

The Orff Echo

Volume XXV
Number Four
Summer 1993



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

American Orff-Schulwerk Association
 P.O.Box 391089, Cleveland, OH 44139-8089.
 (216) 543-5366
 Member, Auxiliary status,
 Music Educators National Conference

AOSA National Board of Trustees

President: Carol Erion, Virginia
Vice President: Carolee Stewart, Maryland
Recording Secretary: Judith Cole, Texas
Treasurer: Stanley L. Rowland, Ohio
Executive Secretary: Cindi Wobig, Ohio
Editor, *The Orff Echo*: Tossi Aaron, Pennsylvania
AV Librarian: Donna Marchetti, Ohio

Regional Representatives

Linda Ahlstedt NY
 Susan Ayres Davis DE
 Randy Edinger MN
 Sheran K. Fiedler IL
 Janice Hall WA
 Theresa Jones CO
 Jeffrey LaMarca CA
 Claire Levine MI
 Joan Middlebrook CA
 Jack Neill VA
 James E. Solomon FL
 Margaret True OH

Industry Representative: Laura Bergin, Texas

The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music—learning to sing and play, to hear and understand, to move and create—should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use
- To support the professional development of our members
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American Society.

Editorial and Advertising Office:

332 Gerard Avenue, Elkins Park PA 19117-2610.
 Phone: 215-635-2622 Fax: 215-635-2415

Contents copyright © 1993

Printed in the United States of America

Articles and letters to the editor are viewpoints of their authors and do not imply endorsement by AOSA. Permission to reprint material must be secured from the editor.

Manuscripts for possible publication should be typed double spaced on one side of the paper.

Photos: Jim Tinter, Chris Mayo,

Karl Alliger, Tossi Aaron

Cover and p. 11: Zoltan Horvath

Page

Table of Contents

- 2 The Drum, The Voice, The Dance,
 First news of 1993 Conference
Doug Wilson, Chairman
- 6 Orff Schulwerk: Past, Present and Future
Barbara Haselbach
- 11 Focusing on the "Folk" in Folk Dance
Sanna Longden
- 15 Orff Schulwerk in the Performing Arts School
Timothy Brophy
- 17 A Coat of Many Feathers:
Mexican Folktale as told by Aubrey Simpson
- 19 Editorial Board Openings
A Place for You?
- 25 Focus on Research: *Carolee Stewart, Editor*
 AOSA Research Activity
Sheran Fiedler
- 33 Keetman Fund Thank You *Jacqueline Paquette*
- 35 All Aboard! *New Members of NBT*
- 36 How to Write for *The Orff Echo*
-
- 20 Video Preview *Donna Marchetti*
- 21 Video Tape Listing
- 22 Annotated AV Library Shelf List
- 31 "Cindi Speaking..." *Cindi Wobig*
- 39 Membership Form
- 39 Book Reviews

Relevant material may be sent to the department editors shown. Manuscripts cannot be returned, nor can publication be guaranteed. Deadline dates follow advertising closing dates below.

Tossi Aaron *Editor*

Millie Burnett CA *Book Reviews*

Ruth Pollock Hamm OH

Jacobeth Postl IL *For the Classroom*

Barbara Potter CT *News and Views*

Carolee Stewart MD *Focus on Research*

Richard Spalding KY

Quoted music and material must be cleared with copyright holders before sending to *The Orff Echo*. Send copies of letters/contracts.

Illustrations: Examples, line drawings, music and charts should be separate, identified and kept flat. Reduction is to be expected.

Photographs: Black and white glossies preferred. Identify each with a sticker on the reverse; do not use staples or ballpoint. Call editorial office with questions.

Advertising

Ads must be camera ready, flat and mounted. Write to the Editor, *Orff Echo*, 332 Gerard Ave., Elkins Park, PA 19117, Phone 215-635-2622 for complete rate sheet or questions.

Closing Dates

Fall	July 15
Winter	October 15
Spring	January 15
Summer	April 15

ORFF ECHO ADVERTISING RATES

Inside Pages

Full Page	7 1/2" w. x 9 3/4" h.	\$500
2/3 Page	4 7/8" w. x 9 3/4" h.	350
1/2 Page	7 1/2" w. x 4 7/8" h.	270
1/3 Page	4 7/8" w. x 4 7/8" h.	180
1/4 Page	4 7/8" w. x 3 5/8" h.	150
1/6 Page	2 3/8" w. x 4 7/8" h.	100
1/8 Page	2 3/8" w. x 3 5/8" h.	80
1/12 Page	2 3/8" w. x 2 3/8" h.	55

Complete advertising rate sheet sent on request.

A 10% frequency discount applies to advertisements in four consecutive issues. **Classified Ads:** For sale of publications and other materials, 20 cents per word, and should be pre-paid.

The Drum, The Voice, The Dance

AOSA's Twenty-fifth Anniversary National Conference

November 10-14, 1993

December, 1967

"This is an invitation to explore with me the feasibility of the following proposals: (1) A weekend convocation of all of us who are active in seriously promoting the use of Orff-Schulwerk philosophy and methodology, and all who are using the Orff principles in their districts and areas in the Mid-West . . ."

Arnold Burkart
Ball State University
Muncie, Indiana

Thus began the letter that led to the meeting on May 11, 1968 in Muncie, Indiana that was the beginning of the American Orff-Schulwerk Association.

The Indiana Chapter of the American Orff Schulwerk Association, with Judith McMullen, Local Chairperson, and Douglas Wilson, National Chairperson, invite all who are "active in seriously promoting the use of Orff-Schulwerk philosophy and methodology, and all who are using the Orff principles in their districts" to return to Indiana for the 25th Anniversary Conference, "The Drum, The Voice, The Dance" to be held November 10 - 14, 1993 at the Westin Hotel in Indianapolis, Indiana.

HONORED GUESTS

The honored guest presenters will be those members of the Initial Steering Committee who met in Muncie on May 11, 1968.



Elizabeth Nichols

Arnold Burkart, founding president of AOSA, will present a session on the music of India with his colleague, Dr. George Wolfe of Ball State University. Titled "Exploring the Concepts of Time and Pitch, Using the Music of India," it will introduce the results of Burkart's year-long study in India. Dr. Wolfe has been immersed in the study of this music for some time.

Elizabeth Nichols, charter secretary-treasurer, plans to share her interest in Native American storytelling, leading participants in dramatization of these legends. She will play traditional Indian songs to accompany the stories on recorder, wood flute and indigenous percussion instruments.

Isabel McNeill Carley, a founding member and first editor of *The Orff Echo*, invites participants to enjoy and play songs and dances from medieval and contemporary composers. The use of crumhorns, psalteries, guitars, viols or cellos will be welcomed in her session, "Hand Drums and Recorders: Technique and Repertoire from the Troubadours to Orff and Keetman."



Isabel McNeill Carley

Ruth Pollock Hamm, charter member of the AOSA Board will take a look at effective speech and poetry models in Orff Schulwerk, from beginning word-rows to selected intermediate and advanced contemporary forms.

Jacobeth Postl, charter member, will show how to develop an American rhyme, from elements of rhythmic speech through a full range of activities leading to improvisation and a dance with instrumentation.

Wilma Salzman, charter member of the AOSA Board, will demonstrate how the use of "The Voice" relates to beginning reading skills for young children. "Hey Mom! I Can Sing All of These Books," is an exploration of the connection between songs and the whole language approach.

It is hoped that **Joe Matthesius**, charter vice-president, will be able to attend and open the conference by leading us in singing "Viva la Musica," as he has in many conferences in the past.

Norman Goldberg, initial steering committee member, will add his remembrances of AOSA beginnings at a special History Project Panel.



Wilma Salzman

"We were eight—we met in Arnold Burkart's home to plan a Mid-West Orff Conference to be held in the spring of 1968. About seven hours later the Orff Schulwerk Association was more than a dream, it was a reality. Little did

The Westin Hotel, Indianapolis, Indiana

Doug Wilson, National Conference Chairperson * Judith McMillen, Local Chairperson

we dream however, that it would grow into the large, exciting, vital and vibrant organization we now know!"

Norman Goldberg, The First Five Years, Supplement No. 2, 1973.

SPECIAL GUESTS

THE DRUM—GLEN VELEZ

The special guest presenter in the area of the drum will be Glen Velez. Returning after his exciting sessions at the San Diego and Minneapolis conferences, he will focus on the use and technique of playing the frame drum.

THE VOICE—HENRY LECK

Henry Leck, Founder and Music Director of the Indianapolis Children's Choir and a member of the choral faculty at Butler University, will present a demonstration session with



Jacobeth Postl

children from the Indianapolis Children's Choir. "Renaissance Choral Music" will offer Renaissance repertoire appropriate for a 4th through 6th grade choir, incorporating the Orff instrumentarium. In addition, Mr. Leck will lead a reading session for conductors of elementary choirs.

THE DANCE—PETER SPARLING

Peter Sparling, Professor of Dance at University of Michigan and former dancer with the Martha Graham Dance Company, will make his first appearance at an AOSA National Conference. His sessions will address dance levels from beginning to advanced, and will explore the integration of the Orff materials with his teaching method and movement vocabulary. In a special lecture-demonstration, "Music for Dance: A Choreographer's Perspective," Mr. Sparling will discuss the creative process and demonstrate choreographic approaches to the musical score.

BRINGING IT ALL TOGETHER JOS WUYTACK

Jos Wuytack, well-known teacher of many members of AOSA, will be celebrating the 25th anniversary of his first appearance in North America. In 1968 he was invited by Doreen Hall to teach at the University of Toronto and he came for the first time in 1969. In the Teacher's class was Tossi Aaron; in the Intermediate and Introductory classes were Nancy Ferguson, Konnie Saliba, Avon Gillespie and Mary Shamrock. In his own



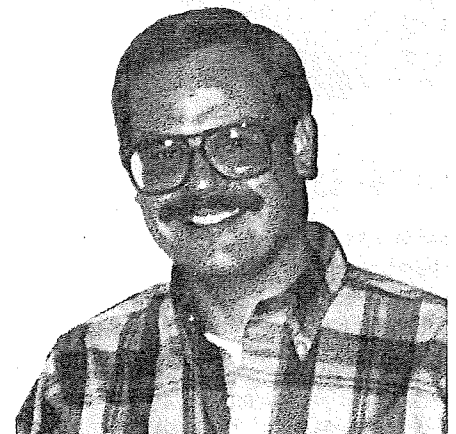
Ruth Pollock Hamm

unique style, his three sessions will demonstrate how to pull together **The Drum, The Voice, The Dance** into a marvelous musical experience.

He will explore an active and creative way to teach songs at many levels, focus on the fusion of community singing and movement approaches—gesture, mime and dance, and take us around the world "with pentatonic in seventy-five minutes."

"I recall the intense and searching discussions during that first meeting at Arnold's house . . . We were beginning to realize what a great undertaking such an organization would be on a national scale . . . There was a hesitation as everyone seemed to reflect. Then Norman (Goldberg) broke the silence; he pressed for our action 'now' on that date. Unanimously, we concurred. Today's American Orff-Schulwerk Association took direction from that moment."

Elizabeth Nichols, The First Five Years, Supplement No. 2, 1973.



Jack Neill

THE DRUM

Robert Amchin's sessions will combine percussion, poetry and improvisation. Beginning with vocal improvisation as a springboard for understanding and feeling beat, the activities will culminate with a piece from the Schulwerk.

Craig Woodson has planned two sessions; "A Drum Circle Workshop," inviting more than 100 drummers to experience activities based on rhythmic ideas from many world cultures. The second presentation will focus on African drumming as heard in Ghana, with volunteers playing traditional instruments. Making a drum is to be part of the presentation.

Jim Solomon offers a session, "Conga for Upper Elementary" to introduce conga technique and ensemble playing in a variety of settings. For participants with some conga experience, a limited number will be accepted for Jim's "Conga II" session on advanced conga techniques, using two drums.

In **Richard Layton's** presentation, conference participants will discover how movement and language can develop unpitched percussion ensemble pieces in 5/8 and 7/8 meters.



Craig Woodson

THE VOICE

Marilyn Wood presents "Beautiful Choral Singing and Orff Schulwerk—What a Great Combination!" emphasizing strategies for achieving an excellent choral sound.

Martha Riley takes members through an exploration of Indiana's musical heritage. We'll listen to songs from the state's native tribes, play pioneer singing games and sing music by Hoagy Carmichael and Cole Porter, famous Hoosier composers.

Roger Sams outlines two sessions on using the voice for storytelling. The first examines the art of storytelling and covers analysis, rehearsal and performance. The second session focuses on using stories in the music classroom to make aesthetic decisions, build ensemble and structure improvisation.

THE DANCE

Kit Bardwell works "Without a Word" as she shows people have told their stories since ancient times, in gestures, mime and dance. She plans to involve those attending her session in structured improvisations in the context of the music room.

Martha Riley will teach English Country Dances in conjunction with a recorder session led by Gerald and Sonya Burakoff. Recorder players will practice the SAT arrangements of the dance tunes while other participants learn the dances.

Contemporary dance ideas will be incorporated through movement improvisation and games in the music classroom by **Anna Marie Spallina**.

Danai Gagne will dance us beautifully and gracefully through a movement session. As always, we can look forward to new ideas and experiences.

Tossi Aaron, Editor of *The Orff Echo*, leads traditional American singing dances—play-parties. Participants will discover that these are as valuable and as joyful to us as they were when Indiana was the country's western border.

Esther Gray offers an historical perspective of the role of dance in the development of Orff Schulwerk, 1926-1963, as revealed in the



Martha Riley

accounts of Carl Orff, Gunild Keetman and choreographer-dancer Maja Lex.

RECORDER

Gerald and Sonya Burakoff show how to implement basic consort techniques—tuning, articulation, phrasing and instrumentation for soprano and alto recorders. They will take recorder players through a reading session of music for students of intermediate and advanced levels, in combinations of SATB, recorders, voices and other instruments. Also, the Burakoffs will teach the music to accompany the English Country dances taught by Martha Riley.

Marie-Louise Smith of Indiana University will demonstrate an approach to working with young recorder players at three different levels, working with a group of her students from the Indiana University School of Music's Young Recorder Players Program.

"To all founders and members of the 'Orff-Schulwerk Association,' my warmest greetings. I rejoice in this initiative and wish all of you much success in your cooperative endeavors."

Carl Orff, 9.10.68, The First Five Years, Supplement No. 2, 1973.

JOPLIN AND BARITONE UKULELES DRUM, VOICE, RECORDER AND DANCE

Orff Schulwerk is not made of separate parts, but is a whole, brought together using all the elements. To illustrate this, many past presidents of AOSA will lead sessions that bring all the elements of Orff Schulwerk together; **Judy Bond, Millie Burnett, Nancy Ferguson, Jane Frazee, Jan Rapley, Konnie Saliba, Lillian Yaross, Gin Ebinger, Mary Shamrock, Arvida Steen, Judith Thomas, Carolyn Tower and Marilyn Davidson.**



Gerald and Sonya Burakoff

Looking at some new ways to bring it all together will be **Marie Blaney** with a blues session using baritone ukuleles; **Christopher Landriau** with the music of Scott Joplin; **Jay Broeker** looks closely at improvisation; **Ruth Boshkoff** leads a group of children from her school as they combine voice, dance, drum and art; **Hilree Hamilton** explores the poetry of Langston Hughes; **Carol Richards**, from New South Wales, Australia addresses the challenge of middle school; and sessions by **Grace Nash** and **Barbara Grenoble**, two of the Distinguished Service Award Recipients. Two different workshops look at modes; **Jeff Kriske** and **Randy DeLelles** with "As American as Apple Pie (a la mode)"; **Jack Neill** asks "Who's Afraid of the Big, Bad Modes?" as he leads those with "mode-anxiety" into materials and activities in several modes.

"I was very glad to hear of Arnold's initiative, since the time seemed ripe for such an organization, and I was, and continue to be, glad to help, since I was seriously concerned with the future of Orff in America."

Isabel Carley, The First Five Years, Supplement No. 2, 1973.

Several sessions are designed to help conference participants develop a better understanding of multicultural populations. With **Rossana Arager**, people will discover and experience Mexican folk songs, games, dances and a folk tale set in Spanish with the Orff instrumentarium. **Rosalyn Payne** will teach songs and games, from the Georgia Sea Islands to the street games of Cleveland to share African American children's games, songs and dances of the past and present.



Grace Nash

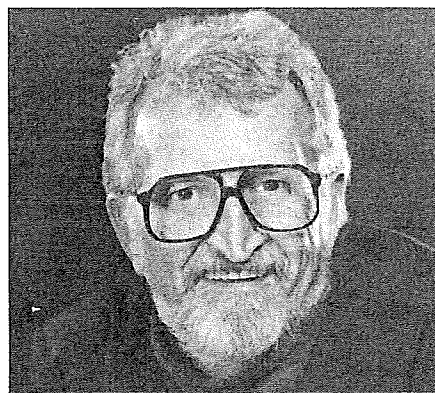
Portia Maultsby, Professor and Ethnomusicologist from the Department of Afro-American Studies at Indiana University, will examine the effect of African cultural traditions and performance on contemporary African American music. **Keith Hampton**, Vocal-General Music instructor at the University of Chicago Laboratory School, looks at Asian, Hebrew, Polish, Puerto Rican, and African musics and offers techniques for incorporating them into the music curriculum.

AOSA members **Rene Boyer-White**, **Margaret duGard** and **Donna Monticello** are planning exciting sessions focusing on multicultural music and culture.

The needs of special students will be the concern of sessions led by **Lois Birkenshaw-Fleming** of Toronto, Canada. "Mainstreaming—Baby-sitting or True Integration?" will show how the child with special needs can be successfully integrated into a school's music program. Her second session demonstrates how to merge speech, movement, rhythm and melody.

Fran Goldberg will look at the creative and mental health benefits of Orff Schulwerk, and **Fran Smartt Addicott** and **Susan Van Dyck** will help us explore special activities for use by the classroom teacher.

Janet McMillion shows how to develop listening skills, with emphasis on the relationship between listening and literacy. More listening skill activities will be presented in a joint session by **Beth Berman** and **Boo Miller**, "Hear It, Move It, Own It!" accents listening through movement in stimulating activities.



Dr. Jerome Harste

WHOLE LANGUAGE

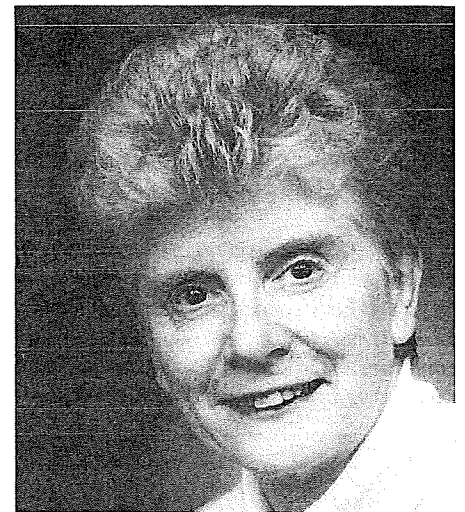
AOSA is privileged to have **Dr. Jerome Harsic**, Professor of Language Education at Indiana University, as a presenter at this conference. In his session, "What Language Educators Have Learned That Orff Educators Should Know: The Vice-Versa is Yours," he will share what he and other educators have

learned about supportive conditions for language learning, and how he sees these insights applying across the curriculum. Dr. Harste is President of the Whole Language Umbrella, author of two children's books and recipient of several awards.

Linda Gibson, music specialist, **Emily Dene-sha**, reading specialist, and **Patty Washburn**, kindergarten teacher, will join to present "Whole Language and Music: The Young Child's Voice Stimulates Reading and Creative Writing." This session will look at the cross-curricular and interdisciplinary possibilities between whole language and music.

SPECIAL OFFERINGS INTRODUCTION TO SCHULWERK (IS)

A popular and important part of every conference is the *Introduction to Orff Schulwerk*, presented by outstanding teachers. Involvement in the procedures and musical development of basic elements of the Schulwerk are taught in intensive classes. This year the IS sessions will be held all day Thursday to encourage participation in regular sessions on Friday and Saturday.



Lois Birkenshaw-Fleming

DALCROZE

Herbert Henke will present activities for upper elementary and middle school classes that incorporate all facets of the Dalcroze approach. In her session, **Deborah Reinhardt** of Ball State University will introduce new approaches to movement. **John Krumich**, AOSA member, will combine ideas and techniques drawn from the work of Jacques-Dalcroze with Orff Schulwerk, and investigate ways to use them in the classroom.

