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Music and Movement Education

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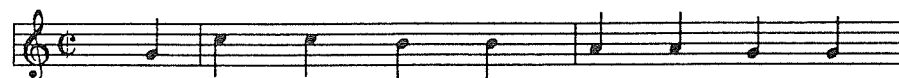
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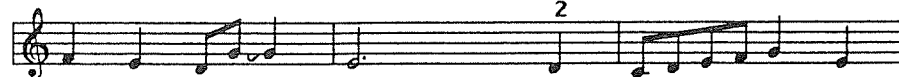


THOUGH HE MAY RAGE AND ROAR

by Liz Gilpatrick



THOUGH WIN - TER POUNDS HIS I - CY FIST U -



PON THE KITCHEN DOOR, WE'LL NEVER LET HIM IN; NO 3



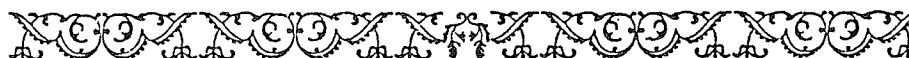
NEVER LET HIM IN, THOUGH HE MAY RAGE AND ROAR. THOUGH



HE MAY RAGE AND ROAR, WE'LL NOT LET HIM THROUGH THE DOOR!

Reprinted from "The Improvisor" Rocky Mountain Chapter

© 1992 Liz Gilpatrick
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The first two years of life represent the process of acquiring knowledge through sensorimotor transfer. Stage II activity is characterized in the side-by-side play of children in the pre-school setting. Imitation is a strong medium, and language with movement is very effective. Psychomotor activity reinforces the language the child is using, and continued use of sound play begins to enhance auditory discrimination skills.

Activity: Moving and speaking the chant, which is used as a game (from the author's *Melody, Movement and Language*). Spoken chant in 4.

Movement formation: Two lines facing each other, spaced widely apart.

	Line 1: Five marching steps forward
	Line 2: Five marching steps back
	Line 3: Five steps forward, pause, then five back
	Line 4: Children stretch high
When they were up they were up, and	Line 5: Children bend low
When they were down, they were down,	Line 6: Children touch knees, watch leader
When they were only half way up	
They were neither up nor down.	Line 7: Children jump up quickly, then sit down. The last one to sit down is "out," leaves the line and may use the drum.

STAGE III: Adding a simple melody for a singing game reinforces the sensorimotor and psychomotor skills. It allows side-by-side play to continue in a more cooperative way. Group process is just beginning.

It is important to use the game format to strengthen the individual's performance within the group. Singing games at this level need not be accompanied. This can be added later as a new musical experience.

Activity: Two contra lines facing each other, 6 in a line. (Note: It is likely that personalization of the folksong was taking place with versions in which one duke becomes three, marching became riding, and "dukes" even became "ducks walking.")

STAGE IV: Here Piaget's concrete operations are taking place and all the elements of good teaching are in play. The ensemble is prepared, nourished, and taught by the teacher, with personalization and input by the students. Peer teaching is important at this stage so encourage it, and provide the tools for

creative expansion. Cooperation is necessary and all the elements of the Schulwerk are enlisted to make the experience enjoyable.

Activity: Traditional playparty movement with singing and instrumental accompaniment (upper grade material).

STAGE V: The teacher's approach for the learner is one which fosters creative and divergent thinking, problem solving and group interaction. Using the known to learn something new, we discover that cultures borrow ideas from each other. A good example is a French version of the *Noble*

Use as partner song to original melody. Change $\frac{3}{4}$ to $\frac{4}{4}$ time. Melody #2 is the parent melody of another French version of the Battle of Flanders. These words simply represent an easily recalled child's song.

Peer-to-peer teaching is especially strong at this stage. Students might make their own "rap" version of the song. In a jump rope rhyme, the "duke" easily becomes a "dude" driving into town . . . and then what?

STAGE VI: Here we return to cross-generational communication in which the interval of years spans two or more generations. Grandparents become curators of their songs and stories and have a responsibility to share them. Children and grandchildren have a responsibility to ask them to do so. Teachers have a responsibility to encourage their students to search out the thoughts of the older generation.

Activity for Stage VI is reflected by the particular focus of the geriatric program. Needs are often similar to that of younger children—i.e., sensory-motor, psychomotor skills and language reinforcement. There should be an opportunity to recall songs and retell stories that represent pleasant memories. Using the activity described for stages 2 and 3, we can make a simple variation appropriate for movement from a confined space. The chant is particularly good as a stretching exercise to manipulate arthritic muscles and joints.

And so the cycle is complete.

Other songs are being brought to this country by our recent immigrants and each represents personal experience or national history. As you encounter the melodies from the children you teach, *listen*. Should you choose to use them in teaching, reflect on their meaning and their uniqueness as songs. Perhaps down the road, in another place and time, they will be remembered again; new words may have been added telling of the struggle these immigrants had in making a new life in our country.

The life cycle of a folk song will continue and the musical circle binding us will remain unbroken. ▶

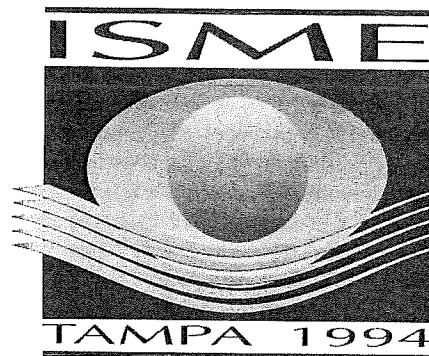
Napoleon had ten thousand men—French Folksong #1

This melody and text refers to the French version of an English/French skirmish in the area of Flanders.

	Na- po-le- on a- vai- cinq cents sol- dats	Na- po- le- on a- vai- cinq cents sol- dats,
	Na- po-le- on he had ten thou- sand men....etc.	
	Na- po- le- on a- vai- cinq cents sol- dats, Mar- chant du ne- ne pas	They all came nar- ching a- long.

ISME to Meet in Florida

July 18-23, 1994



For the first time in a decade, the International Society for Music Education is bringing its biennial World Conference to the United States. Performing artists and scholars from more than two dozen countries on six continents will convene in Tampa, Florida for six days of concerts, recitals, research and policy presentations, teaching workshops and merchant exhibits. The event promises to be one of the most interesting and remarkable meetings of music professionals this decade.

The International Society for Music Education was formed by the United Nations Education, Science and Cultural Organization (UNESCO) to "stimulate music education throughout the world as an integral part of general education." ISME accomplishes this goal through its biennial conferences, publications, cooperation with national music education organizations across the globe, the dissemination of research in music education, and the work of the ISME Commissions, which address special interests in music education.

The ISME National Advisory Board is seeking as broad a representation of the profession on the conference program as

possible. The deadline for letters of inquiry to the ISME Headquarters Offices in Reading, England, is April 1, 1993.

The 1994 ISME World Conference is being hosted by the University of South Florida and the City of Tampa, and is made possible, in part, with support of the Arts Council of Hillsborough County Tourist Tax Grant Program.

Call for Papers/Workshops/Posters

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

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

The seven ISME Commissions (or special interest groups) are: *Music in Cultural, Edu-*

ational and Mass Media Policies; Music in Special Education; Music Therapy, and Music Medicine; Early Childhood Music Education; Community Music Activity and Research. These Commissions hold their own Seminars, usually immediately before the World Conference, and also conduct sessions during the World Conference.

For complete application information, contact:

Ms. Elizabeth Smith, ISME Administrator
Music Education Information and Research Centre,
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‘What Does Orff Have to Do With Real Music?’

JACK NEILL

At one time or another, many of us have been approached by a well-meaning administrator who still believes that music by well-known composers and available on recordings at a local music store represents the only music suitable for school music teaching. When we try to explain what we do, this educator says, with a smile and a shrug of the shoulders, “Yes, but what does Orff Schulwerk have to do with *real* music?”

Perhaps the implied question is really “How does Orff Schulwerk teach what has been known as ‘Music History’ or ‘Music Literature’ or more likely, ‘Music Appreciation?’” It is rare to find an elementary music classroom that does not devote some portion of the curriculum to an overview of Western art-music: “classical” music. In some cases, “directed listening” is implemented by biographies of composers, charts, games and visual aids to direct the students’ attention to specific features in classical music. Often, “symphonic music videos,” are introduced to ensure aural awareness.

However, the Orff Schulwerk teacher knows that students must be actively involved in the music-making process for optimal learning to occur. If this involvement begins with and emphasizes the creative aspect, the highest levels of understanding are possible.

One of the hallmark characteristics of the Orff approach is its systematic use of folk and historical materials to serve as models and starting points for creative activity, improvisation and/or composition. Folk sources are evident from the very first pages of Volume I of *Music for Children*; the later volumes, most notably Volume IV, make use of a number of historical sources.

This emphasis on the use of pre-existing musical material is not without precedent in the history of Western music. From the Burgundian motet to the Renaissance parody mass, from the chorale preludes of Bach to many of the symphonies of Haydn, from the nationalist compositions of Smetana, Dvorak, Sibelius, Ives, Vaughan Williams, Albeniz, Moussorgsky, Bartok and others, to the neo-classical school of the 20th century, examples abound. Composers have always shown interest in folk styles and in the music of earlier periods. The reworking of folk and historical sources has been a notable and

substantive compositional technique at least since the Middle Ages, and probably before.

Why not approach the music of these respected composers through the very sources that provided their inspiration? If our students could work creatively with these same folk and historical sources, would they be able to relate to some of the masterworks of these composers in a unique and personal manner? Experience has shown that the answer to this question is “Yes!”

These types of lessons require a measure of imagination and preparation on the part of the teacher, but the results amply reward the time and effort invested. Planning these activities involves six steps:

1. Identify a composition that meets curricular needs and that makes use of folk or historical material.
2. Determine whether the folk or historical source material is appropriate for an elemental treatment and how this can best be accomplished.
3. Research the background of the source material as well as that of the composition.
4. Understand how the composer utilizes the source material in terms of specific compositional techniques.
5. Present the source material and work with it in ways that employ techniques similar to those used by the composer.
6. Present the composition to the students, paying particular attention to the treatment of the source material and its relationship to other material.

The last step in this sequence is of utmost importance; it requires students to evaluate their work—in effect, to compare their results with those of some of Western civilization’s most creative musicians. This can indeed be an humbling experience, but it is an essential one if the students are to be active participants in the compositional process. And it is in experiencing the compositional process that they develop a sense of “ownership” of this style of music and begin to become astute and aware listeners.

