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The Orff Echo

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Spring 1993

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Music and Movement Education

The Orff Echo

Volume XXV Number Three Spring 1993

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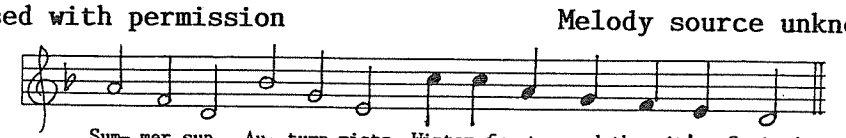

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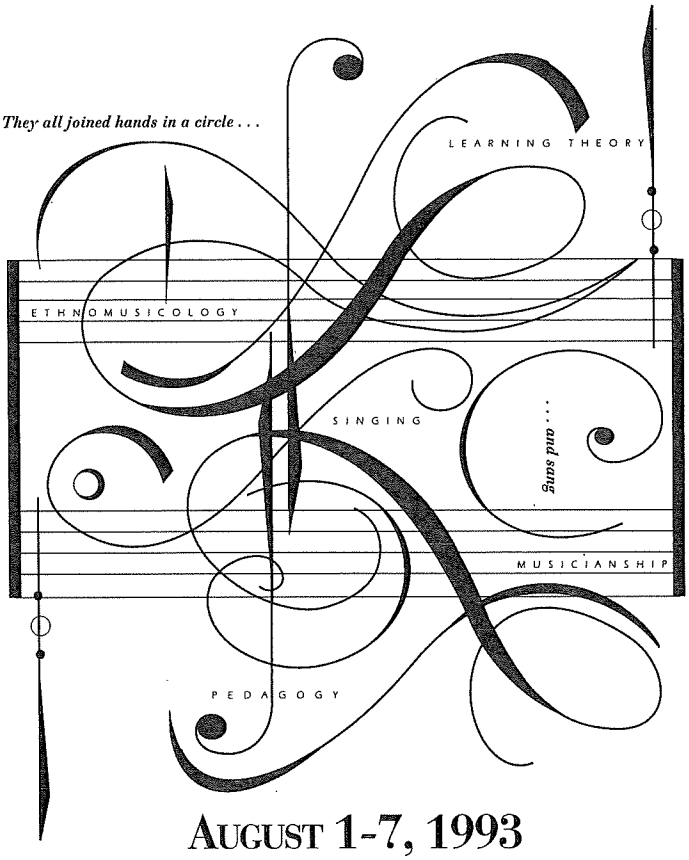

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Guest Editorial

What is Real Music? Who Defines "Real?"

Opening Dialogue on the Implications of Multiculturalism

Introduction: This began as a "Letter to the Editor" in response to Jack Neill's article "What Does Orff Have to Do With 'Real' Music?" I feel strongly tuned into the business of the language we use while we appear to embrace a multicultural perspective and felt compelled to respond. Though I believe Orff Schulwerk teachers are in the vanguard of this work in music education, we have a long way to go, and critical dialogue is part of the process. Three of the basic points I believe we need to consider:

1. Who defines "real?"

2. We need to be more aware of our assumptions via language.

3. Integration and isolation of neglected cultural materials/aesthetics need to proceed side by side.

This issue is so pervasive in education now that I feel it is important to follow our own "isolation" technique and devote a column regularly to a dialogue on the implications of multiculturalism. Contributions are welcome.

"Power is the ability to define a people's reality and have them accept that definition as their own."

This statement by Dr. Anita Frantz, chairperson of International and Multicultural Education at University of San Francisco, came from a recent workshop she led in promoting diversity. For me, it struck to the heart of the multicultural issue. Clearly, we have many cultures physically represented in the United States, but psychologically, something is lacking. Somehow, our cultural reality is out of sync with our actual population.

"Reality" in the dictionary is defined as "the state of being real." "Real" is further defined as actual, genuine, authentic. In the multitude of cultures that have contributed to the American experience, only a narrow slice of selected cultures have historically been viewed as genuine and authentic, creating an out-group of "others" who are somehow less "real," less "authentically American." We all know the negative consequences of this experience, reaffirmed each day in the newspaper.

On the positive side, we have the opportunity to reshape our perception of reality in more inclusive ways. Virtually every field of study in recent years is being looked at anew from different perspectives and the result is startling. We discover that the world that has made up our reality, the world of history, art, politics, religion, even science, has come to us through the eyes of human beings who present them through the lens of a particular cultural bias. This is understandable, as none of us can be totally objective. For example, in presenting history, one's subjective bias comes through simply in making choices about what to report and what to leave out. What is dangerous is the *illusion* of objectivity, which convinces us that the information we receive is true and factual. Those who do the research, the "experts," literally have the power to define our reality and convince us to accept it as our own.

Most of us who have had the power to define our American reality have been white, male, Christian, European descendants. Thus, much of the American reality, from the beginning of our country's history, has failed to include fully the voices of Native Americans, African-Americans, Asian-Americans, Hispanic-Americans, women, children and others. When these voices begin to be heard, history (and thus our present and our future) is literally rewritten. Women archaeologists are making revealing discoveries overlooked by their male counterparts excavating with different assumptions. Papua, New Guinean anthropologists studying American customs redefine the term "underdeveloped nation" (we are one, socially and spiritually, from their point of view). College music composition classes that include ideas and techniques of Balinese, Indian and West African music, are turning out a new generation of composers. Medical students incorporating acupuncture in their studies in their studies begin to question Western medicine's notion of health and healing. Business is looking to Japan for different models of corporate structure. In every field of study, diverse cultural perspectives offer expanded definitions of reality.

The use of language is a powerful tool in defining our sense of reality. An awareness of how our words perpetuate ethnocentric perspectives is a vital first step in our long walk down the path of embracing diversity. James Hillman writes: "Confucius supposedly said that the rectification of society starts with the rectification of its language. This suggests that the careful use of words comes before new laws, new programs and new leaders." Our challenge is to re-examine the very way in which we speak about things. The casual acceptance of language that misleads, excludes, misinforms, reveals how much our perception comes from a European-based perspective. Some examples that came up in the recent workshop:

Minority: In areas in which the population of a particular ethnic group exceeds all others, that group may still be referred to as a minority population.

Ethnic: We have "Musicology," the study of "Music History" (i.e., European art music history) and "Ethnomusicology," the study of "ethnic" (i.e., non-Western European) people's music. Likewise, "multicultural" music workshops rarely imply English, Appalachian, Scottish, Welsh and German material. The implication, American culture is Western European and the hundreds of other cultures are "ethnic"—read "other."

The discovery of America: Though Columbus couldn't "discover" a land where people had lived for centuries any more than the Native Americans he brought back to Europe "discovered" Europe, we are only now just beginning to stop talking about his voyage in this way.

Serious: For years, this term was reserved for practitioners of European-derived composition. When Dizzy Gillespie was asked whether jazz was "serious" music, he replied, "People have died for this music. You can't get more serious than that."

Middle East: Middle of what? East of what?

Language carries power. It can affirm and include, or hurt and exclude. Our unconscious use of terms that reinforce an ethnocentric definition of reality goes further in extending the problem than any units on cultural appreciation can solve. One such example was in Jack Neill's article in *The Orff Echo* (Winter 1993) titled "What Does Orff Have to Do With 'Real' Music?" and his subsequent response—you can incorporate European classical music in your program. Jack responded to his administrator as most of us would, politely tolerant that Orff wasn't considered "real," but understanding what his administrator meant—"real" means the European art music tradition. Had he answered with, "Oh, I teach jazz to my kids," the administrator might have stopped and made a rapid left turn off the narrow road of cultural assumption.

This is not to criticize Jack, but to point out far we have accepted words that exclude. Jack does teach jazz to his kids and I know he has a great deal of respect for that music, but we are so deeply conditioned that we all continue to use terminology that has far-reaching implications. Perhaps one way to shock us out of our complacency is to juxtapose things in our new consciousness that are unexpected in light of the old. What if the students were invited to "relate to some of the masterworks of these composers in a unique and personal way" and the three examples in the succeeding article were Aaron Copland, Thelonius Monk and Inuit throat-singing music? Perhaps the student's awareness of what constitutes "real" music might have been expanded and three vital groups in our nation's history would have been honored implicitly without a lot of fuss and bother about cultural study units.

"To straighten a bent stick, one must first bend it the other way," said philosopher Montaigne, and this is what teachers are experiencing in Women's History Month, African-American History Month, Native American study units, and so on—the worthy attempt to publicly include and acknowledge that which has been publicly excluded. (I say publicly because as we relearn history, we discover what an immense contribution these groups have made all along.) Yet at the same time, the deeper goal is to completely integrate the curriculum so that children are surrounded by inspiring models from *all* our American cultures.

In this scenario, Harriet Tubman is included in a list of famous *Americans*, not just famous African-Americans or American women. Surveys of American poetry includes blues lyrics and the Navaho night chant. A study of great art puts Michaelangelo and pre-Columbian pottery side by side. Math classes use an abacus and P. E. classes include yoga and Tai Chi. A project with young children about kings and queens shows them from Mali, India, China, France and Aztec culture without a second thought about it. Language classes learn to see the world through two or more languages. The Cinderella story is seen in its French, Vietnamese and Algonquin version. Columbus' story is seen from his point of view and from the point of view of the Native Americans he encountered. Tanko Bushi is as familiar as the Virginia Reel, the 12-bar blues, Latin clave patterns, and I-IV-V canons are the bread and butter (or rice and soy sauce of music classes. These experiences can literally create the student's perception of what is *real* music, dance, art and literature. Without this situation from a young age, narrow definitions of *real* culture harden and cultural appreciation study becomes a too-late, patchwork solution.

This is not to say that it is wrong to isolate specific traditions for study. On the contrary, it is absolutely necessary to determine the boundaries of each aesthetic. But there is a sensibility as to timing. "This piece comes from Bulgaria" means nothing more to the young child than "it comes from Brooklyn" or "the moon." The pure musical response is more important in the introductory stage than the cultural information which labels it too soon as an "other." The young children in my school simply experience Chinese lion, English sword and American square dances, Fats Waller tunes and Bach minuets, "Who Stole the Cookies from the Cookie Jar?" and Samba contests, Spanish, Hindi or Japanese songs as part of their school culture and nothing special. Later (upper elementary and middle school), we go deeper into the study of the cultures that created these musics so the students know who to thank.

I'm suggesting that at the *same time* we isolate specific cultural experiences, we recognize the common impulse toward artistic (and other) expression that all cultures share by including a multitude of perspectives. This can be achieved in schools through a daily curriculum that allows the students to feel specific cultural experiences as their own *human* heritage. Opening up to a pluralistic reality is more than an essential social duty. It is a liberating voyage into our own humanity. And it begins with new answers to an old question: What is "real" music? □

Composition Contest Update

As part of this year's 25th Anniversary Celebration of the founding of AOSA, and in the spirit of Carl Orff's contribution as composer and educator, a national music composition contest was opened last fall. The goal is to award prizes and perhaps perform the winning work in Indianapolis in November.

Thirty composer's organizations and publications were notified by the ad hoc committee consisting of Elizabeth Nichols and Carol Huffman, co-chairs, Vice President Carol Erion and Jeffrey Hoover, Professor of Composition at Western Nebraska College, advisor. In concurrence with the decision of the committee, the entrants, who were not to be members of AOSA, received informational packets about the Orff Schulwerk and guidelines for submitting compositions.

Upon receipt of scores, composer's names were registered and filed by number to maintain anonymity at AOSA headquarters. Compositions were then sent to committee members to be evaluated for conformance to contest guidelines before going to the judges. The leading judge is Philip Rhodes of Carlton College, Northfield, Minnesota, assisted by AOSA Past President Judy Bond. Commissioned composer for the 1985 Kansas City Conference, Rhodes' work for chorus and Orff instruments, *Dancing Songs* is published by Schott.

Elizabeth Nichols

AOSA Election Results

Cindi Wobig, Executive Secretary, announces the following results of the January National Board of Trustees election:

Vice President: Carolee Stewart

Regional Representatives
Region I: Jan Hall
Region II: Joan Middlebrook
Region III: Sheran Fiedler
Region IV: Jack Neill
Region V: Susan Ayres Davis
Region VI: Claire Levine

Congratulations and welcome to the new members of the Board.

"An Ounce of Prevention . . . . . A Pound of Cure"

RICHARD SPALDING

Professor Richard Spalding
School of Music
University of Louisville
Louisville, Kentucky

Dear Professor Spalding,

Brady Miller has talked with you about my desire to learn to sing. During fifth grade in school I was pulled out of a school try-out line, and recently, I was non-maliciously hooted down—just for trying to be like everyone else. I am tired of being ashamed to sing along at concerts. I may be a tough study—in addition to not having any working concept of the tonal differences within an octave, I am apparently incapable of hearing the beat to dance music. But—I enjoy singing and appreciate the rewards of good music.*

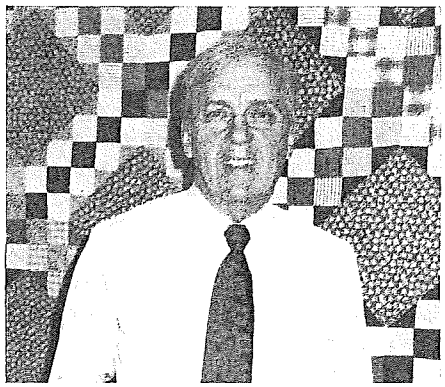
Anything you can suggest would be appreciated. I am willing and most sincere about committing time and would be able to pay for lessons.

Sincerely,

Dick Dennis

Until now, most of the self-declared "non-singing" adults I had encountered were reluctant participants in required courses for classroom teachers. I reflected: another 'poor soul,' another forty-something-year-old member of the 'walking wounded' to whom a teacher had intoned with pernicious regularity, 'Don't sing, you'll spoil the music!' Well, I thought, here is a chance to have a private student, a "client" for an activity I had performed for more than forty years with frightened children, and with those inhibited adults obligated to take a course that most would have gladly skipped.

A very anxious Mr. Dennis arrived at my studio at 4:30 p.m. at the end of his work day. My work was about to begin. I hastened to



put him at ease, saying that I admired his courage and determination, that I had known scores of "uncertain singers" and that few would willingly expose their music insecurities to the light of day, especially to a professional musician. I confided also that I had never failed to help a student-client who was sincere and trusting. He gave me a quizzical look and an expression common to the afflicted that seemed to say, "Well, you've never met anyone like me!" (Some students have even wished me an irony-tinged "good luck.")

I believe the principal cause of "music disabilities" is the physical-psychological damage inflicted during the formative, impressionable years when the child is trusting and extremely vulnerable; the advantages of listening and imitating are denied at a time when the child has no choices; ostracizing a child results in cessation of development. If there is trauma due to disappointment, frustration or shame, the human system sets up defenses, learning blockage occurs and the subject actually "appears" not to know if a tune goes "up or down"—a construct incomprehensible to many, anyway—and frequently, as Dick noted, not to be able to *hear* "the beat to dance music."

Most working musicians speak of *feeling* the beat as opposed to *hearing* the beat. Even though the beat is obviously audible, most listeners actually feel a *bodily* response. Dick had stopped listening, feeling or hearing as a participant at a time when professional support and help, the school music teacher, was available. Even so, he continued to desire, to crave, participation in family and social music situations—always without success, frequently with resultant shame and debilitating fear.

Experience shows that the rehabilitation program must begin quickly and simply. Delay prolongs the client's anguish and diminishes the desired "success ambiance." By the same token, the therapist is aware that, in order to begin the experience, the client must be permitted to, and usually will, fail the first pitch-matching attempts. This enables the therapist to discover the variance between the actual pitch given and the pitch perceived or "guessed" at and intoned by the client.

Naturally, the emotional state of the client is a factor to be considered, and reactions will vary. Though it may be appropriate from the outset to inform the client each time the pitch is missed, it is best to be guarded and to avoid statements such as "that's wrong." In the same vein, if a positive response is appropriate, the therapist should try to maintain the appearance of detachment, keeping the atmosphere clinical, non-emotional and non-judgmental.

The therapist, upon hearing the placement of the voice—the wrong pitch is frequently placed in a chesty, speaking tone—will give the next pitch as close as possible to the "natural" tone of the client. At this point the client, often unable to perceive that the therapist has matched the just-sung tone, still may sense that the pitch has changed and quickly sing a different pitch, higher or lower. It would appear that the given pitch has been heard, but that the singer's own voice has not been monitored or listened to. The client, merely sensing the change, may think "then I'd better change something too." This is but another necessary step in our work. We wish to complete this first stage rapidly because most "hard-core" cases continue indefinitely missing the pitches.

Keeping in mind the above experiences,

*[Brady Miller, music graduate turned lawyer, plays gigs evenings and weekends and works full time as an attorney colleague of Richard A. Dennis, Senior Counsel for the United States Government in the State of Kentucky.]

the therapist next returns to the first pitch given. The client, upon singing again the "error" pitch, is asked to continue singing it for a long duration—then to stop the "error" pitch, and to wait; then to begin the "error" pitch again—stop, start, stop, start. (The therapist does not use the term "error" —an appropriate term might be simply "your pitch.")

It is well to note that the pitch formerly named "error" pitch has become the actual sought-for pitch. Almost invariably, the singer is now listening to his own voice, perhaps for the first time. The therapist may want to reinforce this experience by joining in the repetition of the pitch, either humming along or playing the piano—softly, subtly, to avoid any element of surprise or shock.

At this time, a client often gives feedback that some kind of hearing-imitating is happening, and may notice that both participants are *doing* the same thing! The confirmation of this new phenomenon might be a special look, a smile, a heightened degree of concentration. The therapist should be alert and sensitive to this important reaction.

The actual rehabilitation process begins by moving that repeated single pitch, vocally and with the piano, by sliding up at least one half step—return sliding downward to the original pitch. Again, move the pitch, now downwards, sliding the one half step and then up again. Some are helped next by adding a simple up and down hand gesture as accompaniment to the vocal sliding up and down, keeping the hand close to the body. Some respond well when their fingers are placed on the matching piano keys to accompany the vocalizing. The gestures reinforce the sensations of vocal changes.