KODALY

Pam Hetrick leads participants in a look at the rhythmic and melodic sequence of the Kodaly approach to music education. Watch the Conference Call for information about other Kodaly sessions.

DISCIPLINE-BASED MUSIC EDUCATION

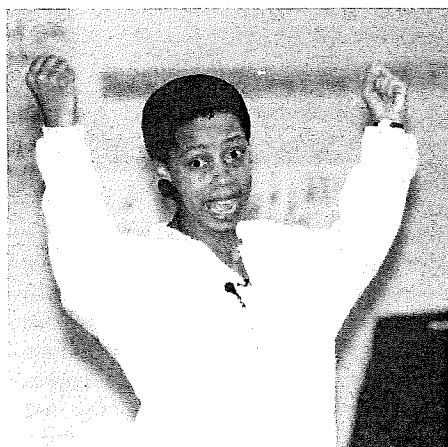
Jeffrey H. Patchen, Director of the Southeast Center for Education in the Arts, and **Dorothy Kittaka**, also from the Center, will introduce and provide an overview of Discipline-Based Education in two sessions, "A New Conceptual Framework for the Teaching of Music" and "Music for All Children for Lifetime Understanding."

MUSIC FOR INFANTS AND TODDLERS

Lynn Kleiner's two sessions offer music for infants; the first, a demonstration class with parents and babies, and the second, a collection of songs, games, dances and music activities for the 1-to-3-year-old child.

INDIANA GUESTS

Malcolm Dalglish is a virtuoso hammer dulcimer player and composer. He has merged his background in choir, theater and folk music to bring new and exciting performances to families and communities. His sessions will demonstrate playing spoons, bones and body percussion, using them with mime, rhyme, rhythm and song. He plans to look at the use of Rock and Rap as a powerful tool in the oral tradition and will provide



Margaret duGard

insights and techniques for incorporating this style into music room and classroom learning.

Storyteller **Bob Sander** links the traditional histories of other cultures to our own. His stories from around the world reveal not only how unique we are, but how much we have in common.

May Apple, a trio of folk musicians, invites us to join in songs that describe the ways a family might have migrated to Indiana from the East, and songs about the daily life of a pioneer family.

Reed Steele is a mime artist, puppeteer, stuntman and comedian who has performed on stage and television. His session will have us developing and practicing mime techniques.

Doug Babb will introduce conference participants into the musical world of computers and synthesizers via a live demonstration on state-of-the-art equipment.

Will Gould believes everyone is an actor or actress, and plans to prove it by helping participants catch the acting bug by using the imagination and words from writers like James Whitcomb Riley, Lewis Carroll, Shel Silverstein and Charles Schultz.



Donna Monticello

CONFERENCE CALL

Look for more information about specific sessions in the Conference Call that will be mailed in July, 1993. The fall issue of *The Orff Echo* will include details on research sessions, special student presentations and entertainment during the conference.

COME BACK HOME TO INDIANA!

Twenty-five years ago the American Orff-Schulwerk Association was born; in those years it has grown and developed into an organization respected by educators. Come and celebrate that past with us as we continue to grow and become more and more involved in music and movement and education. *Come back home to Indiana, and be part of our bright future!* □



National Conference Chairperson Douglas Wilson is a Music Specialist in the Clark County School District, Las Vegas, Nevada.

DID YOU KNOW THAT . . .

There is a new benefit for national members of the American Orff-Schulwerk Association? AOSA has extended an invitation to Orff Schulwerk associations in other countries, offering to waive membership fees when their members apply for national conference registration in the United States. In exchange, we have requested that those countries waive their membership fees when AOSA members attend their national conferences.

More information will be forthcoming as to which countries respond to this offer. National members, please pass this information on to chapter members; it is just one more good reason to join AOSA.

(Editor's note: The next Carl Orff Canada Conference will be in nearby Toronto—April, 1994. Plan ahead!)

Orff Schulwerk: Past, Present and Future

Thoughts about the development of an educational idea

BARBARA HASELBACH

(This is a re-translation of an address given at the 12th National Conference of Music for Children - Carl Orff Canada - Musique pour enfants at Vancouver, April 2-5, 1992)

Every movement of philosophical thought, and every educational idea undergoes a process of growth. It arises from a fertile soil of needs that indicate a particular cultural shortcoming; it grows partly from existing organisms and uses hitherto unexploited powers. It acquires clarity and form as it develops, and defines its own content through demarcation from other existing ideas, often crass countermovements. Through attack it learns best how to defend itself, becomes stronger and grows towards the highpoint of its effectiveness. If this highpoint overreaches itself an aggressive idea may be overrun by a countermovement. An open, tolerant movement can have sown so many seeds that their growth has a smothering effect and the original idea then changes through a process of assimilation. But also the gradual congealment or hardening of the original power and vitality can herald the end of such a process.

Orff-Schulwerk, undoubtedly one of the great educational designs within the field of aesthetic education of our century, stands unavoidably exposed to such processes, as do all lively intellectual ideas. Acquiring its first shape in the nineteen twenties, it appeared to be destroyed by the violence of the Second World War, but nevertheless rose up again in a new form, and in recent decades has been the subject of so many influences and new formulations that one can indeed ask where it stands today.

The past is in part well documented, and for the other part, since the founding of the Orff Institute in 1961 I have experienced it at first hand. I have felt the worldwide interest at close quarters and have personally been able to collaborate in its international expansion. (The first Canadian Conference in 1962 was my first foreign commitment as a young teacher at the Orff Institute.)

The present has a very varied appearance in all the countries where people work with Orff-Schulwerk. One would need many reports to be able to give an

accurate picture of the variety of the actual situation.

And the future? Is there anyone here that could dare to make a prediction? One could perhaps make Utopian plans, basing them upon what we understand from our present and what we believe to be important for the future. One can also have hopes for the future for which we are all working because we believe in the value of our work.

1. PAST - origin and development

Schulwerk originated in the time after the First World War. After the collapse of the old ideals there was need for a new orientation in all educational, psychological and artistic fields. In 1924 the Güntherschule for Gymnastics and Dance was founded in Munich with Carl Orff as its Director of Music. It was Orff's decision to give these students of dance a well-founded but unconventional music education that pointed the way to Schulwerk's later shaping. The main emphasis was to be laid on the encouragement of creative ability. He distanced himself from the late romantic piano accompaniment that was prevalent at that time because he was convinced that music and dance form a stylistic unity and should come into being together. That is why he chose to use instruments from all cultures and particularly those that had originally been used to accompany dance. The collection and selection of instruments came about through working with Curt Sachs, the music ethnologist, and Claus Maendler, instrument maker. These instruments in their later form became known as "Orff instruments" (actually without justification). They needed a special playing technique which influenced one way of composition developed from instrumental improvisation.

The Güntherschule existed for 20 years before it was bombed in 1944 in the Second World War. In these years several hundred students were trained. For their use the music publishers Schott brought out material, already then under the general title 'Orff-Schulwerk', produced by Orff and his helpers Keetman, Bergese and Twittenhoff. A chamber dance group under the direction of Maja Lex and Gunild Keetman gave performances of many of

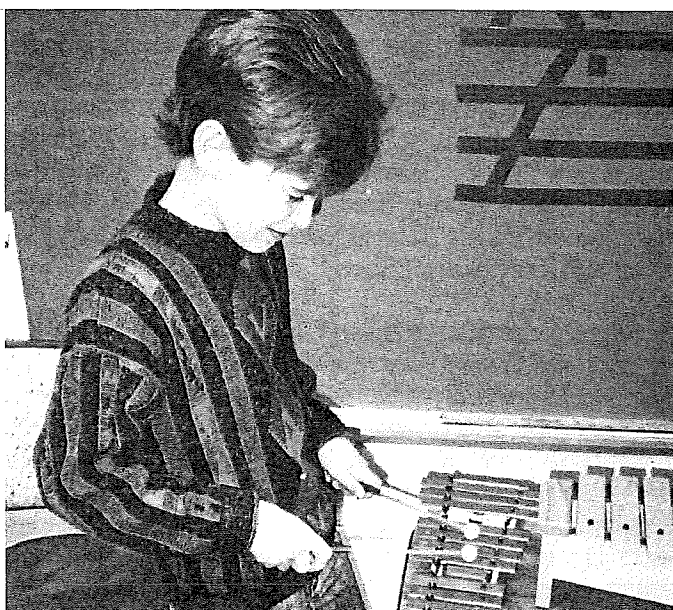
their combined productions; tours and international prizes were the result.

The end of the war found the school building, including archives, music, instruments and costumes, destroyed and the associated people scattered. The idea of Orff-Schulwerk, like so many other things, appeared to have been wiped out by world history.

In 1948 Carl Orff was working on the score of 'Antigonae', that was to have its first performance at the Salzburg Festival, when the Bavarian Radio asked if he would consider preparing a series called 'Music for Children - Music by Children' to be broadcast to schools. Together with Gunild Keetman, his collaborator from the Güntherschule days, he agreed, without having any idea of the consequences. This series of broadcasts lasted over five years and a new version of Orff-Schulwerk resulted, called this time 'Music for Children'.

The central themes of this approach were:

- the wholeness of music making in the sense of the Greek word *musike*, that is the connection between voice, movement, language, instrument and dance;
- the stimulation of creative abilities in every individual through improvisation and a particular emphasis on group activities in music making, playing and dancing;
- the instruments, that should encourage both dancing and early ensemble playing, and, through their simple playing technique should lead quickly to individual musical expression;



- encountering the foundation of one's own cultural traditions in the form of songs, dances, local instrumental usages, texts and fairy stories, which for older children would be broadened out to include examples from other European countries and languages;

- the motto "playful learning and learning through play" that was used later could well have applied to the activities in the nineteen fifties.

It was through its aim of offering an integrated education before the separation into different subjects areas, though in stark contrast to the prevailing music teaching of the time, that Orff-Schulwerk soon became well-known in the German-speaking world, and many teachers practised it without having had any direct introduction to it. Much was misunderstood, for it was unfortunately not possible to learn how to apply its teaching principles from the written notation alone, printed in five main volumes and some supplementary booklets and published by Schott. To counteract any increase in misuse and falsification of the basic principles, courses for teachers were instigated at the Mozarteum Music Academy in Salzburg. These courses, taken by Gunild Keetman, provided the cells for the subsequent international expansion of Orff-Schulwerk. Doreen Hall from Canada was amongst the first of those who came to study from abroad.

The Orff Institute was founded in 1961 as part of the Mozarteum. It developed as an international educational centre at which, up to the present, well over a thousand students from as many as fifty different countries have completed their studies or have attended summer courses or symposia. A Centre (Zentrum) or Forum was also founded and was made responsible for worldwide contacts and the exchange of ideas, and for the documentation and evaluation of all the activities that have been set in motion by Orff-Schulwerk.

The international expansion of Orff-Schulwerk and the development of new fields of work started in the early nineteen sixties. A phase of the development in the German-speaking regions was affected by the contact with other cultures, their respective specific music and dance languages, and their different educational ideals. After the very first attempts it became clear to all those involved that a direct *translation* of Orff-Schulwerk materials into other languages would not do justice to Carl Orff's educational ideas. New ways of adapting them would have to be found, for which high specialist qualification, and a deep understanding of the culture concerned as well as of

Orff-Schulwerk would be a prerequisite. Most of these adaptations or foreign editions were produced in collaboration with the Orff-Schulwerk Zentrum, now called the Forum. A mass of culture-related problems arose as a result of this. Not all of them have been resolved but they have considerably enriched and deepened the understanding for other cultures and their means of expression.

2 - PRESENT - International expansion; opening to new challenges; changes of content and method.

At this present moment it must be said that Orff-Schulwerk has experienced an unforeseeable extension and opening up in terms of its *international expansion* and focussing on new *target groups*. Both *curriculum content* and *method* are also subject to continuous modification and development.

a) International expansion

The Orff-Schulwerk Forum collects information and reports and documents these in due course, but it should not be considered as a world-wide databank. For this its financial resources and personnel are inadequate. It also does not wish to become an organisation whose whole purpose is self-perpetuation, nor an umbrella organisation that coordinates the national Orff-Schulwerk societies who in no way should be considered as its branches.

The Orff-Schulwerk Forum receives its information from former Orff Institute students, from private individuals all over the world who are interested in, and who use Orff-Schulwerk in their work, and above all from the national Orff-Schulwerk associations. What is the function of these associations?

On returning to their homelands, former students at the Orff Institute often had to live through a relatively difficult and lonely pioneering time. They had to reconcile the myriad experiences of their time as students with the situation in their own country which had often changed during their absence. They had to find work and realistic opportunities for propagating their new ideas, and informing their colleagues and other interested people. To this end they met, often on a private basis, and as the circle of interested people grew, a national association was formed.

These associations are independent alliances of teachers, artists and researchers who believe in the value of integrating the ideas contained in Orff-Schulwerk into the framework of the present cultural situation and living conditions of their country. They also usually run introductory and

follow-on courses as well as conferences for their members and other interested people. Some associations also produce a regular newsletter or magazine. At the moment, as far as we know, there are nineteen national organisations that range from fifty to several thousand members.

It is fortunate that these associations seek contact and exchange with one another and that their representatives often meet at symposia and other national and international meetings. *Begegnungen* (meetings) is also the title under which a collection of reports from about forty countries where Orff-Schulwerk is practised was brought out in 1990 by Hermann Regner, Director of the Forum. These reports reveal a number of worldwide problems:

- In a large part of the world, where there is barely enough money for subsistence, let alone for culture and education, idealistic teachers have to fight for minimal financial support. As a consequence the instruments, relatively expensive and hard to obtain, *have* to be replaced by folk or home-made instruments; much subject matter *has* to be realised with only movement/dance/drama and the voice.

- The Schulwerk trinity of music, speech and movement/dance is unfortunately still a Utopian idea in many institutions. There will be many reasons: difficult and inadequate space conditions; lack of due attention to the initial and in-service training of teachers; difficulties in accepting an integrated approach and too much dependence on conventional attitudes to music training; insistence on subject-specific music education; inhibitions and insecurities of teachers.

- Countries such as Australia, Brazil, Canada and the United States, to name but a few, are described as multi-cultural on account of their immigrant populations, and are seeking a solution to the problem of whether to maintain the individual ethnic cultural identities or to fuse them into something new, common to all. Orff-Schulwerk teachers in these countries have been confronting these problems for some time (it was the theme of the last American Orff Schulwerk Association Conference in San Diego). Increasingly in Europe and in other countries of the world this is also becoming a more acute problem.

- The question of authenticity often arises. Do we understand Orff correctly? May we change something or add to it? Orff would hardly have been pleased if, after forty years, the same xylophone pieces were being played all over the world. Critics' attacks would then really be justified. Many open-minded teachers are convinced

that Orff himself approved of opening up content and themes to relate them to present circumstances, for he always stressed the importance of "changing with the times and through the times". I will refer to this theme again later.

Let me for the moment change to one of Orff's most characteristic traits, described by Hermann Regner in a radio interview during the Symposium in 1985 as:

"The principle of openness"

Orff-Schulwerk was created by an artist who was also an intuitive teacher of genius, but not an educational theorist nor an expert on method. Because it was never conceived as a curriculum for a particular standard or age group it is a model that has stood the test of time but also remains open.

❧

"Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing." 1)

❧

Schulwerk can be described as an open system in relation to several situations:

Openness in relation to the target group

In the fifties Orff-Schulwerk was directed almost exclusively at primary/elementary schools through the Bavarian Radio school programmes. Today it is used explicitly or in an integrated form with all age ranges, with the healthy, the sick or the disadvantaged, with beginners and with students engaged in professional study, in and outside the school, in private and in state institutions.

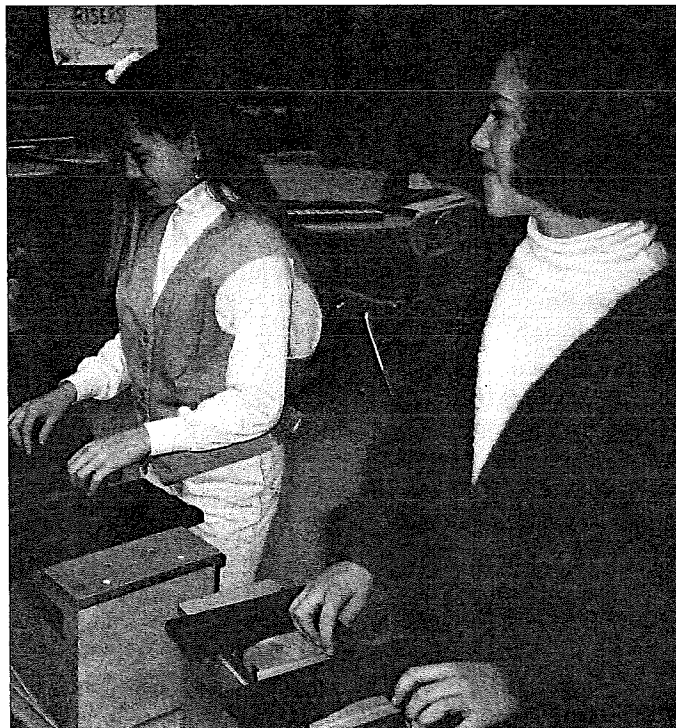
Of course the fact that one can engage in practical work with every age group and range of ability does not mean that one can or should use the same teaching material or work in the same way with each group. Such groups would be extremely under or over challenged and boredom would follow and the approach would be dismissed as 'childish' or 'confusing'. In such cases it would not be the Schulwerk approach that was childish or confusing but the choice of material and method that was superficial and inappropriate.

Teachers know as a matter of course that in principle themes, texts, melodies, accompaniments, movements, instruments, forms of presentation and all other eventualities must correspond to the capabilities, understanding and interests of the group concerned.

Openness in relation to handling new sound sources within a musical form

At first it was particularly the instrumentarium with its unusual and attractive world of sound and its easy playing techniques that exercised part of the fascination, but also drew part of the criticism. Once people became used to these sounds drawn from non-European cultures, they discovered that one could 'invent' instruments. Some of these home-made instruments were modelled on instruments from all over the world, but others were new, unconventional instruments partly made from waste material (not only panta rhei - 'everything flows', but also 'everything sounds').

Everyday sounds and the objects that generate them were included in art music and in education as expressive elements. These 'instruments' or 'sound objects' share certain elements with traditional instruments - the more sensitivity to timbre and control of the material one develops the wider the range of sounds that can be produced. The voice was also included in this process of alienation and alteration. Plenty of voice and speech experiments are examples of openness in the search for new timbres and sounds.



As a result we extend the range of possibilities for improvisation and composition with these new sound materials. For a very long time experiments have been carried out at the Orff Institute to see how contemporary music and Schulwerk can be integrated.

continued on page 28

Focusing on the "Folk" in Folk Dance

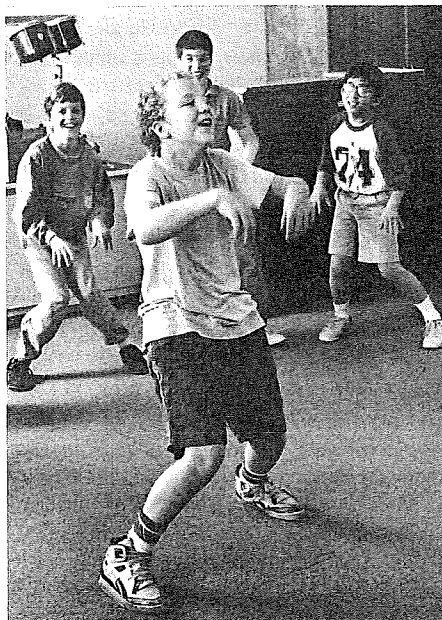
SANNA LONGDEN

Orff Schulwerk educators have long known that folk dancing is a wonderful way to create a community experience as well as to enhance a music and movement curriculum. Nowadays, however, with the welcome new emphasis on "multicultural education" and "world music" (concepts we've known about for years!), folk dance is also recognized as a marvelous resource for learning about other peoples. And this means that we should put as much emphasis on the "folk" as on the dancing.

Most folk dances are not merely cute little patterns set to exotic melodies. Even if they are not "authentic" and even when taken out of context, they represent celebrations and traditions of real people. Much of the material about other cultures that U.S. educators used to rely upon was based on a Eurocentric world view. There was a time when the only folk dances we knew were little partner polkas and schottisches from northern and central Europe. Those, too, were taken out of context, having originally been done by courting couples, but they represented the safe and sanitary idea that "it's a small world after all," that world being, of course, ours.