There are several valid approaches to assist in developing students’ understanding of classical music styles through Orff Schulwerk. What follows are suggestions of strategies that encourage students to work creatively with historical and folk materials in a manner similar to three noted composers of

“real” music. All three specific works cited are part of the standard orchestral repertoire, frequently heard in concert halls throughout the Western world; numerous recordings of each are readily available.

Source Material: “Es sungen drei Engel”
As used in: *Symphony, Mathis der Maler, Paul Hindemith*

“Es sungen drei Engel” (“Three Angels Are Singing”) can be traced to the Mainz Cantual, a hymnal published in 1605 in Mainz, a German city on the Rhine River, not far from Frankfurt. *Mathis der Maler* began its life as an opera in seven scenes with a libretto by the composer. Its hero is Matthias Grunewald, an early 16th century German painter, and its theme is the supremacy of the individual’s conscience.

Conductor Wilhelm Furtwangler was rehearsing the opera early in 1934 when its premiere was abruptly canceled by the Nazi authorities (it was eventually introduced in Zurich in 1938). Hindemith adapted material from the opera to produce a three-movement symphony which was performed by Furtwangler and the Berlin Philharmonic in mid-1934. In spite of official opposition, the symphony was received with tumultuous popular acclaim. However, the work was immediately banned and viciously denounced. Both Hindemith and Furtwangler were subsequently relieved of their posts by the Nazis as a disciplinary measure.

In the symphony, Hindemith is attempting to explore the emotions that are aroused while viewing the three Grunewald paintings on the Isenheim Altar now at the Museum of Colmar in Alsace. The first movement focuses on the most famous panel of the altar-piece, “Engelkonzert,” “The Concert of Angels.” The chorale tune, “Es sungen drei Engel” is intoned by the trombones in the eighth measure and is repeated three times as an introduction to the main section. The tune returns near the end of the movement, (in a style reminiscent of a Bach chorale prelude), during a fugato section based on themes from the main section; again it is heard three times, with some rhythmic irregularities occurring during the third repetition.

Settings of “Es sungen drei Engel” are found in Volume IV of *Orff-Schulwerk, Music for Children* (Margaret Murray Edition, Schott, 1966, page 132), and in Jos Wuytack’s

Musicalia, (Magnamusic-Baton, 1982, page 36). The beautiful chorale melody and the exquisite yet simple settings lend themselves to elaboration through movement and through instrumental and/or vocal improvisation. Try improvising interludes between verses, using a I-VII accompaniment, as suggested in the Orff-Keetman example. Students can then compose counter-melodies to the chorale tune in diaphony.

Perhaps they can travel Hindemith's compositional route in reverse: after working with the chorale tune, the students might create their own versions of Grunewald's painting (or what they suppose it might look like!). Does the music suggest particular scenes, colors, patterns, emotions, expressions? If possible compare the students' impressions with reproductions of Grunewald's work, available on many album covers and in many books in the art section of the local library.

Source Material: "Goodbye, Old Paint"

As Used In: "Billy the Kid" Ballet Suite, Aaron Copland

The American cowboy song, "Goodbye, Old Paint" appears in dozens of folk song collections. *Billy the Kid* was commissioned by the American Ballet Caravan in 1938 and received its premiere in October of that year with choreography by Eugene Loring. Copland's score contains quotations from a number of folksongs associated with the Old West, including "Goodbye Old Paint," "I Ride an Old Paint," "Git along Little Dogies," "Bury Me Not on the Lone Prairie," "The Old Chisholm Trail," and "Great Grandad." In 1939, the composer arranged a "Billy the Kid" Ballet Suite, shortening the original score by approximately one third. He provided a narrative outline of the action with this suite, which may provide impetus for pantomime by the students. Experience has shown that even the most reluctant movers will respond to the adventures of cowboy life so vividly delineated in Copland's distinctive musical style.

Treatments of "Goodbye, Old Paint" appear in several publications in the literature of American Orff Schulwerk materials: Jane Frazee's arrangement in Volume 2 of the American Edition of *Music for Children*, (Schott, 1977, page 94); in *Texas Tales and Tunes* by Millie Burnett and Mary Ann Cummins (Magnamusic-Baton, 1977, page 10); an arrangement by Grace Montgomery in *Hearing America* (Memphis Musicraft Publications, 1978, 1978, page 10); and in *The Cat Came Back* by Mary Goetze (MMB, 1984, page 4).

Any of these can serve as one section of a student-arranged "suite" of cowboy songs. An improvised "showdown" played on unpitched percussion might be suggested and

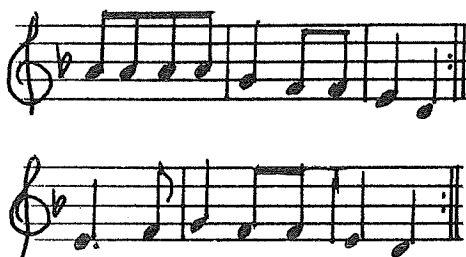
included. Consider using the resulting composition in a dramatization of one of the "Pecos-Bill" tales or a similar folk tale from the Old West.

In addition, this pentatonic folk song is an ideal vehicle for encouraging students to devise their own accompaniments. Working in small groups, they first determine a key that best suits the group's voices, and then develop an arrangement using available resources. After hearing them all, it is important for the students to discuss what they have heard and to critique the arrangements objectively and constructively. Which group had an imaginative instrumentation? Which one used contrasting timbres? Did any groups include strong rhythmic contrast? Did any key offer more possibilities than any other?

After listening to Copland's treatment of the folk tune in the ballet suite, ask similar questions. Since students have personally taken part in the compositional process, their answers and insights might surprise you.

Source Material: "The Little Birch Tree"

As Used In: Symphony No.4 in F Minor, Opus 36, Peter Ilyitch Tchaikovsky



"The Little Birch Tree" is a plaintive little melody that embodies several of the distinguishing characteristics of many Russian folk songs: narrow melodic range, the repetition of short rhythmic and melodic motives, cadences on weak beats.

Tchaikovsky uses this folk tune in the final movement of his Fourth Symphony, premiered in 1878 and written during a particularly tempestuous period in the composer's life. He extends the three-measure phrases of the source material by adding a one-measure rest at the end of each phrase, and creates variations based on the folk song. These variations serve as a second theme in a rather free sonata-allegro form. Like much of Tchaikovsky's symphonic music, the movement has lived a second life on the professional ballet stage, as it so readily lends itself to movement.

A delicate and beautiful arrangement of "The Little Birch Tree" for unison voices and piano with optional recorder and flute, has been published by Mary Goetze (Boosey and Hawkes, 1984). Students familiar with regular four-measure phrasing will immediately

notice the more irregular phrase structure of the folk song. Devise a dance for the song and note any accommodations that have to be made for this three-measure structure. Vocally or instrumentally, create several variations on the tune and develop dance variations for each.

In a final variation or as a separate activity, explore the possibilities of extending the phrase to the more regular four-measure length. After comparing the students' variations with those of Tchaikovsky, ask the students to consider why the composer felt the need to alter the phrase length.

As teachers develop more lessons of this sort, students become more discriminating listeners and increasingly more aware of the possibilities of musical expression. Orff Schulwerk is indeed a process by which children can share in the compositional process and become real musicians in the fullest sense of the word!

Nominations Open For Distinguished Service Award

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

Among the selection criteria are:

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

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

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

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

Early Dance With Children

CYNTHIA CAMPBELL

Several years ago, I came upon Iona and Peter Opie's book, *The Singing Game*⁶. Reading it, I was impressed with the relationship through the ages between adult dances and children's games. Children observe the world around them and reinterpret that world in their own terms. Adult ideas of rituals, courting, celebration and even battles are acted out in children's games that closely resemble the lines and rings being danced by the community at large. Examples of such games: "London Bridge" and "Thread the Needle," "Ring a Ring o' Roses" and "The Farmer's in his Den" ("The Farmer in the Dell").

When choosing dances to do with children in school, it is helpful to consider the original context of the dances as well as how appropriate they are for a particular group in specific lessons. Looking at the times between the 13th century and the 18th century, most of the dances we would be considering are social, not theatrical (i.e., not done by professionals for the entertainment of others). People danced for the enjoyment, for the invigorating experience, for the chance to socialize. There were also rituals to fulfill, spectacles and occasions to celebrate, such as weddings, births and visits of important people.

So it is with children. Dances are chosen because they're fun to do and offer stimulating challenges that are satisfying when accomplished. They offer a chance to interact socially within the structure of the dance, to celebrate the coming of spring, a birthday or the arrival of visitors.

Historical context can be considered more directly and related to other concurrent studies. What dances were done in the time of Leonardo da Vinci, when Columbus was preparing for his voyages, when Elizabeth I was ruling England, or during the formative years of Canada and the United States? The research for such information can become enlightening for students and teachers alike.

I like to consider the teaching of dances that provide opportunities for the dancers' ideas to be explored and incorporated. One such dance is the *Farandole*, whose origins are distant in time and very unclear. Nor do we have any written description from those



distant times of how it was danced. Our only source of information on how this line dance might have been done is the art of the time—several examples are given in the Opies' book.

As in children's singing games, the dancers appear to be accompanying themselves with song; occasionally a tambourine or drum player is shown nearby. Starting with these illustrations, a class can experiment with various possibilities of lines moving through space. A simple song can be added for accompaniment. It is not known what was sung or if there was specific music for the *Farandole*, or which came first, the song or the dance. Therefore, I begin with the idea of a line moving in space and explore the possibilities.

A similar approach can be used with the 15th century *Saltarello*. We know that this was danced as a step with a hop in it and we have examples of the music. There are various interpretations of how the step is done and indications that it was done socially in a rather free way, as well as in the more complex *Bassadanze* and *Balli* of the period in Italy. Here again is a chance to explore how this step might be done with a partner, in a trio, a line or a circle using examples of saltarello music of this period.

In Arbeau's *Orchesography*¹ of 1589 there are dance descriptions as well as indications of social attitudes and customs of that time and place. (Arbeau lived in Langres, a town in eastern France.) There are several branles—group dances usually, but not always, done in circles—with suggested variations ("Branle Double") or those in which a section is intended to be improvised ("Branle des Sabots"). Another such dance, the *galliard* is a vigorous, demanding dance also meant to be done with variations by the dancer.

