strains will have a different effect when it is danced to the right (counter-clockwise, away from dancers' own subgroup) than when it is danced to the left (clockwise, in front of the dancers' own subgroup).

The total number of subgroups within the circle determines the general direction of the diagonal movement. If the circle is small, "diagonally in and out" implies movement at a very acute angle to the circle. When there are more subgroups and/or many parts to the round (both resulting in a larger circle), the movement will be directed closer to the line of the circle itself.

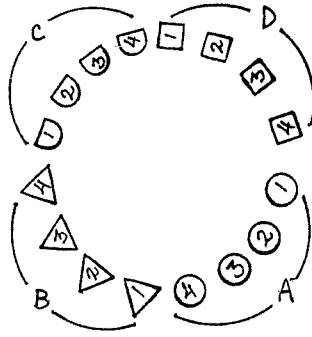
By singing canons and rounds and dancing at the same time, a special magic makes itself felt. Admittedly, because of the continuous, interlocking nature of both music and movement, these dances may be difficult to conceptualize. Spatial visualization and an understanding of round structure come into play... indeed the operative word here is PLAY! Creating dances to familiar rounds and canons can be interesting and challenging—and an important step in bringing this musical form to life.

"Row your boat" danced in canon

Form a circle of multiples of four, number off clockwise (in diagram, subgroups are

Hanny Budnick started to folk dance in her native Germany after World War II. Since her arrival in Philadelphia in 1959, she has been teaching and sharing her extensive repertoire in classes, workshops, camps and at festivals with groups of all ages and sizes.

called A, B, C, D. Members of groups are numbered 1, 2, 3, 4.)



1. ROW ROW ROW YOUR BOAT

All the No. 1's walk four steps diagonally to their right toward the center of the circle.

2. GENTLY DOWN THE STREAM

All the No. 1's walk diagonally to their right out of the center, ending in the spot just vacated by the No. 1's of the subgroup to their right. (No. A1 finishes in No. D1's space.)

At the same time, all the No. 2's begin the same movement just completed by the No. 1's.

3. MERRILY, MERRILY, MERRILY, MERRILY

No. 1's take left hand of No. 4 in their right hand and balance in, balance out or walk two steps in, two steps out. (i.e. No. A1 and No. D4)

At the same time, all the No. 2's complete movement 2, finishing to the left of No. A1, and the No. 3's are beginning the round with movement 1.

4. LIFE IS BUT A DREAM

No. 1's take their own No. 2's right hand in their left and they balance in and out.

At the same time, the No. 3's are dancing movement 2, and the No. 4's begin with movement 1.

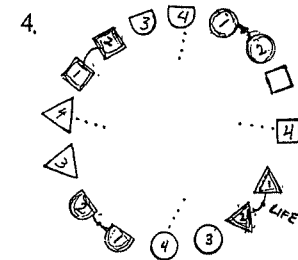
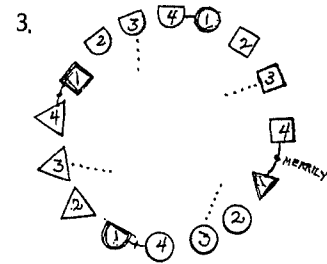
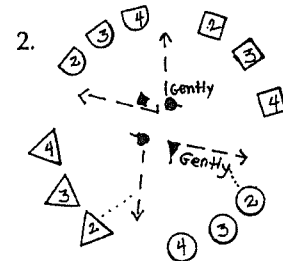
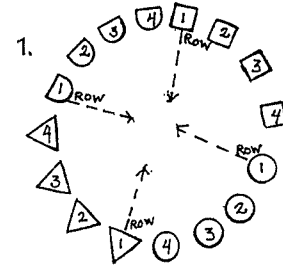
Phasing out after 4 times through is recommended.

The "wave effect" is very suitable for this round.

Note: Visualization may be simplified by moving groups of four different coins (e.g., A = pennies, B = nickels, C = dimes, D = quarters), counters or paper dots of different colors on a tabletop. Be sure to letter and

number groups clockwise and move them counter-clockwise as shown.

Described here for #1, the same pattern is repeated by each of the other dancers, singing and entering at one measure intervals in turn, as the round is sung. When #1 has completed the round once plus three lines, each entire group will have moved into the position of the group on its own right.





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WORKSHOP NEEDS (YOURS)
+ FOLK DANCES (MINE)
= GREAT EVENTS (OURS)

Orff Schulwerk Association of New South Wales

Over the last twenty years, the Orff Schulwerk movement in Australia has grown from a single state association in Queensland to a national organization with associations in four states, an interest group in a fifth, and members in every state and territory of Australia. Queensland and New South Wales were the original members of the national organization originally called ANCOSA (Australian National Council of Orff Schulwerk Associations).

At the national Orff conference in Hobart (Tasmania) in January 1992 titled "History, Harmony and Horizons," the ANCOS organization was restructured with a new constitution, exciting possibilities and responsibilities. The executive will be made up of two delegates from each full member organization (State associations) and one delegate from each associate member organization (interest groups).

This group does not run the next conference; this will be done by a specially convened conference committee in the nominated state (NSW in 1994). This frees the ANCOS committee to address national issues and to advance the Australian Orff Schulwerk movement in a variety of ways.

It is also the role of ANCOS to try to anticipate the needs of members in organizations around Australia. For example, we are considering whether a need is emerging for more than one national event every two years, and whether a summer school in the



alternate years would give members an opportunity to further their professional development in Orff Schulwerk. Such a summer course would be sequentially structured, rather than offering the exciting smorgasbord of a national conference, and could lead to accreditation by education departments and tertiary institutions.

ANCOS has already begun to make approaches to obtain permission to develop an Australian Edition of "Music for Children," the traditional Orff resource books. An Australian Edition would contain totally new material like the American Editions do, rather than being virtual translations of the original volumes like the Margaret Murray editions. This would be an exciting venture and put Australia on the Orff Schulwerk map.

It is the role of the current ANCOS editor,

Andre de Quadros from Victoria, to publish the national newsletter, "Orff Australia" periodically and to coordinate the publication of the national journal to coincide with the biennial conference. The journal contains valuable articles on current trends in music education and research designed to help teachers maintain the profile of music in their schools.

Heather McLaughlin from Victoria is the current National President. She has been associated with the national organization since its inception and attended the very first conference in Sydney in 1978. Vice President Gerard van de Geer and Treasurer Mhairi Beresford are both from Tasmania. The ANCOS executive will hold these positions for two years until the meeting in Sydney in 1994, meeting only once or twice in person until that time. Business will be conducted by letter, fax, phone, teleconference and electronic mail.

President of the Orff Association of New South Wales (OS NSW) Suzanne Gerozisis and Vice President Lorna Parker and both represent their association on the national executive. In addition, Lorna Parker has been named secretary of ANCOS, a complex organization working for the spread of more exciting and creative music making for students across Australia.

From Lorna Parker's report in "The Orff Schulwerk Bulletin" of New South Wales, Margaret Moore, Editor.

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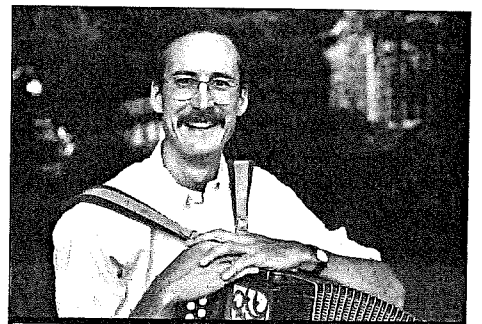
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Folklore In Action

Orff Schulwerk in South Africa:

An Interview with Miriam Schiff

JACOBETH POSTL

During the AOSA conference in San Diego, several interviews were held with Miriam Schiff, President of the Orff Society of South Africa. The first evening, a few members of the American and Canadian Orff groups also participated, among them Lillian Yaross, Tossi Aaron, Elizabeth Nichols and Lois Birkenshaw-Fleming. Elizabeth and Lois were guest workshop leaders for the Orff Society of South Africa in the early 80s, as was Arnold Burkart, AOSA's first president and founding member.

JP: Welcome, Miriam, to our National Conference. We are delighted to have you with us and hope you will find the next few days well worth your long journey from Johannesburg, S.A. Can you tell us something of the beginnings of your Orff Society?

MS: Yes, indeed. Hazel Cunnington (nee Walker), a South African music teacher, completed the two-year German course in Salzburg in the late 60s. On her return, she and a friend, Janet Hudson, who had taken the one-year English course at more or less the same time, organized the Orff Society of South Africa, and also started the little magazine called "The Orff Beat." Hazel was our first president.

Soon after her return from Salzburg, Hazel gave a Schulwerk demonstration with a group of children at a teacher's conference. When I saw what those children did, lights started to flash and bells began to ring for me. This was IT! Hazel set up some beginners' courses and I took the Pre-primary I (for children three to six years). Then during one of our holidays in 1972, two teachers came from the Orff Institute in Salzburg and gave workshops all around the country. Everything took off from there. Currently our national membership is pretty well set at about 250 people.

TA: Tell us about the Society. Do you meet regularly?

MS: The branch in Johannesburg, the most functional one, meets once a month throughout the year. With about 20 - 25 people, we may plan something for each meeting—some poetry, or a setting for a repertoire piece, or something from the Transvaal syllabus for the sixth grade.

JP: Is there anything going on in the other cities?

MS: Yes, we have a branch in Cape Town that's pretty active; it was started by nursery school people. In Grahamstown they're getting very keen and having workshops. Port Elizabeth, East London and Grahamstown are fairly close, so they work together, but it's still slow and small; 30 or 40 teachers all together.

JP: Your membership is made up of . . . ?

MS: Anyone interested in music education.

JP: Music teachers?

MS: Yes, teachers in schools, who provide general music education, sometimes instrumental or piano teachers, but usually classroom teachers. One time a teacher called in a panic saying she had to do music for the entire school. The reason? She had mentioned casually (to another teacher) that she once played by ear for folk dancing when she was a teen-ager. It got back to the headmaster who must have said, "Wonderful, you'll do the musical at the end of the year." She begged for any help we could give.

JP: What is the state of university training for classroom music educators?

MS: Most of our members are well-trained as music teachers. Some universities have courses in music education, but there is little Orff done in them. The course content depends on the university; some are choir oriented, others more instrumental and focus on teaching brass band or strings, and music literacy in the classroom.

Our project for next year is to try to get more Orff into the training programs or to run our own workshops for the students. Recently we sent a letter to all the colleges and universities and now we are getting those phone calls! "When can you come?" It puts us in a bit of a panic because we didn't think many people would inquire. Money to fund these courses is a big problem, so we are still waiting for definite bookings for these lectures.

JP: How do you account for that response?

MS: People know that music teaching in the schools is generally poor and they're trying to improve it. At the moment there's a country-wide survey being conducted by the HSRC (Human Sciences Research Council) on the state of music in the schools, including

among all the ethnic groups. Amongst other things, we're trying to get them to see that pre-primary nursery school music is as important as the high school choirs and bands.

TA: Then the music training in the universities doesn't follow any specific system?

MS: No—and that is one of the problems. A teacher trained in Cape Town may come to the Transvaal and be upset when she sees the syllabus because the emphasis may be on something other than what she expects. Everything may be completely unfamiliar or just expected to be done in a different way. That's why they're trying to come to an agreement with music educators on what should be taught in the schools, and multi-culturally, who's going to do what and where.