As Dr. Millie Burnett wrote tactfully her article "Life Cycle of a Folk Song" (*The Orff Echo*, Winter 1993): "One wonders about the presentation of a single version of folklore without adequate preparation and historical teaching as often presented and 'copyrighted' in textbook series." I have a 1936 music book that includes folk melodies labeled Inca, Hungarian, Spanish, Japanese, Basque, Arabian, Chinese, Irish, and Thuringian—but all are reduced to similar piano transcriptions. Did Incas have pianos?

Our world is changing, however. U.S. classrooms are becoming cultural medleys; we have learned that variation is the norm. Now that we are "multicultural," we have an opportunity to experience the whole exciting explosion of trans-global music. What a treat to have at our conferences West African and Persian dance parties, and samba extravaganzas! What a shame if we couldn't share these experiences in some small way with our students, to help them appreciate and



respect other cultures through their dances.

I agree with Dr. Hooshang Bagheri (Spring 1993) that when teaching a folk dance, we must incorporate "as much as possible the personality of the particular dance and of the culture it represents." It would be ideal if dances were taught by someone who experienced and learned them in their ethnic setting. Folk dances lose a lot in translation when taken out of context and some should probably not be adapted to primary classroom realities.

There are other ways to create a little cultural context, however. I would like to offer some general ideas about discussing ethnic identities and suggest resources that may help when teaching about the cultural background of folk dances. In addition, I'd like to suggest a lesson plan that focuses on the "folk" as well as on the dance, using as illustration an adapted West African/Caribbean dance, "Bongo," that is a favorite of kindergartners through sixth graders.

Cultures, not countries

When discussing other peoples, we should be careful to refer to cultures rather than political boundaries; in fact, they often cross

countries. Folk dances do not fit within over or blend. Daily, the world news illustrates how fiercely people feel about their own special groups, no matter where their nations begin and end. The news also shows how complex this subject can be and how sensitive teachers—everyone!—should be to ethnic issues.

This idea of peoples instead of political boundaries can be illustrated by dances of the former nation of Yugoslavia. The vigorous and humorous Slovenian polka is found in the region just north of the area of tiny shaking steps in the closed, clockwise Croatian *drmes*; just next door dancers do the sharp staccato steps of the open, counterclockwise Serbian *kolo*, which in turn borders on the subtle, flowing movements in the rhythmically complex Macedonian *oro*. All these dances were once from the same country but, obviously, not from the same culture.

Another reason for dances to be different within a nation's boundaries has to do with its neighbors—the cultures and countries on which it borders. Often, dances from a country's most central region are "purest," and those near the borders are usually (not always) mixed with movements of the dances of neighbors, who are often similar peoples. When learning about the background of a dance from France, for example, it is important to know whether it is from Alsace, and therefore similar to German dances, from Brittany with its strong Celtic influences, and so on. When we know a French dance is from the Pyrenees region, then we know why it seems so Spanish, which also tells us something about the people who do it. For this reason, dances from France, as well as most other countries, are usually labeled with both the national and regional names (i.e., "France—Bretagne"). Much of this can be learned by looking at maps, both the new and the old.

And if we should be careful about referring to countries, what about continents? We wouldn't casually describe a Japanese dance as "from Asia," so we need to be careful about labeling every one of those exhilarating, pulsating movements done to conga drums and bongos as "African dances."

There are more than 800 languages spoken in Africa! We could describe a dance as originating, for example, in the region of West Africa, perhaps from the countries of Nigeria or Ghana, and specifically of the Ibo or Yoruba or Akan people. Some of these dances are given the regional description of "West African," but many have also become "Caribbean."

Many other ethnic groups are better described with regional rather than national names. The people who live in the Andes mountain range that stretches for 4,000 miles along the entire western coast of South America lead similar lives, whether their homes lie within the boundaries of Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile, or Argentina. Andean dances can be quite different from those of the people who live on the open plains of the same countries. Terrain, climate, clothing, and footwear play a part in these variations. In fact, even altitude is important: dances from the highest mountains are a bit different than other Andean dances—they are done more slowly!

When we describe the specific peoples that dances come from, we show respect for the differences and commonalities among cultures, rather than casually lumping them together under the label of a country or a continent.

No cultures are more relevant to this discussion than those of Native Americans. Sadly, we are learning how our formerly complacent, Eurocentric society has trivialized these ancient and dignified peoples. We know now that when we talk of "American Indians" or "Native Americans," we could be referring to any of the indigenous peoples of North and South America and the West Indies—for example, the Mohawks of New York, the Haida of British Columbia, the Tarascan of Mexico. (This also points up the fact that "America" does not refer only to the United States—Canada, Guatemala, and Brazil are also in America!)

A Native American educator who had much to offer at the 1990 AOSA conference was Ken Little of the Standing Rock Sioux Tribe in North Dakota. He stated two important facts that made a lasting impression on me. He asked, "Why do we teach 'Indians' between Halloween and Thanksgiving and no other time? This is the period of mourning for Native Americans, in memory of when their land was taken from them!" He also told us, "Only the Sioux, when greeting people, say 'How!' " That fact alone should throw suspicion on many of our older educational resources about "Indians."

Our awareness of Native American cultures should extend to all the world's peoples when learning and teaching about the cultural background of folk dances.

Where to look for cultural background information

General ethnic information is not hard to find. Specific background about traditional dances, however, can be. There is published information available, but it is widely scattered and often not immediately accessible; more often, it's out of print. And even more often, the information is incomplete, outdated and quaint, or just plain wrong.

So where can an overextended music teacher, who has many responsibilities other than teaching folk dance, find trustworthy ethnic information without launching a big research project?

For general background on a culture, try back covers and printed inserts of traditional music and dance recordings, ethnic music stores and catalogues, local cultural centers, college language or anthropology departments. Talk to friends and neighbors or the families of our multicultural student population (almost everyone in this country came from somewhere else originally). Don't forget about *National Geographic* magazine, travel sections of newspapers, and of course libraries. Check copyright dates to be sure the information is recent.

Viltis (1337 Marion St., Denver, CO 80218) is a magazine that has been produced almost single-handedly for more than 50 years by Vyts Beliajus, who was the honored banquet guest at the 1990 AOSA conference in Denver. One of the earliest and most influential teachers of international folk dance, his magazine features articles about many cultures (maybe even Thuringian), as well as folk dance information. For back issues, it may be available on microfilm in libraries, but if not, please contact me; I have 30 years of these publications.

Folk Costumes of the World (R. Harrold and P. Legg, New York: Sterling Publishing Co., 1989) has descriptions and color plates of the traditional clothing of many cultures. We understand a lot about *why* a group moves a certain way when we see what they wear when they dance. (I love everything about this book but its title—"costumes" is not the most respectful way to refer to what people wear: traditional clothing or dress is better.) I bought mine at a bookstore chain; folk dance music retailers may also carry it.

Another wonderful resource that depicts variations in cultural dress is the annual UNICEF appointment calendar. Every beautiful photo shows children of today's world leading their lives—a powerful visual lesson to help our students see that their way is not the only way.

I also rely on Ron Houston of *The Society of Folk Dance Historians* (2100 Rio Grande, Austin, TX 78705). He has published instructions and detailed background notes for hundreds of folk dances in his series of books, "Folk Dance Problem Solvers."

Even better than printed information is to experience the culture for oneself. Go to Indian pow-wows, Armenian picnics, Greek nightclubs, German Oktoberfests, Irish *ceildhs*, Andean *penas*, Japanese *Oban* ceremonies; get invited to your friends' weddings. Most cultures are gracious about inviting outsiders to join their festivities.

Everyone is also welcome at international folk dance workshops and camps. Information about these can be found in *Viltis* or at local folk dance groups. Some of the best ethnic dance workshops I've attended were at recent AOSA conferences—check your program notes! Don't forget about your friendly neighborhood folk dance teachers as a source of information. Many have large record collections with accompanying dance notes. I would be happy to share notes from my personal library of ethnic materials.

Teaching about the "folk" as well as the "dance"

Here is a suggested lesson plan for teaching a West African/Caribbean folk dance called "Bongo" that is repeatedly requested. This method encourages students to explore the basic dance style for themselves, *before* learning the step pattern, rather than the teacher layering on styling details after the choreography is presented. It has an improvisatory movement approach, but because the main pedagogical goal is learning about other cultures, the parameters are not creative but cultural; these are physical motions of real people in real situations.

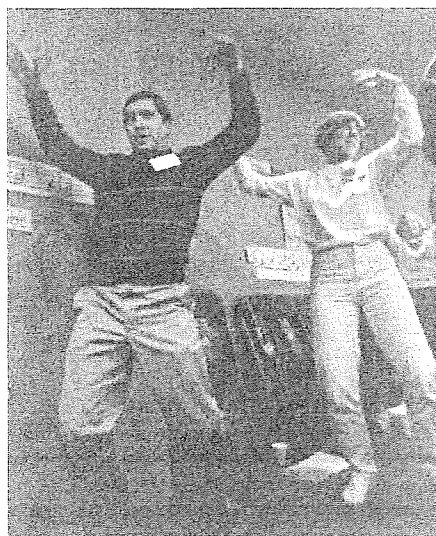
The cultural preparation should not be lengthy. If it takes more than five or six minutes, save some background for another day.

1. To begin this lesson plan, start with the music. In fact, unless your object is a musical surprise, **always start with the music** when teaching folk dance. Not only is most movement an expression of music, but in traditional dances, music is the reason for the dance. Have the students sit and listen while you play a small bit of the recording.
2. Ask, "Where do you think the people who do this dance are from?" When you get the inevitable answer "Africa," it is time for the very short ethnic background speech.

3. Emphasize "West Africa." Mention the size of the continent and the number of different peoples it contains. People from West Africa may have different ways of moving than those from North, South, East, and Central Africa. If possible, I like to use maps. (Great idea from an Orff colleague—Marion O'Connell and her physical education teacher, Laura Doherty: attach a large outline map of the world on the corridor wall outside the school gym. On its border, write names of folk dances as they are taught, drawing an arrow from each name to the appropriate countries or regions.)
4. Play the music again and emphasize that it may well be the very foundation of the movement. In "Bongo," the steady pulse of the drums sets a hypnotic beat that drives the dancers. Students can now get up and move the way music makes them feel. Make admiring comments that lead them to, and reinforce the movement styles described below.
5. Now begin to focus on West African movement styles. One basic is being close to the ground—the earth is our drum. This means bending knees, taking a broader stance, "getting down." It helps to have students try a contrasting style of movement, such as a toe-dancer with erect spine and arms raised high. Another basic is to use the whole body—arms, hands, head, back, diaphragm, shoulders, feet, face. A good contrast here is the upright posture of the Irish step-dancer, with arms kept close to the body and movement limited to the legs.
6. Mention clothing. This is a quick and effective way to explain movement styles. Traditionally garbed dolls can be helpful. In West Africa, close to the equator, people wear cool, loose, cotton clothing. This may be one reason why their dances have freer movements than those of people who wear many layers of heavy, embroidered woolens, as in some cold, northern climates.
7. Talk about footwear. I have found that showing a pair of moccasins or wooden shoes immediately demonstrates why people move in a certain way. Traditionally, many West Africans danced with no footwear at all. Ask "How does it feel to dance in bare feet? What can your feet do that they can't do in hightops (or skates or

soccer spikes)?" Perhaps they would like to pretend to dance in those other shoes first.

8. Describe the cultural context. "Bongo" is a competitive follow-the-leader dance, almost a game, with the added original function of warding off evil spirits (one of the best reasons I know for dancing!).
9. Now have the students again try some movements to the "Bongo" music, after a quick recall of the discussion (getting down, using the whole body, loose light clothing, bare feet, drums, competition). At this point, they should look less like Ballet Folklorico and more like the Muntu Dance Company.
10. Now it is time to teach the actual pattern of the dance.
(See below for Bongo dance description)



BONGO (Trinidad and West Africa)

Bongo is a competitive, follow-the-leader dance, originally done only by men to ward off evil spirits. This version is adapted from the traditional form by Mary Joyce Strahlendorf for classroom and community enjoyment.

Music: African Heritage Dances, AR-36—no longer available. It can be done to other African drum recordings, or to live African drumming.

Formation: Individual dancers in a circle, facing leader in the center.

Pattern: There are three basic steps in this version of Bongo—the Trot or Shuffle, the Step-hop, and the Jump. One person trots to the middle of the circle and acts as the leader for 24 to 48 beats. The leader does one or all of those steps, in any order and with many variations, dancing vigorously and keeping to

the steady beat of the drum. Everyone copies what the leader does.

Then the leader points at or trots over to someone else, and that person becomes the next leader. As long as the drums beat, the dancers must keep moving. It helps to have a movement prepared and to change leaders quickly.

The Trot or Shuffle

Run in place with the free foot going forward. Feet stay close to the ground with heels touching the floor. Elbows are bent close to the body, hands are relaxed in front, shoulders bounce loosely. Energy is in the feet—everything else is relaxed. Suggested variations: Dance forward, backward, sideways; turn, sway. Move arms in various directions. Change to different levels.

The Hop

Hop on one foot and then the other, staying in one place. Keep feet close to the floor, elbows bent, shoulders loose. Suggested variations: Swing free foot, bend, crouch, sway, move arms, turn.

The Jump

Jump with feet apart, then together, body loose and relaxed as above. Suggested variations: Cross feet, twist body, move in different directions, vary arm positions.

Note: The above variations add a helpful structure to this traditionally improvisatory dance. We can give students freedom to be more creative, while keeping the spirit of the dance and the culture.

Notes by Sanna Longden, based on those by Mary Joyce Strahlendorf. Music is also available through Sanna Longden or at her workshops.



SANNA LONGDEN'S VIDEOTAPE!

**FAVORITE FOLK DANCES
OF KIDS AND TEACHERS**
(WITH SYLLABUS)

NOW AVAILABLE FOR \$29.95

Includes dances Sanna has taught
at 5 AOSA national conferences
and many chapter sessions.

Write or call her at
FOLKSTYLE PRODUCTIONS
1402 ELINOR PLACE
EVANSTON, IL 60201
708-328-7793

Where Were You in Sixty-two ('63, '64)?

If you were in Toronto attending the first Orff Schulwerk courses in North America, we want to hear from you and to have you come back to Toronto next April. Of course, everyone is invited to attend "MOSAIC/MOSAÏQUE," the next national conference of Music for Children-Carl Orff Canada-Musique pour Enfants, but we wish to celebrate especially those who danced, sang and played their way through those first summers with us.

Please send your present addresses to us; we are sure that the original lists are outdated. Any memorabilia or photographs you might have would be most welcome. For those pioneers who come to the conference on April 14-17, 1994, special events are being planned.

Come ahead of time and explore this great, interesting city:

- Tour the Edward Johnson Building, site of the first Orff Conference and many courses
- Renew friendships from your training days
- Go to the symphony concert at Roy Thompson Hall

Look for more news about *Mosaic/Mosaïque* in the fall issue of *The Orff Echo*. For now, please send address/name changes to:

Lois Birkenshaw-Fleming
67 Heath St. West
Toronto, Ontario
Canada M4V 1T2

13th National Conference
Music For Children, Carl Orff Canada

Mosaic • Mosaïque

April 14 - 17, 1994
L'Hôtel, Downtown Toronto

◆
Dan Douglas CANADA, Angela Elster CANADA, Jane Frazee USA
Doug Goodkin USA, Susan Knight CANADA, Hania Krajewski CANADA
Denise Narcisse-Mair CANADA, Verena Maschat AUSTRIA
Marcelline Moody CANADA, Guylaine Myre CANADA, Hanna Redlefsen BELGIUM
Rowesa CANADA, Katharine Smithrim CANADA, Nancy Telfer CANADA
Keynote speaker David Booth CANADA

◆
Early Childhood Sessions, French Sessions
Sessions for Beginners, Level I-II, Level III
Recorder, Choral, Movement
Integrated Arts, Multi-Culturalism

◆
Come and be a part of our Mosaic



For more information:

Lois Birkenshaw-Fleming (416) 921-6195,
67 Heath Street West, Toronto, Ontario, M4V 1T2

Alison Kenny-Gardhouse (416) 691-8166 or 691-0500,
135 Maclean Avenue, Toronto, Ontario, M4E 3A5

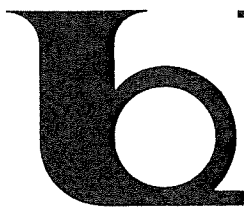
CALL TOLL FREE

ANYWHERE IN THE U.S.A. INCLUDING ALASKA

1-800-247-1536

WASHINGTON STATE RESIDENTS CALL: 1-800-562-8938

- GB
- Studio 49
- Sonor
- Recorders
- Knowledgeable personnel
- Music
- Recordings
- Choral



TED BROWN MUSIC COMPANY

FULL SERVICE MUSIC STORE
SERVING MUSIC EDUCATORS FOR OVER 50 YRS

1121 Broadway Plaza
Tacoma, Washington 98402
(206) 272-3211

DR. EVA ADCOCK

We regret the loss of Dr. Eva Adcock, Professor Emeritus at Western Carolina University, who died in March. A staunch supporter of Orff Schulwerk, she continued to coordinate the teacher training programs after her retirement. She received several awards for her work with music and arts education and was board member of the *Folkmoor*, North Carolina Festival of International Folk Music and Dance. In honor of Dr. Adcock, Piedmont Chapter has established a scholarship for North Carolina residents.

Orff Schulwerk teachers cherish the way they teach, the distinctive experiences they give their students, and the musical knowledge and skills their students receive from that experience. They know that the Orff process brings the joy of musical learning to all children in the best possible way—through direct participation in the ensemble. They appreciate the intimate quality of the Orff instruments and their magical sounds. To the Orff specialist, there is nothing more rewarding than to help children grow and develop during the school year into a fine group of skilled “child musicians.” Orff Schulwerk’s inclusionary nature means that all children, regardless of background or financial status can participate, learn and be challenged through their musical adventures.

In many school districts in the United States, schools with magnet or optional programs have been established to help meet the needs of a diverse student population. These programs include (but are not limited to) international studies, enriched academics and a focus on the arts. Such a program is found in the creative and performing arts school designed to serve those students whose talents and abilities in artistic disciplines would not be fully developed in a regular public school program.

I am fortunate to be an Orff Specialist assigned to the Rozelle Elementary School for the Creative and Performing Arts. Here, all students attend classes in the artistic disciplines; dance, art, drama and music. There are specialized groups that meet daily, including chorus, art club and a dance troupe. Each of these is divided into two subgroups based on grade level; K-3 children meet in their own units, and those in grades 4-6 meet the same way. Students also have the opportunity to study piano, strings and ballet.

Several questions present themselves when we examine the use of Orff Schulwerk in a specialized training school.

1. In such an artistically enriched and sophisticated environment, does the Orff process succeed?
2. Are children who receive supplemental, concentrated musical and dance training as part of their daily school work still interested in their regular Orff Schulwerk classroom lessons?
3. Does elemental music satisfy their artistic needs and tastes?

From personal experience, let me attempt to present a thoughtful and reasoned response.

In response to the first question about the success of the Schulwerk in this particular environment, the answer is a definite and

Orff Schulwerk

In the Creative

and Performing

Arts School

TIMOTHY BROPHY

resounding yes. These children are fully involved in Orff Schulwerk activities. The reason may be obvious to all experienced teachers: children are still children, regardless of their artistic background. We have seen that the Orff process conforms to psychological and developmental sequences followed by all children. For example, a ten-year-old who has studied the violin since age seven may still be in the same general stage of intellectual development as other ten-year-olds. Therefore, an Orff Schulwerk lesson that will succeed with ten-year-olds will still engage a child of the same age with advanced training.

Yes is the answer to the second question as well; the children’s interest in Orff Schulwerk classes can be maintained in tandem with their additional artistic training. I believe it is true because this classroom is a place where all children can express musical thoughts and feelings without fear of reprisal. This is one of the most marvelous aspects of the Orff process. To me, it allows children to be free to express their own valued music ideas, an approach that teachers of group piano and string classes have not yet broadly accepted. Students who study these instruments at our school come to the Orff Schulwerk classes with delighted anticipation because here they find new avenues for their creative expression.

It should be remembered that, although specialized, a magnet school is also responsible for teaching the regular academic curriculum. Students in such a creative and performing arts school often feel great pressure to succeed and have high expectations for themselves. When coupled with the additional desire to be academically successful, this can result in considerable student stress. For students spending two or three hours per week of class time practicing to be the best possible instrumentalist while trying to make the honor roll, it is understandable why the Orff Schulwerk classroom can become a haven. Here they can experience the pure child-like joy of making music without pres-

sure and without fear of hitting a “wrong note.” They simply relish the chance to be children, full of creative ideas that may be worth exploring. The Orff Schulwerk classroom seems to provide just such an environment for these unmet needs.