Continuing the work-play, find again the client's *selected pitch*. Slide up several half-steps with the stops and starts. Play with the same device higher and lower, wherever the half-step sliding leads. To aid concentration, it is best to wait briefly between the stopping and re-starting of the tones. It has been noted that pitches are frequently missed when the client hastens to vocalize before interiorizing the sound.

Caution along the way: due to fatigue, perhaps boredom or a return to the original doubts and fears, the pitch matching may be replaced by a regression to the original mismatching. This is commonplace, and results from tensions that were at the root of the problem in the first place. The trauma of years of failure cannot be obliterated in one or two half-hour sessions. The new, positive experiences must be continuous over a period of time, bringing pleasure and increasing confidence to the subject.

In the presence of regression, the therapist will change tactics or discreetly bring the session to a close, perhaps with a verbal recapitulation of the successful steps taken. Remind the client of the hits—forget about the misses.

At this time, the singing of songs can bring enjoyment, self assurance and a sense of accomplishment. At the start of each new session, recap briefly the preliminary exercises before introducing uncomplicated diatonic melodies of limited range. One can get a lot of "mileage" out of old favorites like *Hot Cross Buns,* four bars of *Frere Jacques* or *Jingle Bells.* Guiding the client in singing and paying these easy tunes in many transposed keys is one of the most important of our "ear cleaning" processes If employed with sensitive pacing at the crucial moment, it rarely fails to appeal to the client's intellect, while awakening in the novice singer a sense of discovery and joy.

The following are quotes taken from the cassette tapes Dick Dennis made throughout the series of music lessons. He listened to them frequently, as he drove his car around town or while at home, singing and repeating the exercises:

- pitch F below middle C (Dick sang G)
- pitch Bb below the F (Dick sang approximate Bb)
- continued "hits and misses" (Dick seemed to be "shopping" with no indication that he "heard" if he was right or wrong.)

T: It is all right that you are missing some and getting others. Please understand that during these lessons you are putting yourself into the very situation that caused so much stress and intimidation.

T: I am going to give you a taste of success and we will build on that good feeling.

T: This time, before humming my pitches, wait a very long time in silence—very long—thinking and "feeling" the pitch before trying to match it.
(pitch low Bb again: Dick sang a perfect Bb.)

T: Listen to the Bb major scale. (Therapist sings and plays scale with *do, re, mi, fa, so, la ti, do,* syllables.)

T: Here's a song that uses three of those scale notes—*mi, re, do.* (Sings and plays piano with one finger, *Hot Cross Buns.*)

D: I'm still a little nervous, but I'll try to play and sing it. (Plays and sings with fairly close matching of pitches, but rhythmically flawed. It is apparent that training to feel a steady beat might be a greater challenge than pitch matching.)

T: We are trying to get the ear, the vocal cords and the fingers to work simultaneously.

To break the suspense and the atmosphere of fear, the client was asked to stand up and sing as the therapist played. Correct! Next, the client was asked to sing the song unaccompanied. Flawless!

T: (Mindful of the client's previous lack of success in traditional music lessons, we decided to appeal to the intellect.) That *do, re, mi,* scale has eight notes and can also be sung by numbers—Bb scale; 1,2,3,4,5,6,7,8. *Hot Cross Buns* uses the three numbers: 3,2,1; 3,2,1; 1111, 2222, 3,2,1—with one finger, play it on the piano and sing the numbers—that was correct!—now, hum the tune without playing the piano.

T: (Introducing transposition to challenge the client's relative pitch recognition:) We will use the keyboard to explore playing this song in different keys—the song is always recognizable but it will be found on different sets of piano keys. (Using the keyboard seems to reduce self-consciousness and inhibition.) The therapist explores the keys of C, F and G with the client singing and playing. Turning to a song textbook, the therapist finds *Hot Cross Buns* and explains that the author has set that song in yet another key, D, and that, as the tune is moved about, it becomes necessary to shift the position of the notes on the printed page.

(Author's note: Clients with previous unsuccessful music instruction frequently respond to music lessons in the active elemental modes with astonishment that finally, they understand. Dick's reaction to the transposition process was no exception.)

The client continued to play and sing with erratic rhythmic responses, without feeling for the rests or sense of the irregularity of the eighth notes. *Frere Jacques* was introduced, and though the client sang it rather well, he readily admitted that he could not tell if he had sung it "right" or "wrong."

(Note: As is often the case, "monotonism" is accompanied by rhythmic inaccuracy and absence of "feel" for the beat.)

During most of the early sessions, singing was interspersed with rhythm play, patschen, seated and standing, echo play on non-pitched percussion, movement out in space to drum beats, piano accompaniment, to recorded marches and waltzes. Dick's excessive body stress and tension caused concern, for him and for me. Success appeared to be

spasmotic and brief, followed by frustrating blockages of hearing, feeling and response. To change the pace, imitation and improvisation play on the bass xylophone proved a delightful and encouraging respite.

The pitch matching was going well, but without the beat, the client was far from "cured." After a particularly discouraging session of failing to walk to the recording of a Sousa march, we ended the session and proceeded to our cars on the university parking lot. Through my rear view mirror I saw Dick, in his classic dark business suit, striding purposefully toward his car, parked about 200 feet across the lot. What a picture! Leather briefcase in the left hand, the right arm swinging smartly back and forth, Dick was actually marching forcefully forward—in perfect cadence! My immediate reaction, seated in my own car, out of sight and hearing, was to sing and clap the Sousa march to accompany Dick in his silent, precise marching.

At the next session, the I revealed the observed "secret:"

T: Dick, you walked with a perfect, steady beat—the beat *you chose* to follow across the lot; it was unvarying. If you can do that without music, you can do it with music. Now, here in this room (a much larger, uncramped space had been chosen), imagine yourself in the parking lot, walk to your car, carry your briefcase, feel the same urgency and and sense of direction. Now go!

Dick's stride was steady as he recreated his special parking-lot pace. Softly, I began clapping and humming the Sousa march. Smiles all around.

T: Are you ready for the recording of the military band?

D: Let's try it!

Breakthrough! Great bursts of hearty laughter!

Later, in a revealing interview, the client recalled some of the damaging incidents that had made him aware of his "disability." In sixth grade, a teacher had laughed at him when he volunteered to sing his favorite song, "Dream." In junior high school, he chose to learn to play the saxophone in the band. Noting that the teacher spent most of the time with the "good students," he became discouraged and quit. As an adult, the negative experiences continued in subtle and often painfully "humorous" and humiliating situations in church and at the office. Even at rock concerts, his attempts to sing and clap along with other spectators were often derided and interrupted.

T: Why did you write in your letter that you might be a "tough study?"

D: I wanted to put you on guard. I can hardly express how outraged I've felt all my life about this matter. At my age (45), I thought, that's it, there's nothing left, no hope. I've been very nervous because I wanted so badly to do well for you. I didn't realize there was a cognitive aspect to making music; I assumed it was purely intuitive. When I failed as a child, no one was there to help me. I thought there was something wrong with me.

T: What prompted you to seek help as an adult when all your early experiences had been so negative?

D: I recently took a course geared toward business professionals. The advice was, if one wished to experience personal growth and confidence, to undertake some type of improvement program in areas where one felt the most fearful and inhibited. Given my past, music just had to be *my area*. In the office, I confided this to my colleague who suggested I get in touch with you.

To all teachers of all children everywhere: Dick Dennis' history has been and is being duplicated daily in thousands of classrooms. Why do so many of us continue to leave so many of our children behind? Classroom teachers and music specialists must assume the responsibility of preparing themselves to meet appropriately the special *needs* of children like Dick. The social and technical skills are now available to maintain our children in physical and psychological health during their early school years. May we never again hear a teacher say to a child, "Stop! You'll spoil the music!"

Successive articles in *The Orff Echo* will be written by teachers who have extensive experience and expertise in assisting the insecure child singer. The focus will be on lessons and activities designed to bring body relaxation, tonal awareness, vocal reproduction abilities and general musicianship to children during their formative and most impressionable years.

Author's note: Dick Dennis now has a repertory of more than 25 songs such as hymns, rollicking sea shanties, lullabies (he has two children), vintage Beatles hits and just plain old favorites. After a hiatus of about four months, I called recently to get his approval to use his name for this article. I asked if he would like to resume our music play sessions. Without hesitation he said, "I can't wait to get started. I keep hoping somebody will ask me to sing for them."

Richard Spalding retired as Professor of Music Education and Piano at the University of Louisville in 1992 after a teaching career of 43 years. His post-graduate studies were taken in Paris and Fontainebleu, Salzburg's Orff Institute and the Dalcroze Institute in Geneva. Spalding has prepared choral masterworks for the Louisville Orchestra, Louisville Ballet and the Kentucky Opera. He has served on the National Board of Trustees of AOSA and is a member of the Editorial Board of The Orff Echo.

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AOSA: Taking Root

PATRICIA HUGHES

The first presentation of Schulwerk in the United States was at the 1956 MENC Conference in St. Louis. Arnold Walter, Director of the Music Faculty at the University of Toronto (which included the Royal Conservatory of Music), and Egon Kraus, a German music educator and member of the then new International Society for Music Education (ISME) shared the presentation. The session was held in Kiel Auditorium, a large conference space, and it was well attended. Eyewitness reports state that the new approach was received with enthusiasm and excitement.

Walter was a visionary and he shared Orff's desire to reform music education. As a multi-lingual European writer/scholar, his perspective had depth and his scope was international. However, his interest was not limited to advocacy for the Schulwerk. He hoped that through sharing and learning from each other's practice and research, the world's music educators would have the necessary guidance to improve the way music had been traditionally taught. He believed that the work of Jaques-Dalcroze and Orff's Schulwerk had much potential to improve music education. Walter was at the center of UNESCO's formation of the International Music Council, out of which came the chartering of ISME in 1953. Walter, as its first president, was influential in introducing the Schulwerk at the chartering of ISME in Brussels in 1953 and at its first general assembly in 1955. It was on the same basis, i.e., that MENC was also introducing the newly chartered ISME to its members in 1956, that the first Schulwerk session appears in the St. Louis conference program as an ISME session, not as an elementary music session.

After his initial conversations with Orff about adapting the Schulwerk to North American roots, Walter set about his plan to send Canadian Doreen Hall to Europe for training and to publicize the new approach to the American music community. MENC was the logical organization through which to work, and as early as 1952 Walter became a member and served on the editorial board.

In the planning stages for the St. Louis session, Hall was invited to demonstrate with her first class of children from the Royal Conservatory. She declined on the basis that it was just too soon. Therefore, it was decided that Walter and Kraus would share the responsibilities. Walter spoke outlining the introduction he wrote on the first volume of the new Canadian Hall-Walter edition of *Music for Children*, he showed the *Music for Children* movie produced by Orff and Keetman in Europe, and a group of children from the St. Louis area was brought in for demonstration purposes under the direction of Egon Kraus. The Sonor Drum Company exhibited and provided the barred instruments for the session and Schott supplied copies of the newly published Hall/Walter volume. Even though the conference session was conducted under less than ideal circumstances due to the language barrier between Kraus and the American children and due to the short preparation time, the transplantation of the Schulwerk to North America began to take root.

Mary Hoffman, later president of MENC, attended the introductory session in St. Louis and referred to the fact that pedagogy was not really discussed. She commented that many people probably left the session thinking that the Schulwerk *was* the instruments.

Another session participant in St. Louis was John Keith, Music Supervisor of the Pomona Unified School District, Pomona, California. He stated that he was so excited by the potential of the Schulwerk for American music education that he purchased the Canadian volume at the Sonor booth and stayed up most of the night going through it! On his return to California, Keith put a K-6 experimental program into one of the more progressive schools in his district and arranged to have similar instruments made by a respected marimba maker. He formed a demonstration group with students from the experimental program.

In his adaptation of the Schulwerk, Keith stated that he quickened the pace from the European approach, but always stressed singing and improvisation. The news of the Pomona program must have spread rapidly, because Keith and his students were invited to perform a demonstration session as early as the 1957 MENC Western Division conference in Pasadena. Keith remained very active advocating for the potential of the Schulwerk through is demonstrations and through courses in comparative music education approaches offered through the Claremont Graduate College.

Herbert Zipper, a European conductor, knew Carl Orff before the war. After the war, in the early 1950s, and on Grace Nash's recommendation to her employer at the Music Center of the North Shore in Winnetka, Illinois, Zipper was engaged as director. From 1957 to 1962, he was also president of the National Guild of Community Schools whose annual conference was held in February, 1960, in Toronto. Zipper arranged for a demonstration by Doreen Hall and her students from the Royal Conservatory to be included on the program. Hall was invited to present an introductory workshop at the Music Center during the summer of 1961; Ruth Hamm, Lillian Yaross and Jacobeth Postl all attended the 1961 workshop in Winnetka.

Arnold Burkart, a music supervisor in Madera, California County Schools attended the 1963 MENC Western Division meeting in Bakersfield, where he took a session conducted by John Keith and Roy Freeburg, entitled Comparative Music Education. Burkart's resulting enthusiasm about the Schulwerk cause him to register for the 1963 summer course at the University of Toronto. Subsequently, he wrote a Title III ESEA grant for the Madera County Schools, through which he attempted to build a district-wide music curriculum based on the Schulwerk principles. The project was funded from 1965 to 1968. It was 1967 when Burkart took the position of professor of music education at Ball State in Muncie, Indiana.

Candace Ramsey Crawford, one of AOSA's charter members, was teaching at the laboratory school on Ball State's campus. She attended the two-week workshop in Toronto held during the summer of 1962 and by the

summer of 1963, had engaged Orff Institute staff to present a workshop on the campus of Ball State. According to Burkart, by 1967 Ball State was known as a leading program in Orff Schulwerk in the United States.

Martha Maybury Wampler was also introduced to the Schulwerk through Keith's course at the Claremont Graduate School in early 1962. Wampler, an instrumental music educator in the Bellflower, California Schools, was subsequently awarded a Fulbright to study the Schulwerk in Europe. While Wampler was overseas during the 1964-65 school year, the Title III ESEA monies were made available for educational projects and Wampler's superintendent suggested that her European study be expanded into a project for the district on her return.

The first Bellflower Symposium held in 1967 was designed to be a culmination for the original project. Through various contacts, many of the music educators in the emerging Schulwerk community around the United States were invited to Bellflower. It was during that symposium at Bellflower that the movement to associate as a Schulwerk organization sprouted. It sprouted with two "shoots."

Wampler's shoot took an allied arts approach to define the Schulwerk in American music education. She stated that in conversations with Carl Orff, he advised her to include drama, literature and dance. The Bellflower project was extended in the early 1970s and Wampler's came into fruition in the allied arts series, *Self-Expression and Conduct: The Humanities*, published by Harcourt, Brace, Jovanovich.

It was the midwestern shoot that proved to be the stalk on which AOSA bloomed. Burkart said there was a need felt among music educators to form a professional association, and out of respect for Wampler's work in California, he contacted only midwestern music educators to meet and discuss further the possibilities of forming a regional group. It was all the more amazing when over 300 people attended and became members of the new Orff Schulwerk Association.

Future articles in *The Orff Echo* will focus on the early years at Ball State.

Pat Hughes is Chairperson of the AOSA History Project which traces twenty-five years of growth of this organization. She is Assistant Professor of Music Education and a Research Fellow at the Iowa Regents' Center for Early Developmental Education at the University of Northern Iowa. Pat is Past President of the First Iowa Chapter and Charter President of the Ozark Mountain Chapter.

Steven Calantropio Honored

The Society of Alumni and Friends of the Ohio University School of Music will present its 1993 Achievement in Music Award to Steven Calantropio of Vernon, N.J., on May 15, 1993.

As one of Orff Schulwerk's outstanding teachers, Steve has given workshops, presented at conferences and been on the staff of many training programs here and abroad. He studied at the Orff Institute in Salzburg and recently returned there to teach. He is known for his innovative approach to using Orff Schulwerk in the middle grades.

Steve graduated from Ohio University with a degree in performance on trumpet and "took a teaching job to pay the bills" at the River Edge Public Schools in River Edge, New Jersey. He continues to teach music and movement there almost 20 years later. He has received other awards: Master Teacher of Music award from the New Jersey Music Educators Association and the Governor's Teacher Recognition Award.

In his commentary on receiving the award, Steve says, "I feel that it is significant that Ohio University . . . would honor an *educator* when so many fine performers and composers have come out of the School of Music. And considering that any noteworthy achievement I have ever accomplished has been in Orff Schulwerk, it seems to me to be significant to the Orff movement in general."

Ethnic Dance in the Classroom

HOOSHANG BAGHERI

Since my first experience as a presenter at an Orff conference (San Diego, 1991), I have been impressed by the willingness of Orff teachers to experience and to learn about traditions from many parts of our world, and to share their knowledge and enthusiasm with students in the classroom. Often dance is included as part of these traditions. Since teaching the dances of Iran, my own country, has been a major concern of my life, I would like to share with you some of my thoughts on "ethnic dance" and its place in the classroom.

What is "ethnic dance?" Simply stated, it is dance that you yourself have lived; you know it not from a book or recording, or even from another teacher, but have learned it as part of your life experience. The movement itself is often derived from life experience, such as imitation of the movements involved in certain kinds of work, movement of animals, or of particular people in the culture. These characteristics may be evident only to members of that culture, or the origins may be lost even to them.

Second, "ethnic dance" is woven together with other characteristics of its culture—music, food, costumes, ritual or religious practices—and is not complete unless it is done as part of the cultural whole. It is dance that is part of what weaves these people together as a community. Finally, it is not dance performed by a few people for others to watch; instead, it involves everyone, even if they participate by clapping hands, shouting encouragement to friends, engaging in conversation with other onlookers, or preparing and serving food and drink.