JP: Has there been any attempt to incorporate your own culture into the Schulwerk?

MS: There has been some, in a way. Unfortunately, we don't have a "national" music heritage as most countries in Europe have, or as you have here. We have an English tradition, with our children brought up on English nursery rhymes (*Miss Muffet* and the rest of them). And we have Margaret Murray's book to use with our English-heritage children.

At the moment we are working on a book of Afrikaans resource material. We thought first of translating from Margaret Murray's books, but the translator wasn't happy—it just wasn't what the children were singing, so we decided it would be better to start with things our local members were writing, like rhymes and chants, and set them to traditional Afrikaans melodies. Sometimes we may use the tunes in the Margaret Murray books, but with Afrikaans rhymes, not translations from English.

JP: Could you clarify what you mean by "Afrikaans?"

MS: It's one of the official languages of South Africa, taught in the schools and spoken by much of the white population. Afrikaans is derived from many languages, but mainly Dutch. It's a recognized language in its own right, not just a "kitchen Dutch" as it was once described.

EN: I remember bringing some play party games and they were translated immediately into Afrikaans.

LBF: Those teachers were so responsive! They would teach all day while I was taken all around to see the country and meet various hostesses. Then, after a full day of teaching, they would come to a workshop from four to seven p.m., three nights in a row. Now that's dedication!

Voice: What kinds of schools are the black African children in? What is their music education like?

MS: Their schools come under an entirely different education department and their music is mostly singing. Teaching of these children could be in English, Afrikaans or any of 10 Black languages, for example Zulu or Tswana. They have wonderful choirs and choir competitions. There are some African teachers, highly educated musicians with degrees who are well known in their fields, but even the classroom teachers who are not musically trained lead choirs that are stunning. They don't just sing—they move with the music—and the harmonies are magnificent.

The choirs sing traditional songs and new songs—and they do it all from solfège! There's no reading from music notes or scores. There are five or six parts, rhythmically written in solfège . . . but if you don't know the unusual way the rhythms are notated, you don't know what's going on. Some of us couldn't figure it out at all! The traditional songs are passed on from parents to children in time, but it's an oral tradition getting lost in urbanization.

The traditional songs are passed on from parents to children (in time) but it's an oral tradition getting lost in urbanization.

In the total scheme of things, the Orff Society is not making a very big wave, although we're trying our best to involve everybody. We have a lot of black children who are making music and learning Orff in the schools, most of which are now integrated. (Don't forget, we've only just begun to set those reforms going! What counts, really, is that the children are learning, that it is getting accepted at a government level.

JP: For the black children, how meaningful is this British-based material . . . ?

MS: They love it. It has to do with music and they are the same as little children everywhere. When it's music time, they'll sing *Little Bo Peep* just like everyone else. They'll play the instruments and are encouraged to bring their culture into whatever they're doing. Anything to do with movement is enjoyed to the full. Black traditional music and township music blends well with Orff

instrumental accompaniment, and teachers are beginning to experiment with songs and rhythms.

We do have our South African Music Educators Society for all the teachers of music in the universities, training colleges and institutions country-wide, regardless of color. There is also a conference every year with Indian music from Durban, Malay music from Cape Town, Black choirs and singers and people brought from overseas. So things are getting together a bit but it just seems to take so long.

JP: Can you tell us how the Orff levels courses started and what kind of outline is followed for the classes?

MS: Originally, Hazel extended the workshops she gave to 48-hour courses—two or three afternoons a week over a period of weeks. Then she read in your magazine about levels courses and decided to try them. Level I, Basic Orff, takes one year with Books I and II, (Margaret Murray edition) and teachers hand out other materials dealing with those ideas.

The outline of what to teach in the levels courses was designed by Hazel Cunnington and the committee. They sent the whole thing off to Salzburg to be approved by Dr. Regner and Barbara Haselbach. They've been changing and upgrading it as the years have gone along.

What the levels teachers do, and what Hazel insists on, is that everybody be acquainted with those five books (by the end of Level III)—a good grounding. In addition, every level has a two-hour movement session daily. The movement teacher is *Laban* and Salzburg trained—an inspectress for the Cape Education Department. She teaches six hours a day. Recorder is also important—everyone has one hour tuition daily according to standard of play.

Also, we read *The Orff Echo* and get ideas from it and from the Australians and the Canadians; Lois' books are very popular, as is Jane Frazee's; it's a very clearly written book.

JP: Do you set a minimum number for each of your levels classes? Where do people from outside of Johannesburg stay?

MS: Classes are from 8:30 to 4:30 p.m. for six days, Monday through Saturday. There is 45 minutes for lunch and a half hour for tea. We try for 10 to 15 people in each level. So far, we've been very successful. We've never had to cancel even though people sometimes register at the last minute. We've offered the levels for five or six years. Those in the classes can stay with local people if they can't afford a hotel. One of my jobs is finding housing for them.

Nobody can afford the time to up and away to Salzburg for a year. And we can't afford to

employ anyone from the Institute for a year. Teachers who have taken the courses and brought the materials back to their schools have told us that other teachers are starting to take an interest in what is happening. This is the way universities and music inspectors will realize there is something to it.

In the Transvaal, one of the music inspectors came to the courses, expecting to go right into Level II, but we said, "No, everyone starts at Level I—professor or not." She took this in good spirit and had a wonderful time! Now she knows what we are doing and is trying to influence others in the department.

Voice: Do the students get grades or university credit?

MS: No, but most of the schools do pay the fee. They receive a certificate at the end of Level II. This does not earn them extra salary, but does help towards promotions in job applications.

JP: Are you familiar with the AOSA Guidelines?

MS: Yes, I've just been given a copy by my hostess. At first glance, the theory is very similar and there are a lot of overlapping areas. But our content is different than yours because of the shorter time spent in the courses. We can't go for two weeks.

JP: Don't you have summer vacations?

MS: Yes, but only five weeks in the summer, when nearly everyone goes to the seashore, three weeks in the winter and 10 days each in spring and fall. If you add them up, it's about the same as your summer. But there are four different educational systems—their holidays are not the same. We have to find the one week in July (winter!) when everybody's on holiday and we advertise in all the provinces. Then, as luck would have it, sometimes another group has a convention at the same time, or there's a choir week in Cape Town; there's no communication between the groups.

People came to Level I last year and we were banking on them returning for Level II, but they went off to choir week because they felt it was time to give someone else a chance! I'm glad I heard about your master classes . . . we've been wondering what to do about our people who have taken three levels; we want to offer them something else.

Voice: Is it difficult to get supplies and instruments?

MS: Not really, but it is very expensive for the well-known brands. There is someone locally (Andrew Tracey) who is making instruments from sneezewood, the native wood used for fenceposts. It's very hard and sounds good.

JP: Where are you teaching presently?

MS: Since 1975, I've been at King David, a Jewish day school for approximately 2500

children from three to eighteen years of age—preschool through high school on one enormous campus. There are music classes only to the third grade. After that, it's all singing with piano. Many of the children do continue with piano lessons or violin outside the school. Parents don't ignore their talent.

JP: How many hours a day do you work?

MS: From 7:45 to 2 or 2:30, I see 250 of the 350 children in the nursery school (three to six years of age). I teach 12 music classes a week, five with four-year-olds and seven with five-year-olds. I don't work with the three-year-olds—their own teachers do music in the classroom. Groups average between 20 to 22 children in each class. I do have my own music room, which is great; I don't have to carry everything around.

JP: Why are you only able to see them once a week?

MS: Because I am deputy principal and I also have administrative responsibilities. I think it would be great to see them more often, but I just don't have time.

JP: And the classroom teachers . . . ?

MS: The teachers remain with me during the lesson to observe and take notes. Some of the teachers follow up on what I do. All the classroom teachers have had training in music to a greater or lesser degree. They are very keen and supportive; they are always on time when they come with their children, for instance.

Some of the teachers follow up on what I do . . . all the classroom teachers have had training in music to a greater or lesser degree.



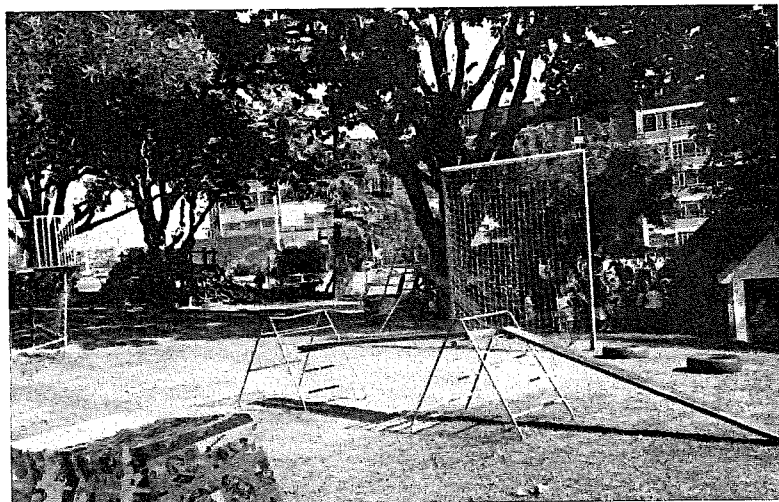
Miriam Schiff



Kissing Window—"As mothers leave after bringing their children to school, they stop for a last kiss at the 'kissing window' . . . psychologists from the University have studied it as a way to relieve separation anxiety in both parents and children.



Entrance to school—Mural by children.



A view of the garden and playground.

Basically, I think it's beginning to go. In the schools there's a lot of imagination; they use stories and poetry. The children write things and the teachers compose and use art. Teachers in the higher grades have noticed that the children coming up can sing, read the music and play. Parents love it, the principals are happy. It's only the Orff teachers who need a boost now and then. If something could be arranged to cover the flight costs, we can pay a lecturer to come to us.

JP: Miriam, thank you for coming to the United States and for taking the time to share the story of South Africa's Schulwerk and your professional story. Your group has done a great deal under what must be difficult circumstances. I am sure the Schulwerk will grow and blossom—with soil as fertile as you describe, it is bound to happen.

CALL FOR PAPERS

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

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

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

1. Submit seven copies of the completed study of no more than 12 pages, and seven copies of a 250 word abstract to:

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

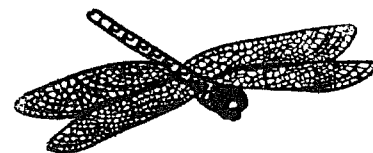
Include both a self-addressed, stamped, letter-size envelope and a self-addressed, stamped postcard with the submission.

2. The author's name and institutional affiliation should appear only on a separate cover page for each copy of both the paper and the abstract.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the *Journal of Research in Music Education*.
4. Submissions must be postmarked by April 1, 1993 and received by April 15, 1993.
5. A qualified group of judges will screen the submitted reports, then notification letters will be mailed by June 1, 1993. The abstracts and reports will not be returned.

VERBATIM

The following quotes are from the "A" Level music examinations in Great Britain, as shared by Peter Sidaway, Wales.