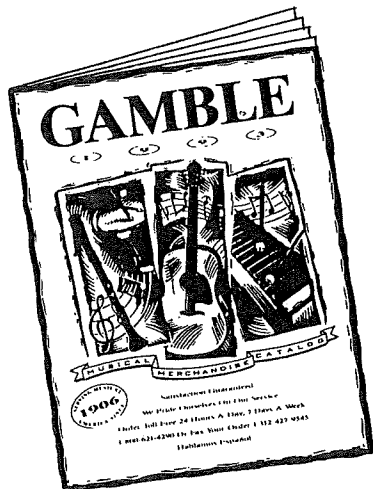
As for the third question, whether or not Orff’s elemental music style meets the artistic needs and satisfies the musical tastes of these students, the answer is once again yes.

Here the teacher is challenged to find appropriate materials and to help the students create their own. Usually, these children are ready to explore and understand complex musical theory, and the concepts of harmony, form, melody, and rhythm can be expanded beyond the usual scope of most elementary music curricula. Often, more elaborate (but still elemental) orchestrations can be attempted and enjoyed successfully. My students respond particularly well to working with some of the original Schulwerk pieces because they are musically challenging but still child-like and beautiful.

In a school for the creative and performing arts, teachers of the arts are called upon to prepare many programs other than the traditional December and spring concerts of traditional schools. Students, too, must be prepared to perform at any time; programs can be requested on short notice, both in and out of school. Costumes and other equipment must be well maintained in a constant state of performance readiness.

One of the challenges of being an Orff specialist in such a “supercharged” perform-

FREE MUSICAL MERCHANDISE CATALOG



- AUDIO EQUIPMENT
- A/V MATERIALS
- AWARDS
- BAND ROOM EQUIPMENT
- CHOIR ROBES
- FOLIOS & MUSIC FILING SUPPLIES
- INSTRUMENTS
- MUSIC EDUCATION MATERIALS
- RISERS
- STORAGE CABINETS

GAMBLE MUSIC COMPANY

"SERVING MUSICAL AMERICA SINCE 1906"
TOLL-FREE 1-800-621-4290

ance environment is making the decisions about performance material. While we work in our music classroom on lessons that are conceived and learned through the Orff process, there are many pieces for chorus or for special presentations that are far from elemental. When we can, though, we perform songs and pieces from our classroom work in our programs.

For me, one of the finest aspects of working with the Orff process in a creative and performing arts school is watching the transfer of classroom learning to the performance of "non-elemental" music. Students learn quickly, sing in parts with ease and seem to have finely-developed senses of phrase and of movement. These musical skills, evolved through their Orff Schulwerk classroom experiences, are testament to the importance of the Orff approach for all children. This includes those who are committed to specialized, intensive artistic and musical training.

Clearly, the concept of the creative and performing arts school and the teachings of Carl Orff go hand in hand to increase the natural abilities of future musicians. By providing a stress-free and intellectually stimulating environment, talented young students of the arts find their Orff Schulwerk classroom a joyful place for creative expression. These students and the Orff process are indeed a "perfect match." □

DAVID HOLT'S STORIES & MUSIC

GRANDFATHER'S GREATEST HITS

With Chet Atkins and Mark O'Conner. The best of early country music with the best band anywhere.

Tape...\$9.98 CD...\$15.98

STORIES & SONGS FOR LITTLE CHILDREN

A great collection of great folksongs for Kinder Critters by Peter Seeger.

Tape...\$9.98

THE HAIRYMAN

A delightful collection of Southern folktales woven together with David's music.

Tape...\$9.98

TAILYBONE

Scary Tales you'll not soon forget. Recommended for ages 8 and up.

Tape...\$9.98

PLAY THE JAW HARP NOW!

Comes with Free jaw harp. A complete mini-course of jaw harp.

Tape...\$9.98

THE HOGAPHONE AND OTHER STORIES

It's like having David tell stories at your house.

VHS Video...\$15.98

S&H \$2.50: TX Residents add 8% Tax

BRAIN DANCE INK

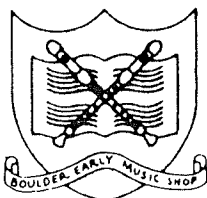
P.O. BOX 681264

SAN ANTONIO, TEXAS 78268

Boulder Early Music Shop

Store Hours: Monday through Saturday, 10:30-5:30

Recorders - Historical Flutes - Cornetts - Crumhorns
Viols - Lutes - Baroque Violins - Harps - Dulcimers
Psalteries - Bagpipes - Tabor Pipes - Percussion
Instrument Kits - Bows - Strings - Accessories
Extensive Inventory of Sheet Music - Gift Items



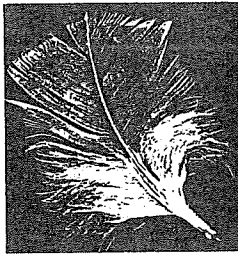
Prompt Mail Order Service

Write for Free Catalogs - Specify Areas of Interest

2010 Fourteenth Street

Boulder, Colorado 80302 (303) 499-1301





A Coat of Many Feathers

A Mexican folktale as told by AUBREY SIMPSON

Reprint permission HEMISPHERES, inflight magazine of United Airlines, Pace Communication Inc., Greensboro, NC.

High above the plains in Mexico's deep blue sky, some clouds were floating, just drifting by. But in a tree far below, some birds had alighted, and boy oh boy, were these birds excited!

They were humming and hooting and chirping. There was one Dodo bird who kept burping. They were awking and hawking and squawking. Why, you never heard so many birds talking. There were birds of every kind, color and size. There was even a Peacock with thousands of eyes. And every bird there wished to be heard, but no bird listened, so nary was heard.

Oh, but they continued to honk and to rage, until little Elfie Sparrow took center stage. Then all the talking came to a stop. It was so quiet you could have heard a feather drop.

Said Elfie Sparrow all meek and sincere, "Something's not right in our kingdom, I fear. There is one here who goes without, and something must be done, no doubt. Our friend Bat has not one feather to help him endure the harshest weather. He shakes and shivers all through the night, and it's nearly impossible for him to take flight. I hate to be a doomsday crier, but something must be done to clothe our fellow flier!"

"How will we do it?" cawed Mrs. Crow. "How to do it is what we want to know," Elfie replied, "To find the answer we must search; we'll not find it perched on our perch." "The Eagle will help us," someone volunteered. "Yes, the Eagle's help must be commanded."

So off they flew to the bird on the hill, to seek his skill in fulfilling their will. Now of all the birds, Eagle's a true politician, and to get him to do anything is always a mission. He pondered and thought, saying, "This is quite a problem you've brought. I'll try and pass some legislation, but first I'll have to poll every Eagle in our nation. When I have an answer I can make no projection, but I promise to deliver it before the election." Thus having spoken, away he sailed, and all

the birds knew that their mission had failed. No bird there knew what to do, until Elfie Sparrow once again came shining through. "We must fly to our Maker up in the sky; maybe our Maker will give it a try."

Their Maker listened as they told of their plight, then blushed a deep red, as well he might. "You see," spoke he, "I know this will sound absurd, but when I sought to clothe my very last bird, I reached into my magic sack, but alas and alack, what a surprise! I could not believe my eyes. At first I thought it was a theft, but in truth, there were just no feathers left.

It is embarrassing, but true, for at creating I was totally new. So I have no more feathers to give to make Bat's life easier to live. Truly, it's not that I just don't care, but I have nothing with which I can share."

Then Elfie Sparrow had an idea, and she spoke it out loud so all could hear. "There is the answer! The answer's right there! All of us birds have feathers to spare. We can solve this problem if we all share!"

"I've never heard anything so inane!" screeched the Peacock who was truly quite vain. "With all of those colors Bat will be a beauty beyond compare, and will strut about with his nose in the air. He'll be stuck-up and conceited and will never return the favor, should any bird need it."

Then Mrs. Wren piped in, "What you say may be true, but he can't be any more conceited than you."

"I'll not be mocked," seethed Peacock, quite shocked. Then he reached far behind and plucked the ugliest, scrawniest feather he could find. "If you think this is the solution, then here's your first contribution." Then he looked about and strutted out.

"Well," said the Crow, speaking quite low, "don't listen to him, he's berserk; it's a good idea and I'm certainly sure it will work."

"I completely agree, and here's the best feather that ever grew in on me," said Mrs. Wren, pulling a feather out of her chin. To

donate a feather every bird was invited and soon the great joy of giving ignited.

Stingy birds gave who hadn't given before; and soon there were feathers, feathers galore. Blue ones and yellow ones, black, white and green. There were colors there that had never been seen. Then Elfie Sparrow finally spoke, "We've got enough feathers to make Bat a coat."

All the birds started yahooping, boo-hooing and kazooing. They were all a-cooing, soft-shoeing and ballyhooing!

Bat was flown in to try his new coat, but the second he got it on, he started to gloat. As the weeks went by Bat became more and more conceited, and when the birds called, he simply said, "Beat it." He would stare in the mirror and preen, boasting, "I am the prettiest bird ever seen."

When the birds thought of Bat it was with dread and everyone remembered what Peacock had said.

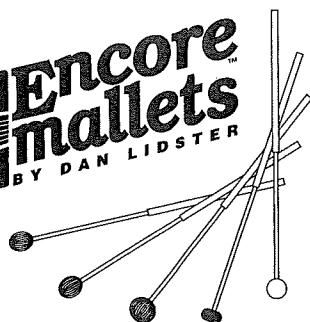
Bat said, "I am marvelous!" He said, "I am the king," and he demanded that everyone else say the same thing. "I have something to say," declared Bat one day. "I am so beautiful that you must pay for the pleasure of looking at me every day!"

All the birds thought, this is the max, but every bird there paid Bat the tax. Bat became bossy, nasty and mean, and he wouldn't share anything, not even a bean.

Soon all the birds started to complain and on little Elfie Sparrow they all laid the blame. Elfie opened her beak to try to explain, but no one wanted to listen, and made it quite plain. Crow spoke up loudly and she spoke rather rough. "Keep your beak shut, you've caused trouble enough."

Peacock saw her and smiled with glee, "This would never have happened if you'd listened to me." When all the birds burst into applause, little Elfie Sparrow knew it was a lost cause. She felt in her heart that the birds were right and decided to try to stay out of sight. Elfie sat down trying not to cry.

Encore mallets™
BY DAN LIDSTER



**Save
your
budget!**

Compare our quality:

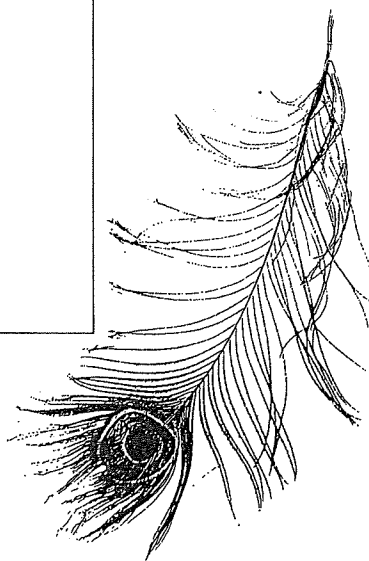
- Our durable shafts are guaranteed not to break—*ever*, or we will replace them *free*.
- Shafts never bend or warp.
- Instrument usage permanently imprinted on grip.
- Balls glued on so they will not fall off.
- Even the yarn is specially designed for longer wear.

Compare our prices:

Prices range from \$4.00 to \$14.00

Encore Mallets™

702 Runge Drive • Lewisville, Texas 75057
214-436-6963 • Fax: 214-221-4319



"My oh my," said Mrs. Wren, who turned out to be a friend to the end. "The problem is not the feathers we gave; the problem is Bat doesn't know how to behave. And it is a lesson that he must learn, so back to our Maker let us return."

The Maker listened to their tale full of woe. Then spoke he, "To Bat I must go. I want to witness his misbehavior with my very own eyes, but first I'll need the perfect disguise." Then the Maker changed right then and there; he created an illusion of feathers where there once had been hair. When the transformation was totally done, the birds were stunned silent, every one. For their Maker looked just like little Elfie Sparrow, and shot across the sky quick as an arrow.

When he, as Elfie, arrived at Bat's nest, he sighed, "Bat, I'm so tired, please may I rest?"

"Oh Elfie Sparrow, you look such a fright, you can't rest here. Get out of my sight!"

"Oh Bat, I hunger and am in much need, surely you could spare me just one little seed."

"For me you've done nothing, for you I'll do the same. You're not even worthy of speaking my name."

"Oh Bat, how can you gloat, when all of us birds gave you your coat?"

Bat thought to himself, "Oh I'll bring her down." So you can imagine his surprise when he spun around.

"So," said the Maker, catching Bat in his sight, "now we both know that what you're doing is just not right. All these feathers have made you conceited. So all these feathers are no longer needed. You've acted like a rat, a weasel, a cur. Now just like them you'll be covered with fur." Then all the feathers scattered in the wind and thick brown hair suddenly grew in.

"And because your vanity made you blind to the needs of others, and made you abuse all your sisters and brothers, from this moment on, you shall have poor sight. And have to survive in the darkness of night!"

From that moment on and ever after that, those who won't see are said to be blind as a Bat. And as our story draws to its close, there is one moral we must impose: As once was spoken by a very wise Rook, never judge others by the way that they look. "This," said he, "is one of life's NEVERS; for there is more to a bird than a coat made of feathers!"



VERITAS VOS LIBERABIT
THE UNIVERSITY OF
PORTLAND

Music

SUMMER 1993

COURSE: Orff Schulwerk
Levels I-III,
(A.O.S.A. approved)
(July 19-30)

FACULTY: Valerie Johnson,
Ken Lochner, Oscar Munoz,
Lynn Schneider

COURSE: Introduction to
Kodaly
(July 5-16)

FACULTY: Paul Dombay

CONTACT:
Kenneth Kleszynski, Ph.D.
University of Portland
5000 N. Willamette Blvd.
Portland, Oregon 97203-5798
800-227-4568

FOUNDED IN 1901

ZENOBIAMUSIC

HAND BUILT
WORLD INSTRUMENTS

XYLODRUMS • BERIMBAUS •

KALIMBAS • DIDJERIDUS •

GVIRO • CHIMES • RAINSTICKS

GANZAS • SHEKERES • WAXIXI •

"HOW TO PLAY" TAPES AVAILABLE

NEW MILFORD CT
(203)-350-4339

To the Editor:

I have been reading *The Orff Echo* since 1970 when it was a thin, four page publication with no photographs, ads or drawings. I have watched it grow to a fine quarterly which always has articles of interest, lesson plans to try, suggested books to read and important information about AOSA. *The Orff Echo* helps readers feel connected to the association as a whole and provides a window for Orff Schulwerk across this country and in other countries.

I am especially grateful for the recent editorial policy of including regular articles on movement and dance. The new line identity of AOSA, "Music and Movement Education," calls attention to the integral role this discipline plays in the Schulwerk.

Cynthia Campbell's article, "Early Dance with Children" (Winter, 1993), is an example of the worthwhile pieces on dance. Her thoughtful writing with accompanying descriptions, diagrams and references contain historically accurate, useful and enjoyable approaches to period dance.

The Orff Echo has given me a forum for my own writings on movement and dance. Thanks to the assistance of the editorial staff (past as well as present), I have been challenged to hone my expressive skills. I have welcomed the process of clarifying my own classroom experiences for *The Orff Echo* because it is important for movement ideas to be accessible to Schulwerk teachers.

Editing a quarterly takes organization, discrimination, judgement, diplomacy, creativity and support to the contributors. AOSA members are fortunate to have *The Orff Echo* on line.

Claire Levine
Michigan

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. Its 115 clearly-printed pages provide quick access to articles printed in earlier issues.

"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. Write to AOSA Headquarters, P.O. Box 391089, Cleveland, Ohio 44139-8089.

SUMMER 1993 — THE ORFF ECHO

Editorial Board Openings

At present, there are several places open on the Editorial Board of *The Orff Echo*.

Please think about this opportunity. You might be one of our members who is perfectly suited to become a voice of AOSA by serving on the Editorial Board. If writing comes as easily to you as making music does, this can be an interesting and challenging way to contribute to the growth of Orff Schulwerk.

Considerations:

1. You must be a member of AOSA, dedicated to and familiar with the philosophy and practical application of Orff Schulwerk, willing and able to support the goals of AOSA.
2. The ability to write clearly and concisely and having prior writing experience (newsletter editor, e.g.) are considered advantages.
3. Adequate time will be needed to complete reviews and assignments.

Responsibilities:

1. Approximately 12-16 manuscripts per year are sent for review by the Editorial Board. Members read, suggest any changes or mark corrections, and write a brief, objective evaluation. Manuscripts or evaluations must be returned within a specified time.
2. Some members of the Editorial Board have continuing, specific assignments, such as book reviews, classroom material, or research. Department editors manage manuscripts contributed to that department and review them with the editor.
3. Editorial Board members may be assigned to write particular articles. Members are requested to keep an "ear to the ground" for relevant subjects and to solicit and collect manuscripts from their colleagues.
4. The Editorial Board meets annually for a weekend and members are expected to attend.

Open communication with the editor is maintained via mail, telephone or fax; contents of *The Orff Echo* are as much a cooperative effort as possible.

In regular rotation, positions on the Editorial Board will be filled by application, confirmation and appointment by the Presi-

A Place for You?

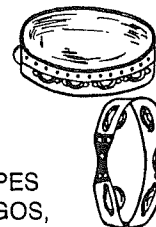
dent and the National Board of Trustees. A second term is possible, as is a return after a hiatus.

If this work sounds appealing to you, write to AOSA for an Editorial Board application. We look forward to considering you as a member of *The Orff Echo* Editorial Board.

MUSICAL INSTRUMENTS

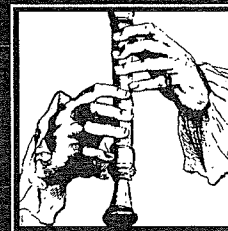
For Children

TAMBOURINES ALL
STYLES AND SIZES,
BRASS CYMBALS;
TRIANGLES,
RECORDERS,
FLUTES, TOY BAGPIPES
HAND DRUMS, BONGOS,
BRASS HORNS AND RELATED ITEMS
TRADE INQUIRIES WELCOME



EASTERN MUSIC HOUSE

BOX 811, SIALKOT 51310 - PAKISTAN
Tel : 0432 - 86921 Fax : 92 - 432 - 58417



RECORDER MUSIC & RECORDERS

for Student / Teacher / Performer

- Recorder method books, solos, and ensembles
- Music for recorder & prepared tape
- Critical editions of early music
- Classroom, ensemble, solo, & historical recorders
- Recorder accessories, prints, and note pads

Send for your FREE Catalog

Sweet Pipes

23 Scholar Lane • Levittown, NY 11756
Tel: (516) 796-4140 • Fax: (516) 735-8678

Video Preview

DONNA MARCHETTI

Paul Winter: Adventures in Making Your Own Music 61 PW

There was an air of expectation in the room as we waited for Paul Winter to begin his workshop. "Adventures in Making Your Own Music" was taped at last year's Minneapolis conference. Those of us who had been at his concert the night before—part of which was given in total darkness—were sure this session would hold its own gentle surprises.

He began by asking everyone to sit on the floor. "Chairs make an audience," he said, and this workshop was not about performing; it was about finding our own inner music, about making music that "sounds like it's part of life."

A quick inventory of instruments around the room revealed recorders, an oboe, mbira, tuba mouthpiece, cello, piano, trumpet and others. Paul likes to begin these workshops by having four single-line melodic instruments play together. Any combination of instruments can work, he explained, as well as any combination of experience levels, as long as the players maintain a democracy. It's a matter of being willing to let go, he said, sharing both sounds and silence. The only rule is that there are no wrong notes.

The first group of volunteers consisted of a player each on cello, trumpet and alto recorder, with Paul playing soprano saxophone. The idea, he explained, is to make sounds of any kind; the goal is to create music of an organic nature that blends the expressions of the individuals into a spontaneous whole.

This, of course, is a scenario perfectly designed to initiate the "fight or flight" response in most classically-trained musicians; if not panic, at least bewilderment may ensue.

Paul related the story of a cellist and English horn player who had been asked to play with him and his jazz-oriented group. The two traditionally-trained players were skeptical about such an unstructured situation, thinking it would never work. The scale of the Japanese koto was introduced (C, D, Eb, G, Ab, C) was then introduced and they agreed to play only these notes. It was a point of revelation for the cellist and horn player, as their "experiment" unfolded into beautiful sounds. Eventually passing notes were added until finally they were playing freely, with no "rules."