When these dances are taken out of the cultural setting in which they originated and are performed for audiences, I would call them "folk dances." I would also use that term when such dances are taught to groups of people outside of the context in which they originated. The dances I would teach in a Persian dance session are folk dances in that situation, even though they originated as "ethnic" dances. The whole idea of *teaching* dances is not part of the "ethnic" situation in which the participants learn in a much more wholistic manner—by watching, by sensing the common motion of the group, by hearing

and feeling the rhythm of the music. Analysis and explanation of the steps would move the focus away from where it really belongs—on the community experience, rather than the dance itself.

The most important part of "ethnic" dance is the connection of people to each other and their enjoyment in being together. The mastery of particular step patterns is of lesser importance. Most of these dances have a fairly simple basic pattern and many people are content to continue this simplicity throughout the dance. Others are challenged by the elements of surprise that come when the leader does something different—they want to figure this out and incorporate it into their own movements. But the connection remains primary.

Is it possible for someone who is not a member of an ethnic group to gain enough knowledge of, and sensitivity to the dance of a particular culture and call it "ethnic?" Yes, of course, but it requires extended periods of living with the people and learning to understand many aspects of their life, not just the dance. It is necessary to form a sincere bond with the people, to establish and enjoy the pleasure and honor of their friendship. Only through such experience is it possible to learn the etiquette and conventions of a particular dance tradition.

For instance, it may be considered rude to join in a dancing line ahead of the leader. It may also be considered rude to break into the line next to the leader, or even to break into the line *at all*. Instead, latecomers or learners might go to the end of the line and dance there without touching until invited to do so. The point is that the incoming dancer should not break up the patterns of unity that have been established, not that the footwork may be performed incorrectly.

Even when learned as "folk" rather than "ethnic" dances, an exclusive focus on footwork distorts the experience. Observing only the mechanics of a dance—so many steps in or out, arms up or down and so on—can be called "movement," but "dance" only in a rudimentary sense and definitely not "folk" dance. It may have a role in learning basic movement and developing a movement vocabulary; however, dance focusing on footwork becomes, far too easily, a dance of individuals. They may share the space, but each is concentrating only on his or her own movements.

For me, the primary purpose in teaching folk dances is to develop a feeling of togetherness that incorporates as much as possible the personality of the particular dance and of the culture it represents. Body attitude may contribute more than foot pattern to defining this personality—for example, a downward angle forming a connection with the earth, or raised arms and erect head suggesting a floating quality, or a leaning back indicating hesitation.

Care must be taken in establishing the appropriate proximity of dancers to each other, and the type of touch or hold. The dancers need to sense the quality of connection that is made and the level of energy generated. The feeling of shoulders pressed tightly together, hands held closely at the sides, is very different from that of relaxed arms floating in the air, and fingers barely touching. The foot pattern may be quite similar, but the quality of connection will not be. It is this observation and cultivation of these details of style in a particular dance that separates it from other dances from within or without that same culture.

It is apparent by now that the "ethnic dance" experience as described above cannot be replicated in the classroom simply by teaching a dance from a selected culture. The

best cultural ties happen when someone who has learned a dance in its "ethnic" context can teach it and then help the students understand the entire event in its "ethnic" setting. This kind of person will not always be available; then the music or classroom teacher needs to take as much care as possible to ensure that students understand the difference between what they are doing, and the full experience of the dance in its true cultural setting.

I would suggest that the "ethnic dance" experience can be simulated meaningfully in the classroom through the creation of a new dance that has significance in the life together of that particular group. I know that Orff teachers often make up dances with their students and this added dimension can make such experiences part of a classroom "culture" rather than merely a music class activity.

It could be done to their original music, or a song they especially like. It must be choreographed as a group effort and incorporate movement ideas suggested by its members. It must be simple enough that all can remember it and do it comfortably. It could offer more challenging parts for willing individuals. It could be a dance performed every Monday morning to begin the week, or every Friday afternoon to wish everyone a good weekend. It could be a dance designed to celebrate noteworthy events in the lives of class members—birthdays, special accomplishments (even being on time for class for ten days in a row, if that's an accomplishment!). There might be a dance of different character for a sad occasions, to lend support to individuals or the group as a whole.

Such experiences with dances meaningful to the class can be used as a basis for helping students understand those dances that originate as "ethnic" within a particular culture.

Photos Bulgarian Dancers: T. Aaron

Such experiences with dances meaningful to the class can be used as a basis for helping students understand those dances that originate as "ethnic" within a particular culture.

The ideal sources for folk dance material include material on the cultural context, not only the mechanics of the dance. The instructions given need to be complete enough to provide some image of the style. Of course, this is very difficult to communicate in words—it is best done by watching and learning through experience. For accompaniment, it is certainly best to use recordings, with sound as authentic to the culture as possible. Such recordings also offer the opportunity to introduce the instruments and singing styles of various cultures.

It has been my intention in this article to share with you my perspective on the issue of how dance relates to culture. The important goal in teaching ethnic dance is to build a sense of togetherness, and dance is the means. I hope that these thoughts will be helpful to you in bringing this awareness to your students in the classroom.

Dr. Hooshang Bagheri is Associate Professor of Elementary Education at California State University, Northridge. Prior to his college-level teaching experiences, including supervising student teachers, he was an elementary classroom teacher. Dr. Bagheri has considerable academic and performance background in dance, with focus on creative movement and ethnic dance of the Middle East, especially of Iran, his native country. He led dancing at the 1992 Minneapolis conference.

Joining Musical and Multicultural Aims for the Sake of our Children

PATRICIA SHEHAN CAMPBELL

I first heard mention of "multicultural education" somewhere in the mid-1970s when I was teaching music to children in Cleveland. There the urban elementary school to which I was assigned housed a school population that was 2/3 African-American and 1/3 Euro-American children of blue-collar parents employed in the steel mills or in factories of plastic products, textiles, frozen foods, and automotive parts.

I wrote my intended goals on the form provided by the district: (1) to develop in children the ability to sing accurately in tune a selection of folk, art, and popular songs, (2) to offer children directed listening experiences with selected classical music masterworks, (3) to guide children toward independent musicianship through ear-training and sight-singing exercises leading to notational literacy, and (4) to provide for children personally expressive experiences through movement, vocal and instrumental performance. I gave no mention to multicultural issues, because frankly, it had not much surfaced yet: not in the district handbook nor the curriculum guide, and not in my mind. Like others of the time, I used the music I knew best to attain the musical goals I had set.

My thoughts return often to the children in that school. That they gained in musical skills and understanding over my years with them was no small matter. They learned to sing "American" songs like "Sally Go 'Round the Sun," "Sourwood Mountain," and "Roll On, Columbia," and they had learned to identify themes from "masterworks" like Bach's "Little Fugue in g minor," Beethoven's "Eroica Symphony," and Smetana's "The Moldau." They sensed their own musical growth, I think, and felt especially accomplished following performances of songs and instrumental accompaniments. The repertoire they knew was decidedly Anglo- and Euro-centric, and yet was dynamic enough to intrigue them and to motivate their learning.

In an era less concerned with politically correct agendas, parents, too, commented positively to me about how their children enjoyed music class: whatever else they were, the music programs and projects often led the families' supper table talk. These children taught me that music was powerful enough to rise above our differences, and that they could achieve my musical goals when I taught through the music that I knew best.

And then along came multiculturalism. It hit me in the late 1970s when I started to read the works of James Banks, social scientist, educator and prolific writer on multicultural issues in curriculum and instruction. Some of my teaching colleagues were beginning to talk about teaching a concept in its various cultural manifestations, for the purposes of preventing the formation or arresting the development of biases—Eurocentric biases which were at the root of all earlier curricular development. We lingered on the suggestions that we could raise the self-esteem of children, and that we could build the respect they should have for others who are different from themselves, when we taught our lessons from multicultural perspectives. We were overwhelmed with the idea, and quite intimidated, too, I might add, initially believing that we would have to dash all earlier musical training for the sake of so many new "ethnic musics."

My own experiences in other musical "worlds" complemented while also complicating the problem for me personally: so, of the music I was coming to know, what do I teach? I was playing in the Thai ensemble, singing South Indian *kritis* (art songs), studying Japanese Koto, and meeting twice weekly with a troupe of Balkan dancers, but I still knew nothing of African-American styles, the musical heritage of two-thirds of my children. Amidst all the growing talk of multiculturalism, I held on to an earlier belief: I continued to teach music through the music I knew best. Into my lessons came the occasional Indian song, the Bulgarian dance, and demonstrations on Thai and Japanese instruments.

And the children grew musically, I remember. Whether they developed cultural understanding or not, I could not be sure: that was not the thrust of the lessons, nor did I know how to measure such an outcome. No one much questioned my "Eurocentric," for I was addressing aspects of cultural diversity in the United States and in the world—albeit from selected perspectives. And while children received few lessons from me in African-American music, they seemed to respect my attempt at mastery of some (but not all) music. (They chided me, too, saying my performances of spirituals and gospel songs were too "Joan-Baezed" and "Joni-Mitchelled": "Stick with the stuff you can do, Mz. Shehan.")

Why bring this up in a column committed to the cause of presenting research? Further, the events described above are more than a decade old, and so much has changed since then. Perhaps this *is* the point: that, despite great shifts in societal attitudes, school reform and curricular revision, little research of a formalized and systematic nature has been produced to enlighten us on multicultural approaches to the teaching of music to children. Yet the subject is rich in its possibilities, and several studies do merit our attention here, to think through and to guide us in our teaching of music from a world view.

What is the status of multicultural music education, or world music education in the United States? Jerrold Moore surveyed 300 general music teachers in elementary and secondary schools to learn the answer (1992). He found a low correlation between expressed attitudes and the importance of teaching world musics and the actual practice of doing so. Two recurring reasons for not teaching world musics were (1) "my training did not prepare me for it," and (2) "I know very little about world music." We note that there are teachers who may value experiences in world music for their children yet feel hampered by what they do not know; until undergraduate curriculum and teacher education programs change, there will continue to be an imbalance between philosophy and practice. Of those music traditions featured in lessons, teachers reported "Amer-

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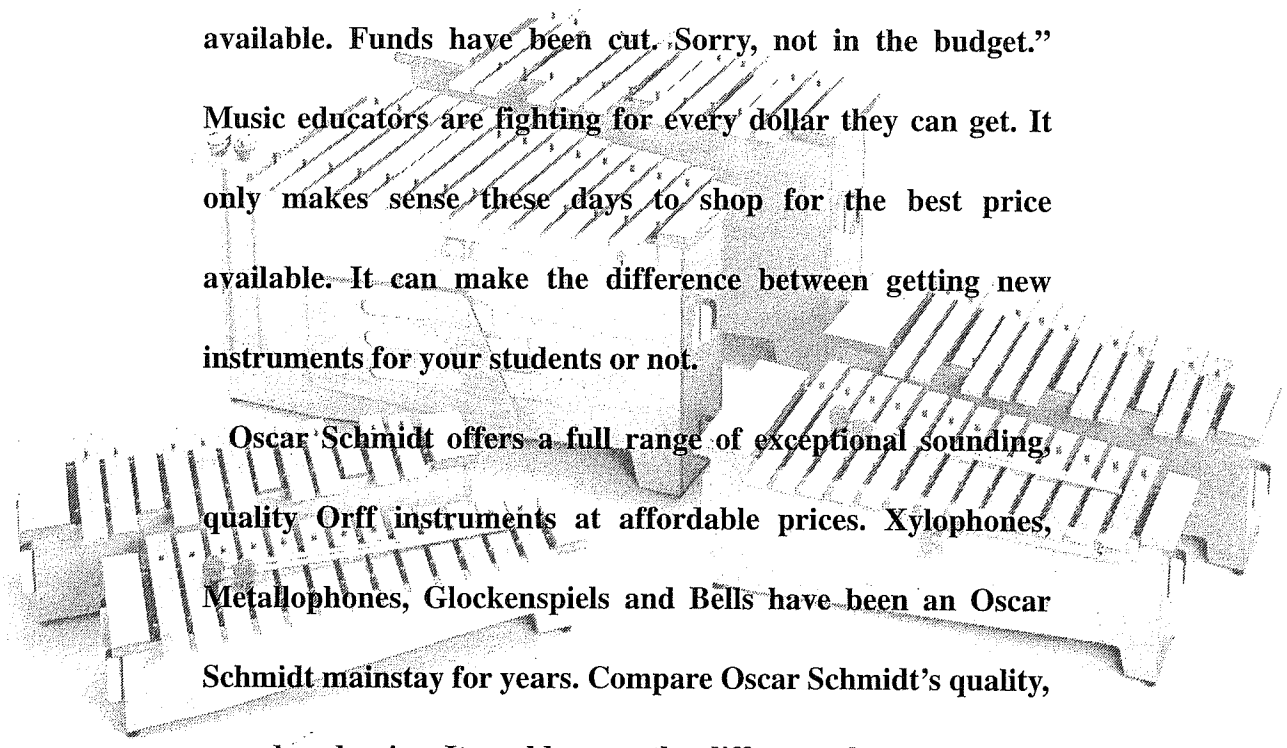

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ican folk," "African-American," "European," and "African" most frequently, with musics of Latin America and various Asian cultures least often mentioned—even as these populations have greatly increased in recent years.

Another status study sought information on teacher attitudes and curricular practices regarding world music education in the most culturally diverse state in the nation. Jacqueline Joy Yudkin polled 1200 music specialists, classroom teachers and principals in K-6 public schools of California (1990), offering insights that may be more typical than not of teachers nationwide:

(1) "Multicultural music education" is the common term, although some find it unacceptable as it implies an ethnically- rather than globally-focused curriculum driven by cultural (rather than musical) goals;

(2) Teaching is frequently supplemented with recordings and lessons derived from workshops due to inadequate attention in the past by textbook series to world music;

(3) Most teaching in the name of "multicultural music education" is geared toward the celebration of cultural holidays (Martin Luther King, Jr. Birthday, *Cinco de Mayo*, *Tet New Year*) rather than more extensive and intensive experiences in a musical tradition. How teachers grow in restructuring of the music curriculum will be interesting information to process in view of the extreme cultural diversity and severe budgetary cuts threatening California's schools.

What research do we have on effective approaches to the teaching of music of another culture? Several studies suggest that, as we would suspect, our teaching of musical styles unfamiliar to children can bring about their understanding of and preference for that music. I taught Indonesian gamelan music to a group of sixth graders through two methods: a Brunerian-influenced, performance-oriented Heuristic Method, and an Ausubel-influenced, teacher-directed Didactic Method (1984).

Fifty children were divided into two groups who each received eight 40-minute lessons on Javanese culture and the key structural features of gamelan music. The Heuristic Method encouraged children to play instruments on a classroom gamelan of xylophones, metallophones and drums, while the Didactic Method featured the presentation of information to children through films, slides, listening guides and the enactment of a Javanese legend through shadow puppets. Both groups received equal time listening to or performing two gamelan pieces.

The results of this investigation on instructional styles were that:

(1) Both groups showed cognitive gains for Indonesian music and culture (although children trained through the Heuristic Method showed more significant gains;

(2) Neither group changed its verbal performance (on a self-report scale) for Indonesian gamelan music;

(3) Both groups showed significant increases following instruction in the amount of time spent listening to gamelan music (with children taught via the Heuristic Method showing greater gains.[1])

We can surmise that our teaching of any music, including world traditions, may add substantially to children's store of knowledge as it also may shape their musical taste. Particularly when children can learn to perform the music of a given style—and pair their performance with that of the "real thing" through listening, a sense of ownership may develop so that they may want to listen to the music even when when given a chance to choose other "competing" styles.

►

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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, OH 44139-8089. Previous applicants need not reapply.

A related question concerning multicultural approaches to teaching music of another culture surfaces: If we teach one song or instrumental piece, will the preference for that music transfer to other untaught pieces from the same tradition? If, indeed, we believe that one of our tasks is to broaden children's acceptance, tolerance and taste for music, and that taste develops through musical experience and understanding, then the transfer issue is an important one.

I involved sixth grade children in five weekly lessons during which they listened, sang and performed on recorders and non-pitched percussion instruments music selections from West Africa, India, Japan, and Puerto Rico (1985). Findings indicated that children "liked" the specific selections of world music more after than before instruction, but they did not like pieces from the same genres that were similar in tempo, timbre and dynamic intensity; in other words, transfer of preference from a familiar to an unfamiliar piece did not occur. "Appreciation" may be more complicated than we may have thought. Children may know and like the music they perform (multicultural or not), and may be most convinced of the music with which they have developed an intimate relationship through performance.

What else is out there that might help us meet the challenges of teaching music from a multicultural perspective? numerous dissertations related to multicultural music education focus on the development of curricular unit in various traditions, styles and genres; few of these offer an assessment of the effectiveness of these units or lessons. Philosophical position papers and policy statements abound, and our earnest efforts to re-think and re-structure our classes to reflect multicultural and global views have not gone unnoticed. Still, there are holes in our knowledge as to whether multicultural approaches to music for children are truly impacting on their abilities to perceive and know music, and to be competent listeners and performers of music.

Which brings us on home to the principal matter of my meanderings. That is, while there is much research to be done by those who find the exercise appealing, for the rest of us, there is the informal working and testing of lessons—lessons that provide children with musical knowledge and skills while also increasing their awareness of the music of more than a single culture. Such a "mission" demands our own musical retraining, in which we spend time listening and possibly in the applied study of performing another (and maybe yet another) musical tradition.

This is the invigorating part: to be able to nurture our own musical selves, in order to transmit skillfully and with confidence these "new" musics to children. Only then can we do justice to the music we teach while also contributing to the multicultural aims of the school curriculum at large. For the sake of our children, we must join both the musical *and* multicultural aims—with the accent on the musical.

1. Listening data were compiled by means of the Music Selection Recorder, a device that graphed six minutes of music selection behavior when, listening alone with earphones, each child sampled and selected the music of the gamelan, Mozart or the *Rolling Stones* with the press of a channel button.