It is also interesting to consider the links between dances described in books like Arbeau's and the folk dances of Europe, such as many dances of Brittany (northwestern France). And it is thought by some that sword dances such as "Les Bouffons" are related to Morris and other dances involving swords and sticks. (Morris and sword dances¹² are ancient dances done by groups of men in communities throughout England especially, but in other European countries as well. However, these days there are also women Morris dancers; it is quite popular in New England too.)

A late 16th century dance that appears in the books of Caroso^{2 3 11} and Negri⁷, two important dancing masters in Italy, is "Il Canario." This and the other dances described by these masters are intended for accomplished, experienced dancers. However, the idea of two people having a "pedalogue" (a dialogue with variations of sounds by the feet) would be an interesting one to explore.

In the 17th and 18th centuries, English Country Dances evolved as a form existing from as early as the 16th century and these also became popular in continental Europe. In England, John Playford published collections of country dances⁹; hence the designation "Playford dances." The origin of the term "country" is not clear, but the dances were popular in all levels of society.

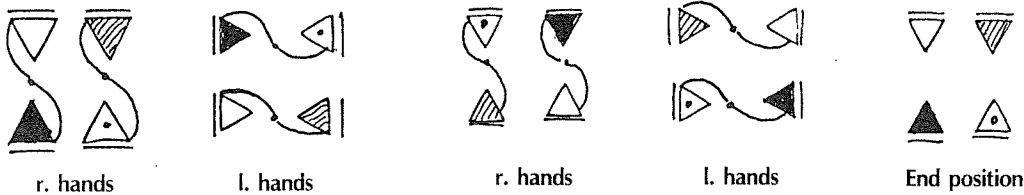
One of the delights of these country dances is their wonderful variation of spatial design. The experience of any of the many "heys," for instance, is often magical for the dancers.

A "hey" is a weaving pattern done by three or more dancers. Other terms for this figure are: "chain," "grand right and left," "right and left through." It can be circular or linear; usually the figure ends with all dancers in their original places. (See diagram and further explanation.)

All three dancers move at the same time, and the smooth flow of the figure is accomplished by instinctive adjustment of time/space relationships. I have shown hands being used in these "heys," but this is not necessary or always used in order to accomplish the pathway itself.

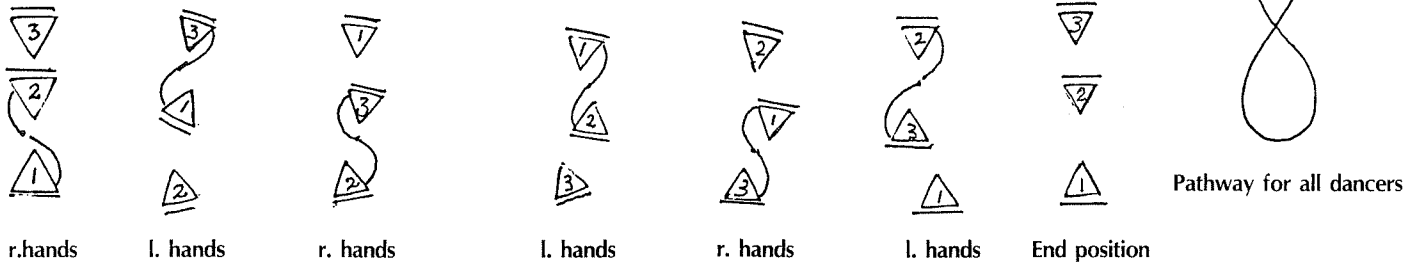
CIRCULAR HEY FOR FOUR (as in "Hit and [or] Miss")

Beginning Position



LINEAR HEY FOR THREE (as in "Black Nag")

Beginning Position



An important dance of this period was the Minuet, a dance of complexity and subtlety. Not only was this difficult dance important as a solo for one couple at a time, but its basic step was used in some country dances, for example "Come Let Us be Merry."

These country dances were the forerunners of North America's contra dances and round dances that continue to be an important part of the life of many communities.

The process of exploring the questions surrounding the particular dances—who danced them, where, when, why?—can enhance and deepen the experience of the dancing itself. This becomes exciting for all of us, teachers and students alike, because it can lead us to new insights and knowledge.

Footnotes: a brief list of sources for dance instructions, step descriptions and background information:

1. Arbeau, Thoinot. *Orchesography*. (Translation by Mary Stewart Evans; introduction and notes by Julia Sutton). Dover, New York, 1967. (Step and dance descriptions; melody lines, manners attitudes toward dancing)
2. Caroso, Marco Fabrizio. *Il Ballarino*. A facsimile of the 1581 Venice edition. Broude Brothers, New York, 1967. (Dance steps, choreographies, music; in Italian)
3. Caroso, Marco Fabrizio. *Nobilta' di Dame*, 1600. Arnaldo Forni Editore, 1980. (Dance steps, choreographies, music; in Italian)
4. Cunningham, James P. *Dancing in the Inns of Court*. Jordan and Sons Ltd., London, 1965. (Dances as they appeared in documents of the Inns of the Court)
5. Keller, Kate Van Winkle and Sweet, Ralph. *A Choice Selection of American Country Dances of the Revolutionary Era 1775-1795*. (Steps and dances, music)

6. *Wake Up the Earth!* ©1980 by Paul Kerlee. (Dances and music)
7. Negri, Cesare. *Le Gratie d'Amore*, 1602. Arnaldo Forni Editore, 1983. (Dance steps, choreographies, music; in Italian)
8. Opie, Iona and Peter. *The Singing Game*. Oxford University Press, New York, 1985. [Lorenzetti's fresco in Siena, early 14th C., p. 34; Fra Angelico's "Last Judgement" in Florence, early 15th C., p. 9; Bruegel's "Kermesse d'Hoboken," 16th C., p. 8] (Description of games, historical information)
9. Playford, John (publisher). *The English Dancing Master 1651*. Schott & Co., Ltd., 1957. Also, Playford, John. *The English Dancing Master*. Dance Books Ltd., 9 Cecil Court, London WC2, 1984. (Both give dances and melody lines; the first also includes historical information)
10. Sharp, Cecil. *The Country Dance Book, Parts 1-6*. E. P. Publishing Ltd., 1975. (Sharp's interpretations and descriptions of dances in Playford publications)
11. Sutton, Julia (translation, editing, introduction) and Walker, F. Marion (music transcription and editing). *Nobilta di Dame* by Fabritio Caroso. Oxford University Press, New York, 1986. (Dance steps, choreographies, music, historical information)
12. *The Morris and Sword Dances of England*. The Hive Printers Ltd., Letchworth Garden City, Hertfordshire. Cecil Sharp House, 2 Regent's Park Road, London NW1. (General information about the dancing with numerous photographs)

- Children's books of related stories and information:
- Aliki. *A Medieval Feast*. Thomas Y. Crowell, New York, 1983.
- Bagenal, Alison and Michael. *Medieval People*. Longman Group U.K. Ltd., 1988.
- Caselli, Giovanni. *A Florentine Merchant*. Peter Bedrick Books, New York, 1985.
- Hastings, Selina. *Sir Gawain and the Loathly Lady*. Mulberry Books, New York, 1985.
- Hodges, Margaret. *Saint George and the Dragon*. Little Brown and Co., Boston, 1984.
- Langstaff, John. *Saint George and the Dragon*. Atheneum, New York, 1973.
- Lasker, Joe. *A Tournament of Knights*. Thomas Y. Crowell, New York, 1986.
- The Renaissance: The Living Past*. Arco Publishing, Inc., New York, 1979.

Cynthia Campbell has been a student in the Special Course at the Orff Institute, Salzburg and has taken numerous courses in early dance. She has taught at the Montreal School for the Deaf since 1971, as well as movement and dance in Orff Schulwerk courses at the New England Conservatory and George Mason University. She is director of Il Pomo Verde, a Montreal group studying the dance of 15th and 16th century Italy.

Drawings of dancers from "Medieval People" by Alison and Michael Bagenal Copyright 1988 Longman Group U.K. Ltd. Used by permission



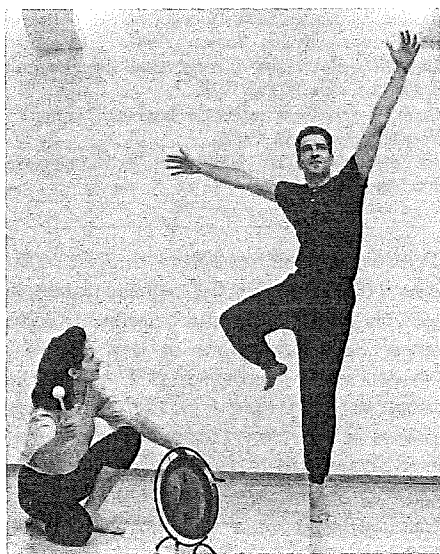
Reflections on a Visit:

Institute Jaques-Dalcroze, Geneva

JACOBETH POSTL

Participation in dance or movement almost always releases a wonderful sense of euphoria. Words can only partially express the feeling I had as I observed several imaginative and creative solfege/rhythm and movement classes at the Dalcroze Institute in Geneva last May.

It was an opportune time for a visit, as it was near the end of the school year, with culminating activities, review and examination preparation. Time allowed visits with only a few of the teachers from a sizable faculty. The student groups I saw (*Honarie Classes Professionnelle*) ranged from those in first year study to those in advanced levels. These students are seeking either a *Licence* or the most advanced *Diploma*, offered only at the (Dalcroze) Institute in Geneva after additional work there beyond the *Licence* requirements.



The students ranged in age from college age up . . . all incredibly fit, and with an array of impressive talents. Because of the financial support from the state and the city, the Institute is able to select degree-seeking students from among those most likely to complete the rigorous demands of the program successfully. However, flexibility is built into the requirements for those seeking more limited goals. One can earn a *Licence* to teach children and adult non-musicians.



There is a very large children's program at the Institute, with a faculty of 25 piano teachers and 25 rhythm/solfege/movement training teachers. Classes are offered to children of four years and up. Additional classes (in sequenced levels) are available to young people in their teens. No doubt many Swiss degree-seeking students received their early training here or in extension programs elsewhere in Switzerland or abroad. In the groups I observed were students from France, Poland, South America, Japan and perhaps elsewhere. All had fluent command of French, a basic requirement.