Before the first workshop musicians began, Paul asked for the lights to be turned out. This, he explained, allows everyone to focus on the sound, not the people or other visual distractions. The dark, he said, is unprogrammed; "the ear goes into the whole being." Unfortunately, not all the light controls could be located; on the tape the dim figures are actually more distracting.

The music began, quietly and tentatively, gradually picking up in activity and volume, until it wound to an end by mutual consent. It's important to note that this is music of the moment, and its immediacy is what makes it effective. This is not concert music; one wouldn't buy a recording of it, but in its revelation of shared experience, it is just as important.

Expertise on a particular instrument is not important or even necessarily desirable. If expectations of a certain level of proficiency get in the way, Paul suggests switching instruments so that the focus remains on the experience, not on technical ability.

A second group of four musicians was assembled; piano, mbira and two xylophone players. Combining these instruments requires some caution, Paul explained, since the temptation to dominate by harmonic means is strong. He advised easing into chords slowly and being prepared to yield easily to the other players.

This time the lights were completely dimmed, which would have been more effective if the music itself had filled the void. In the room, the plucked strings of the piano (the keys were not struck) and the other quiet instruments with their non-sustaining tones were difficult to hear. Unfortunately, on the videotape they are even more so. Sounds from the session being held in the next room are unavoidably present, although they can either distract or enhance, depending on whether the listener can integrate them into the improvisation.

After discussing the experience, the same group, with slight changes of position, played again. This time, the full range of the instruments was heard; piano keys were struck and strings plucked. The music was more active and less tentative and it was obvious that everyone enjoyed this improvisation more. At this point on the tape, the darkness of the room really does achieve its goal—the sound dominates and the visual blankness is almost hypnotic.

Given time, Paul explained, he would next assemble four percussion players, then vocalists. Finally, he would add movement to the experience.

In sound making, we have the chance to discover and share other parts of our identities, Paul Winter said in closing. Everyone is unique and everyone's song is special. "No one can do like you can. You have no competition. You are the best in the world." It's a thought we all too often forget.

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

Tape(s) requested _____

Dates: 1st choice _____ 2nd choice _____

Name _____

Address _____

City _____ State _____ Zip _____

VIDEO TAPES

SPECIAL: AOSA film
now available on videotape.

AA-AO *American Odyssey*

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*

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

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

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

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

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)

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*

18 LA **Jim Solomon**, Kansas City, 1985
*Latin and African Rhythm Ensemble
for the Elementary School*

18 SB *South of the Border, Detroit, 1988*

19 CS **Shirley Sushereba**
Challenger Shuttle Tribute

20 OS **Jos Wuytack**, U. of Washington, 1979
The Orff Schulwerk Process
20 FP *Final Performance, U. of Washington*
20 CC *Orff Schulwerk Process—
Chicago, 1987*

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

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

23 SP **Panel Discussion**, Cleveland, 1983
*Soundings: Past and Future (D. Hall,
B. Haselbach, J. Matthesius,
M. Murray, Liselotte Orff,
N. Goldberg, moderator)*

23 RR *Reminiscences, Reflections of
Toronto, Detroit, 1988 (D. Hall,
J. Matthesius, G. Nash)*

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

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, Ex-
pressing 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
with the Movement*

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*

58 OI *Orff Institute Summer Course
Overview*

Distinguished Service Awards
59 GN *Grace Nash 1989 Interview*
59 BG *Barbara Grenoble 1990 Interview*
59 JP/LY *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
*Beyond John (Cage): New Parameters
in Music*

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

AOSA A/V Library Annotated Shelf List 1992-93

Shelf Number—Featured Person—Viewing Time

2HD John Bergamo "Hand Drum Technique" :58

Hand drum techniques for upper elementary grades. Explanation of various varieties of drums.

3PS Dr. Edith Bondi "Papa Shamus—Hanukah Operetta" :60

Operetta and ballet with student orchestra. Not related to Orff Schulwerk.

4II Steve Calantropio "Intermediate Improvisation" :53

Rhythmic and melodic improvisation; recorders and xylophones; discussion of form. Intended for 5th and 6th grades. Often difficult to hear.

5MM Freda Ensign "Making Music With Children" :60

Aspects of Orff Schulwerk explored in a school setting. Intended for the layperson.

6GC Jane Frazee "The Gift and Challenge of Carl Orff" :69

The gift to children—involvement; challenge to teachers—teaching effectively. Short lecture followed by demonstration.

7CI Danai Gagne and Judy Thomas "Children Involved—Developing African Materials" :90

African music and movement for upper elementary; children's demonstration. Complicated rhythms taught.

8IC Richard Gill "I Can Make Music" :18

Richard Gill, Michael Atherton, Helen Newton and a group of 3-5 year olds. A professionally made tape intended for parents, music education students and pre-school teachers.

8MM Richard Gill "Moving Mostly Musically" :60

8CS Richard Gill "Closing Speech and Performance: United We Stand, Divided We Fall" :60
Taped in Portland in 1982. Two tapes worth watching to see a master teacher in action; sound and picture quality poor.

9MF Doug Goodkin "A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students" :57

Examples of music from Africa and Bali,

intricacies other than those found in Western music; importance of this music because it is accessible to us.

10BR Lynne Jessup "Back to the Roots: African Xylophone" :48

Historical and technical background introduction to African xylophone; importance of broadening our musical tastes.

10PM Lynne Jessup "Pacific Music Beyond Hawaii" :60

Game song and lullaby from Rota in the Mariana Islands; Samoan boys' dance with taped percussion accompaniment. Excellent sound and picture.

11GK1,2,3,4,9,16 Gunild Keetman Films for German TV :25 each

In German; an introduction to Orff Schulwerk for the layperson, filmed in an elementary classroom. Hand drums, recorders, movement, speech, pitched instruments, and singing. Black and white. Tapes transferred from European format to VHS; picture and sound are somewhat distorted.

LOOK TO STUDIO 49 FOR QUALITY • EXPERIENCE • DEDICATION

"Since its foundation STUDIO 49 has manufactured the instruments for Schulwerk. These instruments have been further perfected according to the latest experience and knowledge, and with special consideration for educational requirements."

Carl Orff

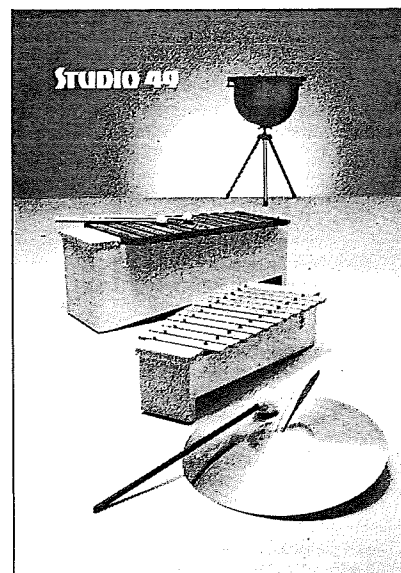
See your local dealer or contact MMB Music, Inc.

STUDIO 49

SOLE U.S. AGENTS

MMB MUSIC, INC.

10370 Page Industrial Boulevard, Saint Louis, Missouri 63132
To request a free catalog, call toll free 1-800-543-3771



17YL Marcelyn Smale "Young Learner, Active Learner" :90

Suggestions for working with pre-schoolers; discussion followed by children's demonstration on the concept of accent.

18LA Jim Solomon "Latin and African Rhythms" :47

Singing, movement accompaniment, instrumental improvisation on Calypso, Caribbean; and African rhythms. Extensive work with congas.

18SB Jim Solomon "South of the Border" :75

Music from Africa, Mexico, the Caribbean, and South America for upper elementary students. Voices, percussion, xylophones and recorders. Contains some interference from the P.A. system.

20OS Jos Wuytack "The Orff Schulwerk Process" :49

Vocals, instruments, movement, and improvisation for middle and upper elementary students. Emphasis on process.

20FP Jos Wuytack "Final Performance" :16

Performances of short pieces from previous tape for middle and upper elementary.

20CC Jos Wuytack "OS Process" :90

Emphasis on good teaching technique.

21PD Lillian Yaross "Prop Up the Day" :90

Imaginative use of props as an aid to teaching pre-schoolers.

21NB Lillian Yaross "Near the Beginning" :60

Short and simple activities for pre-school children. Longest segment is a children's demonstration.

22OS Margot Schneider "Orff Schulwerk in China" :18

Excerpts from performances by Chinese students.

23RR Doreen Hall, Joe Matthesius, Grace Nash "Reminiscences, Reflection of Toronto" :60

Panelists reminisce about the beginnings of Orff Schulwerk in North America and their relationships with Carl Orff.

24AF Margaret duGard "Afro-American Culture" :90

African and African-American games, chants, and songs for elementary school-aged children (grade 2 and up).

25SH Shenanigans "Multi-Cultural Folk Music" :90

Folk music and instruments from Europe, South America and Australia. Some discussion of music and instruments; dialog is hard to hear.

26AA Pat Hamill "Arts Alive" :90

Exploration of a painting using songs, games, and chants evocative of 19th century America.

27JF Dr. John Fines "Interpreting Art" :60

Dr. Fines leads a group of children in exploration of a painting, based on a story the children perceive from it. Sometimes difficult to hear.

28EA Dr. Sue Snyder "Educating Administrators" :80

Dr. Snyder on the importance of becoming articulate about Orff Schulwerk; communication techniques, role playing, and a mock school board meeting.

29MC Grace Nash "Music With Children" :35

Basic Orff Schulwerk with a group of children; musical forms, rhythm and pulse, expressing note values, and music in action. Sound and picture quality poor.

29DSA Grace Nash "Distinguished Service Award" :30

Interview with Mrs. Nash upon receiving the Distinguished Service Award in 1989. Taped in 1991.

30FS Bob deFrece "From Song to Movement" :30

Vocal music with movement for upper elementary, includes the African song, "The Lion Sleeps Tonight." First part lost due to technical problems; remaining 30 minutes worthwhile.

30HB Bob deFrece "Handbells: Another Voice in the Instrumentarium" :90

Explores use of handbells in conjunction with familiar Orff instruments; playing techniques; care of instruments; four musical examples involving handbells with other instruments.

31PP "Portrait of Polynesia" :30

Demonstration and explanation of dances and music from several Polynesian cultures. Filmed at the Polynesian Cultural Center in Hawaii.

33LS Lois Birkenshaw-Fleming "Everybody, Let's Sing" :64

Orff Schulwerk for the elementary mainstream classroom; suggestions for adapting material to various situations, and individual handicaps.

34MG Dr. Dee Joy Coulter "Music's Gift to the Developing Mind" :66

Lecture on the "inner qualities of music"; nature and consequences of these qualities; how the thoughts and feelings they evoke fit into the average American classroom today. P.A. system problematic but does not interfere with the lecture.

35JJ Nancy Ferguson "Jewels for Juveniles" :47

Ms. Ferguson leads a group through a John Denver piece and a Calypso for junior high; Much improvisation on instruments; some sound problems.

36BE Richard Layton "Beginnings to End" :53

Musical exploration of a myth, using instruments and improvisational movement. For middle school children.

37FP Ursula Rempel and Carolyn Kunzman "For our Pastance, We Play and Dance" :58

Introduction to Renaissance dance; examples of estampie, pavane, allemande, galliard, and branle; anecdotes about the customs of the period. Sound often difficult to hear.

38MB Mary Shamrock "Multi-Cultural Bridges: a Report from China" :60

Orff Schulwerk in China, an overview of Chinese music education; introduction to traditional Chinese song. Some video footage from classrooms in China.

39OT Katharine Smithrim "Once Upon a Time" :49

A group goes on a musical exploration for 4-5 year-olds, inspired by a children's book about going to the moon.

40AG Avon Gillespie "Possibility Teaching" :76

A simple rhythmic pattern becomes the basis for exploration in this ingenious session; variations on the song, "Are You Sleeping?"

41MD Danai Gagne "Moving With the Drum; Drumming With the Movement" :86

A variety of activities using drums. Some explanation of technique; many improvisatory ideas are explored. The drum is used as a visual prop as well as an instrument.

42JH David Holt "Jaw Harp Playing" :60

Step by step instruction for jaw harp playing; recorded examples of virtuoso playing.

43VS Barbara Grenoble "Visualizing Sound" :90

Focus on visual representation of sound as an activity in itself and as a prelude to notation. For early elementary grades.

43DSA Barbara Grenoble "Distinguished Service Award" :36

Presentation of the Distinguished Service Award at the Denver, 1990 conference, interview with Gin Ebinger in 1991.

44BA Dr. Rene Boyer-White "The Folksong Treasure of Black America; Its Impact on Orff Schulwerk" :85

Spirituals, blues, and gospel, some rap.

45GS Marion O'Connell "A Guide on the Side— Working With Musically Gifted Children" :90

A 45-minute session on theme and variations; a 45-minute lecture and discussion on teaching musically gifted children.

46MP Brigitte Warner "Musica Poetica" :60

Improvisational music, movement, and drama, using a shadow screen.

48MW Isabel Carley "Speech Play: The Magic of Words" :90

An exploration of the elements of speech,

from the individual sounds of vowels and syllables to the evocative aspects of poetry.

48SS Isabel Carley "Speech Play: From Speech to Song" :68

A look at the musical qualities of speech, including chants, limited range songs, and improvisational songs.

48SP Isabel Carley "Speech Play: Storytelling Plus" :90

Storytelling in many forms, from simple unaccompanied stories to a mini-opera with instrumental accompaniment and narration.

49AC Elizabeth Gilpatrick "Aleatoric Composition" :45

Narrated stories with sound accompaniment created, using nature photographs as inspiration; methods of non-traditional notation.

51JZ Jack Neill "Jazzin' Up the Joint" :80

Beginning experiences with jazz for teachers. Includes settings of poems by Langston Hughes.

52FC Judith Cook Tucker "Forging Community Bonds Through Multipart Songs" :60

The role singing plays in creating bonds throughout the world. Songs from Zimbabwe, South Africa, the Georgia Sea Islands, and Puerto Rico. Excellent sound and picture.

53IM Pam Hetrick "Interlocking Melodies: a Balinese Pentatonic Alternative" :60

Focuses entirely on the piece "Tabuh Gari," an example of gamelan *joged bumbung*. Well explained and clearly demonstrated. Excellent pictures and sound.

54TY Teruko Yaginuma "Impression and Expression: Schulwerk Development of Japanese Song Material" 1:45

Product of two sessions edited together; second half of the second session deals with Japanese folksongs. The rest of the tape is not limited to in Japanese culture; offers insights to expressive modes.

55CS Ramon Williams "Caribbean Songs and Rhythms for the Classroom" :60

Two songs from Surinam, taught in Surinamese, and one from Curacao, song in *Papiamentu*, the language of the Dutch Antilles. Excellent sound in crowded room.

56AL Ben Snowball "Songs and Dances of Alaskan Natives" :60

Material from north and south Alaska, playing techniques for the Eskimo drum. Soft-spoken Mr. Snowball is sometimes difficult to hear.

57AR Elizabeth Brennan "Songs, Dances, and Games of the Andes Region" :60

Pieces from Ecuador, Peru, Argentina, and Columbia with simple accompaniments. Excellent picture and sound.

58OI Overview of the Orff Institut Summer Course :60

Taped in 1990. Segments of workshops with Doug Goodkin, Judy Bond, Wolfgang Stange, Mari Tominaga, and others. Tape transferred from European format to VHS, sound and picture quality only fair, tape still worthwhile.

MENC "Teaching Music With a Multicultural Approach"

Taped at the 1990 Symposium on Multicultural Approaches to Music Education held in Washington, D.C. All four tapes offer good introductions to the music of their respective cultures, but brevity prevents any in-depth exploration.

"Teaching the Music of Asian Americans" :37

Deals exclusively with Chinese music. Includes a brief history of Chinese music and an introduction to the traditional instruments.

"Teaching the Music of African Americans" :25

Looks at the roots of Afro-American music in its spiritual tradition; performance by an Afro-Cuban group.

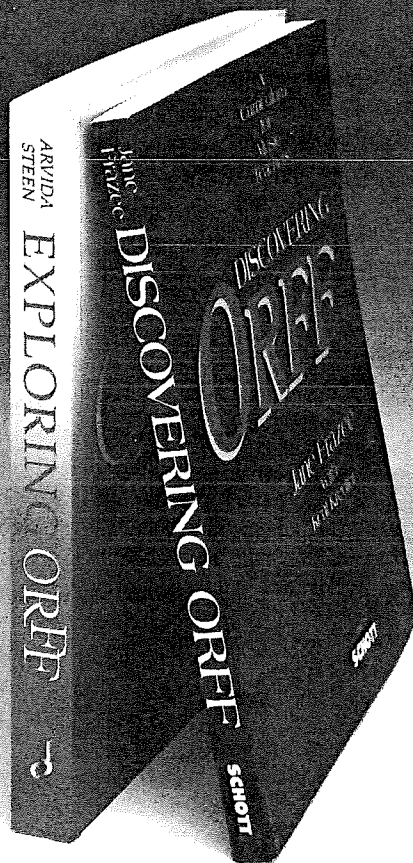
"Teaching the Music of American Indians" :37

Includes a discussion outlining the evaluation of Native American materials for the classroom. Performance of a war dance and hoop dance. Brief flute demonstrations.

"Teaching the Music of Hispanic Americans" :26

Includes a demonstration of Andean raftpipes (panpipes), performance of Mexican mariachi music, and a discussion of its meters and instruments.

Dynamic Duo



Arvida Steen

EXPLORING ORFF

A Teacher's Guide

An essential new publication with detailed information on how to form a curriculum; how to choose the best materials for lessons; and how to plan lessons. Includes a rich and varied selection of songs and activities.

ISBN 0-930448-76-6
(376 pp).
Schott Edition SMC 76
\$35.00

Jane Frazee
(with Kent Kreuter)

DISCOVERING ORFF

A Curriculum for Music Teachers

The best-selling introduction to America's fastest growing elementary music teaching approach. Over 10,000 copies sold. Part 1: "The Elements of Orff-Schulwerk." Part 2: "Orff-Schulwerk in Practice: A Sequence of Skills and Concepts for Grades One through Five."

ISBN 0-930448-99-5
(224 pp).
Schott Edition SMC 99
\$35.00

Published by **SCHOTT**

Sole Agent: European American Music Distributors Corporation
Valley Forge, PA

Available from your favorite dealer

Focus on AOSA Research Activity

SHERAN FIEDLER

The research feature in this issue focuses on research activity within AOSA. The many research activities sponsored by AOSA gained momentum under the able leadership of former research committee chair Hilree Hamilton. Currently Region III Representative Sheran Fiedler oversees the activities of AOSA's research committee. Sheran, an elementary music specialist in Glencoe, Illinois has more than 20 years of teaching experience as well as a doctoral degree, qualifications that provide a very broad background for carrying out her responsibilities in this role. Sheran describes below some of AOSA's current research activity and some of the people who assist the organization in its research efforts.

Carolee Stewart, Editor Focus on Research

One of the many AOSA committees that is actively involved in the promotion of Orff Schulwerk in American education is the research committee. This committee is involved in many activities, and one of its most rewarding jobs is the funding of research

grants. Each year, grants are available to AOSA researchers, and this year, two such grants were awarded.

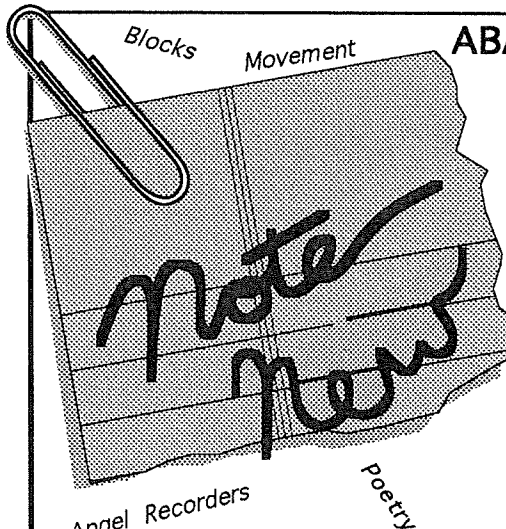
The first was given to Lori Custedero of Simi Valley, California. She received funding for her study entitled, "Music and Flow in Children: In Search of Optimal Experience." This study will examine children's responses to musical instruction and will try to determine which teacher-guided music activities facilitate flow experience—intrinsically rewarding experiences that occur when an individual's skill level and challenge level are commensurate. It is hoped that the findings of this study will provide evidence for the efficacy of Schulwerk activities and will provide tools for Schulwerk teachers to engage children appropriately in learning activities.