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Patricia Shehan Campbell is Associate Professor of Music and Chair of Music Education at the University of Washington. She received her doctorate in music education with a concentration in ethnomusicology from Kent State University. Her interest in world music has taken her as lecturer and researcher to Bulgaria, Hungary, India, China, Japan, Korea, Thailand, and into Southeast Asian communities in the United States. She is author or co-author of numerous publications that blend ethnomusicology and educational issues, including Lessons from the World; From Rice Paddies and Temple Yards: Traditional Music of Vietnam; Silent Temples; Songful Hearts: Traditional Music of Cambodia; *and* The Lion's Roar: Chinese Luogu Percussion Ensembles. *She is chair of the Society for Ethnomusicology's Education Committee, board member of the International Society for Music Education and The College Music Society, and serves on the Journal of Research in Music Education editorial committee.*

Keetman Fund Thank You

Special Course at the Orff Institute

This is to tell you about the most wonderful nine months of my life, for many reasons. Last year I attended the Special Course in English offered at the Orff Institute in Salzburg, Austria. I was able to do this in part through a grant from the Gunild Keetman Assistance Fund in 1991.

For the first time, I came to understand the truth about what it means to be an "Orff teacher." Before going to Salzburg, I had many misconceptions, including: thinking of Orff just in the context of the Schulwerk, thinking it was important because of the wonderful instruments that Carl Orff helped design; and considering the Schulwerk as a rhythmic and instrumental approach to teaching elementary music. All of these I found to be misconstrued ideas. It is possible to be an "Orff teacher" without presenting a single song or arrangement from "The Orff-Schulwerk" books—these are wonderful pieces, but if we continue to think of them as "the bible" for music teaching, then we have missed the purpose of what is behind the Schulwerk.

The Schulwerk is only a guide to point us in the direction of creative teaching. The instruments are wonderful, but if we continue to use them in a manner in which we, the teachers are always the authorities on what should be played on them, then we have missed another important idea. True Orff Schulwerk teaching should be more child-centered, allowing the students to discover for themselves what the instruments can do. Carl Orff was driven by the belief in what is *elemental* in music, and not just in *elementary* music. This makes Orff Schulwerk processes right for all ages and all musicians, no matter what their skill level.

The course work was 15 hours per week, and usually, there was enough time between classes so that we had time to review our notes and reflect on what we had learned. Typical courses were: Movement Techniques, Movement Forms, Seminars, Orff Ensemble, Percussion Ensemble, Recorder Ensemble, Music and Movement, Movement Accompaniment. During the second semester, there was an additional Orff Ensemble class.

Adjusting to life in Salzburg was interesting, since I spoke no German before going there. I had studied faithfully how to say "the numbers," and this helped me pay for things. Austrian life is much slower-paced than ours, and sometimes the apparent "red tape" in getting important papers processed, for instance, could be a little unnerving. Austrians in general, were very nice to foreigners who at least tried to speak their language and would kindly correct us nicely when we made errors. Having a good command of German before going to Salzburg would benefit any potential student, even though it is not needed for class.

Personally, being in a foreign country for that long meant my life was filled with rich experiences. Living among people who spoke a different language gave me a deeper respect for their culture and an appreciation for the variety of life styles. This variety that is so important in the world floods over into my life as a musician. Also, after being in such a relaxed educational atmosphere for those months, I realized how much stress I am under in my normal teaching situation. (Much of this stress prevents my "creative juices" from flowing. Our students experience this stress, too—and music class seems to be the place for releasing it!)

Through many movement activities at the Orff Institute, I found my body—and my mind and spirit—more relaxed, leading to more freedom of expression. Through dance forms and techniques classes, folk dance, percussion ensemble and composition classes, my skills were improved. In the seminars and workshops offered, I learned more about the history of the Orff Schulwerk and about Orff's life.

I lived in Schloss Frohnburg, a former archbishop's palace that has been converted to a dormitory for Mozarteum students. (The Mozarteum is the Music Conservatory in Salzburg of which the Orff Institute is a part.) It is very convenient for Orff Institute students to live there because it is located right next to the Orff Institute; only one's feet are needed to get to school. However, the Schloss Frohnburg was one of the houses used in the filming of "The Sound of Music," so there were always tour buses in the driveway.

We didn't really learn yodeling as part of our studies, but our percussion class teacher did demonstrate the technique to us while we were on a sledding trip in the Alps. The mountains and the outdoor activities added considerably to the quality of my life during those nine months. When I returned home, I missed being able to look out my front door to see the Untersberg (mountain).

Thank you so much, AOSA, for the Gunild Keetman Award I received that enabled me to go. The Special Course in English was worth every minute of the time and money spent. I would strongly recommend to anyone who can to take the year off to do what I did.

Anita Narramore
Texas

Texture: An Elemental Approach

PATRICIA BROWN

Nearly 70 years ago, Carl Orff and Dorothee Gunther founded the Guntherschule in Munich. The following year Maya Lex came to the Guntherschule, and the year after that, 1926, Gunild Keetman arrived there. A new music and movement philosophy was developing that heralded a new era worldwide. Then in 1948, the Bavarian Radio broadcast the beginning Schulwerk programs, one of which was the Christmas story, with text by Orff and music by Keetman. Between 1950 and 1954 the five volumes of Musik fur Kinder *were published. The bibliography at the end of this article lists further sources for the history of the Schulwerk. Let us never forget those to whom the music education world owes homage.*

Now, The American Orff-Schulwerk Association is about to celebrate its 25th birthday. During that past quarter of a century, music education in the Western world has been going through further important developments, keeping pace with contemporary composers. To note a few of these innovative music and movement educators, I would mention several names well-known to all of us: Dr. Hermann Regner, former Director of the Orff Institute in Salzburg, Barbara Haselbach and Ernst Weiblitz of the Orff Institute, R. Murray Schafer of Canada (headliner at the 1988 national AOSA conference in Detroit), John Paynter and George Self of England. Of course there are many others who have been and are presently contributing their evolutionary ideas. It behooves all of us to keep abreast of these developments and the contemporary music scene, in addition to paying attention to the great legacy of the past.

This article is about the elements of texture, as defined principally by George Self: DURATION, DYNAMICS, ATTACK, TIMBRE (TONE COLOR), PITCH and PLACE. It is a hands-on, practical piece. I hope it will prove useful to classroom teachers (especially those who teach reading at the beginning level) and to new and experienced teachers in all aspects of the Schulwerk.

Carl Orff and Gunild Keetman stressed from the outset that improvisation lies at the heart of the Schulwerk. Because composition begins with improvisation, I have suggested projects for six Units, each of which focuses on one element of texture. These projects involve exploration and improvisation with the option of graphic notation. To provide a sense of achievement, I recommend a beginning, a development and an ending of a piece, however short or long it may be, or how many sessions it took to complete. The process should include evaluation by the composers. Understanding of, and appreciation for new music and new sounds can be developed in this manner.

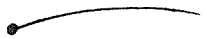
If a sound composition is to be performed by a different group than the composer(s), then written symbols will be needed. This graphic notation, used in recording texture, is the logical stepping-stone, I believe, to traditional notation. Remember to include directions and a key to the symbols! Ideally, graphic notation developed by the composers can be read easily by the novice as well as by the experienced musician. There can be many different interpretations of the graphics, making each performance a variation on the original ideas.

Here is an example of an exploration with suggestions for progression; the theme is *Sound and Silence*. Contrast and variation will maintain interest and prevent boredom.

Let us begin with movement: sounds produced by hands and feet, in place or moving. Remember to use both sound and silence. Move on to language: sounds produced by letters of the alphabet; phonemes (single consonants and vowels, digraphs and blends. From these go to words, extending into poetry and prose. from this, move to hand-held small percussion and eventually include sticks, beaters, brushes and bows—any intermediary object to produce sound. Include found sounds along the way. Then move to the large percussion (tympani, gongs, cymbals); and following these, to melodic percussion (glockenspiels, xylophones, metallophones and variations of these instruments). Finally, include orchestral families of instruments: strings, brass, woodwinds and keyboards.

Now to the Units.

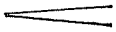
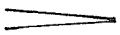
UNIT 1 DURATION

Description	Symbol	Sound
type 1 Staccato (short)	•	t(uh) whisper
type 2 Morendo (dying away)		pingggg
type 3 Sustained		mmmmmmmm
type 4 Tremolo		flutter tongue
		rr r r r r

Project 1 Using staccato only, develop a short piece with:
- a) class in circle, individually motivated
- b) class scattered, individually motivated
- c) a few soloists, individually motivated
- d) small groups with leaders
- e) combinations of the above
- f) movement accompanying sounds

Optional: Make scores using Sound category, Symbol category.
Develop hand and arm signals for conductors(s).
Projects 2, 3, 4: Use above formula with the other three types.
Projects 5-10: Use above formula with pairs of types.
Projects 11-14: Use above formula with trios of types.
Project 15: Use above formula with all four types.
NOTE: Diligent listening is required for the projects described in all of these Units!

UNIT 2 DYNAMICS

Description		Symbol	Sound
forte	sudden	f	loud
piano		p	soft
Some variations:			
mezzo forte		mf	medium loud
fortissimo		ff	very loud
sforzando		sfz	suddenly loud
mezzo piano		mp	medium soft
pianissimo		pp	very soft
crescendo	gradual		getting louder
diminuendo			getting softer

1. Decide what will be used to make these sounds:
   a) alphabet letters
   b) sound gestures (body percussion)
   c) instruments (see UNITS 4 and 5)
   d) other sounds
2. Follow suggestions in UNIT 1 for Projects
3. Combine UNITS 1 and 2

UNIT 3 ATTACK

Description		Symbol	Sound
pulse	regular	see UNIT 1	metered
ostinato			
fast	regular or irregular		
slow			
medium			
accelerando	irregular, unmetered		getting faster
ritardando			getting slower

1. Decide what will be used to make the sounds
   a) vocal sounds
   b) sound gestures
   c) foot or hand sounds
   d) found sounds: sand, rice, beans in drum head; dropped, rolled
2. Follow suggestions in UNIT 1 for Projects
3. Combine UNITS 1 and 3; 1, 2 and 3

UNITS 4 and 5 TIMBRE & PITCH (PERCUSSION)

Timbre	Pitch	Sound Gesture	Percussion
metal	high	snap	see (a) below
wood	medium high	clap	see (b) below
skin	medium low	patsch (leg slap)	see (c) below
large percussion	low	stamp	see (d) below

(a) bell, triangle, sleigh bells, finger cymbals, tambourine
(b) claves, guiro, wood block, temple blocks, maracas, coconut shells
(c) hand drum, bongos, snare drum
(d) bass drum, timpani, congas, gong, suspended cymbal

1. Try sound gestures, then transfer to instruments.
2. Follow suggestions in UNIT 1 for Projects.
3. Gradually change the timbre and pitch from low to high; from high to low.
4. Combine UNITS as desired: by twos, threes or fours.
5. Use orchestral families of instruments instead of percussion.

UNIT 6 PLACE

Benjamin Britten's opera, **Noye's Fludde** is an excellent illustration of sound sources in different locales, with great numbers of people participating, including the audience. The cast, which moves through the audience, coming on stage and leaving at the end, consists of Noye, his wife, the voice of God, Noye's sons, Shem, Ham and Japheth, their wives, Mrs. Noye's friends, the gossips, the Raven, the Dove, the Waves (dancers) and several groups of animals. The orchestra includes two excellent pianists, a professional string quartet, a professional alto recorder soloist, many recorder players, handbell ringers, percussionists—special effects for the storm's wind and rain, and four trumpeters. As the drama begins, progresses and ends, the different soloists and and groups contribute their sounds from various places in the hall at appropriate times.

Some other examples of sounds moving are: a parade, a stampede, an airplane, a train, traffic, street cries, waves lapping at the shoreline and receding, the cry of a flying sea gull.
1. Is the sound source moving and the listener stationary?
2. Is the sound source stationary and the listener moving?
3. Find other examples for each situation
4. Make compositions using some or all of the elements of texture.

In searching for material, remember that unmetered poetry is as valid as strictly metered rhymes. Children's horizons are not as limited as those of some adults. Be adventuresome!

Some questions you might ask when interpreting poetry or prose:
1. What are the action words? Is movement called for?
2. What are the sound words?
3. What would make a "carpet" or atmosphere or environment?
4. Should instruments be used?
5. How can voices be used?
6. Which elements of texture would be useful?

Careful listening is required and should be encouraged vehemently. Any projection of a time line is a true variable, depending on the age, experience of the students and scheduling. When the child becomes the composer, the music is truly his, as intended by Orff and Keetman.

Examples of poetry:

The fog comes on little cat feet.
It sits looking over harbor and city
on silent haunches
And then moves on

(Carl Sandburg)

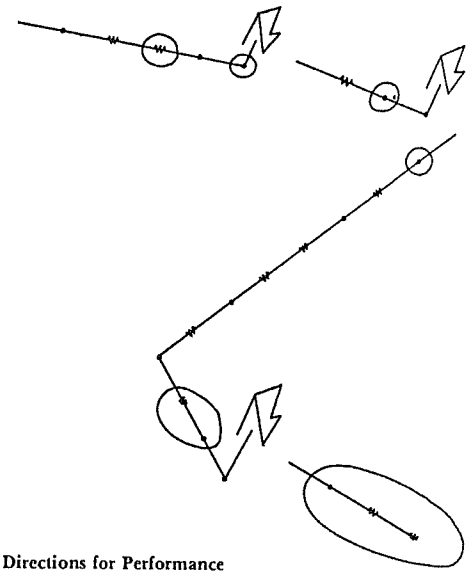
Sun
Moon
Stars
Silent occupants
Who howls the wind?
Who claps the thunder?
I wonder . . .

(Sr. Marcia Lunz, from AOSA film "Odyssey")

My flowers shall not perish
Nor shall my chants cease
They spread
They scatter

(Aztec)

CAVES
Howard Skempton



CAVES Directions for Performance

For any number of players with claves and cymbals

-•- = short sounds

-ww- = tremolo

◯ = within the 'pools', use the cymbals (quietly); elsewhere, use the claves (quietly)

= 'caves', indicating silence

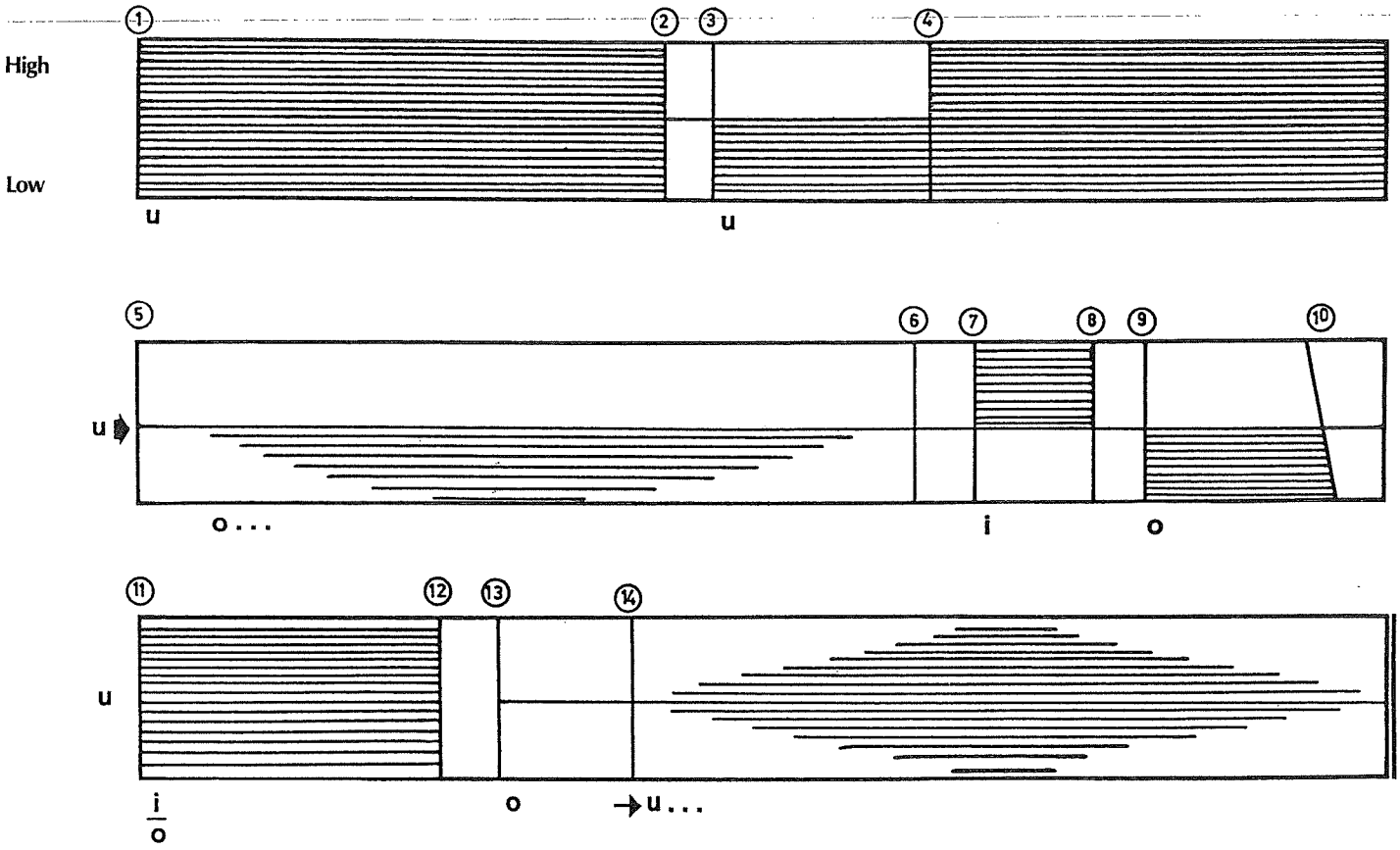
Wander along the path between the caves at your own speed, pausing within the caves for an indefinite period.