In all four of the children's classes I observed, I was delighted with the focus, energy and spirit of the youngsters and the large number of boys participating, some stretching the movement activities to their outer limits! The classes were as varied in teaching style, content and the children's own responses as those I've seen here at home. Especially charming was a group of five-year-olds who responded so sensitively to their imaginative teacher, and who expressed so much joy in their movement and singing game activities.

I visited five professional student classes during my two-day stay. What I particularly enjoyed, and what came so close philosophically to our own goals, was the frequent inclusion of improvisatory activity; it was so

reflective of the musical skills and listening training developed through their movement studies. One class began its session with an improvisation warm-up; free movement to the piano improvisation, alone, joining one another with complementary movements, adding vocables, and freely expressing the changes of rhythm, range and mood.



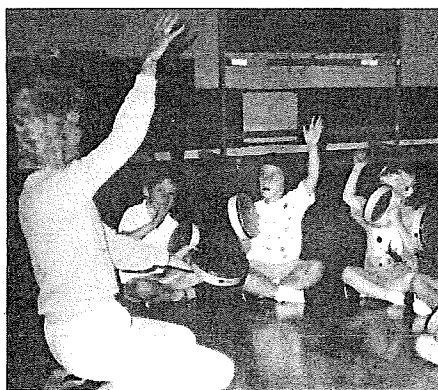
Another group explored shapes, then created a form to a wonderful contemporary Japanese work. Beginning in a tight, knot-like formation, they wove themselves out into a

spiderweb shape. Another time, they improvised with wild vocal sounds, moved in ever-fluctuating clusters, creating something akin to a multi-dimensional sound-movement machine with continually-changing parts, with great skill and imagination. Most intriguing was an activity in which two students were seated at the high and low ends of the piano keyboard, improvising motifs or patterns reflecting the gestures of two students on the floor. The same exercise was repeated with four students at two pianos, each following one of four movers. It was an interesting reversal of the piano being in command, and revealed the talents and competencies of both movers and players.

Those readers with some Dalcroze experience would have been impressed with the skills of various groups as they realized different sequences of characteristic eurhythmic exercises. They expressed rhythmic patterns, moved as the piano indicated or twice as fast or slow, and in the same or opposite melodic pattern. They added claps or drums, omitted selected beats and conducted as they moved. A canonic sequence was a real "tour de force." Beginning with simple triple and duple time and progressing to constantly changing irregular and ever more complex rhythms, the group followed the piano, never more than a few beats behind!

It was apparent to me, in all the classes I saw, that a high level of musicianship was expected. Even more gratifying was the spirit with which the students met all challenges—in no small way due to the teaching skills of two master teachers, M. Louise Arnold and Madeleine Duret.

Marie-Laure Bachmann is the director of the Dalcroze Institute. Her book, "Dalcroze Today—an education through and into music," has been translated into English and recently printed by Oxford University Press. For seventeen years, prior to her administrative position, she taught solfege, rhythm, piano improvisation, psychology and methodology at the Institute and she still holds classes in methodology for graduate students.



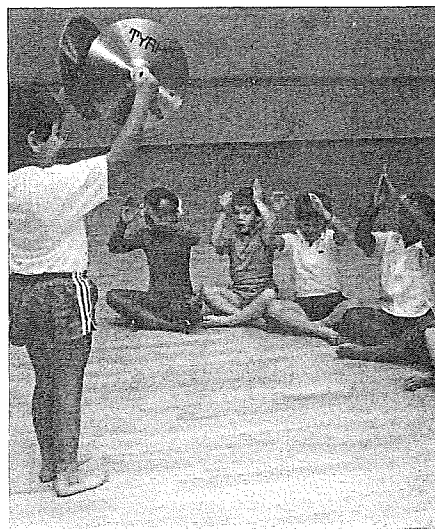
Madeleine Duret, the Dean of Professional Studies and Piano, is in charge of the professional classes for degree-seeking students, some of whose work I described above. In addition to her administrative duties (hours that have great elasticity to accommodate the never-ending demands of all these programs), she teaches improvisation in small groups and advanced rhythm classes.

The Institute is housed in its own building, which was gutted and remodeled two years ago, partially funded by the government. In addition to spacious movement rooms, there is a very large performance space with flexible seating arrangements, a video room for making and viewing tapes, several well-equipped percussion rooms on the lower level, plus a round audition and recital hall. Studios, offices, practice rooms, a small cafeteria and quarters for guests (including a kitchen!) complete the facilities I saw. There are also quarters for the maintenance man on the premises, which are kept immaculate in true Swiss tradition.

The office of the International Federation of Eurhythmics Teachers (FIER) is located at the

Institute and has co-sponsored many symposia, held at the Institute. Gabriela Chrisman, Sally Stone and Lisa Parker of the United States were among the guest teachers at the last International Congress in August 1992.

I felt that the Dalcroze Institute was a truly worthy reflection of the work of Jaques-Dalcroze (1865-1950). The determination to maintain the highest musical standards and retain his fundamental philosophical concepts in the teaching of eurhythmics is very apparent. In his article, "Movement and Music," Dominique Porte, former head of the Institute, describes Jaques-Dalcroze as a man of great insight who knew that giving prominence to sensation and motility, emotion, self-knowledge and self-scrutiny would offer a true idea of man to a society that greatly needed it, and still does today; that for a society to remain cohesive, man should not walk alone, but open up to the world we all share.



In Memoriam: Keith Warren Bissell 1912-1992

Doreen Hall

In the death of Keith Bissell, May 9, 1992, Orff Schulwerk has lost a staunch protagonist and a highly esteemed friend. Keith was the first Canadian school administrator to recognize the potential of Carl Orff's "Music for Children." He was particularly impressed by the significance of Orff's use of traditional material in music and language, and by the beauty and quality of his works for children.

In 1958 he launched an Orff program in the elementary schools of the Scarborough Board of Education. By the early 1960s, inspired by his leadership, Orff programs had been implemented in the music programs of all the major school boards in Metropolitan Toronto. In this he was a pioneer, and in those early years, administrators from all over North America came to Toronto to observe, firsthand, his work in the Scarborough schools.

As a person, he was unassuming and intensely private. But he had an eye for talent, and as Coordinator of Music he attracted creative, hard-working teachers. He became their mentor and they worked together in a

spirit of harmony and dedication to those same qualities he himself displayed.

He believed children should know only the best in literature and music and composed extensively for young voices in the Orff program. These were only a fraction of his composed music written for stage, orchestra, solo voices, chamber music, piano, organ and for choral groups.

In 1962 he was one of the organizers of the first Orff Conference to be held on this continent. He was the second president of *Music for Children-Carl Orff Canada-Musique pour Enfants*, and continued to represent the organization as Honorary Patron throughout the years. At other periods in his life, he was President of the National Youth Orchestra, President of the Ontario Music Educators Association and Vice President of the Canada Music Council, from which organization he received the 1978 medal.

A memorial service was held at Massey College, presided over by his brother Clyde,

former President of the University of Toronto. It was a time of remembrance with tributes that were warm and affectionate, recalling a many-sided Keith that few were privileged to know. But perhaps the words most meaningful were uttered in an aside at his 80th birthday party in February, by his friend and colleague, Frank Daley, "Keith opened a world of quality and standards of literature and music which changed my life."

Few men could wish for a better epitaph.

NOTICE:

In systematic rotation, four-year terms of service will open on the Editorial Board of *The Orff Echo*. Members wishing to apply for future posts please write for instructions to Cindi Wobig, Executive Secretary, P.O. Box 391089, Cleveland, OH 44139-8089. Completed applications for the next opening must be received by April 15, 1993. Previous applicants need not reapply.

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Summer 1993

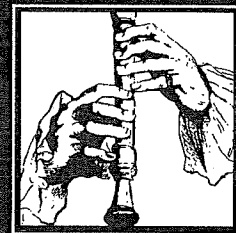


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Keith Bissell: Vanguard of Orff's Schulwerk in North America

PATRICIA W. HUGHES

Introduction

This interview has been condensed from Orff Schulwerk in North America (1955-1969) by Patricia W. Hughes, soon to be published by Schott, London. This article is printed with Dr. Hughes' permission as the first in a series of historical research articles commemorating the 25th Anniversary of AOSA.

INTRODUCTION TO THE SCHULWERK

KB: My first association or realization of the Orff work was in 1956 when Doreen Hall, who had been in Munich for one year under the auspices of the University, returned to Toronto that summer and gave a demonstration with children. I had never heard of the Orff Schulwerk. I was just beginning my term as Chief Supervisor of Music for the Scarborough Board of Education, an area east of Toronto with about 100 schools. It was a real eye-opener to me—this new approach to music education—I was very stimulated and interested, and decided that this was something that should be investigated more thoroughly and introduced into the schools.

PH: What impressed you so about that demonstration?

KB: I was impressed by the beauty and simplicity of the instruments, their potential for improvisation, their obvious appeal to the children, and the high quality of the material.

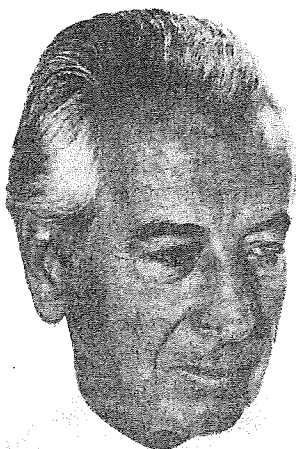
PH: And you hired Miss Hall to get things rolling in your district, and collaborated with her on the organization of the teacher's courses at the Conservatory?

KB: Yes, that's accurate.

PH: What was your teaching experience before you took the position in Scarborough?

KB: I had been director in Edmonton for seven years, in British Columbia for one year before that and [spent] about twelve years in the classroom in Toronto at the beginning of my career. I had some instrumental experience and had done some writing and directing also.

PH: How would you describe the music education climate at the time you were appointed to your position in the Scarborough schools? How did you feel about the



Keith Bissell

quality of the Canadian music education program?

KB: The classroom music was essentially singing songs. We used what might be called the *tonic sol-fa* approach, which later became quite prominent here under the name of Kodaly. I was very familiar with this method—in Edmonton it was firmly entrenched in the schools—the Curwen method. I was interested in a balanced program, so by the time I left, most schools were involved in both singing and instrument playing—orchestral strings and winds.

I was very critical of the quality of material [I heard] performed at festivals. I suppose I started writing myself to add material with good text quality, and at the same time encouraged Canadian composers to write for the schools. We had several projects for bringing composers into the schools to show them what was going on—what could be done to bring the schools into closer contact with the real world of music.