The second study, "Schulwerk Project: Implementing Eastman's Levels," to be undertaken by Janet Robbins, will examine the teacher network established in the levels course at Eastman and will delve into what happens to teachers trained in Orff Schul-

werk once they return to the classroom. The primary purpose of the study is to focus on the questions teachers ask once they return to school and try to implement what they have learned. Teachers will be brought together throughout the year to share ideas, questions and stories from their classrooms, in relation to their previous summer's training.

In addition to funding grants, the research committee directly facilitates and promotes the poster session and the research sessions at AOSA national conferences. Much time is spent on planning and executing these sessions as well as in providing support for other research-related matters that come to the attention of the National Board of Trustees.

Another function of the research committee is the coordination of the activities of the



ABA Music FOR Children
PO BOX 3730
Salem, OR 97302

503-399-0345
800-722-XYLO (9956)
FAX 503-585-9414

We're as close as the phone. The service gets better, the knowledge gets greater, the hugs get bigger, and the music will always go on. Drop us a line if you would like a catalog or our newsletter RONDO.

Keep Christmas In Your Heart
a Christmas musical for Orff instruments



story & lyrics by Elizabeth Peach
music by Alice Olsen **\$10.50**

Also available:

13 Songs For Halloween	\$10.50
Monster Stew	\$10.50
The Sharing Tree	\$ 9.95
Follow The North Star Home	\$10.50

Order from:

Alice Olsen Publishing Co.
 3515 NE 130 th Ave.
 Vancouver, WA 98682
 (206) 896-4048

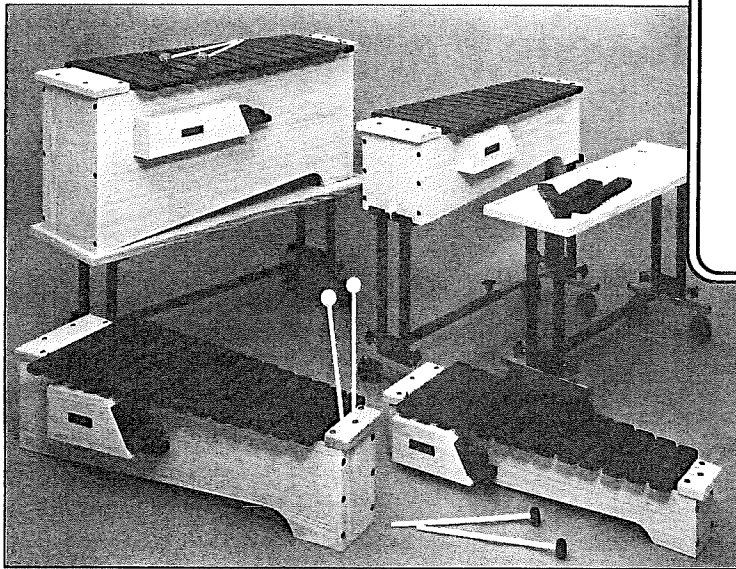
Dealer inquiries welcomed



Peripole

BERGERAULT

INC.



■ ALWAYS THE LEADER
IN QUALITY AND PRICE

XYLOPHONES

METALLOPHONES

SOPRANO (c2-a3)

P1925 Diatonic - 16 Bars
P1926 Chromatic - 22 Bars

SOPRANO (c2-a3)

P1910 Diatonic - 16 Bars
P1911 Chromatic - 22 Bars

ALTO (c1-a2)

P1930 Diatonic - 16 Bars
P1931 Chromatic - 22 Bars

ALTO (c1-a2)

P1915 Diatonic - 16 Bars
P1916 Chromatic - 22 Bars

BASS (c-a1)

P1935 Diatonic - 16 Bars
P1936 Chromatic - 22 Bars

BASS (c-a1)

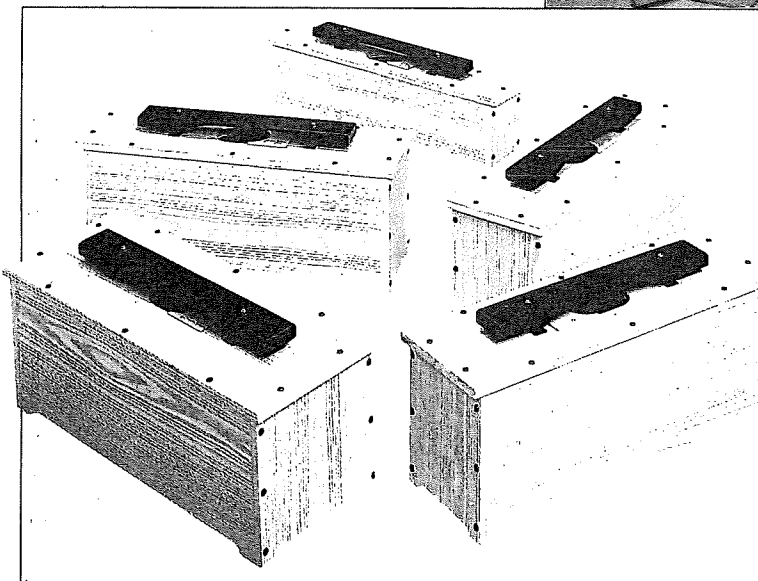
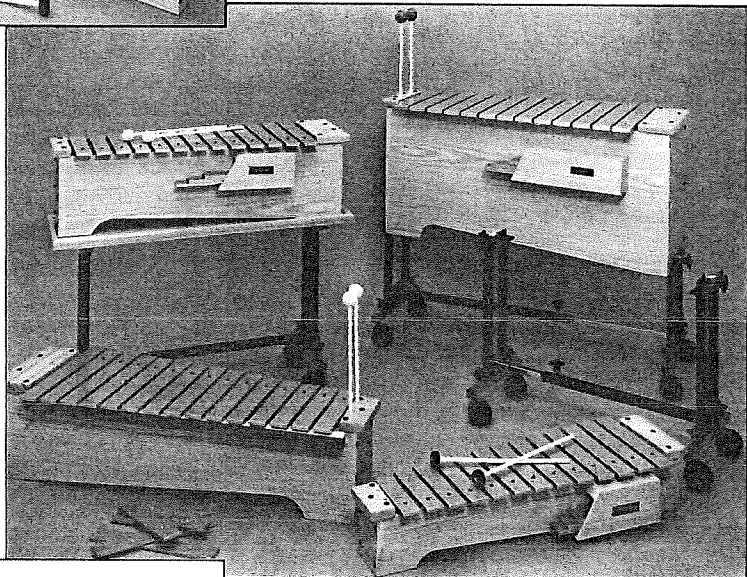
P1920 Diatonic - 16 Bars
P1921 Chromatic - 22 Bars

GLOCKENSPIELS

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

SUB CONTRA BASS BARS. 3-3/4"x3/4" - F, F#G, A, B, B#C

CONTRA BASS BARS. 2-5/32"x3/4" - C, D, E



FREE overtone tuning. **FREE** dampers on metallophones. Extra-wide bars. Only prime, aged Rosewood used for xylophones. Formica laminated hardwood construction, both glued and screwed together with solid base line for greater durability. Heavy duty metal posts and surgical quality neoprene tubing to support the bars. Precisely tuned to A440. Free attached storage boxes for F and B^b bars. Mallet storage. Fiberglass xylophones and extended ranges available. Mobile, adjustable tables and stands available. **UNCONDITIONALLY GUARANTEED** for quality, tuning and workmanship.

Peripole Bergerault Inc.
2041 State Street
Salem, Oregon 97301
1-800-443-3592

Research Advisory Review Panel (RARP), an *ad hoc* committee that advises the National Board of Trustees on research matters and provides expertise in the review of all research grant applications and poster session submissions. This panel provides an invaluable service to the AOSA and the research committee. The RARP consists of four members, each serving a four year term; one member leaves and a new member joins the panel each year on July 1. The 1993-94 members, Steven Hedden, Cecilia Wang, Marcelyn Smale and Donna Brink Fox are introduced below.

A long-time member of the RARP, Steven Hedden, Professor of Music Education and Associate Dean of the College of the Arts, has been a member of the RARP for five years. He began serving as chair of the panel on July 1, 1993. Steve's research interests lie in studying effective response to music, general music pedagogy and the music compositional process. Co-authored with David Woods, Steve's latest article, "Student Outcomes of Teaching Systems for General Music, Grades K-8," is published in *The Handbook of Research on Music Teaching and Learning*, edited by Richard Colwell. Widely published, Steve brings a wealth of research experience to his position on the RARP.

The second member of the RARP, Cecilia Wang, Associate Professor of Music Education, University of Kentucky, Lexington, is beginning her third year with the panel. Cecilia is an avid researcher and her interests lie in tempo perception, pitch discrimination, teacher effectiveness and creativity. She most recently presented the results of an AOSA-sponsored collaborative research project at the 1992 Minneapolis Conference, and she has an article published in the Fall 1992 issue of *The Orff Echo*. Cecilia is published in the *Journal of Research in Music Education* as well as in *Psychology of Music*, where her latest article dealing with melodic recognition appears. In addition, she has served on the editorial board of JRME. Cecilia also brings wide research experience to the RARP.

The third member of the panel, Marcelyn Smale, Associate Professor of Music at St. Cloud State University, Minnesota, is beginning her second year on the RARP. Her article, "Preschool Children and the Relationship of Their Singing Accuracy and Inflected Speech Patterns" was recently published in the *Minnesota Music Education Research Review*. Marcelyn's research interest is mainly concerned with how children learn to sing and the factors that influence their singing ability. Marcelyn is an active workshop clinician and has presented at several AOSA national conferences.

The newest member of the RARP, Donna Brink Fox, is an Associate Professor of Music at the Eastman School of Music in Rochester, New York, and is the Department Chair of Music Education. Her research interests lie in the area of early childhood music behavior and teacher research that examines teacher actions affecting children's behaviors. Her most recent article, "The Musical Preparation of Early Childhood Majors: All God's Critters Got a Place in the Choir," is published in the *Quarterly Journal of Music Teaching and Learning*. In addition to her research, Donna is the Coordinator of the Orff Schulwerk teacher training courses at the Eastman School of Music. Donna assumed her duties on July 1, 1993. Welcome, Donna!

Finally, we take this opportunity to acknowledge the service of outgoing RARP member and immediate past chairperson Sylvia Munsen, who was a member of the panel from its inception six years ago. Sylvia, an elementary vocal/general music teacher in the Catalina Foothills School District in Tucson, Arizona, brought to her work with the RARP her expertise and knowledge of elementary school children and the development of the child singing voice. Her most recent article, "A Description and Analysis of an Orff Schulwerk Program of Music Education," may be found in *The Orff Echo*, Winter, 1991. Sylvia's work on the RARP has been much appreciated, indeed. Thank you, Sylvia! □

Marilyn Davidson Given Award



Congratulations to Marilyn Davidson, AOSA president for the past two years, who was given an award as Outstanding Alumna of the Fine Arts School of Ball State University. The presentation took place at the Indiana Music Educators Conference in January, 1993. Best wishes to our outgoing president.



Apologia

The Guest Editorial, "What is 'Real' Music? Who Defines 'Real'?" (Spring 1993) was written by Doug Goodkin, California.

Photo identifications missing from the Winter issue, page 24: upper right at the piano, Rick Layton and Matthew Horn. Karumanta player, lower left, Cassandra Collins, President of St. Louis Chapter.

NEW! **Creative Dance for All Ages** by Ann Green Gilbert. Highly recommended! **\$29.95**

Walking Drums, lightweight, goatskin head, rope tuning, kids can wear & play. **\$195**

Ocean Drums in 3 sizes, wondrous sound! **\$36, \$48, \$60**

Call or write for our free catalog

Studio 49 & Sonar Orff Instruments
Ethnic Instruments
Small Percussion
Books & Tapes including:

Musikit Recorder by R. & C. Buckton
Shenanigans' Dance Music for Children



**JOHN'S
MUSIC**

1-800-473-5194
206-548-0916
4501 Interlake N. #9
Seattle, WA 98103

Openness in relation to working with the printed models

Orff himself described the songs and instrumental pieces, the rhythmic studies and text settings in the Schulwerk volumes as models. He considered them to be records of previous improvised material.



"May this be a stimulant and starting point for those teachers that follow. It has been written for the young and to them it is dedicated." 2)



Only too often this idea of models has been misunderstood and the volumes have been treated as teaching manuals whose pieces are meant to be played from the score like studies. Just because as models they provide examples and stimulus the teacher needs to study them more carefully than if they were pieces for playing. He/she needs to know the main purpose of a piece and what particular elements have to be made clear. Only then can a group be led to an independent and creative exploration of specific material using the given model as either starting point or comparison to their own 'opusculum'.

Openness in relation to movement/dance and drama

After the Second War it was not possible at first to realise the important movement aspects of Orff-Schulwerk, as practised at the Güntherschule, because of the limitations of what could be broadcast over the radio, that material being then translated into the volumes published by Schott. To counteract this the authors Orff and Keetman gave many suggestions for incorporating movement and drama into the settings of songs and instrumental pieces, and for making rhythmic pieces into more visual and vital experiences through movement and dance.

In her lessons at the Orff Institute Gunild Keetman stressed all the more clearly that which could not be presented in the notated examples. Today too, movement and dance play a significant rôle in the training of young Schulwerk teachers there. An equal importance is given to the improvisational composition of dance themes and to group movement forms such as find expression in the communal dances of many cultures. It must be very clearly established that in Orff-Schulwerk music

and dance are not considered as means whereby music can be better or more quickly learnt, but that music and dance must be considered, in the sense of the Greek 'musike' as a single artistic medium of human expression.

3 - FUTURE - Conjectures about the unforeseeable

The development of the Orff-Schulwerk idea in the various countries is at very different stages. They range over enthusiastic or hesitant acceptance, the first independent adaptations and individual definitions, the coming to terms with the local attitudes to both general education and to specialist music and dance education, to well-structured organisations with training programmes. What appears to one country as a distant Utopia has in another become a well-established reality. It is obvious that future development will be dependent on the support and attention received in relation to the local economic, political and cultural situation. The spread of these ideas in a country where a state teacher training institution decides to recognise Orff-Schulwerk as one of the important educational movements of our century, and to include it in their training programme, will be wider than in other places where private initiative is fighting for survival and can only reach a small group of people. But we must not allow ourselves to become dazzled: in the long run it is not quantity that is decisive, but steadfastness, commitment and quality.

At this point I would like to share some thoughts of Hermann Regner, delivered at the Annual Meeting of the Orff-Schulwerk Forum in January 1992: "It would be perfectly feasible for the large and well-established Schulwerk Societies in countries with more stable economies to take on a godparenthood rôle for the 'young societies'".

I would like to present a sketch of my subjective and no doubt fallible assumptions concerning not just the material but also the human aspects of future Schulwerk activity.

1. However unverifiable and unscientific these claims may seem to be, Schulwerk teachers must have had personal experiences that they could describe as 'elemental'. They must have encountered 'primitive sources of creative energy' within themselves and within people of other cultures, and have felt the release and creative power engendered by the physical and vibrational experience of rhythm. Without these experiences they can only be mimicking the materials and methods of

Schulwerk.

2. Since one of the requirements of Schulwerk is the promotion of creativity, those teachers who practise it must also be creative, and indeed in the artistic, educational and social aspects of their behaviour. If this is not so they will engender the frequently denounced situation of 'crowds of people banging away on xylophones in the pentatonic scale'.

3. The artistic development of every teacher will at some time lead them away from the predominant relationship with the 'elemental'. This would appear not only unavoidable, but also welcome, as long as the 'elemental' is not renounced. For, wherever the teacher may stand in his or her development, each child starts again from the beginning and has the right to these experiences and to the help and support of the teacher.

4. The standards required for Schulwerk teachers are the same as those for others: high qualifications in their specialist subject (here music and dance), special communicative skills, attention to individual pupils, not only to the class as a whole, flexibility and critical openness to new developments, beyond this, and in particular, an understanding of the connections between the artistic, educational and therapeutic aims of their work based on Orff-Schulwerk.

On a practical level the following may be of some importance. Each could be the subject of a talk, but I only have time here to state some concentrated thoughts as follows:

a). Opening out to contemporary art music

Werner Thomas, one of Orff's closest friends and collaborators, calls Orff-Schulwerk a 'transhistoric phenomenon'.³⁾ This is partly made clear by the fact that techniques from earlier styles of music are included and those from contemporary music anticipated.

We can consider, for instance, the importance of improvisation, and the tendency in much contemporary music for the performer to be invited to contribute spontaneously to the structure of the composition. Or of the importance given to percussion now and how this has grown in recent decades. Also the inclusion of instruments, sound sources and forms of composition from other cultures, co-determinant for Orff-Schulwerk, can be found at the beginnings of a kind of 'world music' by such as Stockhausen and other contemporary composers.

If indeed Schulwerk is not considered only as study material but rather as a completely inexhaustible source of ideas and models, then it is up to us to grasp such themes and work with them.

In a talk with Hermann Regner on this subject, he suggested a possible reason for the restraint of many music teachers who approach music of the recent or most recent past with fear or at least with great caution and aloofness. Comparing such music with music familiar to them has the effect akin to a state of anarchy, from which, however, a new form may emerge, even though the structures and aims are difficult to recognise. It is possible that the teachers do not want to confront children with a situation in which they themselves do not feel at ease. But since it is up to us as teachers to bring those entrusted to us to an understanding of the present, and to a positive attitude towards the future, we should not shy away from this task.

b) Opening out to a 'world music'

The first target group for Orff-Schulwerk consisted of South German schoolchildren. For them Orff chose songs and texts from their own homeland that provided not only the geographical but also the historical reference points through contact with mostly anonymous examples from the art music of their own country. Songs from other lands and in foreign languages were included already in the second volume, thus increasing their field of awareness with the practical experience of something outside their culture.

Although so far everything belonged to the European cultures with examples from Scandinavia to Spain and from England to Greece, nevertheless Schulwerk illustrated a basic educational precept that we also find in psychology, namely the development of the personality through expansion of the range of experience and the development of consciousness - beginning in the closest circle of the mother-child relationship and the family, extending over the narrower living circumstances to the wider environment, and finally from ones own culture into unfamiliar cultures.

Almost half a century later the dimensions of our world consciousness have changed, not countries of the same continent but the huge continent itself, not the different languages of the Indo-Germanic group but countless world languages, not different versions of the Christian religion but world religions, not Teutonic or Latin races but all the races of the world; all this represents the 'other' the 'foreign' with which we must come to terms if we are to live in peace together in this world.

Of course these are not tasks and problems specific to Schulwerk alone, but Schulwerk is affected by them: It opens up an immeasurable field for co-operation between music and dance ethnologists on the one hand, and educators and artists on the other. Schulwerk teachers of the future will have to concern themselves with questions concerning authenticity of material, selection of characteristic models, difference in relationships between music and dance, methods of presentation and many, many other questions. We are only just at the forefront of these tasks.

c) *Intensifying the interdisciplinary aspects of music, movement/dance, speech/drama and the visual arts with emphasis on themes from real life situations of target groups concerned.*

In antiquity the integral artistic expression embraced by the word 'musike' was self-evident. Today the western world says "What do we care about antiquity?" in fatal disregard of their own tradition, and yet in a roundabout way they only arrive at the same conclusion, as when educational researchers speak of synaesthetic perception and multimedial expression. Let us assume that the creative activity of individual expression and transformation of impressions generates experiences that we usually perceive through several senses at the same time. Therefore all stimulation of creative processes and outlined educational plans for experimental composing should accept and encourage synaesthetic perception.



In the framework of Orff-Schulwerk this applies first and most particularly to the connection between music and movement/dance. Orff said with emphasis:



"Elemental music is never music alone, but forms a unity with movement, dance and spoken language".⁴⁾ If this is ignored it contradicts the fundamental idea of Schulwerk.



Integrated teaching opens up the possibility for team teaching and also increases the opportunity of using themes that are related to the everyday lives of the group concerned. This in turn will increase motivation.

Interdisciplinary teaching does however bring its own problems. It makes it impossible to give sufficient detailed attention to fundamental aspects of theory or technique, though this will not be essential with all target groups. Where it is, there will need to be a balance between interdisciplinary and subject specific teaching.

d) *Contacts not only with school pupils but with people of every age range: the healthy, the disadvantaged and the unwell; those with learning difficulties and the very talented.*

I have already mentioned this when talking about target groups. I think that in the future it will be important to question the automatic connection of Orff-Schulwerk - young children. Particularly in the socio-cultural field new target groups should be given the chance to experience the Schulwerk approach. The age range stretches from toddlers, often in 'mother and child' groups, over the ages of school attendance both in and outside school, to adults and to senior citizens. Experiences in working with the latter show a very strong if deeply buried need to express individual creativity. Also in work with the disadvantaged, (whether the handicap be sensory, physical or mental) in both educational or therapy sessions, it has been proved that Schulwerk has much to offer in the way of motivation and enrichment. This is a field of work that will certainly gain more and more importance in the future, and for which much fundamental practical and research work has yet to be done.