From Brian Dennis PROJECTS IN SOUND
Universal Edition, 1975 UE 26908

Chorstudien

FOR MIXED CHOIR

Hermann Regner

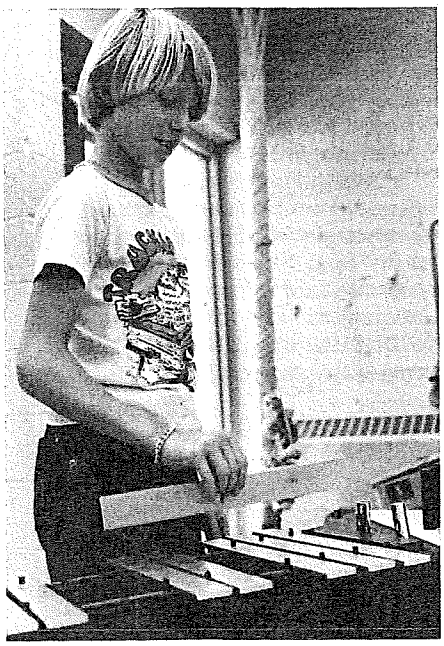


Pitch range is from low to high as shown.

Width of individual boxes indicates time frame, to be decided upon by the conductor.

Vowel pronunciation is based upon German sounds: i = ee u = oo

Do not use diphthongs.



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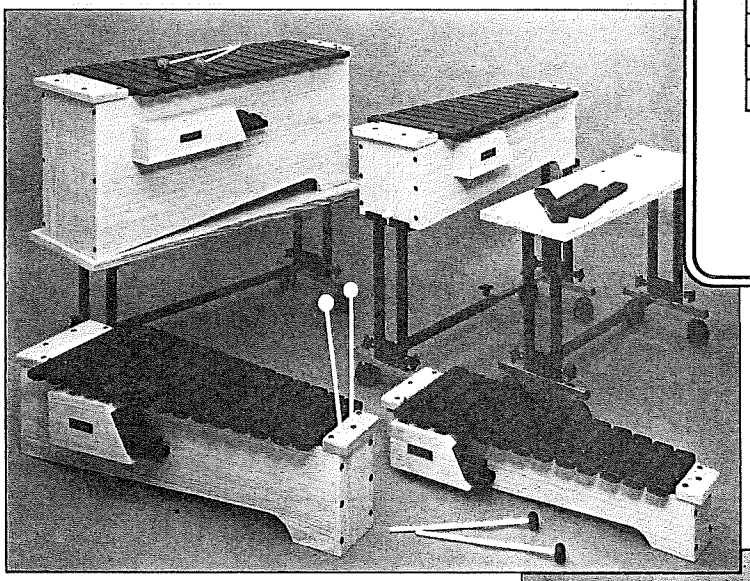
Patricia Brown, well known as an Orff Schulwerk presenter and teacher, is familiar with the subjects addressed in this article. At York University in England, Pat took courses in "New Music in Action" with John Paynter and George Self. Pat, a skilled organist and harpsichordist holds a BA in Music from Boston University and a certificate from year-long Special Course at the Orff Institute of the Mozarteum in Salzburg. She is author of The Mountain Dulcimer, *contributor to* The American Edition *and continues to give workshops, teach courses, play recorder and build harpsichords.*



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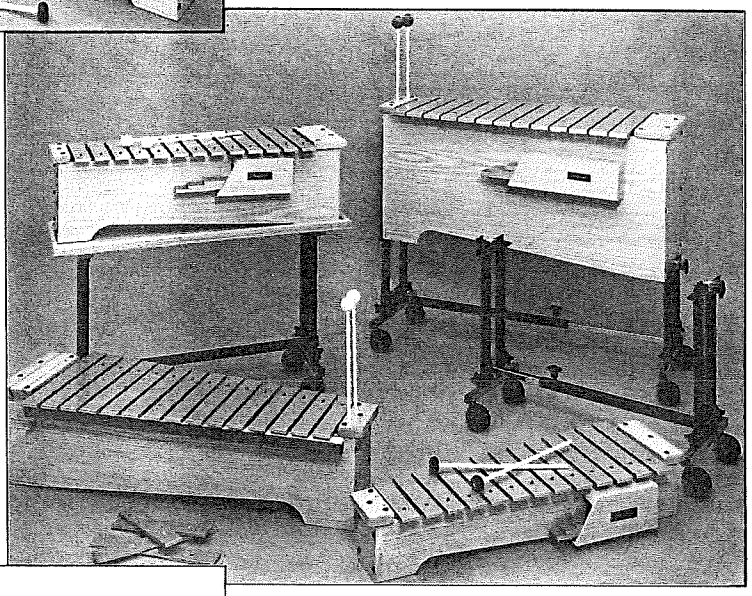


XYLOPHONES

SOPRANO (c2-a3)
P1925 Diatonic - 16 Bars
P1926 Chromatic - 22 Bars

ALTO (c1-a2)
P1930 Diatonic - 16 Bars
P1931 Chromatic - 22 Bars

BASS (c-a1)
P1935 Diatonic - 16 Bars
P1936 Chromatic - 22 Bars

METALLOPHONES

SOPRANO (c2-a3)
P1910 Diatonic - 16 Bars
P1911 Chromatic - 22 Bars

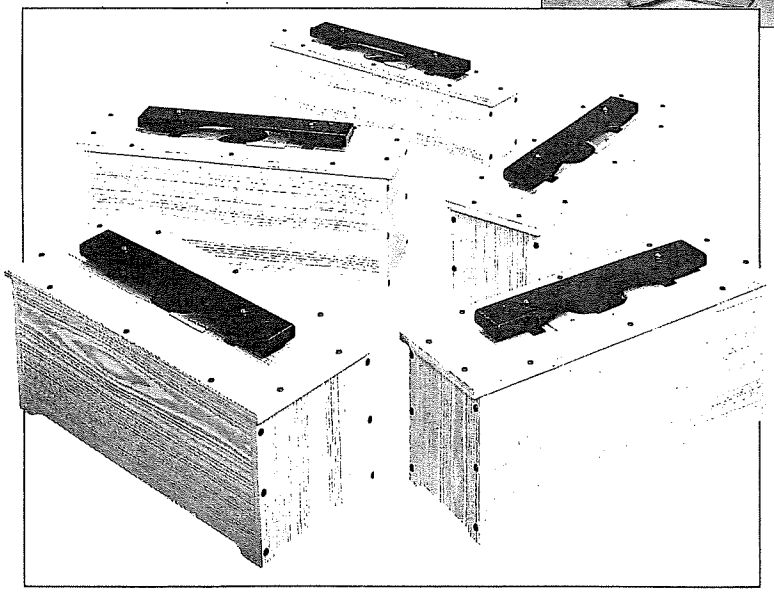
ALTO (c1-a2)
P1915 Diatonic - 16 Bars
P1916 Chromatic - 22 Bars

BASS (c-a1)
P1920 Diatonic - 16 Bars
P1921 Chromatic - 22 Bars

GLOCKENSPIELS

P1900 Diatonic Soprano - 16 Bars c3-a4
P1905 Diatonic Alto - 16 Bars c2-a3

CONTRA BASS BARS. 2-5/32"x3/4" - C,D,E
SUB CONTRA BASS BARS. 3-3/4"x3/4" - F,F♯,G,A,B♭,B♮,C



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Bill of Rights Rap

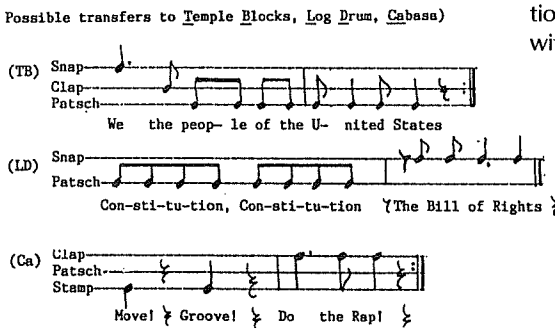
TWO PERFORMANCE POSSIBILITIES by Greg Gooden

Introduction:

The development of this engaging poem in rap style offers a number of interesting creative possibilities, from the addition of simple ostinati to more complex combinations of movement and sound ostinati with a rap tape. It is certainly an appealing challenge to several middle grade levels and ranges of musical skills, plus a great history/social studies experience!

A: **Bill of Rights poem with ostinati**

1. Introduce the three speech ostinato patterns shown below or use these as models for creating others.
2. Divide the class into two groups and combine two speech patterns at the same time, then into three groups and speak all three patterns together.
3. Transfer speech patterns to body percussion, combining as above.
4. Body percussion patterns can be transferred further to non-pitched percussion instruments and used as an introduction or coda. These could also become part of a rondo form when alternated with the spoken rap words and one or more body percussion patterns.

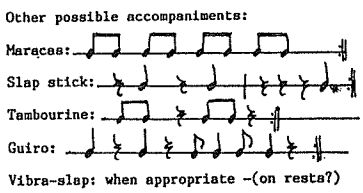


B. **Poem with rap tape, plus improvised accompaniment**

1. Introduce rap-style speech by playing the instrumental rap tape: I used Herbie Hancock's song "Rock-It" from his album "Future Shock."
2. From handouts of printed words to "Bill of Rights Rap," students need to read words several times to determine beat, accent and rhythms of speech. While listening to the tape, be sure to point out the non-speech interludes.
3. Divide students into groups (I used six) and decide which group will speak each section or stanza. Opening and closing sections could be spoken in unison by the entire group.
4. When this is secure, request each speaking group to develop its own ostinato from among the possibilities listed below.
   a. an 8 or 16-beat hand jive pattern
   b. an 8 or 16-beat movement sequence
   c. an 8 or 16-beat body percussion pattern

Have groups perform for each other when these assignments are complete.

5. Speak the Bill of Rights poem with the rap tape and the ostinato accompaniments created as in A4 above. After each group has spoken its section, the body percussion, hand jive or movement ostinati may be continued, thus adding layer upon layer of sound and movement to the texture of the work.
6. Non-pitched percussion patterns derived from words (A4) may be played during tape interludes or as introduction and coda to the piece. Perform with or without the tape.



Editor's note to teachers: As an introduction to this project, students might enjoy bringing in favorite rap tapes to share with teacher and class. These can be analyzed for typical characteristics. While rap songs are most often spoken by solo voices, smaller or larger groups could be used if close attention is given to the rhythmic accents, clarity of diction and expressive qualities of the speech.

"Do the Bill of Rights Rap"

(Written by Barbara and Jim Bongard*)

The Constitution was made for you
And friends it was made for me.
It laid down the law for the government
And said all people are free.

It made three parts to the government
To run this country of ours.
And it said, "No part can get too strong!"
That's called the "balance of powers."

We have a president and senators
And representatives, too,
A Supreme Court with lots of judges
And voters—yes folks, that's you.

When the Constitution was written down,
Some started to scream and shout.
They said, "There are too many freedoms that
This document has left out!"

James Madison helped to fix it up
With some special guarantees.
We call these freedoms the Bill of Rights.
They're our civil liberties.

This thing we call the Bill of Rights
Is the Amendments from one to ten.
Now listen closely while we rap them out,
'Cause we aren't goin' through them again!

Number One says we've got freedom
Of religion and speech and press.
And we've got the right to assemble,
And to petition for redress.

Number Two says that this country
Needs to keep itself from harms,
So we need a state militia
And the people need to keep their arms.

►

Number Three says army soldiers
Don't have to live with us.
If we don't want them in our house
Then the government can't fuss..

Number Four was written mainly
To keep police in line.
They need to have a warrant
To search your house or mine.

Number Five says no court can put you
On trial more than just one time.
You don't have to testify against yourself
If they accuse you of a crime.

Number Six says if you're on trial you
Must be told what the charges are.
You must have a lawyer, and witnesses
Must testify before the bar.

Number Seven is a special guarantee
So you need have no fears.
It gives each citizen the right to trial
By a jury of your peers.

Number Eight says it's wrong for punishment
To be unusual or cruel.
And your fine or bail can't be so high
That it goes against the rule.

Number Nine was put in there
To let the government know
That we all have a lot more freedoms
Than this Bill of Rights can show.

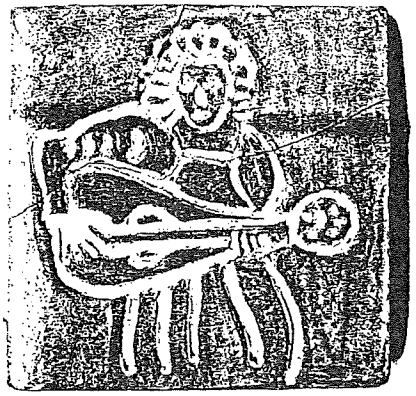
Number Ten says the *people* have the power
In the American institution.
And the government can only do
What it says in the Constitution.

Now there's a lot more we could rap about
That we don't have time to say.
So we're callin' on *you* to think about
What it means to *you* today.

Though it's been around 200 years
What it said back then is true.
The Constitution was made for me
And friends—it was made for you!

Greg Gooden has been the K-6 music teacher in the Buhler School District in Buhler, Kansas for the past six years. He is president of the Kansas Orff Chapter and former chairperson of the state Elementary Division of KMEA. His elementary choir was chosen to perform there three times. Greg completed his Orff Schulwerk Certification and Master Class at Memphis State University.

*Barbara Bongard is a kindergarten director, Auburndale School, Cordova, Tennessee. She collaborated with her husband Jim on this poem, reprinted from *The Instructor* Magazine, September, 1987.



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President's Message

MARILYN DAVIDSON

And so we come to the end of another year in AOSA. It is a time for thanks, congratulations and wishes.

Thanks to all the members of our National Board of Trustees, but especially to those who are completing their terms after a period of service resulting in remarkable accomplishments, due, in large measure, to the individual accomplishments of these remarkable people. They deserve to be recognized individually; this I would like to do at this time.

First, we consider **Penny Mahoney**, Region II Representative, from Beeville, Texas. What a gracious and lovely National Board member she has been. Under her leadership, the Publicity/Public Relations Committee has flourished and grown. Especially to be mentioned, the Guest Educator Program has been a great success in winning new and influential educators over to the wonders of our national conferences. They were no less delighted by Penny. Who wouldn't be charmed by this gracious and elegant lady? Surely, she was the ideal person to lead our public relations efforts. In addition to her duties as Chairperson of this important committee, Penny also temporarily accepted the responsibility of chairing the Financial Assistance Committee, quietly taking on two considerable tasks and managing them both with grace.

Second, we recognize **Peggy Breese**, Region V Representative from Niskayuna, New York, near Albany. It was Peggy's awesome responsibility this year, only her second year on the National Board, to be named chairperson of two committees. The first was the Nominating Committee. No one would believe the number of phone calls made, and the work accomplished by Peggy and members of her committee, as they sought to identify willing and able candidates for the offices of our organization. In spite of the extreme difficulties in accomplishing this enormous task, she and her committee were able to present us with a superb slate of officers. In addition to this assignment, Peggy has been Chairperson of the Membership Committee. This committee has shepherded the Membership Campaign, headed by **B. J. Lahman**, ad hoc chairperson, redesigned and updated the beautiful membership brochure, awarded the Distinguished Service Award to wonderful and worthy recipients, and established the Committee for Minority Concerns. Peggy is to be commended for the hard work and dedication that were necessary components of her contribution to AOSA, through the work of these committees.

Finally, we come to **Lisa Ann Parker**, Region I Representative from Washington State. Lisa Ann has been Chairperson of the Professional development Committee for three years. Through her initiative and leadership, our association has developed the new Apprenticeship Program, which will be so important in maintaining the quality of our Levels courses. The Movement Guidelines have also been developed and are nearing completion; the Levels Course Guidelines are also in the process of evaluation. Her committee, of course, also oversees the Levels courses all over the country and evaluates their approval status by AOSA. She has made a major contribution to AOSA through the work of this committee and in the process, has brought leaders of the organization together into closer communication than ever before. Bravo, Lisa Ann!

Of course, all three of these people have had a large number of excellent people working with them (we really do have an organization of super-dedicated and highly skilled members!), but the ultimate responsibility was theirs, and they did well in every respect. So, this is the time for deep thanks to those retiring National Board of Trustees members.

It is also a time for congratulations—to our new President, **Carol Erion**; our new Vice-President (and President Elect), **Carolee Stewart**; to our new 1994 Philadelphia Conference Chairpersons, **Karen Medley** and **Richard Watt**; and to our new Regional Representatives, **Jan Hall**, **Joan Middlebrook**, and **Susan Ayres Davis**, re-elected and returning after a brief hiatus. We look forward to your period of service on the National Board as one of the most exciting in our history and know that you will do well.

Now for the wish. Our wish is for those newly-elected officers—and for all of us who love music, and children, and artistic integrity and accomplishment. It is a wish for your successful and happy contribution to the sustenance and growth of our organization; a wish for ever-expanding opportunities for all of us to share the joy of what we know we have gained as people and as teachers through our AOSA experience—to make Orff Schulwerk the endlessly expanding blossom the Carl Orff envisioned music education to be. May it come true.

In closing, since I am also completing my eight years on the National Board of Trustees, may I extend my warmest personal thanks to the AOSA staff: **Cindi Wobig**, **Stanley Rowland**, **Tossi Aaron** and **Donna Marchetti**. We are so very fortunate to have them working for our organization. They have been wonderful aides, gentle and patient assistants and loving friends. I will really miss working with them. I also want to thank all of the National Board people with whom I have served. You have truly made it a pleasure. My best to you all.

Nominations Open For Distinguished Service Award

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

Among the selection criteria are:

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

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

Video Preview

4 RE Steve Calantropio: "Rhythm and Elemental Music: Can You Ask for Anything More?!"

At the 1992 national conference in Minneapolis, it was demonstrated once again how lucky we are to have access to the talents of so many fine professionals. Eight of them have added their expertise to our library by allowing their sessions to be videotaped. As always, it is difficult to choose one from among them, but at the end of a long winter, perhaps we all need a good dose of energy. Steve Calantropio's session, "Rhythm and Elemental Music: Can You Ask for Anything More?," offers us just that.