PH: In the 1950s, what was the typical musical background for a teacher?

KB: It was very fragmentary. Teachers took a few summer courses and received their beginning, intermediate supervisor designation with no intensive preparation. Since the university established its music education curriculum, we've been getting teachers with three to four years of intensive training, which is an improvement. However, [classroom]

teachers are still expected to teach their own music, and the training is very limited.

We worked in Scarborough to develop a system of itinerant music teachers—specialists who would go in and help the teacher, do workshops and carry on a little more intensive training, but the issue today is still not resolved. I always thought it should be a specialist doing the music, because we cannot expect the average teacher to do all the classroom work and music too. I'm optimistic. There are more and more specialists graduating from the university and most schools have one or two people doing music, but there's still much to be done.

Most teachers were trained in two-year schools; to become a music teacher, one would take three consecutive summer courses.

SPREAD OF THE SCHULWERK

KB: My approach had been fairly traditional up until the time of Doreen Hall's demonstration—singing and instruments—so I decided to introduce the Schulwerk in school. We organized evening workshops for teachers. She taught a group of twenty to thirty teachers, and that winter term we developed a good core of teachers who were aware of the implications of Orff Schulwerk.

PH: Were they mostly teachers from your district?

KB: Classroom teachers, yes. But they were not required to attend Doreen's sessions. It was strictly for those who were interested.

PH: As the teachers became familiar with the Schulwerk, how do you think they responded to it?

KB: There was strong initial enthusiasm, which grew and continued with some and diminished with a few others. [Most] saw it as a means of adding color and diversity to the school music program.

PH: Do you remember when you began to see teachers from the States in Hall's classes? How likely is it that there was attendance from the U.S. before the big conference in 1962?

KB: I believe that attendance before 1962 was unlikely.

PH: Were you involved with the University of Toronto Orff Courses in those early years? What was your contribution to the courses?

KB: I was involved chiefly with the organization of them, and encouraging teachers from our area to go down and take the course, to become familiar with the work. I seem to recall that there was someone to teach recorder and someone for movement. There must have been basic Orff, but Doreen did not teach the movement herself.

[My contribution] was largely improvisation, I would say. On several occasions, I brought my own group down to illustrate approaches. (The group, called the *Scarborough Orff Ensemble*, was made up of children from the ages of about ten to fifteen, and was an experimental group for demonstration purposes as well as for trying out new ideas.)

I had a feeling myself that improvisation could be taught and encouraged the teachers to plunge right in. Children respond quickly. Don't beat around the bush with elaborate explanations. Don't worry about the lack in the students' backgrounds. Of course, the very basis for everything is that teachers must be prepared. They must know what they are doing, why they are doing it, without going into details for the children. If not, the class can quickly become disorganized.

PH: Would you say that a teacher should have a specific goal for the session?

KB: A flexible goal, an idea of what she wants to do, but she should be prepared well enough that it can change if the situation warrants a change of direction. I've always thought that the unique and fundamental appeal of the Schulwerk is to the imagination. The successful Schulwerk program depends

on the resourcefulness, guidance and imagination of the teacher. Most teachers prefer a program with definite procedures laid down for them and feel insecure about the great freedom implied in the Schulwerk approach.

PH: Was the Ontario Department of Education supportive of Orff Schulwerk?

KB: It took a while before they recognized it as a legitimate movement. Even today, it has to be supported by local boards. Today the emphasis [seems to be] on the Kodaly approach. I always felt there was an artificial difference between Kodaly and Orff. I brought in some experts in the Kodaly method from Hungary. Mr. Arpad Daraz, who is now in the States, gave a series of workshops for our teachers and encouraged them to use folksongs, the *sol-fa* approach. I always felt this worked very well with the Orff Schulwerk to strengthen the reading side.

PH: Yes, there has been discussion through the years about combining the two approaches. How do you feel about that?

KB: I think the differences between them were magnified by those who were attracted to one or the other. I feel that both approaches use good material and stress singing as the basis. Perhaps the differences were exaggerated. The Kodaly method had a larger impact, of course, it had a more immediate appeal.

PH: Why do you think that is the case?

KB: I think it is because Kodaly is a more clearly defined approach. It's something a teacher can say 'A plus B equals this.' It can be laid down very precisely. Orff [Schulwerk] with its improvisation, free, flexible, was more puzzling to teachers, especially the ones that didn't have a great deal of musical background to work from. Kodaly gave them more specific direction. It enabled an average teacher who didn't feel he could jump into improvisation, really something to go on.

TRAINING IN THE SCHULWERK

In 1960, I decided to get further knowledge myself, so I applied for and received a grant from the Canada Council to go to Munich. I met various teachers and Carl Orff—Gunild Keetman was the leading Orff instructor. I spent a month attending classes, talking with them and generally becoming familiar with how they operated in the schools. I didn't take any organized classes. It was chiefly visiting children's classes, special groups directed by Keetman, who was involved with the radio broadcasts of Orff's work, and meeting with Carl Orff. He kindly spent time with me discussing his work. It was a little difficult because I didn't speak German and he didn't speak English, but his wife was an excellent linguist, so we got on all right. I got a broad sampling of how Orff Schulwerk

operated—its background and implications so that I could feel more secure myself in my work as a teacher.

PH: Did you return to Europe for further work?

KB: Yes, once or twice. At Orff's suggestion I set a group of Canadian folk songs for the Schulwerk series published by Schott. After that I did a whole series on Canadian songs or folksong material, adapting it for use in our own schools. One of the primary considerations that Orff said himself was that each country had to adapt the Schulwerk to its own background, its own folk traditions. That's what I tried to do.

IN CONCLUSION

PH: What do you think that the Schulwerk has contributed to music education in North America?

KB: Above all, the Schulwerk contributes an awareness of the fundamental importance of movement in the development of an effective music program.

PH: What do you think North American music education has contributed to the Schulwerk?

KB: North American music education has contributed new color and vitality to the Schulwerk through the introduction of its traditional songs and folk music to the vocal and instrumental repertoire.

PH: Thank you, Mr. Bissell. This interview has been an honor for me.

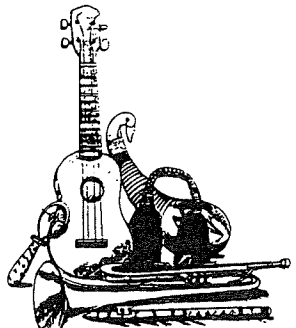
Summary

Keith Bissell saw the potential of Orff Schulwerk for public school and invited Doreen Hall to introduce the approach to interested classroom teachers working in his district. He was active in the John Adaskin Project, sponsored by the Ontario Arts Council and similar to the American Contemporary Music Project. Both projects encouraged composers to write for school music programs.

Patricia Hughes received her B.M. and M.M. degrees from Western Michigan University and her Ed.D. from the University of Illinois. She is Assistant Professor of Music Education and a Research Fellow at the Iowa Regents' Center for Early Developmental Education at the University of Northern Iowa. Pat was charter president of the First Iowa Chapter and is currently serving as Chair of the AOSA History Project.



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A Look at the Latest Research Resource:

Handbook of Research on Music Teaching and Learning, Richard Colwell, Editor

JANET ROBBINS

Good research does not happen in a vacuum, and finding a research question can be quite a challenge. Questions such as "What should I do for a project?" and "How will I get started?" should be preceded by the question "What has been done already?" Reviewing the research literature gives one project a frame of reference, brings definition to the research problem or question, and informs the research process. A recent publication produced jointly by MENC and Schirmer Books presents such a review of literature on music teaching and learning, providing useful information about what research has been done, how it has been done, and what has been learned from research on music teaching and learning.

A first for music education, the *Handbook of Research on Music Teaching and Learning*, edited by Richard Colwell, takes a comprehensive look at teaching and learning in music through the research that currently exists. It centralizes information in such a way that allows seasoned researchers a chance to catch up on research in the field and provides novice researchers with a place to begin. As Colwell points out in the preface, the *Handbook* offers a "starting point . . . to every facet of music teaching and learning" (p. ix) in that it attempts to look at the full range of settings, stages and viewpoints for music in our society. Research which has previously been reported in several research journals, as well as doctoral research which is less often reported, is now located in one place.

Colwell points out that handbooks in general give definition to a discipline, and suggests that this handbook in particular may be a useful tool for "articulating what we don't know as much as for reporting what we do know and believe" (p. xi). The discussion that follows focuses on how the handbook has given definition to Orff Schulwerk teaching and learning, as well as on what questions are both raised and answered by the reported research.

The eight sections which organize the book represents "major constructs to a discipline: historical-philosophical, research techniques, evaluation, cognition, research results, discipline blocks such as early childhood, general music, teacher education, and special education, and sociology and admini-

stration" (p. x). Within each section, one finds essays by individual and joint authors (seventy-seven altogether). With eight sections, fifty-five chapters and over eight hundred pages, this book, at first glance, appears overwhelming. Taken in bits and pieces, though, it is quite manageable.

There is no chapter devoted specifically to Orff Schulwerk; however a quick glance at essay titles suggests where such information might be located. "Research on Teaching of Elementary General Music" and "Methodologies in Music Education" are obvious choices. Within the section on schools/curriculum, two essays, "Student outcomes of Teaching Systems for General Music Grades K-8" and "General Music Curriculum" mention Orff Schulwerk and related research. Essays which are indirectly of interest are Webster's on creative thinking and Richardson's and Whitaker's on critical thinking, although only Webster's makes any reference to Orff Schulwerk teaching.

The essays vary in their approaches to description and interpretation of specific studies. Some, like Webster's on the assessment literature of creative thinking in music and Costanza's and Russell's on music education methodologies, both cite and discuss the research. Others simply indicate that a study is a "type" of research, for example, comparative or evaluative, without giving any description of the study itself. The reader must consult the references for each chapter and dig further to locate studies of interest.

A Review of Orff Schulwerk-Related Research

Locating the references to Orff Schulwerk and the studies related to Schulwerk teaching and learning leads one to many different essays in the book. When boiled down, what remains are the repeated references to the empirical studies done in the sixties by Olsen (1964) and Siemens (1969) and to a more recent study by Moore (1984) which combined Orff Schulwerk and Weikart approaches. All are companion studies of Orff Schulwerk and "traditional methods" with mostly inconclusive, and except for Moore's, statistically insignificant results. Unlike the early studies, Munsen's study (1987) of an Orff Schulwerk program is more descriptive, and

takes a look at improvisation. A short description of it appears in the essay by Costanza and Russell.