There is so much to do. Let us get started.

-
- 1) *Orff-Schulwerk: Past & Future*, Carl Orff 1963
 - 2) *Introduction to Music for Children, Vol. 5.*
 - 3) *Orff-Schulwerk Informationen No. 46, p. 16*
 - 4) See 1)

All translations are by Margaret Murray.

Barbara Haselbach is presently director of the Orff Institute in Salzburg. Through her outstanding movement sessions at AOSA conferences, her books, and in international teaching, she is an acknowledged leader in the field.

Margaret Murray's English translations and adaptations of the original five volumes of Orff-Schulwerk have made our work possible. Since the beginning, her work has been an integral part of the growth and development of the Schulwerk.

“CINDI SPEAKING . . . ”

Cindi Wobig, Executive Secretary

It seems to us at Executive Headquarters as though the 1992 conference just ended, but already the office is gearing up for the next one. Exhibitors are registering, the printing of the *Call to Conference* is scheduled with the printer, and mail lists are being readied for the July mailing to all of you. (Please remember to let us know if you move, since the information is mailed third class and cannot be forwarded.) Here now is the last in this series highlighting the National Board of Trustees committees.

Foresight Committee

The youngest standing committee on the National Board of Trustees, the Foresight Committee, was established in 1987. Its main purpose is to develop the long-term goals of AOSA and guide the planning and implementation of these objectives.

Nominating Committee

This committee works on a different cycle from the rest of the NBT committees. All other committees are appointed for the fiscal year (July 1-June 30). This committee's work begins at the March NBT meeting each year. These people work very hard throughout the spring and summer to seek out the most qualified candidates and broadest geographical representation possible.

A tentative slate of no more than four nominees for Vice President (three nominees

for Recording Secretary for even-numbered year elections, and no more than five nominees per region for Regional Representative is presented to the National Board of Trustees at the September board meeting. At this time, the slate is reduced to two candidates per office. The final slate of candidates is presented at the annual business meeting. The committee winds up its work after the January election and the new committee begins again in March. Your suggestions for possible candidates are warmly welcomed by this committee.

Personnel Committee

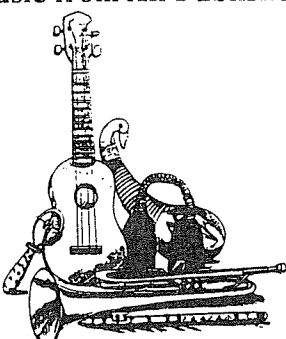
This committee was established in 1984. It is in charge of the evaluation of AOSA's employees. Currently, AOSA has one full-time employee and five part-time employees. The Executive Secretary is full-time. The Treasurer, Editor and AV Librarian are part time, as is the additional help at Executive Headquarters.

The Editor and Executive Secretary are appointed for two-year terms, beginning in odd-numbered years. The Treasurer and AV Librarian are appointed for two-year terms in even-numbered years. Should any of the four named positions become vacant, this committee would be in charge of the search to fill that vacancy.

This concludes my series on the NBT

committees. Remember that Executive Headquarters is open from 8:00 am to 5:00 p.m. (we have to close at 4:30 p.m. occasionally) Monday to Friday, and is ready to assist you. I look forward to receiving your call.

World Music Press
Specializing in
Multicultural Music
Books, Recordings and Choral
Music from All Publishers



Send for our free catalog!
Include this ad for \$1-off coupon!

PO Box 2565 Danbury, CT 06813 (203) 748-1131
Judith Cook Tucker, Publisher

Date _____

AMERICAN ORFF-SCHULWERK ASSOCIATION

July 1, 1993 - June 30, 1994

Name _____

Mailing Address _____

City _____ State _____ Zip _____

Regular Member	\$35.00 _____
One-year subscription to <u>The Orff Echo</u> , membership directory, voting privileges.	
Student Member	\$15.00 _____
Regular privileges for full-time student.	
Retired Member	\$24.00 _____
Regular privileges for those 55 or older AND retired.	
Institution Member	\$45.00 _____
Three copies of one-year subscription to <u>The Orff Echo</u> . One person designated to be entitled to all other regular membership privileges.	
Library Member	\$40.00 _____
Three copies of one-year subscription to <u>The Orff Echo</u> . No voting or membership privileges included.	
Music Industry Member	\$55.00 _____
Three copies of one-year subscription to <u>The Orff Echo</u> , membership directory, one vote for a collectively elected representative on the AOSA National Board of Trustees.	
Foreign members add \$8.00 for mailing outside U.S.A.	
U.S.A. members add \$3.00 for mailing back issues if joining after 11/15/93	
Günild Keetman Assistance Fund Donation	
Shields-Gillespie Scholarship Fund Donation	
TOTAL DUE (in U.S. funds)	\$ _____

PLEASE COMPLETE:

- Renewal
 Intermittent (held past membership)

PHONE _____ / _____
(area code)

- Check here if you do not want phone number listed in directory.

Check as applicable:

- Music Specialist**
 Classroom
 Private
 General Classroom Teacher
 University Professor
 Church Musician
 Music Therapist
 Student at _____
(include copy of current ID)
 Other _____

CURRENT CHAPTER AFFILIATION (if any)

Method of Payment

- Check enclosed payable to AOSA Exp. Date _____
 MasterCard Visa

Charge this order to my Account as indicated, to be paid according to the current terms of that account.

SIGNATURE: _____
Authorized Charge Card Signature

Mail to: AOSA, PO BOX 391089, CLEVELAND OH 44139-8089

THE RECORDER

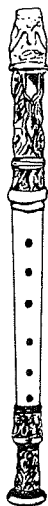
By Nick Rossi

A multimedia teaching unit providing instrument history and a global look at fipple flutes.

For Grades 3-8

Kit includes:

- filmstrip with soundtrack
- listening examples
- teacher guide
- full-color poster

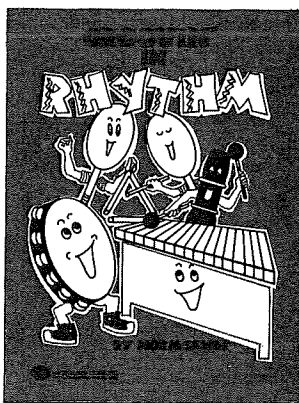


Now available from:



KEY EDUCATIONAL SYSTEMS

P.O. BOX 622
BELMONT, MA 02178



GROOVIN' IN RHYTHM

by Norm Sands

(Composer of "Blowin' with the Beat",
"Tootin' for 2" and "Holiday Hits"
for beginning recorders,
with pre-recorded accompaniments)

Norm Sands has now created six exciting pieces for recorders with pitched and unpitched Orff instruments and pre-recorded accompaniment. All instrumental parts are beginner-level. The appeal of the today-sounding accompaniments will have students begging to practice.

The teacher's kit contains keyboard score with instrumental cues, teaching tips and copy masters with permission to duplicate the instrumental parts.

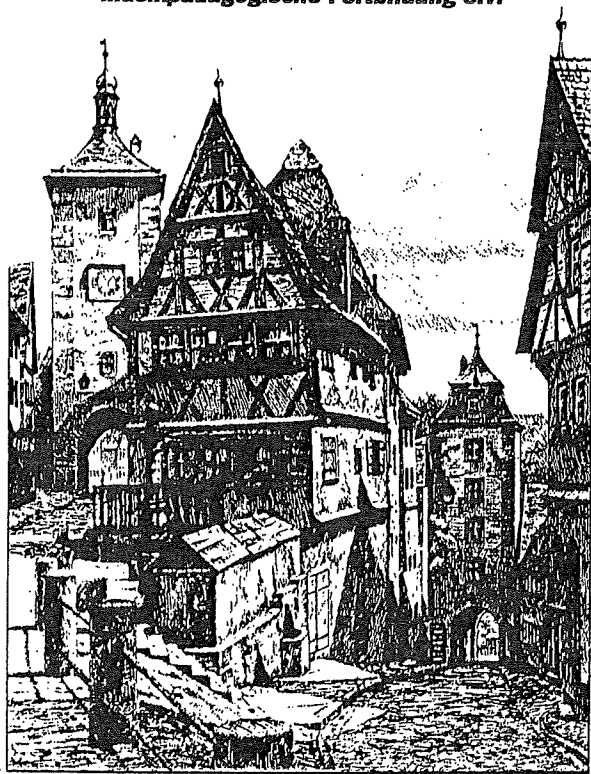
To receive a full description and thematic excerpts of each piece and a sampler cassette, send your request along with \$1.00 to cover shipping to:



WIDE WORLD MUSIC, INC.
Box B, Delaware Water Gap, PA. 18327

IGMF

*Internationale Gesellschaft für
musikpädagogische Fortbildung e.v.*



Germany: The Place To Be in '93

18th International Summer Course in English Language

Music and Movement in Education and Therapy

The Various Applications of Percussion and Orff Instruments

August 9-16, 1993
Rothenburg

For additional information, contact:

Vicki West

West Music Co.

P.O. Box 5521

Coralville, IA 52241

1-800-397-9378

Dear Keetman Assistance Fund Committee:

"... What a difference we can make!"

I was both honored and elated to be a recipient of a Gunild Keetman Assistance Fund Grant that enabled me to attend the Orff Schulwerk Teacher Training Level III at the University of Nevada.

This experience maximized my understanding of the Orff approach as a "model for learning" in which one creatively and actively explores the fascinating dimensions of music, in unity with movement, dance, speech and drama. Day by day a common thread of fantasy, impulse and improvisation brought us together as we breathed deeply, joined hands, and spiritedly moved through the Orff process. Some of the course's highlights come to mind:

- Exploring musical traditions from a global perspective and according to the developmental stages of the Orff Schulwerk;
- Choreographing original compositions, incorporating hand drums with movement designs;
- Learning percussion playing techniques appropriate to contemporary compositional forms, jazz idioms and ethnic styles;
- Improvising modal conversations with the different members of the recorder family;
- Experiencing dance forms and styles from other eras and countries;

- Bringing a group production to life through a colorful flow of song, drama and movement.

Each of these learning opportunities was a significant stepping-stone, leading me to a deeper appreciation and greater understanding of the work and models set forth by Carl Orff and Gunild Keetman. After completing Level III, I am beginning to realize the tremendous responsibility that we, as Orff teachers, share in planting the seeds of experimentation and improvisation in the children of today. What a difference we can make!

With the completion of my Ph.D. in Music Education a few months away, I am preparing to embark on a new teaching mission: higher education. I welcome this as a golden opportunity to instill the importance and value of Orff Schulwerk in the teachers of the future. It is my belief that teachers who can learn to understand the child's musical language and in turn use it in their teaching, hold the key to a meaningful and successful educational process.

I extend my heartfelt thanks to the Financial Assistance Committee, the Board of Trustees, the Keetman Fund contributors and my supportive colleagues. Thanks and kudos to the exceptional teaching staff at Las Vegas, an inspirational and caring team of educators, whose valuable guidance and practical teach-

ing models brought new meaning to Orff Schulwerk for me.

I look forward to supporting AOSA and carrying on the traditions of the Schulwerk philosophy in ways both Carl Orff and Gunild Keetman envisioned. I plan to contribute to the Gunild Keetman Assistance Fund to enable others to experience the true spirit

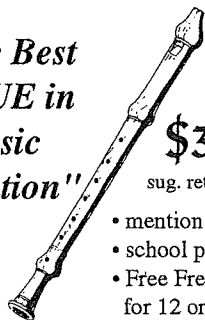


of the Schulwerk as I did. Orff Schulwerk will always be a source of inspiration and joy in my music making, in my teaching, and in my life as a whole.

Jacqueline Paquette
California

SSERIES 3-PIECE RECORDERS

"The Best
VALUE in
music
education"



\$3.50

sug. retail: \$6.95

- mention this ad
- school price only
- Free Freight
for 12 or more

Write, Fax or Phone Now for
More Information and Free Catalog:

Brook Mays Music Company
2521 W. Airport Fwy. Irving, TX 75062
(214) 570-1600 Fax: (214) 257-1211

STUDIO 49 Orff -SCHULWERK

Percussion instruments for
Kindergarten, School,
Therapy and Family
Finest Quality available

HAMEL MUSIC ENTERPRISES
8703 NORTH BLUFF VIEW DRIVE
BERRIEN SPRINGS, MI 49103

SUBSTANTIAL DISCOUNTS AVAILABLE

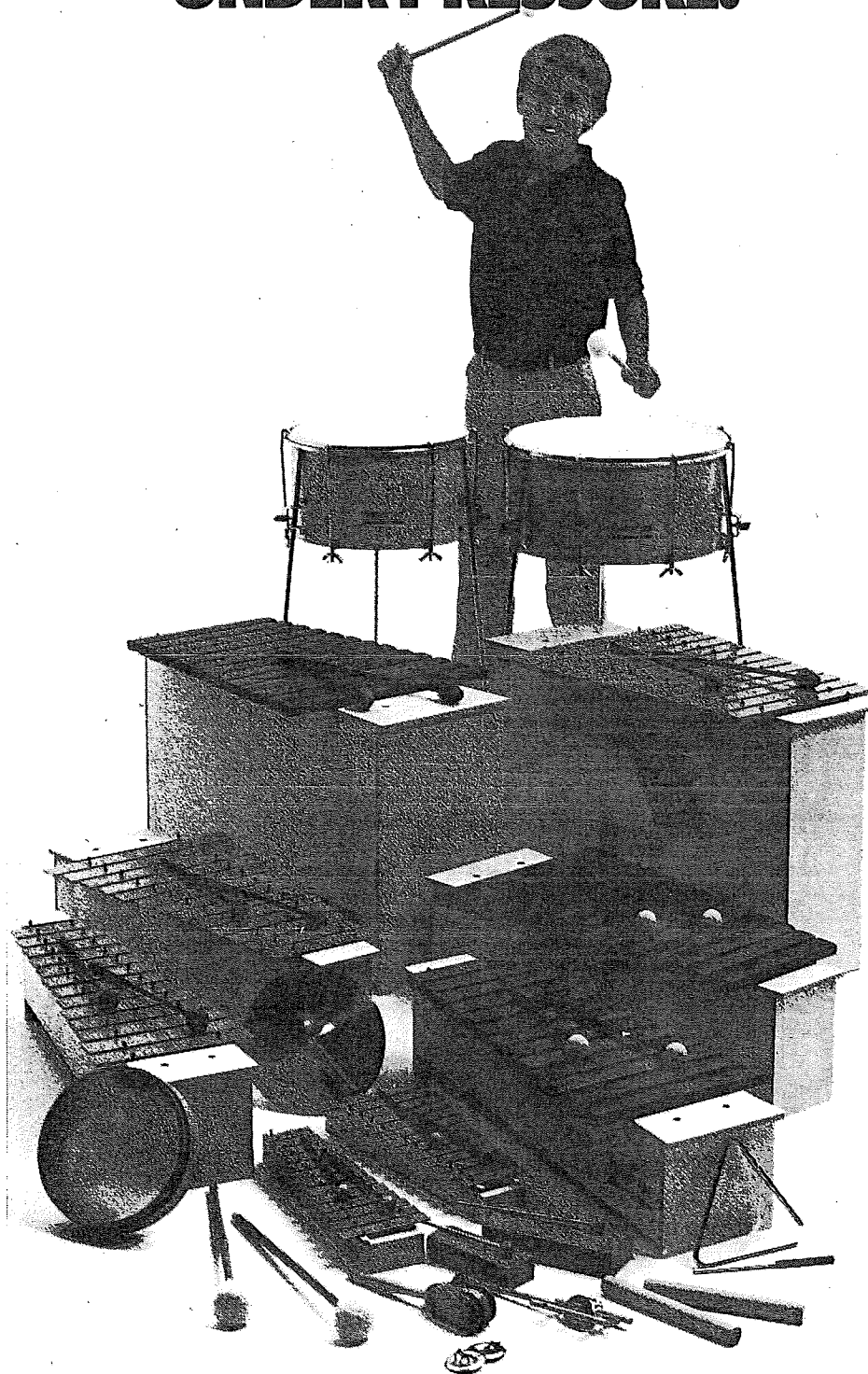
to place order or request catalogue -

CALL TOLL FREE

1-800-346-4448

You'll be glad you did!

CHOOSE INSTRUMENTS MADE TO PERFORM WELL UNDER PRESSURE.



For durable, long-lasting Orff educational instruments, there's only one choice. Primary Line by Sonor. That's because every instrument is specially made with children, and learning, in mind.

MADE TO TAKE THE PRESSURE OFF BUDGETS.

Primary Line instruments are also made with affordability in mind. Which means you'll get all-wood construction, a long playing life, true resonance and sound clarity — all for a song.

Bars are professionally overtone-tuned to "A" = 440hz." Also, note names and symbols are printed right on our xylophones, metallophones and glockenspiels. Which is ideal for note introduction. And both our xylophones and metallophones have bars of equal width to make it easier for children to go from one instrument to another.

As one teacher puts it, "The design of the instruments creates an exciting musical experience for both the instructor and the student."

For a free catalog, simply write HSS, Inc., Department ED-3, P.O. Box 9167, Richmond, Virginia 23227. Or call us at 1-800-446-6010.

You'll learn how Primary Line musical instruments are so durable, they're even made to withstand kids' greatest hits.

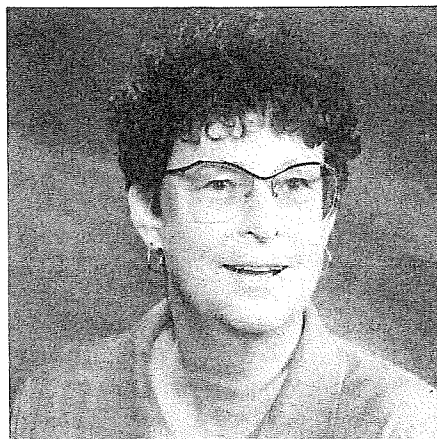
PRIMARY LINE
by **SONOR**

HSS, Inc., P.O. Box 9167, Richmond, VA 23227 (804) 550-2700.

All Aboard! New Members of Board of Trustees Introduced



Jan Hall



Joan S. Middlebrook



Susan Ayres Davis

Here we introduce three newly elected members of the Board of Trustees of AOSA, voted as Regional Representatives in January; Jan Hall from Region I, Joan Middlebrook, Region II, and Susan Ayres Davis from Region V.

In Puyallup, Washington, near Seattle, Jan Hall teaches general music to 550 K-6 students, plus 20 developmentally delayed children. She conducts the school choir, accompanies soloists and is church pianist. She has been involved with Seattle Pacific University's Orff Schulwerk courses for twelve years and at present is a Level I instructor. Jan's 20-year-old son is an avid mountain biker and she and her husband take a trip somewhere in the United States every summer. Their mode of transportation is an *Ultra Classic Electra Glide Harley-Davidson*.

Born in North Dakota, Joan Middlebrook describes herself as an Orff Schulwerk specialist, "teaching children through music." She began as a teacher of home economics, returning to teaching after her third child entered school. Joan changed her focus to elementary education and earned California credentials. Soon the pull to music education seemed irresistible, and she began training for Orff Schulwerk certification through courses at Hamline and in California. Most recently, she attended the Summer Course at the Orff Institute, Salzburg.

Joan has lived in Yuba County, California for the past 25 years and served as president

of the Mount Lasser Chapter for two terms. She is president of her chapter of Delta Kappa Gamma, an honorary sorority of women educators. Working on her needlework and quilting brings Joan relaxation and satisfaction.

Susan Ayres Davis returns to the AOSA Board of Trustees, representing Region V, after a busy two-year interim. She has been on the Executive Board of PMEA, serving as state membership chairperson since 1986. Originally, her interest was in choral conducting, but after Sue began her Orff Schul-

werk training with Brigitte Warner, she refocused her energies. Presently, she teaches music through Orff Schulwerk to grades 1-5 in Kennett Square, Pennsylvania, and in the summer, teaches Level I at West Chester University. Sue is known as a workshop presenter for both PMEA and AOSA, thus managing to combine her love of music teaching and travel in a satisfying way.

We are glad to have these new Regional Representatives with us; welcome to the AOSA Board of Trustees, Jan, Joan and Sue.