In his session notes, Steve begins by reaffirming just how important rhythm is in the *Schulwerk*. He quotes from Carl Orff: "Rhythm is no abstract concept. It is life itself." It is "the unifying power of language, music, and movement." Given the primary importance of rhythm, it is imperative, says Steve, to provide meaningful rhythmic experiences for our students.

Rhythm is an idea no smaller than the universe itself, with its graceful dance of suns and planets. While this universal sense of rhythm may be too large for the classroom, our bodies, says Steve, provide a more manageable model. The rhythms of our bodies are the basis of our first rhythmic conceptions—the beating of our hearts and the varying rhythms of young bodies at play: skipping, jumping, galloping, running. So important a part of rhythm is movement that the two are virtually inseparable, a concept that has all too often been ignored in the music classroom.

Just as important, perhaps in a more intimate sense, are the rhythmic qualities of speech. In nursery rhymes we recognize patterns of slow and fast, long and short, silence and sound, long before we can verbalize the concepts. "Our understanding of rhythm, as elemental musicians," states Steve, "is therefore rooted in the concept that speech and movement are both essential to the rhythmic development of the young musician." Rhythm cannot be understood in any of its abstraction until it has been *felt* through movement and speech.

Hardly a music specialist teaching today would disagree with any of these statements, yet how often do we really focus on the vitality of rhythm in our everyday teaching? This session demonstrates just how well that can be done.

The workshop tape demonstrates four activities which emphasize these essential qualities of speech and movement. The first, a locomotor movement exercise based on the nursery rhyme "Bagpipes," begins with a movement warm-up accompanied by temple blocks. The participants are encouraged to move about the room in a way they feel matches the rhythmic pattern being played. The rhyme is then recited in rhythmic and musical speech, first in unison and then in a three-part canon. The rhythm of the rhyme is then transferred to body percussion and at this point the words are dropped from the exercise. That same rhythm is then used to create a circular movement sequence of skips, gallops, and steps accompanied by non-pitched percussion instruments. Finally, the movement sequence is performed in a three-part canon, with one percussion instrument accompanying each of the three circles.

The next activity is designed to wake up even the sleepiest of classrooms and put a smile on everyone's face. It begins with a simple recitation of the rhyme, "Betty Botter's Bitter Butter," in musical speech. "Betty Botter's Bitter Butter" is an 11-line tongue twisting rhyme that goes on for 88 continuous eighth notes. In this recitation, the eighth note rhythm is broken in the ninth line, which is spoken in rubato, emphasizing the climax of the story. The final two lines resume the clipping eighth notes and act as a coda. The poem is explored in various ways by dividing it into couplets; alternating groups take each line, except for the rubato line, which is always spoken *tutti*. Roles are reversed until everyone is familiar with all parts of the poem.

Then the real fun begins. A chart showing the poem hangs on the wall. Some words are circled, some have boxes around them, others are underlined. Some words have none of these; others may have more than one. Some words have only one of their syllables highlighted. At first the class says only the boxed words while Steve says the rest. The same procedure is followed for the circled words, then the underlined words. Finally, the participants are divided into three groups—each with its assigned part. At this point the constant eighth notes are gone since not all words are spoken, and what emerges is an unpredictable staccato rhythm with a great deal of energy.

Now the entire poem with all of its eighth notes is transferred to barred instruments. Each has a different melodic ostinato, and at breakneck speed this creates just the right kind of frenetic setting. In the final performance speech is dropped but the highlighted words are played by unpitched percussion: woods play the boxed words, scrapers play the circled words, and metals play those underlined. The extracted rhythms are clearly and insistently heard above the ostinati.

The third activity is a body percussion exercise built around one simple but evocative sentence. As in the previous exercises, the speech is used as a base for departure, but eventually dropped so that rhythm becomes the final focus. This is a slower-paced piece, allowing the subtle timbre differences of the body percussion to be especially effective.

Finally, the last activity is a Polynesian stick passing game incorporated into the Polynesian folksong, "John Kanaka." Steve teaches the xylophone accompaniments first, allowing them to evolve from simple to more complex. The percussion parts are taught using claves. Each person pairs with another, one playing the pulse on the partner's clave, while the partner plays the rhythmic pattern on the first person's clave. Each one thus feels both the pulse and the pattern. Later the same procedure is used, not with the pulse, but with two different rhythmic patterns. The patterns are then transferred to several instruments including conga, bongo, and guiro.

To play the game, players stand in a circle, each person directly in back of the person ahead. The sticks, in this case claves, are passed rhythmically front to back. In the final performance, the song is sung with xylophone and percussion accompaniment, followed by the passing game with only the percussion ensemble playing.

Prepared notes for this session are extensive and detailed. Steve has graciously made them available to anyone who borrows the tape. The activities are meant for upper elementary to middle school students, but the ideas and methods demonstrated are adaptable for younger students. This is insightful, well-planned, and exciting teaching at its best.

VIDEO TAPES

SPECIAL: AOSA film now available on videotape.

AA-A0 *American Odyssey*

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2 HD **John Bergamo,** Kansas City, 1985
Hand Drum Technique

---

3 PS **Dr. Edith Bondi**
Papa Shamus Hanukah Operetta

---

4 II **Steve Calantropio,** Kansas City, 1985
Intermediate Improvisation: A Matter of Style
4 RE *Rhythm and Elemental Music, Minneapolis, 1992*

---

5 MM **Freda Ensign**
Music Making with Children

---

6 GC **Jane Frazee,** Kansas City, 1985
The Gift and Challenge of Carl Orff

---

7 CI **Danai Gagne** and **Judith Thomas,** Boston, 1986
Children Involved—Developing African Materials

---

8 IC **Richard Gill,** Portland, 1982
I Can Make Music
8 MM *Moving Mostly Musically*
8 CS *Closing Speech and Performance: United We Stand, Divided We Fall*

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9 MF **Doug Goodkin,** Kansas City, 1985
A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students
9 NB *Near the Beginning: Orff Schulwerk for Preschool, Minneapolis 1992*

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10 BR **Lynne Jessup,** Kansas City, 1985
Back to the Roots—African Xylophone
10 PM *Pacific Music Beyond Hawaii, San Diego, 1991*

Gunild Keetman
All films from German TV—Not for commercial use!
11 GK 1 11 GK 2 11 GK 3
11 GK 4 11 GK 5 11 GK 9 11 GK 16

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12 SR **Helen Kemp**
Sing and Rejoice: Guiding Young Singers
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

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13 RD 1 **John Langstaff,** Boston, 1986
Ritual Dance, Morris/Sword Dance
Part 1, **13 RD 2** Part 2

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14 CO **Peggy McCreary,** Kansas City, 1985
Caring for your Orff Instruments

---

15 IS 1 **Beth Miller,** Boston, 1986
Introduction to Schulwerk, 3 Sessions
15 IS 2 15 IS 3 (3 tapes)

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16 SP **Konnie Saliba,** Kansas City, 1985
Singing, Playing and Moving: Theory, Activity, Creativity

---

17 YL **Marcelyn Smale,** Boston, 1986
Young Learner, Active Learner
17 LS **Developing Listening Skills in Preschool, Minneapolis 1992**

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18 LA **Jim Solomon,** Kansas City, 1985
Latin and African Rhythm Ensemble for the Elementary School
18 SB *South of the Border, Detroit, 1988*

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19 CS **Shirley Sushereba**
Challenger Shuttle Tribute

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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*

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21 PD **Lillian Yaross,** Boston, 1986
Prop Up the Day
21 NB *Near the Beginning, Demonstration Class 3-5 yrs.*

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22 OS **Margot Schneider**
Orff Schulwerk in China, 1985-1986

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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)*

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24 AF **Margaret duGard,** Chicago, 1987
Afro-American Culture, Grades 2-6

---

25 SH **Shenanigans,** Chicago, 1987
Multi-cultural Folk Music

---

26 AA **Pat Hamill,** Chicago, 1987
Arts Alive

---

27 JF **Dr. John Fines,** Chicago, 1987
Imaginative Approaches to Art

---

28 EA **Sue Snyder,** Chicago, 1987
Educating Administrators 1 & 2

---

29 MC **Grace Nash,** Music With Children
Rhythm and Pulse, Musical Forms, Expressing Note Values, Music in Action

---

30 FS **Bob deFrece,** Chicago, 1987
From Song to Movement
30 HB *Handbells: Another Voice for the Instrumentarium, Denver, 1990*
31 PP *Portrait of Polynesia*

---

33 LS **Lois Birkenshaw-Fleming,** Detroit, 1988
Everybody, Let's Sing

---

34 MG **Dee Joy Coulter,** Detroit, 1988
Music's Gift to the Developing Mind

---

35 JJ **Nancy Ferguson,** Detroit, 1988
Jewels for Juveniles

---

36 BE **Rick Layton,** Detroit, 1988
Beginnings to End

---

37 FP **Ursula Rempel and Carolyn Kunzman,** Detroit, 1988
For Our Pastance, We Play and Dance

---

38 MB **Mary Shamrock,** Detroit, 1988
Multi-cultural Bridges: Report from China

---

39 OT **Katharine Smithrim,** Detroit, 1988
Once Upon a Time for pre-school

---

40 AG **Avon Gillespie,** Kansas City, 1985
Possibility Teaching

---

41 MD **Danai Gagne,** Atlanta, 1989
Moving with the Drum, Drumming

---

42 JH **David Holt,** Atlanta, 1989
Jaw Harp Playing

---

43 VS **Barbara Grenoble,** Atlanta, 1989
Visualizing Sound

---

44 BA **Dr. Rene Boyer-White,** Atlanta, 1989
Folksong Treasure of Black America: Its Impact on Orff Schulwerk

---

45 GS **Marion O'Connell,** Atlanta, 1989
A Guide on the Side—Working with Musically Gifted Children

---

46 MP **Brigitte Warner,** Atlanta, 1989
Musica Poetica

---

47 TR **Atlanta Closing Session—**
Tribute to Gunild Keetman

---

48 MW **Isabel Carley,** Denver, 1990
Speech Play: The Magic of Words
48 SS *Speech Play: From Speech to Song*
48 SP *Speech Play: Storytelling Plus*

---

49 AC **Elizabeth Gilpatrick,** Denver, 1990
Aleatoric Composition

---

50 MC **Barbara Haselbach,** Denver, 1990
Master Class

---

51 JZ **Jack Neill,** Denver, 1990
Jazzin' Up the Joint

---

52 FC **Judith Cook Tucker,** San Diego, 1991
Forging Community Bonds Through Multi-part Songs

---

53 IM **Pam Hetrick,** San Diego, 1991
Interlocking Melodies: A Balinese Pentatonic Alternative

---

54 TY **Teruko Yaginuma,** San Diego, 1991
Impression and Expression: Schulwerk Development of Japanese Song Material

---

55 CS **Ramon Williams,** San Diego, 1991
Caribbean Songs and Rhythms for the Classroom

---

56 AL **Ben Snowball,** San Diego, 1991
Songs and Dances of Alaskan Natives

---

57 AR **Elizabeth Villarreal Brennan,** San Diego, 1991
Songs, Dances and Games of the Andes Region

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58 OI *Orff Institute Summer Course Overview*

Distinguished Service Awards
59 GN *Grace Nash 1989 Interview*
59 BG *Barbara Grenoble 1990 Interview*
59 JP/YL *Jacobeth Postl and Lillian Yaross 1991 Interview*

---

60 ED **Cynthia Campbell,** Minneapolis, 1992
Early Dance with Children

---

61 PW **Paul Winter,** Minneapolis, 1992
Adventures in Making Your Own Music

---

62 DJ **David Jorlett,** Minneapolis, 1992
Vocal/Choral Techniques for the Developing Voice

---

63 PS **Peter Sidaway,** Minneapolis, 1992
Mood and Mode in Music-Making

---

64 LL **Libby Larsen,** Minneapolis, 1992
Keynote Speech: Beyond John (Cage): New Parameters in Music

---

65 JF **John Feierabend,** Minneapolis, 1992
A Talk With Parents About Music in Early Childhood

See instructions and form on next page.

AOSA CHAPTERS, 1992-1993

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

VIDEOTAPE ORDER FORM

Tape(s) requested _____

Dates: 1st choice _____ 2nd choice _____

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Address _____

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City _____ State _____ Zip _____

NOTE: For each tape ordered: $20 deposit, $5 postage and handling. Please send two checks—one for deposit(s), the other for postage and handling.

- Limit 3 tapes per order. Loan time 2 weeks from date mailed. Overdue returns may result in loss of deposit. Order tapes by number, give alternate dates. Use form provided or photocopy. All tapes are VHS format. Conference tapes 90 minutes; others may be shorter or longer.
- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that overseas borrowing is not possible at this time due to differences in equipment and format.

Order from: Donna Marchetti, Film Librarian, 3105 Lincoln Blvd., Cleveland Heights, OH 44118

"CINDI SPEAKING . . . "

Cindi Wobig, Executive Secretary

While reviewing the two committees which I indicated would be described in this issue's article, I received a phone call from a hotel anxious to have our association hold a conference in its facilities. After giving some brief information about our needs and outlining our six-region rotation of conference sites, the conversation ended by my asking them to call back in 1998 to discuss the year 2003. After the phone call, it was amusing to reflect on the fact that at this point in time, I'm still having to be very careful to date 1993 on my checks.

Conference Committee

Since the association selects its conference sites five years ahead of the actual date of a conference, this committee constantly oversees six conferences at any given time. The committee is just now finalizing the 1997 conference site, which will be in Bellevue, Washington, a suburb of Seattle. The 1996 conference site, Memphis, will hold its initial planning meeting this spring, and there are already some preparations under way for the 1995 conference in Dallas.

The 1994 conference in Philadelphia is being hosted by most of the chapters in Region V, and there have been several regional meetings. Karen Medley and Richard Watt have been appointed National Chairpersons, and by the time you read this, the local chairperson(s) will have been appointed.

Obviously, a great deal of work has already been done on the 1993 conference in Indianapolis. At this conference, AOSA will celebrate its 25th Anniversary! The Indiana Chapter has been hard at work under the direction of Douglas Wilson, National Conference Chairperson, and Judith Mc Millen, Local Conference Chairperson. The successful 1992 conference in Minneapolis will have submitted final reports at the spring meeting of the National Board of Trustees.

The conference committee not only oversees all these activities, but is constantly working to develop ways to handle various conference responsibilities that will alleviate the work of the local chapter(s).

Membership Committee

This committee's major mission, obviously, is to increase membership. The committee is just completing a three-year membership drive, which was accomplished with great help from the Ad Hoc Membership Drive Committee. AOSA membership rose from 4196 for the 1989-90 year to 4830 for the year 1992-93 to date. Bravo to all who worked on this effort! We can only wonder what the growth might have been if we were not in such a recession.

An outgrowth of this drive was the formation of the Minority Interest Group that is working on ways to reach out to all music teachers in the United States.

The committee is also responsible for overseeing the awarding of AOSA's Honorary Membership and the Distinguished Service Award, and determining the various categories of membership based on the needs of the membership.

In the next issue, this series will conclude with a discussion of the Foresight, Nominating and Personnel Committees.