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5. "The whole of this sonata by Bach has a disfigured bass."
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7. "Mahler's First Symphony needed a programme because without one the audience did not know what to think."
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Be True to the Nature of the Approach

JIM SOLOMON

As a K-5 music teacher, I look to research to provide insight into the legitimacy of different approaches to music education. General music teachers need the help of research to ascertain the effectiveness of new techniques, teaching tools and philosophies. However, an important question arises when we contemplate results of a study. Did the researcher use the teaching processes of the approach being investigated in the course of the study?

In constructing a research study that examines the effects of a teaching approach (e.g., Orff, Kodaly, Dalcroze, Suzuki) applying correct research methodology is, of course, very important. Using accurate teaching processes is crucial. It is vital that the researcher establish conditions that reflect the uniqueness of the approach. A researcher must have sufficient understanding and experience in the approach; otherwise conclusions drawn from such a study may be suspect.

A researcher must have sufficient understanding and experience in the approach; otherwise conclusions drawn from such a study may be suspect.

A case in point is the research study, "Effects of Hand Signs, Syllables and Letters on First Graders' Acquisition of Tonal Skills" by Beverly Martin, published in Summer, 1991 issue of *Journal of Research in Music Education*. This study considered the use of tonal syllables, hand signs and letter representations of the syllables for the purpose of examining the effectiveness of the Kodaly approach at the first grade level.

To accomplish this, the researcher tested the first graders' ability to echo-sing patterns of four notes under three different sets of circumstances: Group 1 used tonal syllables to echo the patterns; Group 2 echoed the patterns and used hand signs; Group 3 echoed patterns, used hand signs, and viewed letter representations (d,r,m,s,l) of the patterns.

In addition to the three experimental situations, the researcher used the *Primary Measures of Music Audiation* (PMMA) as a

predictor of performance on three self-constructed singing tests. These tests were administered after the first seventeen weeks of instruction (three class meetings per week) and again after a second seventeen-week period. During the latter part of the study, all groups were also drilled and tested on their ability to sight-read the patterns from note-heads on a staff.

The researcher concluded that none of the three teaching methods was significantly better, and that the tonal aptitude portion of the PMMA was the only factor to influence significantly the singing test scores. However, such a conclusion is more than questionable because instruction during the study did not involve teaching processes and materials that Kodaly teachers would use.

The Kodaly approach uses "Preparation, Presentation and Practice" (PPP) to teach new musical elements and concepts. The preparation stage at the first grade level involves singing and related game playing with age-appropriate songs. The children are involved in making music. They learn in a musical context. There is extensive preparation before a new element is presented. After one new element is presented, another new element is then layered in, after having been prepared carefully.

The study in question did not use PPP for teaching the intervals; rather, it used a drill technique. The intervals were not presented one element at a time. Rather, according to the researcher's description, they came from different random combinations within the pentatonic scale. This random grouping

prevented the careful layering of elements that is essential to the Kodaly approach. In addition, the lack of musical context in the presentation of these patterns is contrary to the processes used, not only in the Kodaly approach but also in most contemporary approaches to music education. This study, therefore is not true to the approach it is investigating.

The researcher acknowledged she realized early in the study that the material was too difficult for first grade students. However, she then used the results of the study to discredit the use of tonal syllables, hand signs and letters that represent the syllables as a means to increase singing accuracy at the first grade level. The students were tested on vocal, signing and sight-singing skills that a Kodaly teacher would never test in the first grade.

In a similar vein, it could be "proven" by someone unfamiliar with appropriate first grade skill levels that the use of ostinato and Orff instruments is not appropriate for first graders, because they cannot play in ensemble with four complimentary ostinato patterns being used simultaneously!

Research on teaching techniques is essential for us to make progress as practitioners of our art. If a researcher attempts to draw conclusions about the overall effectiveness of an approach, the study must be administered in a manner consistent with the nature of that approach. These are times when music educators are increasingly open to different approaches to teaching. Research that is true to each approach will greatly help teachers increase their effectiveness in the classroom.

A Research Agenda for General Music

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

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Foundations Laid for Orff Schulwerk Archive

A Call for Participation

Since the beginning of 1992, specialists have been organizing and documenting materials accumulating for many years at the Orff Institute. They are doing this with financial support from the Republic of Austria, the Province and City of Salzburg, and in cooperation with the "Institute for Music History in Salzburg." This archive will provide a base for documentation and scientific study of the history and development of Orff Schulwerk. It will be open to all who are interested.

This Orff Schulwerk Archive will work closely with the Orff Zentrum Munich which is especially devoted to the artistic works of Carl Orff. Salzburg seems the place best suited for an Orff Schulwerk Archive; it was here that the Orff Institute was founded at the Mozarteum in 1961. It was from here that all of the initial impulses from Carl Orff and Gunild Keetman spread outward, worldwide, and have found a point of return.

Now this new Orff Schulwerk Archive is asking for your help. All documents related to the history and growth of Schulwerk are

welcome. If originals cannot be made available (although all efforts will be made to preserve them safely) we would also be grateful for copies. We are looking for:

- letters from and to Carl Orff and Gunild Keetman.
- reports of events, courses, seminars in which Orff Schulwerk played a role.
- programs, reviews, announcements, articles, newspaper clippings.
- photos (tape exact details onto the back of the photo).

All documents are valuable. Only when many sources have been collected and can be related to each other will our knowledge and understanding be increased. Your contribution can assist us in documenting the significance of Orff Schulwerk and its role in the innovation of music and movement education in many parts of the world.

Please send any questions to our temporary address:

The Orff Forum Salzburg
Frohnburgweg 55,
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Nominations Open

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

Vice President 1993-95 (becomes President 1995-97)

National Conference Chairperson(s) (Philadelphia 1994)

Regional Representatives for all regions:
Term 1993-1995

With the acceptance of the nominees, send names to:

Peggy Breese, Chairperson
AOSA Nominating Committee
1187 Godfrey Lane
Schenectady, NY 12309

Deadline for nominations is July 1, 1992.

NOTICE:

In systematic rotation, four-year terms of service will open on the Editorial Board of **The Orff Echo**. Members wishing to apply for future posts please write for instructions to Cindi Wobig, Executive Secretary, P.O. Box 391089, Cleveland, Ohio, 44139-8089. Applications for 1993 opening must be received by September 1, 1992.

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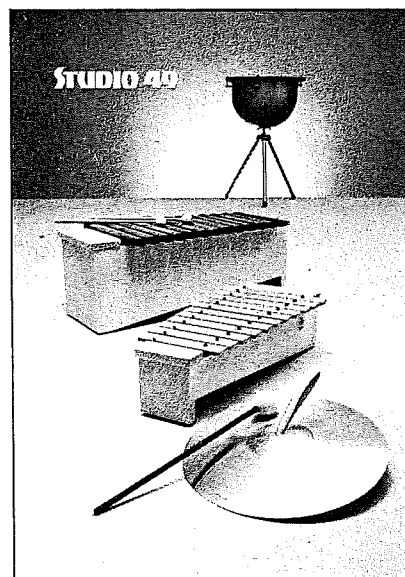
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For the Classroom

A Don Martín A Children's Song from Mexico

OSCAR MUÑOZ

Arrangement Oscar Muñoz
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"A Don Martín" is a charming children's song known in other countries of Central and South America as well as Mexico. A friend from Colombia told me she remembers this from her childhood as a circle game of sorts. Here Oscar Muñoz offers a hand jive pattern that could be a challenge and a good mixer!

This popular children's song from Mexico shows an interesting aspect of Mexican culture: death is frequently made fun of with songs and games. I didn't realize that it was a cultural difference until some of my students in the United States asked why children would sing funny songs about someone dying. I didn't know what to answer because my students in Mexico never asked me that question—and the songs seem very natural to me.

TEXT:

A Don Martín, tiri-rin-tin-tín,
Se le murió, toro-ron-ton-tón,
Su chiquitín, tiri-rin-tin-tín,
De sarampión, toro-ron-ton-tón.

TRANSLATION:

Lord Martin's child died of the measles.

HAND JIVE: Pattern

The players, in pairs, face each other and perform the following pattern.

1. hit knees with both hands (patsch) or pat
2. clap own hands
3. partners hit right hands together
4. clap own hands
5. partners clap left hands together
6. partners hit both palms together

7. partners hit backs of each other's hands together
8. partners hit each others' palms

SONG: Teaching Process

1. I introduce the song by playing the piano and singing it for them. They need to hear the totality and be inspired to attempt the difficult task of singing in a language foreign to them.
 2. Then I put the words to the song on the board and focus on the easiest and most engaging words first. In this song these are "tiri-rin-tin-tín" and "toro-ron-ton-tón." We practice them with appropriate rhythm but no tune at first.
 3. Our next adventure is to learn the pronunciation, phrase by phrase, but leaving out the two words we have mastered.
 4. Now we put the two parts of each line together and see how it goes, one line at a time. When this is smooth, we say the whole thing; we are still with speech only.
- Note:** patting the beat while practicing helps to keep the students engaged and is good for keeping the song rhythmically correct.
5. I teach the tune through the echo process with a neutral syllable, such as "lai."
 6. Now we sing the song on "lai" except for

the first two words we mastered—"tiri-rin-tin-tín" and "toro-ron-ton-tón."

7. Now we are ready to add the words, one line at a time.

HAND JIVE: Pattern

1. First I teach the students to count to eight in Spanish: uno, dos, tres, cuatro, cinco, seis, siete, ocho.
2. We begin to count the beat in Spanish and pat on the number "uno."
3. We continue counting and add a body percussion to the next number as the students are ready. Sometimes many repetitions are necessary before adding a new body percussion.
4. Once I feel the students have mastered the body percussion, I ask them to find a partner and practice it at their own tempo.
5. When they are ready, I ask them to sing and do the hand jive at the same time.

ACCOMPANIMENT: Teaching Process

This song is enjoyed by children from second through sixth grade. When teaching this to lower elementary, I usually play the accompaniment on the bass xylophone or on the piano. It also sounds very nice with guitar. The upper elementary student can play the instrumental parts, although the alto xylo-

phone part is rather difficult as it is on the off beat.

1. I teach the BX part through imitation, using the thighs as the bars that are needed: the top of the left thigh is F, the left side of the left thigh is low C, the right side of the left thigh is G and the right thigh is high c.

2. I use the words of the song as the cues for when to make the shifts in the chordal accompaniment. There are two shifts, one when the accompaniment goes to G and the other when it goes back to F. These two shifts are cued with the syllable "tin" of the word "chiquitín" (G) and "pión" of the word "sarampión" (F).

3. The children sing the song while they are patting the accompaniment on their thighs to practice the shifts before attempting attempting them on the bars. When they seem ready we try it on the barred instruments.

4. In order to prepare the alto xylophone part, half of the class may play the bass part while the other half snaps or claps on the off beat. When this becomes successful, the other half of the class practices the same thing.

5. In order to help with the chord shifts when transferring the body percussion to the alto xylophone part, the same word cues are used as for the bass xylophone part.

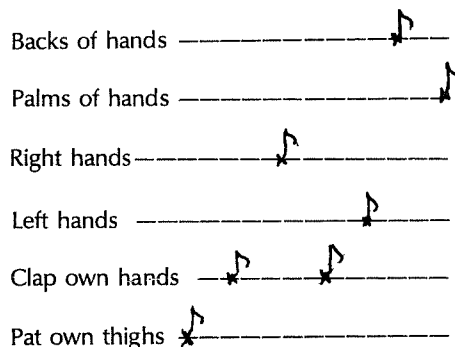
EXTENSIONS

When the students have learned the original hand jive, they can come up with their own ideas and share them with the rest of the class.