Comprehensive Music Services

 \$11.95	 \$7.95	 \$8.95	 \$6.95	 \$7.95
 \$7.95	 \$8.95	 \$2.95	 \$7.95	Comprehensive Music Services 1120 Holland Drive, Ste. 16 Boca Raton, Florida 33487 407-998-9984

Available from these fine music companies!

ABA-Music for Children • 503-399-0345 Arizona Music Center • 602-934-3273 Christian Music Center • 616-452-1418 Duncan Music Co. • 919-768-5680 Eckroth Music • 218-233-8806 John McCrea Music • 619-698-7272 John's Music Center • 206-548-0916 LMI of Itasca, Illinois • 800-456-2334	Lyons • 219-294-6602 Mannerino's Sheet Music • 513-522-8975 MMB Music, Inc. • 800-543-3771 Music & Instruments for Children • 303-778-6733 Music in Motion • 214-231-0403 Musik Innovations • 412-366-3631 Music Plus • 519-745-8530 Northside Music • 715-832-4014 Old Town Music • 818-793-4730 Pepper & Son, Inc. • 800-345-6296	Pepper @ Paige's • 800-382-1099 Re-Creations • 318-375-4793 Rhythm Band Inc. • 800-424-4724 Sorden Music Store • 515-682-8033 Ted Brown Music Co. • 800-247-1536 The Recorder Shop • 518-756-2273 The Woodwind & The Brasswind • 800-348-5003 West Music Co., Inc. • 800-397-9378 Wingert-Jones Music, Inc. • 800-821-5704 World of Music • 408-252-8264
--	--	---

How To Write for *The Orff Echo*

Writing an article for *The Orff Echo*, sharing your knowledge and ideas with others (and seeing your name in print), may not be as difficult a task as you think.

While reading articles in past issues, did you ever say to yourself, "I could have written that"? Or did you think of additions, variations and supplemental information that you could share, but somehow "never got around to" writing it?

With summer and a little more leisure time ahead, the time might be right to jot down some ideas for an article. In the future, we would like to have material on: (1) integrating the recorder into the Orff Schulwerk class work; (2) using drama/puppets with music; and (3) musical preschool activities. Jacobeth Postl, the editor of the "For the Classroom" segment always welcomes materials for the classroom; we are glad to have brief items as "fillers," questioning letters to the editor or thoughtful editorials. Reprints can often be used as well.

"Unsolicited manuscripts" are those that are sent by you, the inspired readers. They can be from 2 pages, typed double space

(about 1 column in print) to 10 pages long, depending on subject.

Most articles, when they arrive, are entered into the computer, reproduced and sent anonymously to the six members of the editorial board, who may comment and make some editorial suggestions. The piece will only be printed after the editor's final consultations with the writer on any changes. Any requested help is freely given before, during and after the final writing by mail or telephone.

As with most magazines, *The Orff Echo* works far in advance of its printing and mailing date. This means that the Fall issue is well under way as you read this, with a target mailing date of August 15. The winter issue, except for the few pages of conference reviews and photographs, is usually ready to go to the printer by Thanksgiving.

Therefore, if you send a piece suitable for the opening of school, it should be here by the last day of school, strange as that may seem. Those "closing dates" listed on the table of contents page are for advertisers; a month earlier works well for articles and allows time for the necessary editorial work.

Photographs help lighten an article (and items for *News and Views*) and they will be returned as soon as the magazine is printed. Black and whites are the best, but clear color photos reproduce nicely if they are not too dark. Writing on the back of a photo could ruin it as the ink bleeds through. PLEASE put your name on a piece of tape on the back of the photo to assure prompt return.

Like any other publication, we cannot guarantee that everything that comes in will be printed, but every piece gets a fair reading, a great deal of thought, discussion and willing work. Make this the year that you finally write that article that's been in the back of your mind. Get out that yellow tablet, sharpen your pencil and let us hear from you. Write to the editorial office or the individual column editors listed.

(To those overseas: We would be very glad to hear about music education in your country. If English is not your first language, there is a sincere and very conscientious editor ready and willing to work with you.)

Thank you all for becoming part of *The Orff Echo*.



FREE CATALOG
One Source Music Product Guide

- Teaching Aids Equipment
- Class Room Instruments
- Film Strips
- Band & Orchestra Accessories
- Records & Plays for
Preschool-Junior High

The Name That Merits Your Confidence

 Lyons®

P.O. Box 1003
Elkhart, Indiana 46515
219/294-6602
FAX # 219/522-3570

Lyons P.O. Box 1003 Elkhart, IN 46515

One Source Music Product Guide

Teaching Aids Equipment • Class Room Instruments • Film Strips
Band & Orchestra Accessories • Records & Plays for Preschool-Junior High
Ordering Information and Index Pages 108-120

The Name That Merits Your Confidence

Introducing: Laura Bergin



Laura Bergin, as Industry Representative, serves as a vital communications link between the music industry and the AOSA National Board of Trustees. She is Sales Manager of Rhythm Band Instruments in Fort Worth, Texas, and was elected for a two-year term by the music industry membership.

Laura attends 18 to 20 music conferences a year, traveling to Japan, Korea, Europe and across the United States. Now, she is also an active and valued member of the AOSA board, serving on several committees. She treasures the hours spent with her husband, Bob, and their eight-year-old son, Brett, and is pleased to find time to read or play the piano.

The National Board of Trustees of AOSA welcomes Laura Bergin as its Industry Representative, and looks forward to working with her in the months ahead.



**DULCIMERS
and KITS
for Schools
and Beginners**

**Backyard Music
P.O. Box 9047
New Haven, CT
06532
(203) 469-5756**

You Are Invited
to attend the
**25th Anniversary
National Conference**

AMERICAN ORFF-SCHULWERK ASSOCIATION

NOVEMBER 10-14, 1993

THE WESTIN HOTEL

INDIANAPOLIS, INDIANA

For Registration Information
Call (216) 543-5366



Executive Headquarters PO Box 391089 Cleveland OH 44139

AULOS

The Perfect Recorder!

CONTINUES TO BE THE BEST!

PLAYS IN TUNE • SUPERB QUALITY
DELUXE APPEARANCE
LASTS A LIFETIME • FULL CONSORT AVAILABLE

**ONE-PIECE SOPRANO RECORDER
FOR FIRST YEAR PLAYERS**

Built in thumb rest places right hand in correct, relaxed position - Single holes for low C and D provide ease of playing in lower register - Accessories: carrying bag and fingering chart

A103N Baroque Fingering \$4.45
A102N German Fingering \$4.45

**TWO-PIECE SOPRANO RECORDER
FOR INTERMEDIATE PLAYERS**

Includes C# and D# holes - Accessories: cleaning rod, carrying bag and fingering chart

A203N Baroque Fingering \$5.45
A202N German Fingering \$5.45

AULOS HAS THEM ALL -

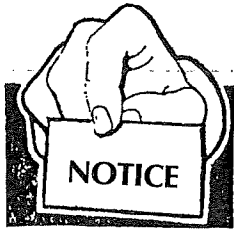
SOPRANOS, ALTOS, TENORS,
BASS, SOPRANINO, GARKLEIN,
PAN FLUTE, BAROQUE FLUTES



**RHYTHM BAND
INSTRUMENTS**

ORDER FROM:
Rhythm Band Instruments,
P. O. Box 126,
Ft. Worth, TX 76101

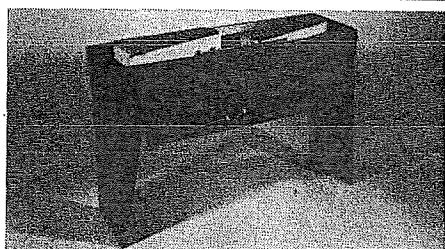
TOLL FREE: 1-800-424-4724



Due to the celebration of our 25th Anniversary and recognition of the founders of AOSA, there will be no Distinguished Service Award presented in Indianapolis in 1993. (All previous and current applications are valid for consideration for three years from date of receipt at AOSA headquarters.)

"The gift of fantasy has meant more to me than my talent for absorbing positive knowledge."

— Albert Einstein



Made in U.S.A. Patent Pending

RizaDek™

Portable Instrument
Stands

For all brands of Orff instruments.

- Soprano or alto xylophones and contra bass bars to 27" long **\$23.95**
- Soprano or alto xylophones and metallophones to 34" long **\$25.95**
- Bass xyloph. and metallophones or sub-contra bass bars **\$27.95**
- Stand for 2 glockenspiels **\$32.95**

Shipping & handling \$4.50 per stand

Order from **Maddox & Company**
P.O. Box 4000-301
Olathe, KS 66051
FAX (913) 764-4891
(800) 942-3290

Nominations Open For Distinguished Service Award 1994

Those wishing to nominate a member to receive AOSA's Distinguished Service Award should apply now to AOSA 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.

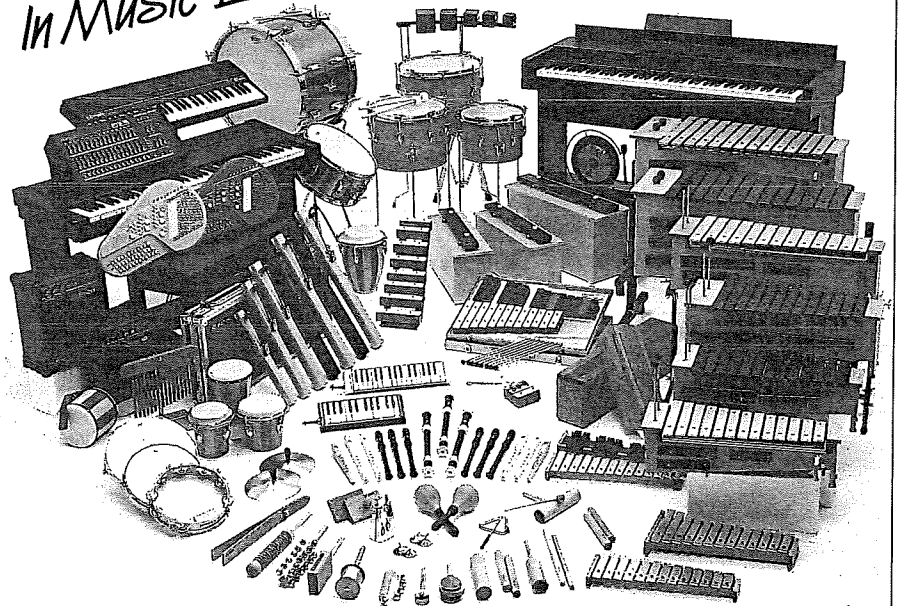
- Nature of service to AOSA
- Length and quality of involvement in the Orff Schulwerk movement
- Impact of service on the community and state
- Impact of the service on the growth and acceptance of AOSA aims and objectives

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.

SUZUKI

Musical Instruments

*We're Instrumental
In Music Education!*



**Innovative – Unique – Exciting – Value Packed
Everything You Need – All In One Place.**

Our New Color Catalogue Is Free And So Is The Phone Call!

1-800-854-1594

SUZUKI
CORPORATION

P.O. Box 261030, San Diego, CA 92196

*Don't Start Class
Without One!*

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.

THE MELODY BOOK, second edition, Patricia Hackett. Englewood Cliffs: Prentice Hall, 1992.

Here are 300 selections representing a wide variety of musical styles: international folk music, symphonic themes, children's games, jazz literature, Renaissance music and contemporary music.

The music is accessible to many age levels from young children to adult singers, with appropriate voice range for each. Some songs include tidbits of stylistic and historical information and several of the composed pieces include biographical information about the composers. Suitable instruments and accompaniments suggested for most songs are in the appendix.

The appendix also contains a wealth of reference material, including information on music notation, scales, solfege syllables and Curwen hand signs, key and meter signatures and conducting patterns, rhythm syllables, musical terms and symbols, lead sheets and transposition. Some descriptions are so concise that they could be used with young students.

There are chapters about the voice and each of the suggested accompanying instruments: autoharp, guitar, baritone ukulele, piano and recorder. Songs are arranged in alphabetical order; an alphabetical index lists national origins and keys. This classified index is very comprehensive, with many useful categories.

The more I look at this anthology, the more impressed I am. It seems to be one of those books to turn to again and again for supplemental materials and information. This could be a particularly useful resource for beginning elementary and middle school teachers.

Linda Greaf

Alice Olsen Publishing Company:
LET'S SING, LET'S DANCE, LET'S PLAY
SING OUT! REJOICE!
CHRISTMAS IN YOUR HEART

Let's Sing, Let's Dance, Let's Play contains ten pieces, some composed, some folk songs, arranged for Orff instruments. Eight are vocal settings, one is for soprano recorder and one is a poem with cumulative speech ostinati.

Most include brief general suggestions for teaching as well as possible extensions. For the most part, arrangements are straightforward and simple, with non-tuned percussion suggested for all.

"Simple" of course, is relative, depending on one's teaching situation and students. However, there seem to be some discrepancies here between the level of maturity of the text and the difficulty of the accompaniment. For example, the text and suggested movement of "The Monkey Song" might appeal to primary students—but can they handle chord changes? "Mr. Bear" has the same problem, along with a vocal range that consistently uses low B's and A's in the beginning section. What is left is a matter of personal preference and need. If you need another arrangement of "Hambone" one is available here. On my list of "Why didn't I think of that?" is "The House That Jack Built." Nice arrangements of "Cedar Swamp," "Finnegan's Wake," "Let's Dance" complete the collections.

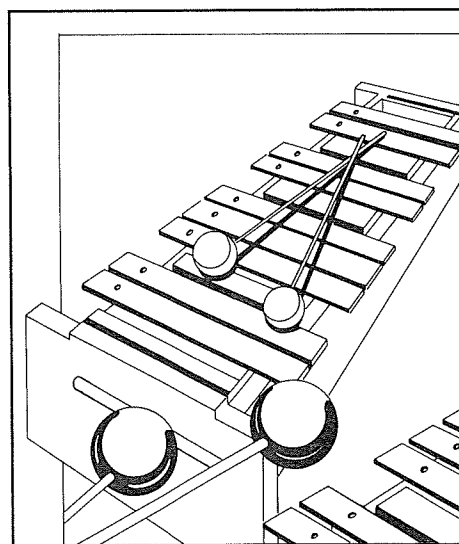
The nine original sacred songs in **Sing Out! Rejoice!** are intended for elementary church choir. Two are scored for two vocal parts, one is an unaccompanied four-part round, and nine songs are nicely arranged with Orff

instrument settings. Ranges of the melodic material are comfortable for children and the material is varied in tonality and style. Orchestrations are clear and nicely balanced, with ostinati that lock together well. There are suggestions for expansion of form and as well as for improvisation. These sacred settings will make a valuable contribution to the church choir repertoire.

A Christmas musical with arrangements for Orff instruments is **Keep Christmas in Your Heart**. In it, December 25th is missing; the search is on, and throughout this charming frolic three adults, a group of students and an indeterminate number of elves redirect their focus from busy seasonal preparations to an introspective search. Voila! (Chime tree, please.) A more substantive (but secular) Christmas reappears, with an appeal to keep its warmth throughout the year. It is accomplished in five simple scenes, non-gender-specific characters and hassle-free costumes, all contained within the pages of a convenient format.

All vocal selections are composed with regard for varied tonalities and accompaniments that are easy and clear-textured. The simplest pieces support two or three vocal parts, and a toy workshop speech is opened for building ostinati (or whatever you like). There are numerous opportunities for improvisation, some of which the author makes obvious. Useful and appropriate for elementary students.

Lindslee Rogers
Texas



**YOUR
#1 SOURCE
for ORFF INSTRUMENTS**

*all at super
discount prices!*

Call: 1-800-348-5003

**General Music
Store**

Div. of
the Woodwind & the Brasswind
19880 State Line Rd.
South Bend, IN 46637

LET'S SING, LISTEN AND LEARN, Volumes 1-4, BSM 1001-1004, by Aden Lewis, Merrill Staton; Aunt Wendy, Ed. Miami Belwin, Inc. \$9.95 each.

This series of four booklets and tapes is "... designed to teach basic skills and everyday practical information" through music. The materials can be applied in several classroom settings other than the music room. Some general observations:

1. The vocal range in the whole series is excellent for younger singers, often falling between middle C and second space A. Aden Lewis, author of the Kodaly-oriented *Listen, Look and Sing* books and charts, is the arranger.
2. Accompaniments on the tapes are tasteful and light in texture, held together by Merrill Staton's conducting. The mysterious Aunt Wendy takes credit for overall editing. Vocal quality is very good.
3. Many of the songs are familiar tunes and/or parodies. A sampling: "The A is in the Dell," "Ten in the Bed," "Six Blue Pigeons," "The Animal Fair."
4. Among the concepts introduced are the alphabet, letter recognition, counting many different sets of numbers, rhyming words, colors, basic shapes, addition and subtraction, coins of different values, units of time, days of the week and number of days in each month.
5. A definite plus: many of the songs are recorded at an appropriate slow-to-medium tempo for several verses. Such repetitions are invaluable for learning and retention by the children.
6. Possible problem: The recommended age

group for each tape does not always align with the grade level in which corresponding skills are taught. Examples: Spelling is introduced in Volume 2, ages 3-5? No, this is a first-second grade skill. Tape 3 has some of the most challenging materials, but is recommended for ages 4-6. Many of Tape 3's concepts are standard fare in second grade, e.g., units of telling time, different coins, singular/plural...

It is clear that the teacher using these tapes and booklets will have to make careful choices. There are good lesson ideas in all four volumes. To whom will these materials be useful? Several groups come to mind.

- The learning disabilities teacher who lives by the maxim, "A good fisherman is one who discards the bait he likes and uses the one the fish like." To help the auditory learner, tapes should be available for teaching/reviewing key concepts, and just for relaxation and fun. It is vital to teach through a student's strongest modality.
- The special education teacher, primary homeroom for mentally retarded or multiply-handicapped children. These tapes are excellent for teaching important concepts with letters and numbers—the tempo is relaxed and repetition is the norm.
- The kindergarten teacher: many songs in the series would match curriculum objectives. There is a good selection to teach number concepts and counting within the context of a singing game and several songs could be enhanced with flannel-board figures.
- The primary classroom teacher who may be interested in these booklets and tapes for the grade-level concepts they offer.

• The music teacher: these tapes would be excellent for work with special education students and all four can be an adjunct to music activities in K-2. They can also help a substitute music teacher in these grades.

*Veronika P. Schultz
Wyoming*

CLASSIFIED ADS

For Sale

HAND DRUMS with calfskin heads:
3 SONOR 13" @ \$45;
2 SONOR 14", @ \$50;
1 STUDIO 49, 14", \$45,
Carley 704-251-1835

THE MAGIC CIRCLE: 81 Activity Songs and Singing Games for Young Children sequentially arranged both vocally and kinesthetically. \$18.95 ppd. Carley, 356 Kenilworth, Asheville NC 28805

RHYTHMS OF LEARNING, authoritative text on accelerated learning. New Second Edition of *Introduction to the Musical Brain*. Books, tapes and accredited studies in accelerated learning with music. Contact Don Campbell, Director, The Institute for Music, Health and Education, P.O. Box 4179, Boulder, Colorado 80306. Call 303-443-8484 and request educational material packet.

Index of Advertisers

ABA Music for Children	25
Backyard Music	37
Boulder Early Music	16
Brain Dance Ink	16
Ted Brown Music Co.	14
Comprehensive Music Service	35
Eastern Music House	19
Encore Mallets	18
Folkstyle Productions	13
Gamble Music Co.	16
General Music Store	39
Golden Bridge U.S.A.	Inside Back Cover
Hamel Music	33
HSS (Hohner/Sonor)	Inside Front Cover
HSS Primary Line	34
John's Music Center	27
Key Educational Systems	32
Lyons	36
Maddox & Co.	38
Brook Mays Music Co.	33
MMB Music, Inc.	22
Music and Instruments for Children	40
Alice Olsen Publishing	25
Carl Orff Canada	14
Peripole Bergerault, Inc.	26
Rhythm Band	37
Schott	24
Suzuki Corp.	38
Sweet Pipes, Inc.	19
University of Portland	18
West Music Co.	Inside Front Cover
Wide World Music, Inc.	32
World Music Press	31
Zenobia Music Instruments	18

How can we ever repay you? With MIC Bucks!

THIS NOTE IS GOOD TOWARDS ALL MUSIC, INSTRUMENTS, AND SMALL PERCUSSION

MUSIC AND INSTRUMENTS FOR CHILDREN

MIC BUCK MIC BUCK



Ask Us...
Music and Instruments For Children

2430 So. University #103
 Denver, CO 80210

(303) 778-ORFF