Welcome to New AOSA Members

Sarah E. Adams, CO
Patricia D. Bean, CA
Lois Benoit, NY
Mara Bershad, MD
Marge Birge, NC
Patty Blazis-Voight, MI
Mary Ann Brearley, GA
Stephanie Buchanan, TX
Barbara S. Calland, VA
K. Gail Merritt Congdon, IN
Linda Cook, IN
Cynthia Damask, WI
Kathryn Daniels, VA
Mary Alice Donaldson, AK
Leslie DuPertuis, VA
Isa Herold, SC
Louise Horio, HI
Pamela L. Hughes, CO
Patricia Kay, NY
Marilyn Kimbrell, SC
Barbara Latkovic, Slovenia
Dr. Karen Laubengayer, MS
Jennifer Locorriere, NY
Barbara H. Lynn, VA
Cynthia Marten, IA
Doug Martin, GA
Karen J. Martin, PA
Ladona Martin-Frost, MO
Beth Marie Massengale, GA
Laurie Matthes, MN
Norma J. May, MN
Susan May, AL
Dr. Leslie Mayrand, TX
Debra L. Mays, MS
Cheryl Nicklason McClung, MN
Douglas McConnell, MO
Kathy McFaddin, CO
Nancy McKay, WA
Yvette McKiever, MN
Bernard A. McManus, PA
Amy B. McMillin, PA
Amy G. McNabb, MN
Doris Porisch McNamara, MN
Phyllis Melgaard, MN
Brenda Merchlewitz, MN
Kathy Merrett, WA
Ruth Meyer, MN
Athena Mickles, OH
Susan H. Mielke, MN
Corina Miller, MN
Eileen Miller, MI
Lisa A. Miller, IA
Jean E. Milleson, NC
Darwin Missling, MN
Connie Mitchell, MN
Beth Mize, TN
Carol Moeller, IN
Bernadette M. Moleski, MD
Jon Monda, MN
Leanne Monroe, MN
Marcelline K. Moody, Canada
Bob Moore, CO
Patty Moore, SD
Anne Moorman, NC
Jane Morgan, VA
Tracy L. Morgan, VA
Annette Morris, NC
Samuel Scott Morris, GA
Suellen Morse, GA
Karen V. Mueller, TN
Mary Mullins, NM
Cathy Murphy, TX
Sandra Murphy, MN
Veronica J. Murphy, OH
Doris Music, TX
Connie Nash, MA
Linda K. Nash, VA
Gayle Naylak, IA
Richard Neimeyer, FL
Beth Melin Nelson, MN
Denise Kae Nelson, MN
Peggy Nelson, IA
Sandra K. Nelson, MN
Melissa Nichols, CO
Diane Nielsen, MN
Bonnie Nielson, CO
Misty Noble, MI
Cynthia Hill Noll, CT
Marti Nopola, MN
Emily A. Norder, MI
Paula A. Norman, MN
Robin Norton, CO
John L. Nyberg, MN
Sally L. Nyhus, MN
Martha E. O'Connor, VA
Margaret O'Day, WI
Rosalie O'Donnell, MT
O'Leary Elementary School Library, CO
Kara O'Shea, WA
Ann Okins, SD
Pauline Oldenburg, MT
Kristine Ashe Olsen, CA
Lynn M. Olshavsky, OH
Anne F. Olson, MN
Darcy Olson, MN
Elizabeth K. Olson, WI
Kris Olson, MN
Virginia Orsini, WA
Deborah Osborne, TX
Vickie Ottem, MN
Karen Otterson, MN
Jane Oxton, MN
Fran M. Page, NC
Beth A. Palm, KY
Ann Panerio, SD
Joyce E. Parlato, WA
Suzanne Paterson, Canada
Andrea Patterson, NY
Bruce V. Patterson, GA
Robert C. Paugh, KY
Lynn Maiers Paulson, MN
Marian Paulson, MT
Patricia L. Penn, SD
Catherine Penning, MN
Ann Pesavento, MN
Jeff Peter, MN
Wendy Peters-Epp, Canada
Bradley Petersen, CT
Jacqueline Peterson, MN
Susan Petrocci, NY
Kirk R. Pfeffer, CO
Virginia Pfeiffer, MN
Jodi Pickett, OR
Donna Pilch, WI
Frank Ponce, IN
Lisa Poncelet, MN
W. Scott Pongani, MI
Billie Pope-Jay, TX
Sharon Potts, WA
Christina F. Powell, IL
Merryl Powell, Hong Kong
William M. Prante, SC
Heilke Pratt, CO
Patricia Preisig, WI
Kevin Presley, GA
Belinda J. Pruett, SC
Elizabeth Puterbaugh, MO
Carolyn Quinn, OH
Sandra Rader, MN
Kathleen Radspinner, MN
Debbie Rakes, AL
Kristin R. Rakke, MN
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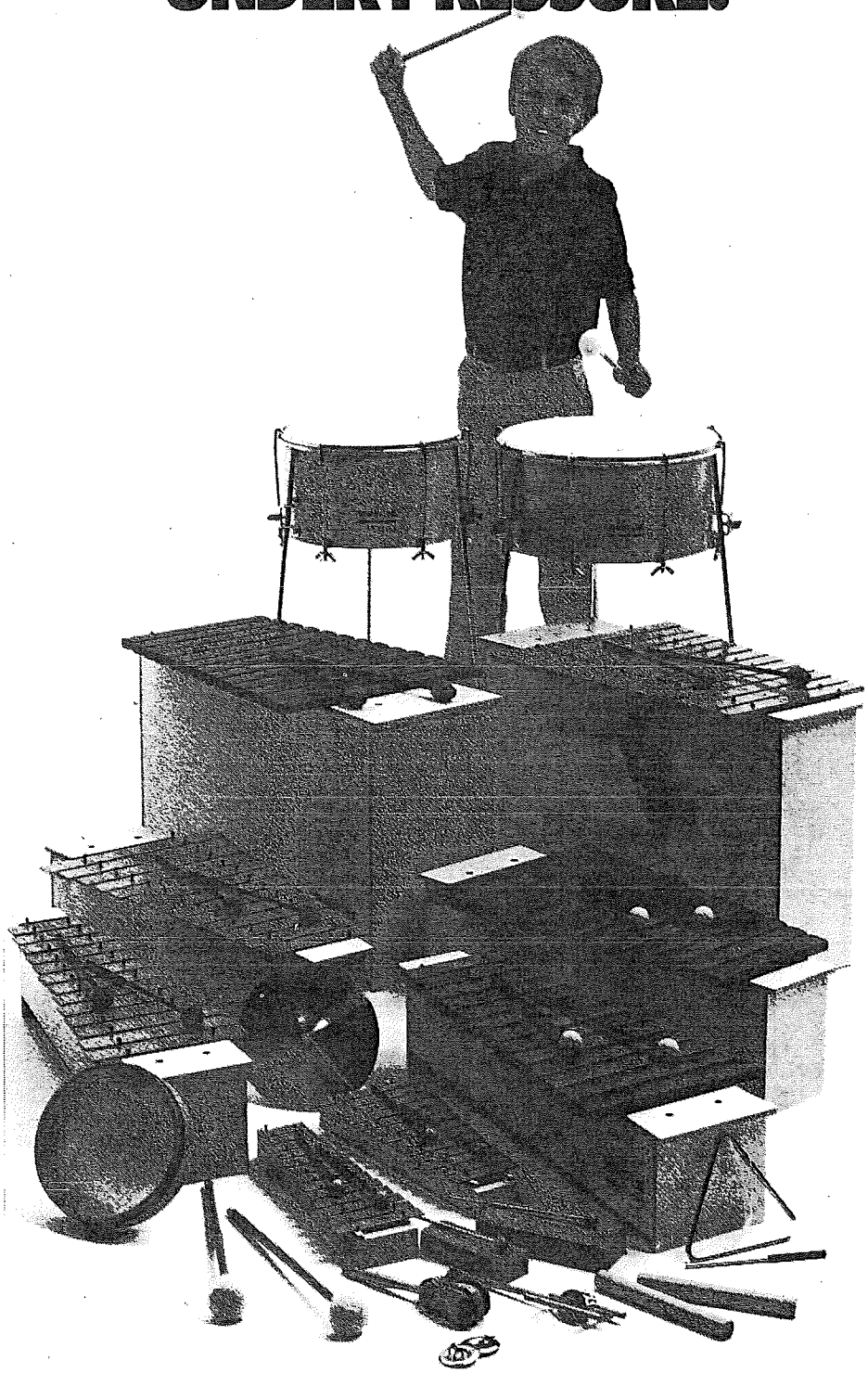

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Guest Educators Attend Minneapolis Conference

Each year, in a program established to introduce regional educators and administrators to Orff Schulwerk, the Public Relations Committee selects a small group to be AOSA's guests at the national conference. Each guest educator, administrator or university faculty member is "hosted" by a Board of Trustees Member who guides the visitor through conference sessions and is available to answer questions. Usually, one guest educator is from the next conference region.

Shown above, guests at Minneapolis were: David Bach, Minneapolis Arts Education Alliance; Dr. Allison Bankkowski, Assistant Superintendent for Curriculum and Instruction (Kansas); Susan Hennen, Minneapolis Arts Council; Betsy Walsh, Principal, Bloomington, Indiana; Dr. Kay Warner, Principal, White Bear Lake School, Minneapolis.

Orff Echo Index Available

AOSA's most recent publication is an Index to *The Orff Echo*, Volumes I to XXIII, November 1968 through Summer 1991. This useful, well bound book was compiled and edited by Past President Virginia Ebinger and new Vice-President Carolee Stewart. It is certain to be a useful addition to your classroom and personal library as a handy reference. The alphabetized contents are divided by titles, authors, subjects, reviews and supplements; this information is cross-referenced. Its 115 clearly-printed pages provide quick access to articles printed in earlier issues. It would make a fine gift for a chapter newsletter editor, for example, or other officer.

"Index to *The Orff Echo*" is available for $8.00 plus postage ($1.05 book rate or $2.59 first class) if mailed to an address in the United States.

Where Are Those Rhymes?

TOSSI AARON

Traditional nursery rhymes are still valid, and crucial to every child's repertoire. Significance and history notwithstanding, they offer a resource that can be developed in imaginative ways. Even as basic a rhyme as "Hot Cross Buns" has a crisp, dependable rhythm—to internalize over patchen, say and snap on the rests, echo and recognize rhythmically or turn into a call-and-response game. Three-year-olds can sharpen motor skills as they speak and step; older children can improvise new verses or compose and/or notate complementary ostinato patterns.

Basic nursery rhymes can be found in formats from small inexpensive children's books to large, costly "decorator" books. Among the latter, **Nursery Songs**, first published in 1912 in London and New York has British rhymes, some with piano arrangements. In 1980, the Metropolitan Museum of Art, New York reproduced it with its watercolor illustrations and hand-lettered texts. Look for "Girls and Boys Come Out to Play," familiar from Orff-Schulwerk (Margaret Murray Edition, Volume II), "Lavender's Blue" and a few game songs.

One paperback collection of nursery rhymes offers the adult reader a visual feast while sharing the rhymes with a child. **Granfa' Grig Had a Pig** (Little Brown & Company), compiled and illustrated by Wallace Tripp, is only one of his funny, witty books. The rhymes, some less familiar or with rarely-heard verses, are illustrated with Tripp's line and color wash drawings. Visual jokes, asides, and caricatures are aimed at adult eyes. "Old King Cole," for example, romps through four pages; his musicians are Bruin Walter, Fritz Rhino and Clawed Depussy; Toscannini conducts in Italian and Charles Ives leads a Yankee Doodle parade. This book can provide many inspirations for the music class, but seek it out for your own pleasure. And don't miss the contestants' names in the pie-eating contest on pages 57 and 58.

For older children, a rich collection of classic jump-rope rhymes, ball bouncing rhymes, tongue twisters, chants and charms are in a prize-winning collection by Duncan Emrich (Four Winds Press, N.Y., 1970). **The Nonsense Book** is anything but nonsense! Every page offers new rhythms, little dramas,

word games and sayings to make Orff Schulwerk teachers percolate with ideas for their use. Street taunts and autograph book sayings (remember those?) revive an American heritage that should not be lost.

Peter L. Skolnik assembled **Jump rope!** (Workman Press, N.Y.) in 1974, dedicating the book to his daughter Samantha, "for whom I will always be a steady ender." Hundreds of classic jump rope chants recall rhythmic material already secure (and alive) in American children's folklore. Many will sound familiar! Game directions and clear photographs add to this paperback book.

One hardcover book of this genre is without peer: Edith Fowke's **Sally Go Round the Sun** (Doubleday, New York). More than 300 children's songs (some with music), games, rhymes, parodies and nonsense verses were collected on the streets of Canadian cities. Teachers in the United States will remember or surely recognize the true rhymes indigenous to most English-speaking countries. Collector and editor Edith Fowke is a respected and careful folklorist; informants, sources and references are given in the index.

Every page is a visual delight for adults and children; illustrations, the most imaginative I have ever seen, are by Italian artist Carlos Marchiori. Easy guitar chords or simple piano arrangements are included. A first line index is helpful, but it is the variety of the possibilities and the fanciful illustrations that may keep the book off the shelf more often than on.

There is a plethora of rhyme books available in bookstores, two reissued "classics" could become an Orff Schulwerk teacher's most reliable sources. Paperback **A Rocket in My Pocket**, collected by Carl Withers and illustrated by Susan Suba (Henry Holt, 1948) is a knapsack of accessible traditional rhymes, teases and sayings. My nearby bookstore says that this year's most requested gift book is **I Saw Esau, The Schoolchild's Pocket Book,** Edited by Iona and Peter Opie, folklorists from Great Britain. First published in 1948, the small hardbacked treasury offers a British child's schoolyard lore (sometimes a bit wilder than ours) illustrated by Maurice Sendak in his inimitable style.

Traditional rhymes are appealing, even to children not raised on them. The word rhythms are comfortable and time-tested; their humor or drama is recognizable and can be identified with contemporary experience. For music teachers, every rhyme opens learning possibilities for the classroom. "See, Saw, Margery Daw," for example, could be a way to introduce 3/4 or compound meter, high and low pitches and a translation to visual representation. Perhaps social studies time could explain why Jack was paid only a penny a day!

Occasionally, a collection of composed rhymes appears, well worth the energy given to explore and develop into classroom pieces. The short poems in **Father Fox's Pennyrhymes** by Clyde Watson (Thomas Y. Crowell, N.Y.), have the lilt and tasty wordpleasure of traditional nursery rhymes. They were written by a musician and educator who found she preferred teaching to performing. (A more recent musical version loses some of the charm of the original.) In the finely detailed illustrations by Wendy Watson, the author's sister, Father Fox's family and friends' antics and side comments tickle the fancy and inspire further classroom play. One of the favorite short rhymes:

Oh my goodness, oh my dear,
Sassafras & ginger beer,
Chocolate cake and apple punch:
I'm too full to eat my lunch.

(Classes can write new verses, lists of foods, ostinati or melodies.)

Library and bookstore shelves are full of books of contemporary rhymes and jingles by popular authors. Some have become familiar (and a bit tired from overuse) because they are "cute" or clever or because "the kids like them." These may not be the only criteria. With a few moments of mature consideration, understanding and serious thought, many will be found to be potentially frightening or subliminally distorting to young children's impressionable minds. Older children may have acquired enough sophistication to accept the subtlety or satire of such jingles but as guides, I believe it is our responsibility to offer alternatives to comic-book-style language and stimuli.

This is just a representative list of books available with very little searching. Any one of them has enough material for many years of speech play, melodic, rhythmic and instrumental improvisation or dramatic and movement explorations.

Traditional chants are the stuff of United States folklore; they have survived because most are passed on as an intrinsic part of the childhood idiom. Rhymes are picked up by younger children from older siblings or on the playground; parents and grandparents are the infrequent transmitters of only a few remembered rhymes. It is a commentary on the times that now it is often the school music class that channels them, and that mother/baby classes exist to teach new parents those rhymes nearly lost to a whole generation. Happily, some nursery schools have returned them to their inheritors.

Every culture has traditional children's nursery rhymes, finger plays, teases and game chants, many half forgotten and fading in the media spotlight. Working with these rhymes, or collecting others from our multi-lingual school populations, could develop into an ongoing teacher/student "research" project. Discovering and sharing them can turn music class into one more open door between generations and cultures.

To a generation raised on Sesame Street songs, traditional English-language jingles, chants and nursery rhymes may fade into oblivion through lack of use. I have heard middle-grade children chant TV commercials for jump rope and hand-clap games—perhaps an example of "living" folklore, but to me, too ephemeral to be of generational value. Only time will tell; will children still say "Charlie Chaplin went to France . . . " or "Miss Mary Mack" in the next century? □

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JULY 5 - 9	CHORAL MUSIC IN MOTION: Sally Albrecht, Jay Althouse
JULY 5 - 9	CONTEMPORARY DIRECTIONS IN SCHOOL ORCHESTRA PROGRAMS Walter Straiton
JULY 12-16	KEYBOARD IMPROVISATION: Colleen Ludeker
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JULY 12-16	ORFF-SCHULWERK: INSTRUMENTARIUM Carolee Stewart
JULY 19-23	ORFF-SCHULWERK: MOVEMENT Varda Seggev
JULY 19-23	ETHNIC MUSIC: NATIVE AMERICAN Bryan Burton
JULY 19-23	HANDBELLS: BEGINNING TO ADVANCED David Davidson, Donna Kinsey, Phyllis Hentz
JULY 26-30	TECHNOLOGY IN MUSIC EDUCATION Don Muro, Tom Rudolph, Floyd Richmond
JULY 26-30	KODALY GAMES AND MATERIALS: Sally Ferrebee
JULY 26 - AUG 6	KODALY: LEVEL I and LEVEL II Erzsebet Hegyi, Denes Legany, Sally Ferrebee, Jane Pippart
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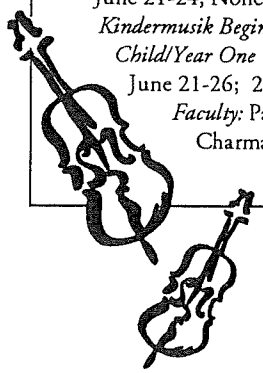

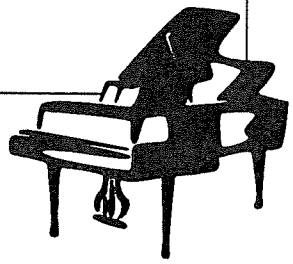

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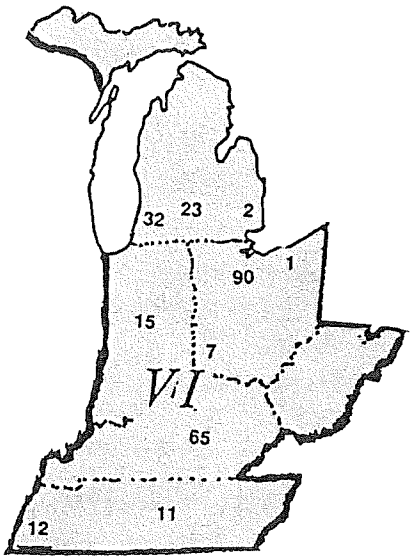
NEWS AND VIEWS

Focus on Region VI

Region VI was established in 1991, making it the newest region of AOSA. In the five states represented, there are ten chapters: Indiana, Kentucky, Greater Detroit, Mid-Michigan, Greater Cleveland, Northwest Ohio, Greater Cincinnati, Mid-Tennessee and Memphis. Though the states in Region VI share borders and have no more than two states between them, the total geographical distance reaches from the middle and west of Michigan in the north, to the south of Tennessee.

The total number of local members in the ten chapters is 654; AOSA national membership is held by 476 of these people. Greater Detroit is the largest chapter, with more than 100 members; Greater Cleveland is a close second. All of these chapters hold their meetings on Saturdays. Last year (1991-92) they hosted 48 workshops with outstanding nationally and locally known clinicians.

Their future goals include increased membership, better outreach to the community at large, and interest in certification courses at nearby universities.



Four of the five states in Region VI (Indiana, Michigan, Ohio and Tennessee) have hosted national conferences over the years. The first three in this list have channeled the energies of their membership toward more than one conference. National headquarters for AOSA in Cleveland is located in our region. We can boast a number of heavily-enrolled summer certification courses and a sizable number of fine clinicians who teach at local universities and present workshops throughout the country, and even the world.

Members, chapters and universities in Region VI have contributed a great deal to the history and continuity of AOSA. One of the first Orff Schulwerk courses in the United States was offered at Ball State University in Muncie, Indiana; this was also the site of the first national conference 27 years ago. This year's 28th conference (some years there were two) will be in Indianapolis, Indiana, also in our new Region VI.