Players in pairs face each other and perform this pattern:

1. UNO—hit knees with both hands
2. DOS—clap own hands
3. TRES—partners hit right hands
4. QUATRO—clap own hands
5. CINCO—partners clap left hands
6. SEIS—partners clap both each others' hands
7. SIETE—partners hit backs of both hands together
8. OCHO—partners clap both each others' hands

DIAGRAM OF HAND JIVE:



Oscar Muñoz, formerly of Mexico City, is now a music specialist in Olympia, Wash. He received his Orff training at the Creativity Center in Delft, Holland, the Orff Institute in Salzburg and in the United States. He is workshop clinician and Schulwerk instructor for Western Washington University and the University of Portland Teacher Training courses. In Mexico City Oscar Muñoz taught elementary and junior high school and was an instructor at the National School of Teachers. In the United States, he has been

an instructor of music pedagogy at Seattle University and a presenter at two AOSA National conferences.

Note: Musically, it may seem as if the first three beats are an anacrusis, but like many of these games, it is correct and performed as written.

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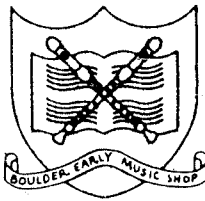
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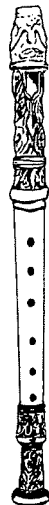
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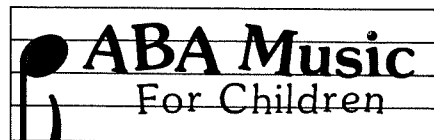
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Getting Started

PAT BROWN

Reprinted from *The Orff Echo* Summer 1987.

The end of summer brings forth a crop of new Orff-Schulwerk teachers, fairly exploding with enthusiasm, energy and new ideas, eager to get to work with their students. This column will offer suggestions for materials which experienced teachers have found to be valuable.

Basic to every Orff-Schulwerk teacher's library should be some form of the "classic editions," the original five volumes of *Music for Children* by Carl Orff and Gunild Keetman, which have been adapted by many people into many different languages, including Greek and Japanese.

At Carl Orff's suggestion, Doreen Hall, from Canada, made the first English language adaptation of Volume I in 1956. He requested that only a sampling of the original materials published in 1950 be included. Two years later, in 1958, Volumes I and II of the English Edition by Margaret Murray, based on the German Volumes I and II, appeared. This time, at Orff's request, a nearly complete adaptation was made.

It should be noted that Doreen Hall uses Canadian materials in her adaptation, and Margaret Murray uses materials from the British Isles. Neither adaptation is simply a transfer of music and a translation of the German materials. Since 1958, all five volumes of the German edition have been published in the English adaptations made by Doreen Hall and Margaret Murray.

In contrast, the American Edition of *Music for Children* consists of three large volumes. There are some examples from the original German editions, but the bulk of the work is contributions from approximately 20 United States teachers; songs, pieces, games, dances, activities and complete lessons. The material is not graded, but instead loosely grouped according to prior experience, not age. Several articles appear in each volume as well.

Although both the "classic editions" and the American Edition represent examples of Orff-Schulwerk, each set has a different focus. The classic volumes give models only, and the American Edition offers lesson plans as well. Obviously, one does not take the place of the other. Nagging question: can you really teach from someone else's lesson plans? (More later on this subject!)

Two other books should be added to the basic library, both related to the original German volumes. One is a small book by Wilhelm Keller of the Orff Institute entitled *Introduction to Music for Children*. It first appeared in 1954, the same year that the last volumes of the German edition were published. It was revised in 1963, two years after the Orff Institute was established as the teacher-training branch of the Mozarteum in Salzburg, Austria. In 1970, Susan Kennedy translated it into English.

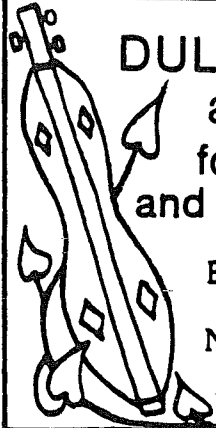
It contains explanatory remarks about the Orff-Schulwerk, description of the early instrumentarium, playing techniques for body percussion, non-pitched and pitched percussion, and suggestions for the teacher. One of his concluding observations states, "The Orff-Schulwerk is a beginning that is not in search of a conclusion, but seeks continual alteration and modification, both indicators of life."

The other important book is entitled *Elementaria*, by Gunild Keetman, which first appeared in German in 1970. It was translated by Margaret Murray and published in English in 1974. It consists of two parts; Part One contains Rhythmic and Melodic Exercises, and Part Two concerns Elementary

Movement Training. The Appendix includes instructions for playing the instruments used in the first part, and a description of the newer instrumental ensemble.

In Werner Thomas' Introduction, he says, "This book is a fundamental, practical handbook for Orff-Schulwerk. It answers questions that teachers ask themselves when they first become acquainted with the material, its selection, organization, didactic preparation and methodical presentation."

Subsequent "Getting Started" columns will recommend additional materials for the Orff-Schulwerk teacher's library. □



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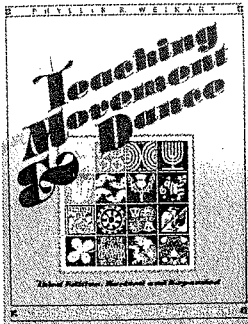
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Hail to the Planets!

MARY BROWN

"Gaea, the Earth, came out of the darkness so-o-o long ago that nobody knows when or how." This pronouncement, delivered by a young student, set the stage for a music-drama presented by gifted third and fourth graders of the Glencoe, Ill. Public Schools in June, 1991.

The theme for "Curiosity Unlimited," our summer gifted program, was space and sound. Under the direction of Betty Berkelhamer, founder of the program, students explored these concepts through interrelated classes in science, computer, writing, drama and music. The sessions were held every morning for five weeks.

One girl's exploration into the properties of sound began with a plastic jug. Cut with holes of different sizes, it was then filled with an inch of water and strung with rubber bands attached with soda straws. A fourth grade boy chose to work with a computer game where success depended upon knowledge of the size, distance and properties of the planets. One student could hardly wait for the directions before she pondered the galaxies in her poetry, and all 48 students pored through encyclopedia to research the mysteries of space.

The drama teacher, Susan Dyer, and I wanted to team teach. Why not create a music-drama to tell the stories of the Roman gods for whom the planets are named? We could research their Greek counterparts, whose existence explained all earthly things to early civilizations, those powerful deities sprung from man's need to understand. And why not use an ancient Greek musical mode to conjure that outermost sea of space and time?

We began by comparing the names of Roman and Greek gods, using *D'aulaires' Book of Greek Myths* as our guide. From the stories in this book the children developed scripts for use in their dramas. A haunting piece, "Slow Waltz in the Lydian Mode" in *Music for Children*, American Edition, Volume Two, p. 185 (Miriam Samuelson), provided the impetus for the discovery of the Lydian mode. After comparing it to an F major scale, we improvised with it on the Orff instruments until it became familiar. "That sounds spacey! This is far out!" the children commented. They liked the sound of the Lydian F scale and enjoyed "keeping the B" rather than exchanging it for the Bb on their instruments. We added the following lyrics:

Hail to the planets and their gods: Mercury, Jupiter, Saturn;

Now we salute Earth. Pluto, Mars, Venus, Uranus, Neptune.

We sang in unison, then in canon, always reaching for the raised fourth, which gave the melody its dignity. This salute became our theme song. The accompaniment found in Volume Two was both challenging and satisfying to these bright children, well prepared in Orff Schulwerk techniques by their regular music teacher, Sheran Fiedler.

The children read the D'aulaires stories explaining the origin of the gods. They chose roles, decided how much of the script to include, how to begin and end their piece and practiced their ideas for performance. Since there were 48 children in all, they worked in small groups to illustrate each myth, choosing narrators, actors and musicians. The story of every one of the gods related to the planets was dramatized by at least one group.

Susan offered drama suggestions. "Read your story slowly and loudly, so we can understand." "Repeat some words if you think they are important." "Find arm and body movements to show Venus rising out of the sea on a cushion of foam." "Let us see an angry Mars, god of war. Use your whole body."

Similarly, we discovered inventive ways to enhance the story with instruments. Using techniques illustrated in *Drama in Elementary Scales* by Danai Gagne and Judith Thomas, we explored the drone of F and C, creating rumbling crescendos and whispering diminuendos with rolled mallets. Improvising in Lydian mode, the children created exotic sound patterns using the characteristic raised fourth and centering on F. They struck percussive, staccato xylophone sounds to show rage and power and performed airy glissandos up and down on the metals to evoke Mercury, messenger of the gods.

At the end of nine forty-minute periods, the music-drama was presented—not to parents, but by the children to each other. All the students sang "Hail to the Planets," our theme song, with one-third of the children accompanying it in turn; as an introduction, interlude and finally, as a coda, sung in canon. Susan videotaped while the small group music-dramas were performed one after the other with the children themselves in charge.

Several days later, as we listened to Gustav Holst's *The Planets*, the children jotted adjectives as they heard each section and tried to identify the planet being musically

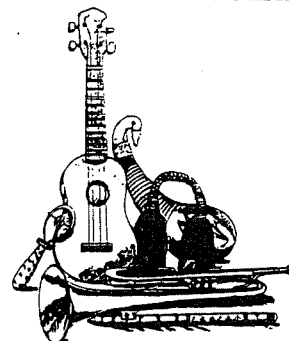
described. They squealed when they learned that the ascending triplet passages were absolutely Mercury, and most of them correctly linked the pounding, low string pattern to Mars, the Bringer of War. And there was Mike, jumping from his seat with excitement and pride, hands clenched above his head, delighted that he had identified them all correctly.

Now, after many months, other scenes remain in my memory: the wild and exciting ostinato played on hand drums by four serious marching boys, representing Mars; the lilting Lydian glockenspiel melody in descending intervals of a third, played each time more softly by Jennifer as the introduction to Venus; Mark, as Pluto, who stared boldly into the audience as he strode across the floor with energy and command, waving his red wand.

Hail to the planets, to the Greek and Roman gods, and to "Curiosity Unlimited!" when modal music, drama, movement, speech and song came together for these gifted third and fourth graders.

Mary Brown has directed the "Curiosity Unlimited" program for four years for the Glencoe Public Schools. She teaches Orff classes at the Evanston Music Center and directs the Evanston Children's Chorus. Mary trained in Orff Schulwerk at De Paul University in Illinois and presently is director/teacher at Sts. Faith, Hope and Charity School in Winnetka.

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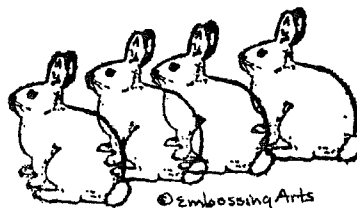
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President's Message

MARILYN DAVIDSON

Hooray for Us!—What Next?

In this time of serious worries about budget cuts, social unrest and horrifying public disinterest in supporting the arts, let us pause and look at the state of the American Orff-Schulwerk Association and say—for just a few satisfying moments—hooray for us!