In Atterbury's essay on "Research on the Teaching of Elementary General Music," one would hope to find research of some interest. Disappointingly, after a mention of Orff Schulwerk in an introductory section as one of several influential approaches in elementary music education, only one study using the Schulwerk approach is cited (Moore, 1984), and this is within a section on "instructional activities" (specifically, movement). No discussion of activities which involve using instruments or improvising is included. Is this because no research on these topics exists?

What one finds throughout the book in relation to discussions about the major "methods" influencing general music teaching are reminders of what is missing from the research. Lehman's chapter on evaluation points out that music curriculum since the mid-1960s which has been influenced by various curricular movements, have gained acceptance more on popularity than through systematic evaluation of music achievement. Similarly, Atterbury reminds us that approaches with widespread popularity have not been supported with research evidence that demonstrates their that their validity and efficacy (p. 598-99). Costanza and Russell conclude that "the effectiveness of one methodology over any other has not been demonstrated as controlled comparisons of methodologies have not yet appeared in the literature" (p. 505).

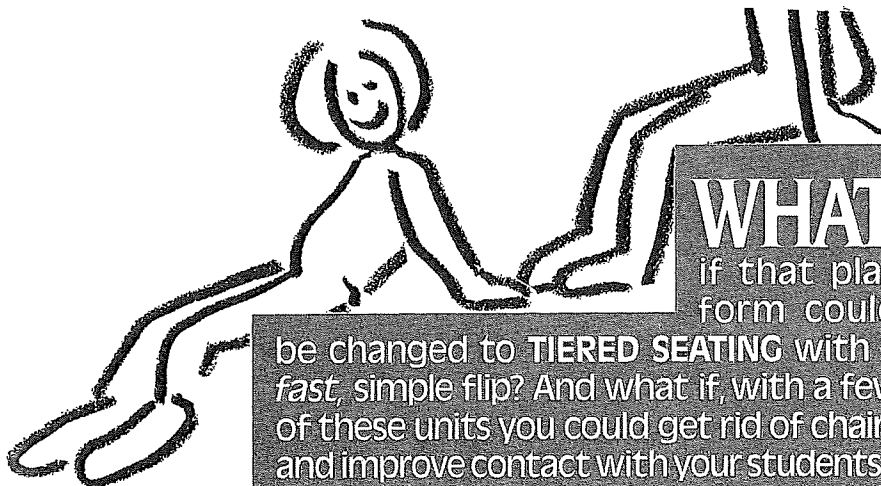
With regard to what is missing from research related to Orff Schulwerk, I found myself asking several questions: What is being measure How has research been conducted and by whom? Is the aspect that separated Orff Schulwerk from the "traditional method" being overlooked? Both the process-oriented nature of Orff Schulwerk as well as its emphasis on improvisation and creativity remain untouched by traditional research methods.

Webster gives a clue as to why the research continually fails to demonstrate what it is about the Schulwerk that is significant. He points out that measurements of improvisation and creativity which would be of interest

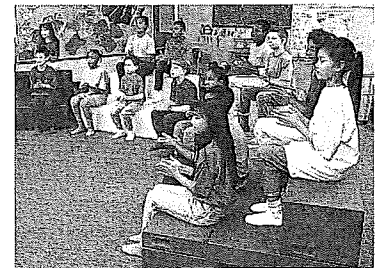
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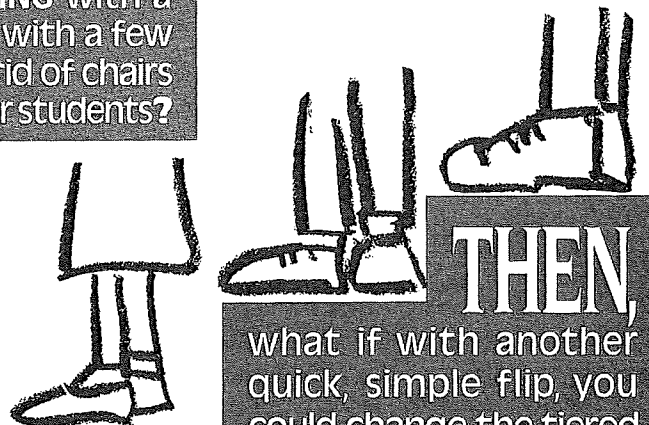
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to evaluating the work of Schulwerk teaching and learning present "enormous problems of definition and assessment validity" (p. 266). In his essay, "Research on Creative Thinking in Music: The Assessment Literature," he presents a literature model for empirical studies (p. 270). Of the twenty-six studies included in his model, none use Orff Schulwerk per se; however, anyone interested in the research literature on compositional and improvisation products and processes will be interested in this. And Webster describes, not merely cites, many of the studies presented in his model. Orff Schulwerk researchers should find this discussion both interesting and useful.

In addition to rethinking *what* might be measured in Orff Schulwerk research, several essays in the *Handbook* suggest that there is a need to consider *how* research is conducted. As for the assessment of creative processes, Webster reports a recent interest in "varied research techniques, such as ethnographic methodology, extended case studies, and protocol analysis" (p. 266) that has given new life to this field. Atterbury essentially calls for teacher-research in her conclusion when she recommends "approaches to the research enterprise that encourage active practitioners to engage in qualitative and quantitative research" as a way to "yield far more relevant and meaningful findings than is currently the case" (p. 599).

The limitations of the book lie primarily in the fact that music education research continues to accumulate. The manuscripts for this volume were submitted several years ago, leaving out the most recent research. For example, Osterby's historical study of devel-

opment of Orff Schulwerk in the United States is missing. Shamrock's study of applications of Orff Schulwerk in Japan, Taiwan and Thailand appears in Jordan's references to her essay on multicultural music education but not in her discussion, suggesting that it may have been added late. Other problems include the inconsistent use of terminology that results from having multiple authors. For example, references to Orff Schulwerk as an approach, a method and a system all occur. In most cases, the authors define what they mean by each, but in a few places the terms "method" and "approach" are used interchangeably. Finally, a book which hopes to become an "indispensable tool" for the practicing teacher (Colwell, p. ix) is ironically written by university researchers. The "teacher-as-technician" myth which is quickly becoming outdated is perpetuated by the *Handbook*. What is missing are the voices of school-based teachers. It is less likely that the *Handbook* will provide the "unity" and "integrity" to the profession that the editor claims handbooks in general do.

At the least, the book has taken the initial step of any research project for us by finding and categorizing the majority of research in our field. This is no small accomplishment, and anyone, especially those who are isolated from university libraries or computer data bases, will welcome the use of such a resource. The *Handbook* also verifies our notions that research on methods such as Orff Schulwerk is inconclusive, and challenges Orff Schulwerk teachers and researchers to think about why this is the case and what might be done to change this.

Studies cited:

Moore, J. L. S. (1984). *Rhythm and movement; an objective analysis of their association with music aptitude*. Unpublished doctoral dissertation, University of North Carolina, Greensboro.

Munsen, S. C. (1986). *A description and analysis of an Orff-Schulwerk program of music education (improvisation)*. Unpublished doctoral dissertation, University of Illinois, Champaign-Urbana.

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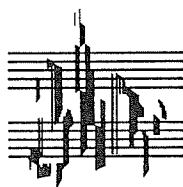
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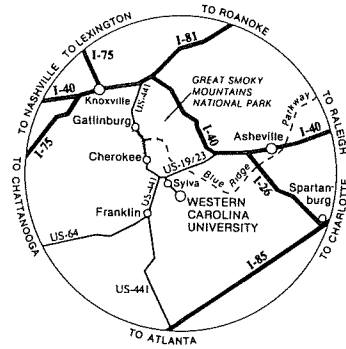
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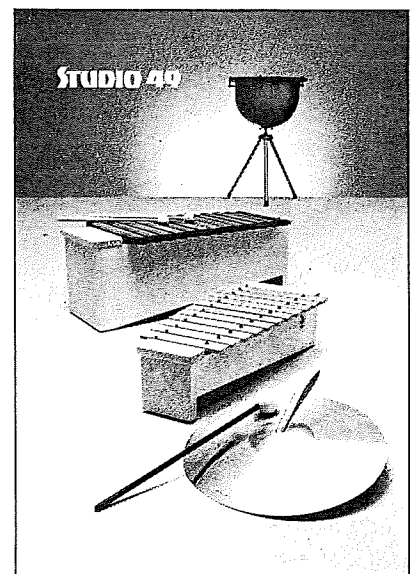
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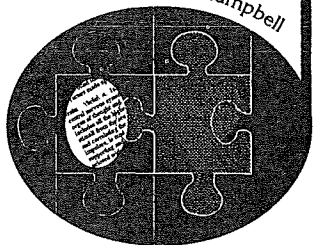
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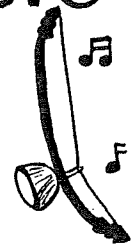
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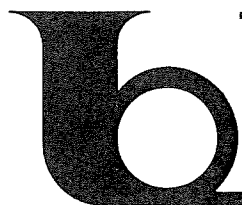
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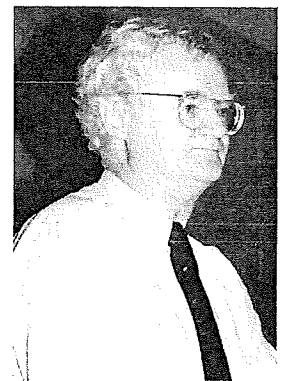
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Registration

Couldn't believe the broad scope of sessions that really explored the theme... wonderful variety... hard to choose.

JH: (Honolulu) It's like taking a bath from the inside out!



RB: I've learned so much, especially from Richard Gill and Glen Velez.

Jan Rapley: One of the best conferences we've had... the wide variety of sessions and large rooms that held so many people, cordless mikes for presenters, allowed for great workshops. Organization was excellent; the conference committees are to be applauded!

Judy Gunderson: (Iowa) For me, the most exciting parts of the conference are the concerts... particularly enjoyed demonstrations with children, especially Richard and Gill.

CS: Absolutely wonderful! There wasn't anything I didn't just love. Peter Sidaway was fantastic as a last session.

RK: This was my first conference and I loved it, especially that conga dance session.

... Brigitte led us through composition to our own "performance" in her inimitable, musicianly approach.