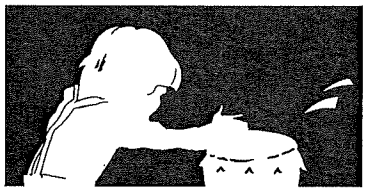
Currently, representatives for Region VI are Peggy True of Cincinnati and Claire Levine, Bloomfield Hills, Michigan. We look forward to an exciting future in which we can begin to play an important role in the furthering of movement and music education through Orff Schulwerk.

Claire Levine

Region I

The Hawaii Chapter reports a piece of remarkable news, the kind we dream about. **Mary Holmes**, Chapter President was given an entire instrumentarium by a supportive parent. To top this, the Epiphany School in Honolulu, where Mary teaches, had planned to pay her way to the 1992 Conference, but with budget cuts, this became impossible. The same parent, Mr. Wagdy Buirquis, heard

Seattle Pacific University's Northwest Institute for Music Education



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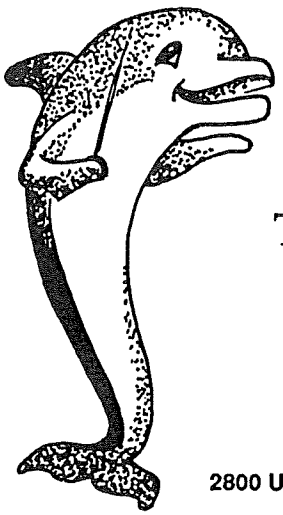

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of this problem and paid for the trip out of gratitude for what Mary's teaching of Orff Schulwerk had done for his child. Mary Holmes was in Minneapolis, thanks to Mr. Buirquis!

The Rocky Mountain Chapter sends its quarterly journal to all Region I presidents, Regional Representatives, National Board of Trustees members, *The Orff Echo* and any honorary members of AOSA who request it. Workshop presenters and those mentioned in articles also receive copies. An inexpensive subscription is available for interested AOSA members—write to the chapter president.

Ruth Ann Chiaraluce tells of an article in *Better Homes and Gardens* for October, 1992 that advocated and strongly supported the arts in education. It suggested that a pamphlet produced by the National Endowment for the Arts (50 cents, with name and address) may be helpful to parents and teachers to push for continuation of arts education in their schools. Title: *The Three R's for the Nineties.*

The Orange County Chapter has a new home at Chapman University, Orange, California, a move that give workshop attendees graduate credit, support of the Reading and Language Department, and contact with both the Early Childhood and Music Departments of nearby universities. The chapter hopes to renew interest and recognition of the value of music education in the child's overall development. **Beverly Bullis**, in connection with the California Arts project, is involved in staff development in school districts and universities. She says, "It's time we expose all educators to a healthy degree of Orff Schulwerk."

Region III

Heart of America Chapter newsletter gives this idea from **Melanie Sturgeon**: For low-cost lap boards, purchase a 4' by 8' sheet of white bathroom vinyl laminated wallboard (smooth surface) from a discount lumberyard and have them cut it into 12" squares for you. Then purchase dry-erase markers for students to use on the white side, or turn over to use as a lap desk with paper and pencil. Approximate cost for 32 boards—$10.00. (Ed. note: Pieces of rag-bag cloth work as erasers and encourage recycling.)

The Ozark Mountain Chapter offers lunch to its members at workshops; a sandwich, chips and choice of drink sell for $3.50.

The Great Plains Chapter of Nebraska has begun to collect songs, rhymes, speech pieces and musical arrangements for its first all-chapter book, a fund raiser to help pay for workshops.

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Exp. Date _____

Signature _____

The chapter offered a unique summer bonus workshop called "Barbara and Banana Splits." After a guest workshop with **Barbara Potter**, those attending were served cool and refreshing banana splits.

Kansas Chapter has added new positions and new members to its board of directors. They are: an industry representative, **Larry Murphey** of *Music and Instruments for Children*; an administrator, **Virgil Funk**, principal of Lowman Hill Elementary School in Topeka; a student representative, **Angela Hensley** of Kansas State University; and a representative for Higher Education, **Dr. Jana Fallin**. The latest chapter newsletter included information to help chapter members arrange for publicity in local newspapers.

Region IV

The North Florida Chapter plans a raffle of donated items to raise funds for the chapter. Donations will be solicited from local music stores, restaurants and other businesses and each chapter member will bring one item to the May meeting. **Coastal Empire Chapter** held a "Santa Give Away" in December and raised $66 for the treasury. At the January workshop meeting of the **Piedmont Chapter**, members shared a covered dish lunch, thus nourishing minds and bodies at the same occasion. To increase its treasury, Piedmont is offering its fourth volume of members' work for sale and has produced a tee-shirt with the cover design imprinted on it. Interested? Contact the chapter president.

Region V

The Connecticut Chapter held its first Administrator's Workshop and Luncheon. Principals, superintendents of school districts, arts coordinators and others were invited to a sharing workshop, discussion and buffet luncheon; the goal was to exchange ideas with those in charge of school curricula and budgets. Twelve administrators were among the thirty-eight people who attended.

Long Island Chapter is proud of some members whose names have been associated with very special activities. **Rose Marvel** and **Rudi Registrato** were named chairpersons of the Elementary Music section of the NYSSMA Winter Conference. Rose was also nominated for Teacher of the Year in her school district and Rudi gave a workshop for all music teachers in his school district. **Geraldine Stromberg** completed the Endorsed Trainer program with Phyllis Weikart. **Lenore Molnar's** school chorus was heard, via tape,

HARTT SCHOOL OF MUSIC

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WEEK-LONG MUSIC EDUCATION WORKSHOPS

JUNE 28-JULY 2

- Choral Symposium
  Sally Schott, Ruth Whitlock, and Michael Yachanin
- Jump Right In — The Instrumental Series
  Christopher Azzara
- Handbells — A Comprehensive Course in Leadership Training
  Donald Allured
- Lifelong Voice Education and Care
  Leon Thurman
- Introduction to the Kodály Concept
  Sarah Ferrebee

JULY 5-9

- Revels Seasonal Music & Celebratory Material Adapted for School Use
  John Langstaff
- Developing a Philosophy of Music Education for the Jr. High School
  Mel Wasserman
- Lessons from the World: Music for Children in a Multicultural Society
  Patricia Shehan Campbell
- From Drummer to Musician
  Rosemary Small
- Music Learning Theory I
  Edwin Gordon

JULY 12-16

- Music Learning Theory II
  Edwin Gordon
- Early Childhood Music & Movement
  John Feierabend
- Choral Music Experience — Conducting Workshop for Teachers
  Doreen Rao
- The Music Administrator — Choreographer for Success
  Kenneth Raessler
- Teaching General Music & Choral Music in the Middle or Jr. High School
  Lawrence Eisman
- Education Through Movement — Building the Foundation
  Geraldine Stromberg
- Not Just Survival — Success: Building a Quality Jr. High Choral Program
  Sandra Chapman

JULY 19-23

- Improvisation and Music Learning
  Christopher Azzara
- Composing & Printing Music by Computer
  Tom Rudolph
- Making Folk Music Come Alive in the Classroom
  Jill Trinka
- Inside the Choral Score
  Carroll Gonzo
- Music! Words! Opera! Write One With Your General Music Class
  Roger Ames
- Community Arts Schools & Their Importance to Music Education
  Michael Yaffe

MUSIC TECHNOLOGY WORKSHOPS

JUNE 28-JULY 2

- Recording Techniques and Sound Technology
  David Budries

JULY 5-9

- Piano Maintenance, Tuning & Repair I
  Kenneth Lawhorn
- Wind Instrument Maintenance & Repair
  James Gebler
- Stringed Instrument Maintenance and Repair
  J.R.Weene

JULY 12-16

- Piano Maintenance, Tuning & Repair II
  Kenneth Lawhorn
- Real Wind Instrument Repairs
  James Gebler
- Folk Fiddling for Fun
  J.R.Weene

MASTER CLASSES

JUNE 13-18

- Piano Master Class
  Claude Frank

JULY 5-9

- Cello Master Class
  Richard Kay

JULY 5-11

- Hartt International Piano Institute
  Luiz de Moura Castro & Aquiles Delle-Vigne

SPECIAL PROGRAMS

JUNE 7-JULY 9

- Conductors Institute
  Harold Farberman, founder and artistic director
  (203) 768-4777

JULY 12-31

- Hartt Summer Youth Music Festival
  Junior & Senior High Programs
  (203) 768-4777

JULY 13-AUGUST 8

- Weikart Certification Courses
  Phyllis Weikart
  For information: (517) 456-4346

AUGUST 1-7

- International Kodály Society: Pre-Conference Seminar

AUGUST 8-15

- International Kodály Society/Organization of American Kodály Educators Conference
  For information: John Feierabend, (203) 768-4075

AUGUST 2-7

- Hartt Suzuki Institute
  Teri & David Einfeldt, codirectors
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on the radio during Martin Luther King, Jr. Day.

Greater Rochester Chapter members Alice Pratt (School #16) and **Jody Phillips** (Parkland School) collaborated for a city and country school "partnership performance" to celebrate Black History Month at Parkland School. In return, Parkland's second grades performed at School #16.

Region VI

The Kentucky Chapter has awarded life membership to **Harry Clarke** of the University of Kentucky and to **Cecilia Wang**, who serves as UK advisor for the chapter. A silent and "live" auction is planned for this spring as a fund raiser, and the chapter is inviting representatives from all School Based Decision Making Councils and their music teachers to a workshop. This will give these council members the opportunity to experience an Orff Schulwerk class first hand.

The KMEA Conference featured six workshop sessions dealing with Orff Schulwerk; four were presented as sharing sessions, one focused on choral work and one on Cooperative Learning. The Kentucky Chapter is working on serious plans for a group to attend the Orff Institute's celebration of Carl Orff's Centennial in the summer of 1995.

Region VI is proud of one of its members, **Judith Thompson**, of the **Greater Detroit Chapter**. She was selected to be part of the team that taught at the Orff Institute in the 1992 Summer Course. Judith taught Creative Movement to many of the 300 students who came from Europe, Taiwan and Russia.

The Greater Cincinnati Chapter has been compiling its own video library of tapes made during chapter workshops. These tapes can be borrowed only by national AOSA members who enroll and pay for the entire workshop series, or those taking the workshops for credit from the University of Cincinnati. This lending policy corresponds closely to that of the National AOSA Video LIbrary.

The Greater Cleveland Chapter newsletter, "Chapter One News" reports on the cosponsorship of a workshop with the Choristers Guild. The chapter held a drawing in October to raise funds for the Keetman Fund; the prize was a fantastic dinosaur costume used in a play written by Linda Ahlstedt.

News about you and your chapter are always welcome for this column. Send items to Barbara Potter, News and Views Column.

University of Northern Colorado
Summer 1993

Orff Schulwerk Teacher Training Courses

Introductory Course
June 28 through July 1

Levels I, II, III
July 6 through 21

Featured Guest Faculty:
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(Director of Courses)
Judith Thomas, Peggy McCreary, Danai Gagne

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University of Northern Colorado
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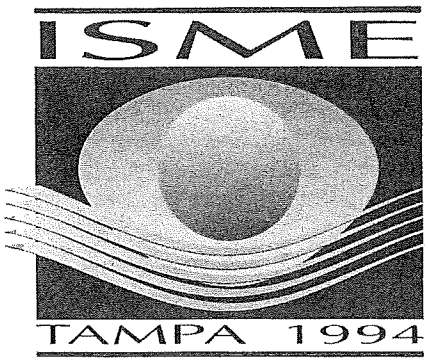

Proposals are being sought currently from music scholars and performing artists worldwide to present papers, clinics/workshops and/or to appear at a poster session of the ISME Conference in Tampa, Florida. The theme of the Conference is ***Musical Connections: Tradition and Change***.

Prospective presenters are asked to submit their initial inquiries no later than April 1, 1993. All completed application materials must be sent to the appropriate regional contact person by June 1, 1993, in order to be considered for inclusion on the Tampa Conference program.

For complete application information, contact:

Ms. Elizabeth Smith, ISME Administrator
Music Education Information and Research Centre,
University of Reading, Bulmershe Court,
Reading RG6 1HY, United Kingdom.
(Telephone +44-734-318846; FAX +44-734-318846 or 352080)

AOSA Apprenticeship Program Introduced

Beginning in 1993, anyone wishing to become a new instructor of "Basic Orff" in an Orff Schulwerk Teacher Training Course approved by AOSA will be required to apply for and complete a Teacher Training Apprenticeship. This program was drafted by the Professional Development Committee and approved by the National Board of Trustees of AOSA.

All applicants for this program must have taught children for a minimum of three years following the successful completion of Level III. Apprenticeships may include observing, assisting and teaching. This teaching may occur during Basic Orff, movement, recorder or special topics and will be monitored by the Level I instructor, who will serve as the mentor teacher.

Prospective teachers of Basic Orff, defined as instruction in pedagogy and ensemble, must apprentice for an entire Level I course to be eligible to teach Level I the following year. Candidates may apply directly to the mentor teacher of their choice, using the Apprenticeship Program application form. The Level I mentor teacher reserves the right to accept or reject any candidate, and there can be only one candidate per course.

The Apprenticeship must take place at a course holding all three levels, which have been taught for at least three consecutive years, so that the apprentice may observe a sequence of content and process. The mentor teacher must have taught Level I for a minimum of five years in an approved course. AOSA strongly urges all applicants to experience a variety of styles and interpretations of Orff Schulwerk pedagogy by studying at more than one training course center.

For application forms and further information about financial arrangements and evaluations, please write to:

Cindi Wobig, Executive Secretary
American Orff-Schulwerk Association
Box 391089
Cleveland OH 44139-8089

ARE YOU MOVING?

Important correspondence, as well as your Echo, conference reservations, membership card and directory, is often lost, not forwarded or returned when we do not have your correct address.

Even if you have not moved, please check the directory to be sure your listing is correct.

Please send this information to Cindi Wobig, Executive Secretary, AOSA, P. O. Box 391089, Cleveland, OH 44139 today!

BOOK REVIEWS

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

DE COLORES, Virginia Ebinger, Schott SMC 20, 1992.

This very tasteful and well-balanced collection of materials from Spanish and Southwest heritage is a most welcome addition to our fund of resources. It includes seven songs, a set of proverbs, and a delightful folk tale with a song and suggestions for development.

The presentation of each item begins with a brief and clear set of notes on the origin, history, meaning, noteworthy musical features and so on. Translations are included for understanding, but singing is to be done in the original Spanish. Songs especially attracting my interest are 1) a version of "De Colores" from Spain, in changing meter, that predates the familiar version sung here and in Mexico; 2) a simple Spanish melody, "Los Cuatro Monteros," arranged in strict triadic paraphony—a jewel in conveying its message and spirit.

The set of twenty-one Spanish proverbs is invaluable for developing exercises that improve Spanish facility as well as offer a basis for rhythmic development. "Para saber hablar, hay que saber escuchar" (To know how to speak one must know how to listen) is worked out as an example. The folktale "El Pajaro Cu," takes place in the timeless past, but connects with the present by virtue of never being resolved. It offers ample opportunities for imaginative development with a class.

The settings for Orff instruments, recorders and small percussion are clear, uncluttered, and appropriate to the melodies they accompany. They are of moderate difficulty. One tiny modification in presentation would please this reader: to not print half notes in xylophone parts, since the sound does not sustain.

Many thanks to our colleague native to the Southwest for sharing her love of this heritage through "De Colores."

Mary Shamrock
California

SUCCESSFUL SIGHT-SINGING, A Creative Step By Step Approach, Nancy Teller. Neil A. Kjos Music Co.

Sight-singing instruction books had always been boring and pedantic for me until Nancy Teller's fresh new volume came my way. As an instrumentalist I have always been a fair sight reader, but this approach finally gives me the words for what I have been doing in teaching sight-singing.

Numbers and syllables have been replaced by words that fit the rhythm and feeling of the song. In the Introduction Ms. Teller says, "Sight-singing should be done as a total musical experience." Much effort has been expended to recreate actual concert music, e.g., phrases do not always end at the end of the line, and the end of a line is not necessarily the end of the music.

Solfege is used in introducing concepts but not drilled. A consistent approach of Introduce/sing/repeat is used to strengthen the confidence of the singer. Visual enforcement is used in sol-do relationships rather than sol-me or do-re relationships. This visual representation may take some getting used to, but it is especially valuable for use with adults who have had no prior understanding of solfege.

Many styles are represented in the examples, including scat singing, Latin texts,

baseball, math words (hexagon, pentagon, triangle), and seasonal texts. The original melodies and texts represent a vast palette of ideas and feelings. Some exercises are accompanied.

The book is filled with tips for singers and conductors alike. The index is a storehouse of information arranged in easily-accessible format. Not only are musical terms and concepts included, but also entries such as communication, eyes and page turning tips.

Ten minutes of sight-singing per rehearsal with Nancy Teller's book will give you and your choir a firm and extensive grounding in real-life choral experiences and lots of fun in learning.

Dave Krueger
Colorado

THE CHRISTMAS CAROL BOOK, arranged by Corey Field. Helicon Music Corporation, 1992.

The Christmas Carol Book is a collection of thirty popular carols for one or two alto recorders. Arrangements are delightful and especially suited to the mellow timbre of the alto recorder. The compositions contain the simplicity and beauty of traditional Christmas music, yet offer enough complexity to be challenging to perform.

Visual layout of the book is easy to follow. It contains complete texts and appropriate information on the origins of the carols, highlighted with bits of seasonal-theme artwork. Instrumentation is accessible for flute, oboe or violin with chord symbols for guitar and electronic keyboard.

I rate this a four-star collection—all that remains is to let the halls ring out with Christmas cheer resounding from the alto recorder.

Elaine Clancy
Illinois

Index of Advertisers