We say this, not in a self-congratulatory way, but just appreciating ourselves a bit. For in these obviously difficult times for music education, our organization is alive and strong and well. We can feel assured that we are serving our members and their students in ever-more effective ways. We can feel justified in believing that AOSA is truly doing its part for the musical future of America to the best of its ability.

Let's look at just some of the accomplishments of the past year:

- Establishment of the Apprenticeship Program for future instructors of AOSA-approved courses.
- Guidelines for movement instruction established.
- Study and re-evaluation of the Levels Guidelines begun.
- San Diego National Conference completed successfully; future conference plans up through 1997 progressing. These include our 25th Anniversary in 1993 (Indianapolis) and the 100th Anniversary of Carl Orff's birth in 1995 (Dallas).
- Process Video Committee formed and work on the project begun.
- Research opportunities for and by our membership strengthened and Research Grants awarded.
- Financial aid awarded to teachers for Orff Schulwerk study through the Keetman and Shields-Gillespie grants.
- Forum established for AOSA members who are instructors of music education courses.
- Membership drive proceeding and the membership brochure, *Begin the Musical Sharing That Lasts a Lifetime*, revised and updated.
- Index to *The Orff Echo* completed and published.
- *The Orff Echo* expanded.
- Committee to encourage minority membership established.
- Computer program for local chapter business developed.
- Media Library growing and improving.

- National Board of Trustees working with increasing effectiveness through continual re-evaluation and restructuring of its organization and procedures.
- Local chapters thriving as we continue to add new chapters.
- Increased communication between our group and other professional music education organizations in this country and around the world.

You may be aware of most of these achievements. However, there are two more that are recent and new to some of you. It is my honor to introduce them to you at this time, on behalf of the National Executive Board of Trustees and the special Membership Committee. For some time we have felt the need to define our role as an association more effectively—both to ourselves and to the public. In response to this, the National Board of Trustees has developed and accepted two items which we hope will help to fulfill this need.

The first is a *Line Identity* for AOSA which will now accompany AOSA's name on all printed material. The National Board of Trustees believes that this *Line Identity* will dispel, at least partially, the mystery of our often-not-understood name. From now on, we feel confident that the uninitiated will know more about us when they see:

American Orff-Schulwerk Association
—*Music and Movement Education*

This year we have also completed the development of a *Mission Statement*. This project was initiated by Past President Judy Bond, who made us aware of our need to have a clear understanding of why we exist, what we are trying to achieve, and the values and beliefs that guide us. Our *Mission Statement* will be the foundation for all future AOSA projects and activities.

Many people contributed to the writing and completion of this statement, including the National Board of Trustees, Past Presidents, Advisory Board and our staff. Its formation involved considerable time and effort and was brought into its final form by Vice-President Carol Erion and the National Board at the March meeting. It is hoped that this, too will help members explain the purpose and goals of our organization.

MISSION STATEMENT

THE AMERICAN ORFF SCHULWERK ASSOCIATION IS A PROFESSIONAL ORGANIZATION OF MUSIC AND MOVEMENT EDUCATORS DEDICATED TO THE CREATIVE TEACHING APPROACH DEVELOPED BY CARL ORFF AND GUNILD KEETMAN. WE ARE JOINED BY OUR BELIEF THAT LEARNING ABOUT MUSIC—LEARNING TO SING AND PLAY, TO HEAR AND UNDERSTAND, TO MOVE AND CREATE—SHOULD BE AN ACTIVE AND JOYFUL EXPERIENCE.

OUR MISSION IS:

- TO DEMONSTRATE THE VALUE OF ORFF SCHULWERK AND PROMOTE ITS WIDESPREAD USE.
- TO SUPPORT THE PROFESSIONAL DEVELOPMENT OF OUR MEMBERS.
- TO PROVIDE A FORUM FOR THE CONTINUED GROWTH AND UNDERSTANDING OF ORFF SCHULWERK THAT REFLECTS THE DIVERSITY IN CONTEMPORARY AMERICAN SOCIETY.

So, it's been a good year. Now what? What goals do we set for ourselves for the next twelve months? What further steps do we need to take to meet the requirements of our membership—and the musical lives of the students we touch? Are we doing all that we could to encourage our members to grow continually as teachers? Are we doing the best job possible to get our members the training they need in order to continue to develop as teachers knowledgeable about Orff Schulwerk?

Our membership *must* grow in the coming year. Are we doing all that we can to achieve this? Above all we need to reach out to all those teachers still outside AOSA and join forces with them in increasingly effective ways—especially in this very critical time for our profession. We must strive to involve ourselves in helping those who are neighbors in the next town and those who are far away in other countries—especially those in emerging and struggling countries of Eastern Europe. What measures can we take to help all of these unknown colleagues?

To find these steps and then to take them should be our first priority.

Let us enjoy our successes and rejoice in our accomplishments; however, let us not lose sight of our obligation to respond not only to our own needs, but to those of our companions in music education.

This indeed, is our mission.

Hooray for us! Now, enough celebration . . . Let's get back to work!

Video Previews

DONNA MARCHETTI

Pam Hetrick 53IM Interlocking Melodies: A Balinese Pentatonic Alternative

If you missed the sunshine and palm trees of San Diego last fall, you can still see some of the high points of that unusual conference by watching the videotapes made there. This set of tapes is of the highest technical quality of any conference tapes so far, and shows the artistic and cultural diversity of the conference at its best.

It's hard to choose one session to preview from among so many fine presenters and interesting topics, but perhaps one of the most fascinating glimpses into another culture was offered by Pat Hetrick in her session on Balinese music.

Bali is one of the 13,000 islands that make up Indonesia. Its distinction among them is its adherence to Hinduism in a country which is predominantly Muslim. Religion permeates the everyday life of the island with its many festivals and celebrations, all of which call for music and dance. Bali is a place, says the Harvard Dictionary of Music, "where the cultivation of the arts is as important as the cultivation of rice."

While Hinduism dominates the spiritual lives of the Balinese, the philosophy of the *banjar* is the primary influence in practical matters. The *banjar* is the village communal organization to which all families must belong; through it, the village is able to act as a cohesive unit for the best interests of all its people. The spirit of the *banjar* is alive in Balinese music-making as well, where individual expression is deferred in favor of cooperative effort.

The piece Pam chose for this session is "Tabuh Gari," an example of gamelan *joged bambung*, or secular music used for social gatherings. It is, she says, the closest thing to Balinese folk music. There are several aspects of Balinese music, Pam points out, which are common to all types, whether secular or religious. The melody, or *pokok*, characteristically moves by even eighth notes, while the beat is kept by a *kajar*, a small hand-held gong which is struck, but muffled by the hand to prevent reverberation. In the absence of a *kajar* at the session, a cow-bell was substituted. The *pokok* repeats over and over, the beginning marked each time by the sound of a larger gong.

The *pokok* is embellished in the upper register by a two-part line called the *kotekan*.

Both parts of the *kotekan* are highly syncopated patterns of sixteenth notes played simultaneously and forming a continuous stream. By dividing the embellishment into two parts (between two players), it is possible to play the *kotekan* much faster than if one player was required to play all the notes. The resulting sound, when the *kotekan* is combined with the *pokok*, is shimmering and vibrant.

Pam begins by teaching the melody of "Tabuh Gari," a twenty-four beat pattern of eighth notes with all pitches repeated in even numbers—two, four or six times. The piece is based roughly on the pentatonic scale, and for transfer to Orff instruments, this is the logical path to take. In actual practice, F sounds somewhere between E and F (because of a different tuning system).

Tabu Gari is an example of *tingklik* music. The *tingkliks* are a family of bamboo xylophones used in the gamelan *joged bambung*, along with drums, flutes, cymbals and gongs. It is an affordable and easily-made instrument, making it more accessible to the individual than the large gongs that must be purchased by the village as a whole. For our purposes, *tingklik* music can be played on standard xylophones and recorders can be substituted for flutes.

Once the session participants have learned the *pokok* by solfege, it is transferred to instruments. The piece has no words and is purely instrumental. Xylophones play all the tones, recorders play the melodic contour without playing the repeated tones, and the cowbell marks the beat. Also introduced is a group of *angklung*, bamboo instruments that produce a somewhat rattling but definite pitch when shaken; each person plays one *angklung* and each *angklung* can play only one pitch. These play the *pokok* along with the xylophones.

The next task is to learn the *kotekan*, whose

two parts are the *polos* and the *sangsih*. The *polos* is based on the *pokok* and begins on the beat; the *sangsih* begins on the off-beat and compliments the *polos*, filling in both the melodic and rhythmic gaps. In this session, both of these parts are learned first through body percussion.

The *kotekan* is then added to the *pokok*; first the *polos*, then the *sangsih*. In this session, each person had a different part—either *pokok*, *polos* or *sangsih*, but in Bali a *tingklik* player would play the *pokok* with the left hand and either part of the *kotekan* with the right hand.

For the final performance the piece progresses by layering; the bass xylophones begin the *pokok*, followed by the other xylophones playing first the *polos*, then the *sangsih*. Throughout, the cowbell marks the beat and the gong indicates the beginning of each repetition. The musicians are joined by others who do an improvisational dance. Gamelan *joged bambung*, Pam points out, offers the only opportunity for such improvisation. All other Balinese dance is carefully choreographed.

A recording of this piece played at the end of the session moves at breakneck tempo and illustrates the odd-sounding (to our ears) E/F. Finally, as an encore treat, Pam and Doug Goodkin play "Sekar Gendot," a piece they learned together in Bali. It has the same *kotekan* as Tabuh Gari, but a different *pokok*. They perform it in the traditional manner, each playing the *pokok* and their part of the *kotekan*. In this case, it's an especially tricky endeavor since the *kotekan* moves down the xylophone and then back up. This is done at an almost frenzied pace and requires perfect synchronization.

This session is fun to watch, and a good opportunity to see some potentially intimidating music well-explained and demonstrated.