Hooshang Bagheri

Loved the folk dance sessions... especially the Middle Eastern folk-dance with Hooshi, and the conga session.

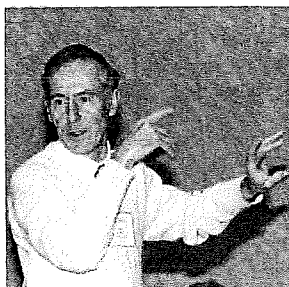


Bel Canto Camerata



Jeff and Randy: Carol King had some really nice material for older beginners on recorder... excellent.

Judith Thompson



Peter Sidaway



Judy Sills, Pres. Carl Orff Canada



Verena Maschat,



Hugh Coker (Memphis): Well organized, easy to get to, easy to get around, good sessions, beautiful city—hate to leave! We love the snow!

BJ: Hearing the Paul Winter Consort play was the concert of my life and touched me deeply to hear duets with humpback whales and wolves.

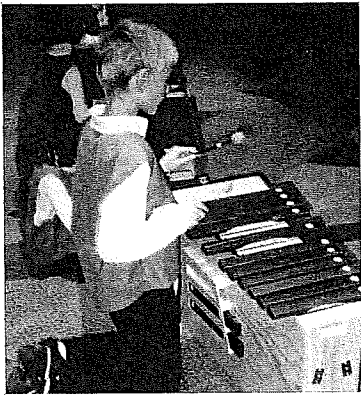
I'll continue my own "howling" throughout my life; I've been reconnected to the earth.

KH: This conference ran very smoothly—and after planning to "bum out" on Saturday, I stayed for all my sessions. All of the clinicians were excellent.

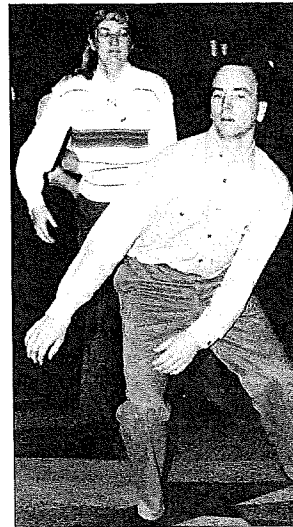
Several people: Really appreciated the fact that sessions began and ended on time!

BL: This was my sixth conference ... and definitely the most interesting and useful for me, after teaching for 12 years. Next year I'm going

to return that conference sheet the same day it arrives to make sure I can get into all those wonderful sessions!



Jazz Crumhorn?



Connie Primus, Pres. American Recorder Soc.



Anon: What a conference! It will be hard to top this one!



Conga Jam Session

Mary Shamrock: For me, a lovely "ethnic" event was the Northfield Children's Choir—a beautiful group of blond, blue-eyed, well-scrubbed, Norwegian-heritage kids who sing like angels. And for southern Minnesota, it's perfect. It's their culture. May it never die.



Mary Goetze



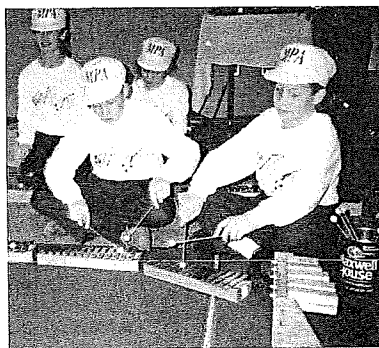
Marilyn Levine



Indianapolis Skit



Chapter Sharing



Anon: The quality of materials in presentations is quite good... the esthetics of the conference very nice.



Roy Kelly: (Mass.) Probably the best conference I've attended, so smoothly run. Carolee looked so composed. This year I did more, went to all my sessions. I loved seeing so many

Honors Choir children's groups perform. They're great ambassadors for Minnesota and America.



Arvida Steen, John Woodward

Man in elevator: You mean all 1500 of you are music teachers, for heaven's sake? I didn't know there were so many around.

TBA: It was 'saving the best for last' to sing Carmina Burana with Angela Broeker on Sunday and our own dancers and players. Unforgettable!



Angela Broeker

BG: WOW!

Tib Wehrman: (Ill) I was delighted with the improvisation/creativity emphasis at the sessions I attended Starting with a fundamental; four-



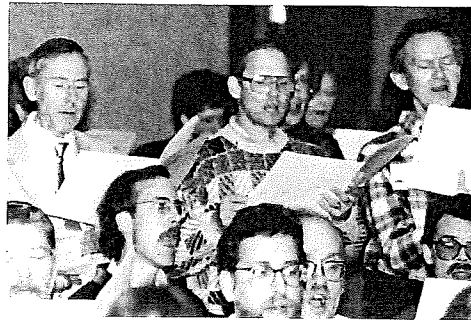
dational approach... composing, improvising as Orff himself would have done



Rick Layton and ?



Rob Amchin



Men's Voices, Carmina Burana



Carmina Burana Dancers



Karumanta player



Toronto Chapter



Stanley Rowland

DM: What a well-planned conference, and with such interesting sessions! Just couldn't believe the variety.



Jacquie Schrader

Anon: You know, we're a pretty talented bunch of people!



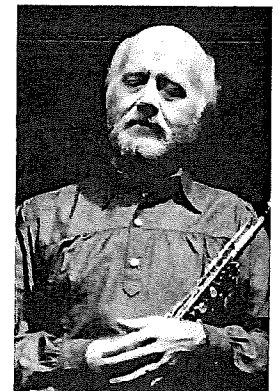
Mississippi Creative Arts School

Dorothy Kolinsky (Conn.) Very impressed with the calibre of the presenters; especially impressed with the Orff process and specific strategies used. The conference itself was very well organized (first AOSA conference).



Eve Legêne

BH: I had a great feeling of being connected to other people and I feel ready for the changes in music and teaching which are coming.



Paul Winter

President's Message

We Enter a Very Special New Year

MARILYN DAVIDSON

So here we are . . . in the early days of the twenty-fifth year of The American Orff-Schulwerk Association. What a quarter of a century it has been for us. How fortunate we are! All those wonderful conferences . . . all those life-altering workshops! All those people we've come to know and love that we never would have known without AOSA! All the joy—the euphoria, really—that has become part of our lives and part of our teaching because of AOSA. We have learned, through sharing with one another and caring about the personal lives and professional careers of one another—that it really is more blessed to give. We have learned to pass on what we can to others—and in doing this, we receive more that is beyond any way of measurement known to humanity.

Hasn't it been spectacular? We are still riding on the crest of exultation and exhilaration that grew from the magnificent work done by Carolee Stewart, the 1992 National Conference Chairperson and the Local Minneapolis Co-chairs Pat Rice, Hilree Hamilton, Randy Edinger and their marvelous committees. We are so grateful to them and we can hardly wait for the Indianapolis Conference in November of 1993. Our organization is larger, better known, more effective, happier than ever.

Now what? Where do we go from here?

Our Mission Statement, developed and passed about a year ago can help us consider our direction for the next twenty-five years. Here it is:

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

OUR MISSION IS:

- TO DEMONSTRATE THE VALUE OF ORFF SCHULWERK AND PROMOTE ITS WIDESPREAD USE
- TO SUPPORT THE PROFESSIONAL DEVELOPMENT OF OUR MEMBERS

• TO PROVIDE A FORUM FOR THE CONTINUED GROWTH AND UNDERSTANDING OF ORFF SCHULWERK THAT REFLECTS THE DIVERSITY IN CONTEMPORARY AMERICAN SOCIETY.

Let's reconsider that content for a few moments. Let us think seriously about our mission and our future. Think about each of the mission statements with me for a few minutes.

First, "our mission is to demonstrate the value of Orff Schulwerk and promote its widespread use." In every way we can, we must continue to make obvious to *all* what Orff Schulwerk means and to demonstrate this with grace, the best possible musicianship, and a deepening understanding of our goal of developing participatory, radiant musical experiences for our charges—the students.

Second: "Our mission is to support the professional development of our members." This we are certainly continually trying to do—reaching out to meet the challenges of our growing and changing membership. With every class, workshop and conference, we are trying to cultivate our own musicianship, advance our musicality, nourish our own sense of artistry, and kindle our own ability to create. All this gives us the necessary foundation on which to formulate standards and techniques which make it possible for the most important musical development of all—that of the students with whom we work.

Finally, our mission is to provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American Society.

We are certainly moving toward this goal. In fact we have made great progress toward all our goals in these twenty-five years, even though the Mission Statement itself is not yet a year old. However, all three of the statements reveal areas in which we still need much work.

The statements themselves are not enough, of course. They don't give us specific guidance as to how we are to achieve these goals. They don't tell us how we can succeed in our mission without repeating past mistakes and committing new ones. Will they be enough of

a guide to our new members? To our young members (many of whom were not even born when our organization was founded)?

Much has been learned which has helped us get this far which we need to communicate to new AOSA members. We had to learn lessons in the importance of individuality. We have gained respect for the views of those with whom we may sometimes disagree. We have struggled with defining what teaching music meaningfully and with integrity in this country is all about. We have grown as we have developed genuine love and gentle understanding for our fellow members. We have flourished as we have remembered the necessity of maintaining an almost fanatical need to spread the word about Orff Schulwerk. Finally, we have come to know that we must realize that the need is for us as individual members to be more interested in finding ways to serve the organization and its goals, rather than continually looking for ways that the organization can further serve us.

Our fire was lighted twenty-five years ago by the devotion and sacrifice and musicianship of our founders in their quest for a better way to teach music. Their zeal must be sustained by all of us over the next twenty-five years. We must continually find ways to spread the joy and convince others to help us do so. Think of all those culturally, intellectually and emotionally starving children—and adults—that we have not yet even touched and that we can help. Bringing them, all our students and ourselves the glory that a joyous musical experience can achieve is truly our mission.

Our lives have been changed forever by AOSA. The spirit of our founders will help us change the lives of others. Catch that spirit and let us move! Onward!



Gerardo Dirie: I wish more composers would collaborate in the continuous development of music education, as Orff himself did.

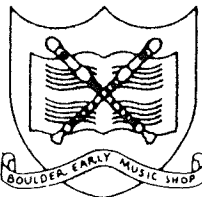
AOSA CHAPTERS, 1992-1993

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

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'CINDI SPEAKING . . .'