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Introduction to Schulwerk, 3 Sessions
15 IS 2 15 IS 3
- 16 SP **Konnie Saliba**, Kansas City, 1985
Singing, Playing and Moving: Theory, Activity, Creativity
- 17 YL **Marcelyn Smale**, Boston, 1986
Young Learner, Active Learner
- 18 LA **Jim Solomon**, Kansas City, 1985
Latin and African Rhythm Ensemble for the Elementary School
- 18 SB **South of the Border**, Detroit, 1988
- 19 CS **Shirley Sushereba**
Challenger Shuttle Tribute
- 20 OS **Jos Wuytack**, U. of Washington, 1979
The Orff Schulwerk Process
- 20 FP **Final Performance**, U. of Washington

- 20 CC **Orff Schulwerk Process—Chicago, 1987**
- Lillian Yaross**, Boston, 1986
- 21 PD **Prop Up the Day**
- 21 NB **Near the Beginning, Demonstration Class 3-5 yrs.**
- Margot Schneider**
- 22 OS **Orff Schulwerk in China, 1985-1986**
- 23 SP **Panel Discussion**, Cleveland, 1983
Soundings: Past and Future (D. Hall, B. Haselbach, J. Matthesius, M. Murray, Liselotte Orff, N. Goldberg, moderator)
- 23 RR **Reminiscences, Reflections of Toronto, Detroit, 1988 (D. Hall, J. Matthesius, G. Nash)**
- Margaret duGard**, Chicago, 1987
- 24 AF **Afro-American Culture, Grades 2-6**
- 25 SH **Shenanigans**, Chicago, 1987
Multi-cultural Folk Music
- 26 AA **Pat Hamill**, Chicago, 1987
Arts Alive
- Dr. John Fines**, Chicago, 1987
- 27 JF **Imaginative Approaches to Art**
- Sue Snyder**, Chicago, 1987
- 28 EA **Educating Administrators 1 & 2**
- 29 MC **Grace Nash**, Music With Children
Rhythm and Pulse, Musical Forms, Expressing Note Values, Music in Action
- Bob deFrece**, Chicago, 1987
- 30 FS **From Song to Movement**
- 30 HB **Handbells: Another Voice for the Instrumentarium**, Denver, 1990
- 31 PP **Portrait of Polynesia**
- Lois Birkenshaw-Fleming**, Detroit, 1988
- 33 LS **Everybody, Let's Sing**
- Dee Joy Coulter**, Detroit, 1988
- 34 MG **Music's Gift to the Developing Mind**
- Nancy Ferguson**, Detroit, 1988
- 35 JJ **Jewels for Juveniles**
- Rick Layton**, Detroit, 1988
- 36 BE **Beginnings to End**
- Ursula Rempel and Carolyn Kunzman**, Detroit, 1988
- 37 FP **For Our Pastance, We Play and Dance**
- Mary Shamrock**, Detroit, 1988
- 38 MB **Multi-cultural Bridges: Report from China**
- Katharine Smithrim**, Detroit, 1988
- 39 OT **Once Upon a Time for pre-school**

- Avon Gillespie**, Kansas City, 1985
- 40 AG **Possibility Teaching**
- Danai Gagne**, Atlanta, 1989
- 41 MD **Moving with the Drum, Drumming with the Movement**
- David Holt**, Atlanta, 1989
- 42 JH **Jaw Harp Playing**
- Barbara Grenoble**, Atlanta, 1989
- 43 VS **Visualizing Sound**
- 43 DSA **Distinguished Service Award and Interview, San Diego, 1991**
- Dr. Rene Boyer-White**, Atlanta, 1989
- 44 BA **Folksong Treasure of Black America: Its Impact on Orff Schulwerk**
- Marion O'Connell**, Atlanta, 1989
- 45 GS **A Guide on the Side—Working with Musically Gifted Children**
- Brigitte Warner**, Atlanta, 1989
- 46 MP **Musica Poetica**
- Atlanta Closing Session—Tribute to Gunild Keetman**
- Isabel Carley**, Denver, 1990
- 48 MW **Speech Play: The Magic of Words**
- 48 SS **Speech Play: From Speech to Song**
- 48 SP **Speech Play: Storytelling Plus**
- Elizabeth Gilpatrick**, Denver, 1990
- 49 AC **Aleatoric Composition**
- Barbara Haselbach**, Denver, 1990
- 50 MC **Master Class**
- Jack Neill**, Denver, 1990
- 51 JZ **Jazzin' Up the Joint**
- Judith Cook Tucker**, San Diego, 1991
- 52 FC **Forging Community Bonds Through Multi-part Songs**
- Pam Hetrick**, San Diego, 1991
- 53 IM **Interlocking Melodies: A Balinese Pentatonic Alternative**
- Teruko Yaginuma**, San Diego, 1991
- 54 TY **Impression and Expression: Schulwerk Development of Japanese Song Material**
- Ramon Williams**, San Diego, 1991
- 55 CS **Caribbean Songs and Rhythms for the Classroom**
- Ben Snowball**, San Diego, 1991
- 56 AL **Songs and Dances of Alaskan Natives**
- Elizabeth Villarreal Brennan**, San Diego, 1991
- 57 AR **Songs, Dances and Games of the Andes Region**

Tape(s) requested _____

Dates: 1st choice _____ 2nd choice _____

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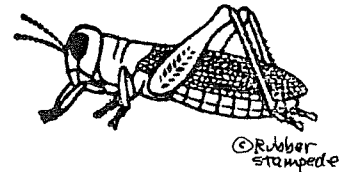
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A. Recycle. Wrap each in the toe of old pantyhose, fasten with rubber band, trim off excess.

A. Use a hot wax/glue "gun" (from craft store) to secure every loose end. Check regularly for needed repairs.

A. Ask your granny to crochet new covers (single crochet).

Question: Help! My first graders have trouble snapping. What shall I do?

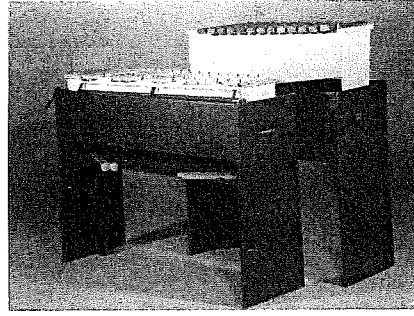
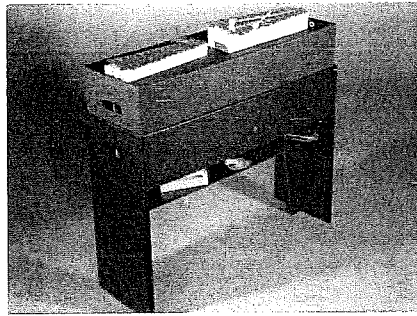
A. Ask their parents to teach them how to do it.

A. Let them click with their tongues. Kids love to make noises.

A. Show them how regularly and tell them if they keep pretending they'll be able to do it someday (as with skipping).

A. Use only what they CAN do, like clapping and patching.

A. Buy enough of those metal crickets for the whole class.



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Welcome to New AOSA Members

The following people and organizations joined AOSA since the last issue.

Elaine Achilles, AZ
Beth Adair, WA
Owen Alexander, New Zealand
J. Eloisa Almazan De Marquez, Mexico
Mrs. Maybelline Arends-Croes, Aruba
Pam Bacon, CA
Bailey Howe Library, VT
James A. Bailiff, NC
Mary Bawden, CA
Joan E. Beard, MD
Sharon Beaver, ME
Patricia Beckham, OR
Joe Beraducci, Canada
Dr. Emma Brooks-Bahan, MS
Beverly Brown, WA
Rosalie Brown, OR
Carol Philips Brubaker, CA
Patricia Burch, CA
Kimberly Jo Burns, AZ
Judy Calhoun, CA
Shawne A. Chastko, Canada
Mrs. Elaine Ching, CA
Lucy Colangelo-Dych, NJ
Janet Crawford, WV
Clifton Dancy, OR
Margaret Daynes, CA
Margarida De Amaral, Austria
Andre De Quadros, Australia
Margaret Donovan, VA
Barbara Dreier, WA
Donald J. Dustin, CA
Kay Edwards, AZ
Yvonne B. Egbert, UT
Steve Elster, CA
Doris Epstein, MD
Darla Eshelman, OK

Christine Falcone, NJ
Barbara Fechner, IL
Elisabeth Garner, Bermuda
Catherine Gentry, TN
Susie Green, Canada
Alice Greene, NY
Terry Grove, WA
Becky Hageman, TX
Carol Hall, WA
Ellen K. Hardy, CA
Tyson Harper, NJ
Wolfgang Hartmann, Austria
Linda J. Hill, CA
Marcia Hill, NY
Pamela Hoefs, NE
Ruth Holmi, WI
G. Donald Hopper, WA
Dr. Christian D. Horton, CA
Bill Hungate, WY
Yu-Ting Hwang, CA
Roberta Jacyshyn, Mexico
Bobbi Janiro, AK
Jean Johnson, WA
S. Arleen Johnson, CA
Paulette Johnston, MI
Jeanne Jordan, CA
Marti Jorgensen, CA
David F. Jorlett, MN
Cathy Juhas, CA
Teresa Kasperick, CA
Deborah Kattan, CA
Eric N. Katz, NY
Carol Kierulff, CA
Wayne E. Kitt, CA
Judi Koenig, CA
Shirley Kramer, PA
Mary Dawn Krege, NC
Diana Kristof, VA

Genrose M. Lashinger, VA
Joy Lauderbaugh, WA
Frosty Lay, OR
Tina Lewis, MI
Michael A. Lindeman, KS
Denise Lingvall, CA
Kathy Long, LA
Lesla Longay, CA
Sibyl K. Lopez, TX
Carol M. Loud, CA
K. Semisi Ma'u, CA
Marna Makau, CA
James K. Makubuya, CA
Rebeka Malo, CA
Anne Manning, CA
Bruce Marcus, CA
Wendy L. Marsh, MD
Diane Masch, CA
Kanae Matsumura, Japan
Joyce Mauer, NJ
Eleanor McClintock, CA
Barbara McConnell, FL
Wesley M. McCune, VA
Jeanette McKinney, NY
Carolyn McMillan, Canada
Kay J. Meyer, VA
Tom Michalek, NE
Susan Mink, CA
Janis L. Mitten, MO
Tammy L. Mixon, GA
Lisa (Donna) Morgante, OH
Jerry Moore, CA
Jean Mosher, CA
Dr. Ken Muckelroy, TX
Marilyn Myers, OH
Kazuko Naito, Japan
Kim Nason, CA
Karen Newman, CA

Chris O'Hearn, WA
Sheila O'Shea, NY
Lisa V. Olson, AZ
Orff Zentrum Munchen, Germany
Yuan-Fang Ou, CA
Marilyn Humphreys, GA
Old Dominion University, VA
Gail Paine, AK
Helder Parente, Brazil
Julianne Parrish, CA
Nehama Patkin, Australia
Kathryn L. Pence, CA
Llewellyn Peter, NY
Geraldine Plynton, NY
Relta Powell, NJ
Rose-Marie Provence, Aruba
Valerie Quiring, CA
Leah Ramos, WA
Lynne Rittenhouse, WA
The River School, FL
Martin Robinson, CA
Linda Rohrer, KS
Gemma Cuanalo Roldan, Mexico
Vivian Roppert, CA
Sharon Rusbosin, OH
Dolores (Dee) Ross, SC
Melissa A. Rousseaux, LA
Mary Ann Sachan, MO
Gaynelle Sakich, AL
Mrs. M. Schiff, South Africa
Barbara Schonewolf, Austria
Linda J. Seme, LA
Elizabeth Shepley, MN
Kay Sims, IL
Tom Sletto, IN
Deborah Smick, WA

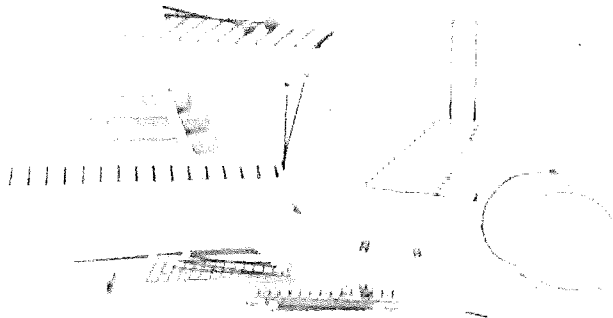
Beverly Hosis Snee, ME
Audene M. Sotola, GA
Tamara Spurgeon, CA
Colin Sterne, PA
Gwendolyn Stokes, CA
Susan Sutton, NY
Margaret Thompson, NY
Rebecca Thompson, CA
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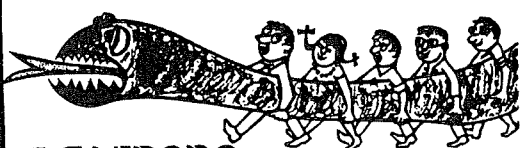
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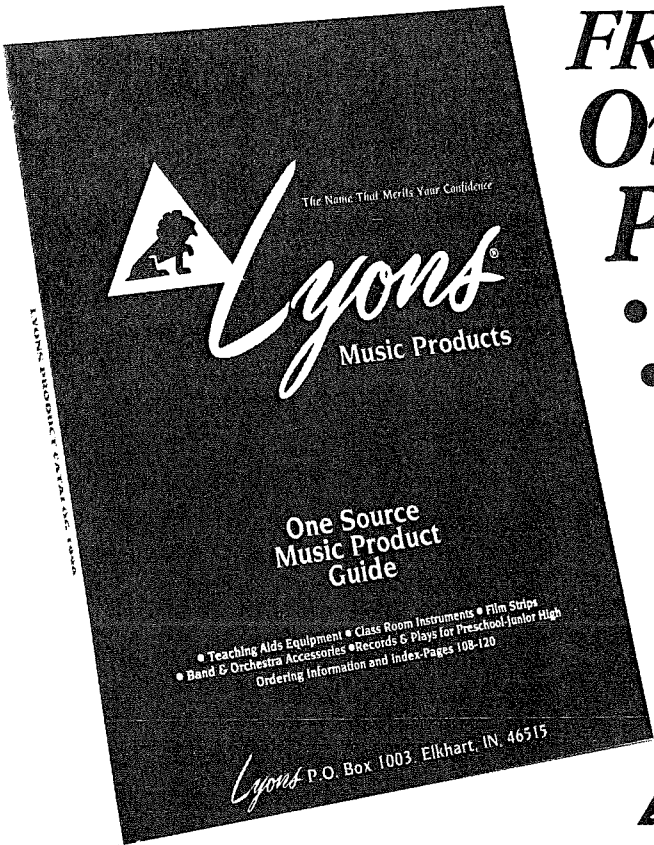
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“CINDI SPEAKING . . .”

Cindi Wobig, Executive Secretary

When you read this, many of you will have finished—or just be finishing—your school year. However, Executive Headquarters will be well into the coming year's activities. In order to keep the organization running smoothly, your AOSA National Board of Trustees and Executive Headquarters is continually dealing with projects that may culminate anywhere from six months to five years from now. Four of these long-term projects are: the selection of the 1997 conference site, plans for the 1995 Centenary celebration of Carl Orff's birth, plans for the 1993 celebration of AOSA's 25th anniversary, and the development and production of a Schulwerk process video.

These are the highlights and exciting projects, but there is important ongoing work that the various committees accomplish. In the next few articles, I would like to tell you about the routine workings of the 12 committees of the National Board of Trustees.

Financial Assistance Committee

There are two major functions of this committee. One is to oversee the building and distribution of funds for the two grants currently under AOSA's jurisdiction, **Gunild Keetman Assistance Fund** and the **Shields-Gillespie Scholarship**. Since only the interest earned each year is used for grants, it is imperative to continue to build the assets of each fund so that there will be enough monies available to be able to award grants.

The second function of the committee is to review applications for assistance and award these grants. The deadline for the submission of applications is January 1 of each year. When the applications are received at this office, they are checked to make sure that the applicant is a current member of AOSA and that all references have been received. The applicant is then notified that the application has arrived and whether or not it is complete.

The application is assigned a number, a copy is made, and the applicant's name and address are blocked out throughout the entire application and accompanying references. Copies of this "blind" application are sent to all committee members. When the committee meets at the spring National Board of Trustees meeting, applications are reviewed and the grants are awarded. Immediately before the committee makes its report to the board, the names of the applicants are provided by the Executive Secretary to the Committee Chairperson so that the appli-

cants' names can appear in the minutes. The names are kept confidential for two weeks until the committee contacts all applicants personally.

Budget Committee

This committee, co-chaired by the President and the Treasurer, serves its full function at the March meeting, when it works on the annual national budget. Prior to the meeting, all other committees and the Editor and Executive Secretary have submitted tentative budgets for their projects and their "wish lists"—aspirations, hopes and dreams for future projects. The Treasurer compiles the figures that give the committee the actual expenses for each item for the past two years and for the current year to date. The committee meets the day before the regular NBT meeting begins and has the task of developing a tentative budget to present to the board. The board then meets to review the tentative budget, discuss and make decisions on any issues which will impact on the budget, and the budget is then approved and made final. It

is always heartwarming to see how carefully board members proceed throughout the year to stay within their budget limits.

Next time, I will explain the workings of the Regional Representatives and the Research committee.

American Orff-Schulwerk Assn. (Inc.) Budget, Fiscal Year 1992—1993 (Adopted March 1, 1992) INCOME:

Balance Forward	5,439
Membership	161,000
Publications	1,200
Labels (Profit)	3,000
Directory Ads	3,500
Interest	6,600

PROFIT CENTERS:

Editorial (Echo)	(24,762)
Media (FM)	(5,758)
Minnesota Conference	44,247
TOTAL:	194,466

EXPENSE CENTERS:

Executive Hdqtrs	(99,701)
Financial Office	(18,615)
Natl Board Trustees	(76,150)
TOTAL:	194,466

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NOTICE:

In systematic rotation, four-year terms of service will open on the Editorial Board of The Orff Echo. 44139-8089. Applications for 1993 opening must be received by September 1, 1992.

Members wishing to apply for future posts please write for instructions to Cindi Wobig, Executive Secretary, P.O. Box 391089, Cleveland, Ohio, 44139-8089. Applications for 1993 opening must be received by September 1, 1992.

All Aboard!

The 1992 elections brought new members to the Board of Trustees and reelected some Regional Representatives for a second term. Judith Cole was re-elected as Recording Secretary.

- Region 1: Theresa Jones
- Region 2: Jeff LaMarca
- Region 3: Randy Edinger
- Region 4: Jim Solomon
- Region 5: Linda Ahlstedt
- Region 6: Peggy True (2 years)
Claire Levine (1 Year)

Welcome to all and congratulations on winning the elections in your regions—the Board of Trustees looks forward to having you with us. Laura Bergin of Rhythm Band Instruments, is the new Industry Representative, She was elected by industry members.

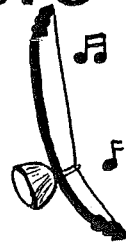


Laura Bergin, Industry Representative

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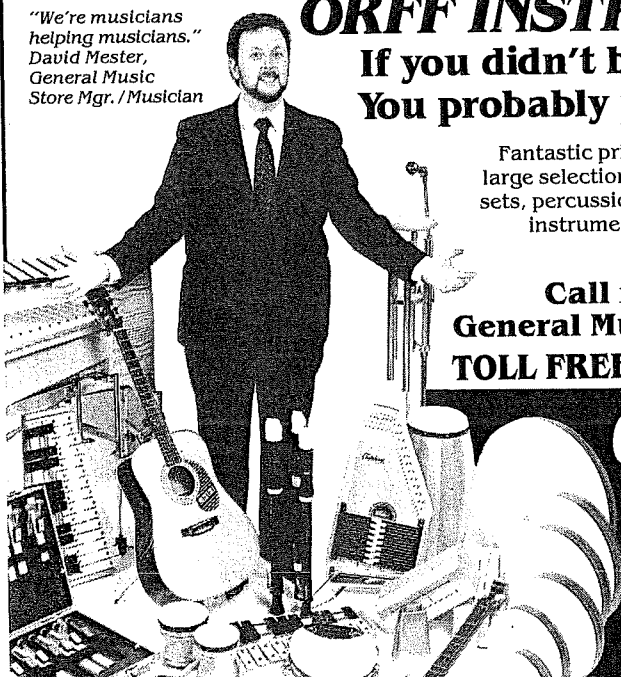
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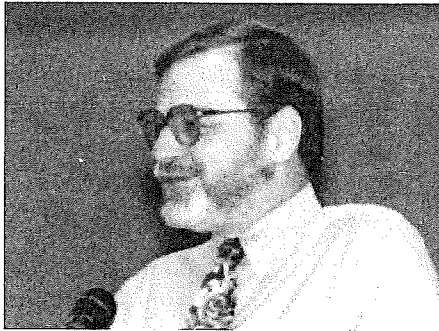
Those who conclude their terms of service on June 30, 1992 have our sincere thanks for their hard work and dedication. All of them—Marshia Beck, Susan E. Ayres Davis, Sue McCormick, Hilree Hamilton and Industry Representative Judy Triggs Pine—have worked long and devotedly in their assigned operating committees. At home, between board meetings, they put countless hours into information gathering, investigations, letter writing and reports. During AOSA Board of Trustees meetings, their ideas and reports (often written at 1:00 a.m.) brought up new possibilities and motions, and kept us moving ever forward.

We applaud Mary Shamrock, chair of the San Diego Conference, who was the driving force behind that most unusual weekend. Dr. Shamrock, who teaches year-round in California and in many summer courses, was inspired by her own studies in China and the Far East to design the conference as a reflection of the Pacific Rim cultures. Her work, choices and guidance are much appreciated

Introducing the AOSA Board of Trustees

by all of AOSA, by the Board and those who worked on or came to San Diego.

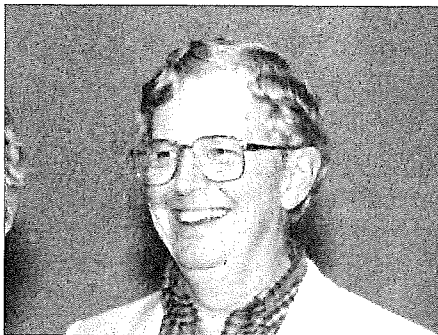
Carolee Stewart (MD), chair of the Minneapolis Conference (1993) and her committee have arranged for an outstanding roster of presenters and sessions for learning, sharing—and sheer delight. Be sure to mark the dates—Nov. 4-8—and plan to attend this year.



Doug Wilson, 1993 Conference Chair

Doug Wilson (NV) is Chairman for the 1993 Conference in Indianapolis, marking the 25th anniversary of the founding of AOSA. Doug is already planning a very special conference for this historic occasion.

The staff of AOSA consists of three people: Cindi Wobig, Executive Secretary, Stanley Rowland, Treasurer, and Tossi Aaron, Editor. Cindi's office in Cleveland is the heart of AOSA operations, the center for all information, record keeping, printing and mailing, memberships and directory, and job listings. The phones ring constantly with an unbelievable variety of requests—but she can describe that in better detail herself!



Stanley Rowland, Treasurer

Stanley Rowland, Treasurer, keeps our financial information in exact order. He writes the checks, pays the bills, looks after investments, scholarship fund income and outgo, checks on expenses and miraculously, always manages to balance the budget. Stan has managed to do this enormous job for many years—and continues to do so with precision—and best of all, with good humor.

Since the spring of 1986, Tossi Aaron has

been editor of *The Orff Echo*, succeeding Mary Shamrock and before her, Isabel MacNeill Carley. All operations that produce the quarterly—editing, some writing, correspondence with authors, advertising, billing, computer typesetting, layout/paste up and design, dealing with the printer and mail house—come out of one home office in a suburb of Philadelphia. The eight members of the Editorial Board are responsible for their own columns, writing and for collecting possible articles. They also read and evaluate all the major articles that appear in print. The magazine is mailed directly from the editorial office to 130 overseas members in 26 countries.



B. J. Lahman, Membership

Although not directly seated on the National Board of Trustees, there are two people important to AOSA: Membership Chair B. J. Lahman and Media Librarian Donna Marchetti, both from Ohio. B.J.'s membership campaign, "Each One Reach One" has resulted in many new members. Donna keeps the video library and its loan rotations moving accurately and writes the objective "Video Previews" evaluations for *The Orff Echo*.

Next time, we'll introduce the committees that convene three times a year during the Board of Trustees meetings—their new chairpeople, members and agendas. And in future issues, the committees and members of the AOSA National Board of Trustees will be explained in this column or in Executive Secretary Cindi Wobig's column, "Cindi Speaking."

Members and officers of AOSA extend their heartfelt sympathy to past president Carolyn Tower of Detroit. Her husband, Edwin Tower, passed away suddenly on April 11. He was Executive Director of the Michigan School Band and Orchestra Association and a friend and supporter of Orff Schulwerk.

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BOOK REVIEWS

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SINGING AND PLAYING AT CHRISTMAS, BOOK 1. Schott SMC 78. Gunild Keetman and Minna Ronnefeld. Adapted and translated by Virginia Nylander Ebinger and Claudia Krause-Johnson.

This collection of thirteen Christmas songs is arranged for children to play on soprano recorders with a second part for the teacher or more accomplished student to play in descant or harmonic partnership. Although several tonalities are featured, none uses sharps or flats in the Soprano I part; second year, confident students should have little difficulty. The melodies are comfortable for children to sing, with a vocal range from middle C to d', only the Hungarian prelude at the back of the book is more difficult.

It is a delightful mixture of songs from France, England, Italy, Bohemia, Czechoslovakia, Poland, Switzerland and Hungary, some dating from the 14th and 15th centuries. Instrumental settings are tastefully

done and simple in nature, allowing the melodies to remain in the forefront and uncluttered.

As described by Keetman and Ronnefeld regarding the collection, there are many possibilities for interpretation of the material. "It can be purely vocal, purely instrumental, with or without accompaniment, alternating between solo and choir, adding individual interlude parts (improvised or fixed), and it can also be arranged into suites for special occasions. In addition to that, in special cases simple choral movement can be included."

In her translator's notes, Gin Ebinger notes that "... First, one knew that books of arrangements by Keetman and Ronnefeld would be good. Then there were all those old Christmas songs—some I didn't know, many my young students didn't know—which seemed to be fresh, new additions to our standard seasonal repertoire. The arrangements themselves were invariably clean,

tasteful and performable by all but the very youngest of my K-6 students. Upper elementary students could easily handle all of the recorder parts."

A beautiful gift is given to the user of the collection with a delightful suite of scenes that could provide material for a church pageant or Christmas play. It includes choral speech, solo speech, canon, biblical text monologues, poetry, instrumental interludes, recorder duet and glockenspiel duet. Not to be overlooked is the charming recipe for baking Springerli (cookies) to be spoken by one or more children—it is sure to bring a smile or giggle to those present at its performance.

Delightful woodcut silhouettes are scattered through the book, adding a dimension of artistry and extending the spirit and charm of the music.

*Judith Kirby
Illinois*

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BITTERSWEET SONGS: DUOS FOR RECORDERS. Compiled and Arranged by Marshall Barron. Playford Consort Publications, 100 York St., 15E, New Haven CT 06510

In her thoughtful introduction, Marshall Barron reminds us that "Any instrument is but an extension of your own human voice." And there's a good possibility that we have sung some of these traditional songs. This latest collection (one of 17 useful publications) offers more than two dozen tuneful song melodies, some familiar, some awaiting discovery. Most of the duets are from the British Isles, voiced for soprano and alto recorders with an octave and a fifth range. "Swing Low, Sweet Chariot" is rich and mellow played by alto and tenor, and "She-bag Shemore" from Ireland is a romp for two altos. Expression, breath and phrase markings are indicated; keys of G, F, C, Bb and D should not prove too difficult. Second voice is as interesting to play as the melody and could even become a descant to voices. Possible addition; one page of lyrics for a few of the songs to invite creation of a rondo with chorus or solo-descant interludes.

Printing is clear and crisp with each piece on its own page. Adult recorder players in particular (early second year) will find the selection appealing and rewarding, and just challenging enough to be very satisfying to learn. The regular forms of the melodic structures could be valuable for analysis by upper elementary school classes.

All together, "a good play" for two recorder friends on a summer's eve and sweet harmonies for a class to play in alternation. TA

THE MAGIC FISH AND THE LITTLE RED HEN by Ruth Boshkoff. St. Louis: MMB Music, Inc.

Ruth Boshkoff's new book consists of two well-known folktales, both dramatized: *The Magic Fish*, and *The Little Red Hen*. Preceding each story is a page covering grade level, preparation, performance notes and instruments required. There is also a table showing symbols used in the text, instruments represented by these symbols, and the body-cues used by the teacher to direct the instrumentalists. The symbols are clear and easy enough to interpret that children reading the story can readily understand them too.

The author has thoughtfully provided an alternate, easier, instrumental walking theme for *The Magic Fish* to accommodate less experienced or younger players.

Simple pentatonic themes are used with charm. I would have enjoyed suggestions for singing of solfège syllables in the stories as well as simple vocal improvisation, since many of the rhyming lines in *The Magic Fish* narrative seem perfect for this experience.

Although instrumental settings are simple and well thought out, I feel there are some missed opportunities for instrumental improvisation.

I recommend this book highly for the elementary school teacher as well as the classroom teacher.

Ruth Belonsky
California

A FIRST FOLK SONG SUITE FOR TWO SOPRANO RECORDERS AND PIANO by Isabel McNeill Carley. Asheville, NC: Brass-town Press 1990.

This set includes a handwritten score and parts, with suggestions for teaching and performing. Beginning players—children or adults—will enjoy this suite of familiar songs with a range of c, d, e, f#, g, a, b, c, and d' in both recorder parts. As Mrs. Carley suggests, young beginners should sing the songs before playing them; however, the texts of the songs, while included in the score, are not included in the recorder parts. Printing the words with the Soprano I part would be helpful. Some of the rhythms and finger patterns in the Soprano II part make this part slightly more challenging than the Soprano I part. Piano accompaniments are easy to play, and they fit well with the recorder parts.

The first piece, *Old Joe Clarke*, uses both playing and singing because the B section is out of range for beginning soprano recorders. *Hot-Cross-Buns* is a theme-and-variations, providing a wonderful model for this form. Students could look to this model for creating their own variations on a given tune. The theme is to be played 'pompously, like a fanfare.' Mrs. Carley offers two versions, one with piano accompaniment, the other unaccompanied or with hand drum. Because of the inserted alternate version the page arrangement in the score is a bit confusing. This piece also provides an opportunity for practicing double tonguing. The variations are Allegretto, March, Waltz and Hoe Down. The final two songs in the suite are *When the Train Comes Along*, whose piano accompaniment figures could be transferred nicely to other instruments, and *Oats, Peas, Beans Jig* in which there is an interlude that provides a perfect opportunity for improvisation.

SUITE IN C FOR ALTO RECORDER AND PIANO by Isabel McNeill Carley, 1990.

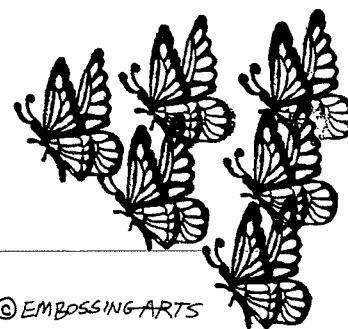
This is a set of four pieces for alto recorder appropriate for Level II students and upper elementary age children. Movements are 'Intrada,' 'By the River,' 'Badinerie' and 'Gigue.' The pieces present a variety of playing styles and articulations, and piano accompaniments are simple and nicely complementary. The range—up to high e—will challenge and provide practice in the high

range, and the last two movements offer some playful rhythms.

There are several minor technical problems in the handwritten manuscript. Some of the articulations and other markings written in the alto recorder part do not appear in the score, and there are directions for the alto recorder player in the score that are not written in the recorder part. The page arrangement in the score is confusing, with number III appearing before number II.

These delightful pieces are certainly a welcome addition to the repertoire for beginning recorder players (*First Folk Song Suite*) and students of the alto recorder (*Suite in C*). However, in this age of easy access to computers and laser or dot-matrix printers, this reviewer has to wonder why a manuscript intended for commercial distribution is handwritten. Most of the technical problems noted above could be eliminated easily with the use of note processing software.

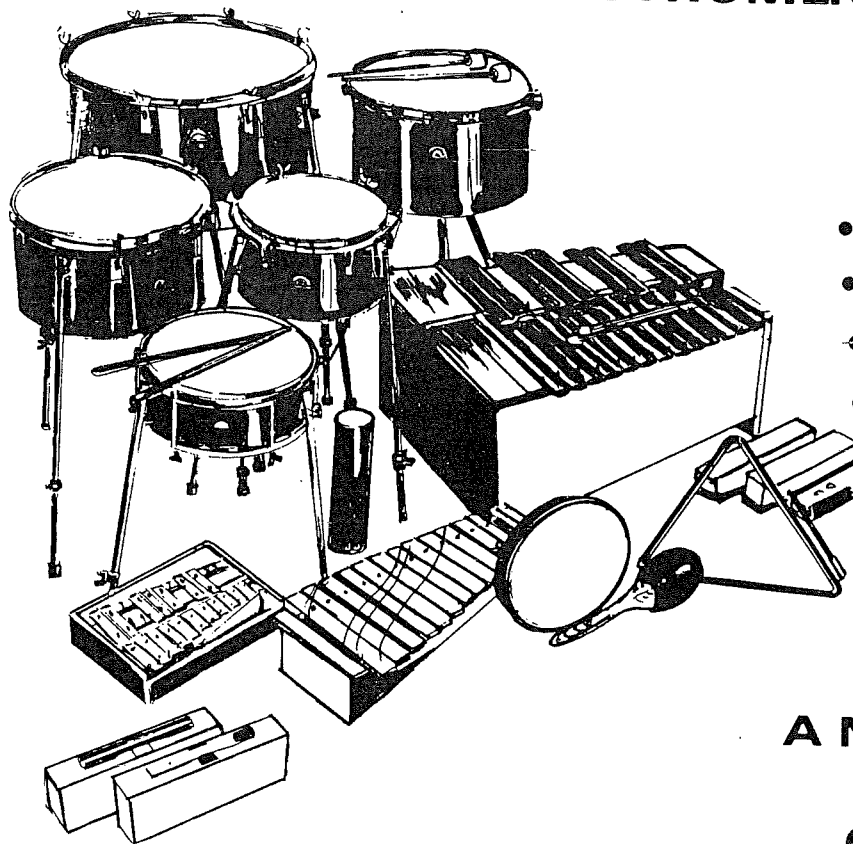
Carolee Stewart
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