Cindi Wobig, Executive Secretary

When I returned from the 1992 Minneapolis Conference, I found myself reflecting on the continuing growth of our association. A record number, over 1600 people, attended this stellar event—and this did not include all of the children's performance and demonstration groups. The conference also included a record of 79 exhibit booths. Our association membership has reached a new record (over 4700 members and increasing daily). Now we are turning toward the 1993 conference in Indianapolis, marking our 25th anniversary—another benchmark for this active organization.

All of this growth has a direct effect on the workload of the AOSA National Board of Trustees standing committees. It is amazing to work with these various committees and see all that is accomplished. In the past two issues, I described the functions of some of these committees. In a continuation of this journey, this column shares information about the Media and Professional Development Committees.

Media Committee

This committee has worn several monikers over the years, been divided into smaller committees, and re-emerged as "Media." One function is to oversee the Isabel McNeill Carley Library which is housed at the University of Arizona at Tucson. The library has two Orff Schulwerk sections, archival and loan.

Another function is the acquisition of new films and videos. The most recent efforts in this area have been the acquisition of the Maja Lex films and the videotaping of various sessions at the Minneapolis Conference. A long-term project is the development of an Orff Schulwerk process video. Another major responsibility is to oversee the AV Library, with Donna Marchetti, AV Librarian, coordinating the lending of video tapes to AOSA members when requested. Look for the Video Previews and listing of available video tapes in each issue of this publication. The committee also acts as a liaison between *The Orff Echo* board and the National Board of Trustees.

Professional Development Committee

The major mission is to promote quality teacher training courses throughout the United States. In view of this, the heavy work of this committee begins after January 15, which is the deadline for ongoing teacher-training courses to file their renewal forms and for new courses to submit initial applications for approval by AOSA. The list of approved courses is published for AOSA members every April. In addition, a general list of teacher training courses and Orff-related courses held during the summer is also distributed to AOSA members.

Another responsibility is the coordination of any revision of the AOSA *Guidelines For Orff-Schulwerk Training Courses Levels I, II, III*. Currently, new movement guidelines are being developed and will be included in the next revision. The Professional Development Committee also oversees the *Meeting of the Minds* session at the national conference, which provides a networking forum for teachers of training courses and other interested persons.

Next time, I will describe the function and work of the Conference and Membership Committees.

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All Aboard!

New Members of Board of Trustees Introduced



New regional representatives were welcomed to the AOSA Board of Trustees at its fall meeting, held in Minneapolis at the conference hotel.

Starting their terms are Theresa Jones, Region I; Jeff LaMarca, Region II; Randy Edinger, Region III. From Region V, Linda Ahlstedt; from Region VI, Peggy True and Claire Levine. Laura Bergin began her two-year term as Industry Representative.

Linda Ahlstedt, of Penfield, New York, teaches grades 1-5 music in that district. She directs a Children's Orff Ensemble at her church. Linda travels a great deal with her husband Doug, an operatic tenor. They lived in Germany for ten years and she admits she "loves to explore many different cultures and their music" This year they were in Switzerland, Germany and South Africa. Their three children (12, 8 and 6) have just illustrated Linda's newest book *The Colorful Kingdom*, a musical fable that celebrates cultural diversity.

Theresa Jones says she has taught in plain old "B flat" public schools all of her life. She is that rare and wonderful addition to AOSA membership (Ed.); a classroom teacher with strong loyalty to her Orff Schulwerk Certification training. She teaches fifth grade math and language arts, and finds that it enhances her teaching every day. Perhaps her own words say it best. "After becoming active in my local AOSA chapter and completing Orff Schulwerk training, I feel unique, centered and qualified to give each of my fifth grade students an extremely positive experience."

Randy Edinger, Associate Director of the University of St. Thomas Institute for Contemporary Music Education, teaches grades 1-5, is adult choir director at his church and held the very responsible post of co-chairman for the Minneapolis conference. This meant phone calls, faxes, meetings and working with "the best local chapter in the country."

His four-year-old son thinks he stays overnight at his job! Last summer Randy and his wife built a screened porch onto their house, doing all the work themselves, "big enough to dance *Carmina Burana*."

Peggy True, presently teaching music to grades 2-5, has worked with students across the whole school spectrum, from pre-school to grade 12. This year her largest group is a chorus of 180 voices. Peggy has taught recorder as a faculty member of the University of Cincinnati Certification course for three years, where she completed her own levels training. Peggy relaxes with a book, a walk or a game of golf.

Claire Levine has trained so many Levels students in movement that her "alumnae" may well number in the hundreds. She is known also for her articles in *The Orff Echo*, a useful index of the "Harmonia Mundi" recordings and as director of performing groups at conferences. At present, Claire teaches creative movement at The Academy of the Sacred Heart in Bloomfield Hills, Michigan and works with children ages 5-12 at the Detroit Psychiatric Institute, a residential facility for abused and neglected children. Claire admits this is an interesting and "very challenging" job.

Jeff LaMarca now teaches first grade, after seven years as a kindergarten teacher. In the afternoon, he is music teacher for the first grades in his school; he, too, finds Orff Schulwerk changed his teaching. His music major in performance gave him a seat with the Mexico City Philharmonic on bassoon and contrabassoon. During graduate study in behavioral science, he "discovered" Orff Schulwerk and completed his levels training in 1990. Last summer, he was one of the first people to take part in AOSA's new Apprenticeship Program. He enjoys playing bassoon in a local symphony orchestra and playing all the keys of his computer.

Laura Bergin was selected by the Music Industry members as our Industry representative and is seated on the AOSA Board of Trustees for two years. As Sales Manager for Rhythm Band Instruments, she attends 18-20 music educator conferences each year. Laura has traveled to Japan, Korea, Europe and throughout the United States. She enjoys spending time with her husband, Bob and their 8-year-old son, Brett, and precious "spare" moments are spent playing the piano or reading.

Plunged without much preparation into the nearly overwhelming activity of the Board and into three committees apiece, all eight became valued contributors almost immediately. Jim Solomon, Region IV, and Judith Cole, Recording Secretary, both re-elected, continued their work at the fall Board of Trustees Meeting. At these working meetings, Board members go from one committee meeting to the next, trying to give equal consideration to every item on the separate agendas. In two or three sessions of each committee, discussions are thoughtful and unusually productive; five or six people come to consensus, with motions ready for Board of Trustees vote. During the weekend, the Regional Representatives have their own meeting, led by Vice President Carol Erion. Beginning early Sunday morning, the final general board meeting consists of reports from the committees and motions to be voted upon for actions to be taken.

Board members return home exhausted, with suitcases and files full of reports to read, assignments to fulfill and calls to make before the next Board of Trustees meeting in March. New faces on the Board of Trustees bring bright ideas and wider representation for the membership. Welcome aboard, Theresa, Jeff, Randy, Linda, Peggy, Claire and Laura!

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AOSA Drafts Teacher Apprenticeship Program

In its continuing effort to maintain to high standards for Orff Schulwerk teacher training, the AOSA Professional Development Committee has developed a Teacher Training Apprenticeship Program. This program is designed for those who wish to become teachers of Basic Orff pedagogy and ensemble at Orff Schulwerk teacher training courses. Beginning in 1993, all prospective Basic Orff teachers must have completed an apprenticeship successfully, or have taught any level of Basic Orff level in an AOSA-approved course.

First drafted at the Denver Conference in 1990, the description, implementation and application forms for this Apprenticeship Program were further discussed and finely

honed at panels and meetings. Passed by the AOSA Board of Trustees in 1991, the program was run for the first time during the summer courses in 1992, under Draft I guidelines. Further revisions, made by the AOSA Board of Trustees, will be implemented as Draft II in the summer of 1993.

The following are guidelines for anyone interested in applying for this program:

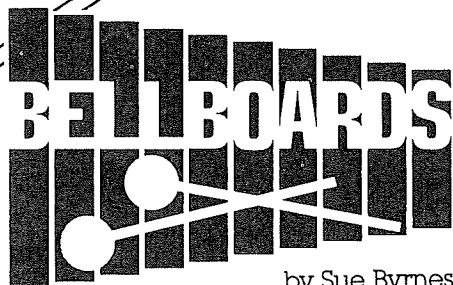
1. Applicants for this program must have taught children for a minimum of three years following the successful completion of Levels I, II and III.
2. Applicants must apprentice for an entire Level I course before being eligible to teach Level I the following year.

3. Candidates must apply directly to the Level I Basic Orff instructor with whom they wish to work, using the Apprenticeship Program application form. The Level I instructor reserves the right to accept or reject any candidate and can have only one candidate per course.

4. Apprenticeship components may include observing, assisting and teaching. This teaching may occur during Basic Orff, Movement, Recorder or Special Topics and must be monitored by the Level I instructor (mentor teacher).

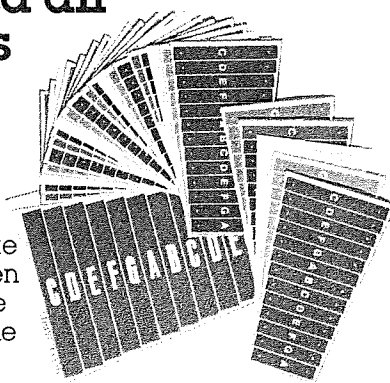
5. The Apprenticeship must take place at a course holding all three levels so that a sequence of content and process can be

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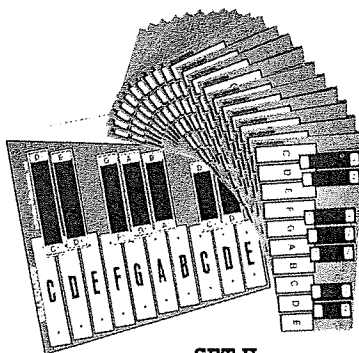


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observed. All three levels must have been taught for at least three consecutive years. (Courses holding Level III in alternating years will be allowed.) The mentor teacher must have taught Level I for a minimum of five years at an approved course.

6. Once an applicant completes the apprenticeship successfully, the mentor teacher will fill out an Apprenticeship Program Completion Form and send it to Executive Headquarters to be kept on file. The mentor teacher's evaluation will be final.

AOSA strongly urges all applicants to experience a variety of styles and interpretations of Orff Schulwerk pedagogy by studying in more than one training course center. All financial arrangements must be worked out between the teacher training course and the apprentice. The AOSA Board of Trustees will make a yearly evaluation of this Apprenticeship Program. Through this program, AOSA can continue to assure the membership of the highest quality instruction for future Teacher Training courses.

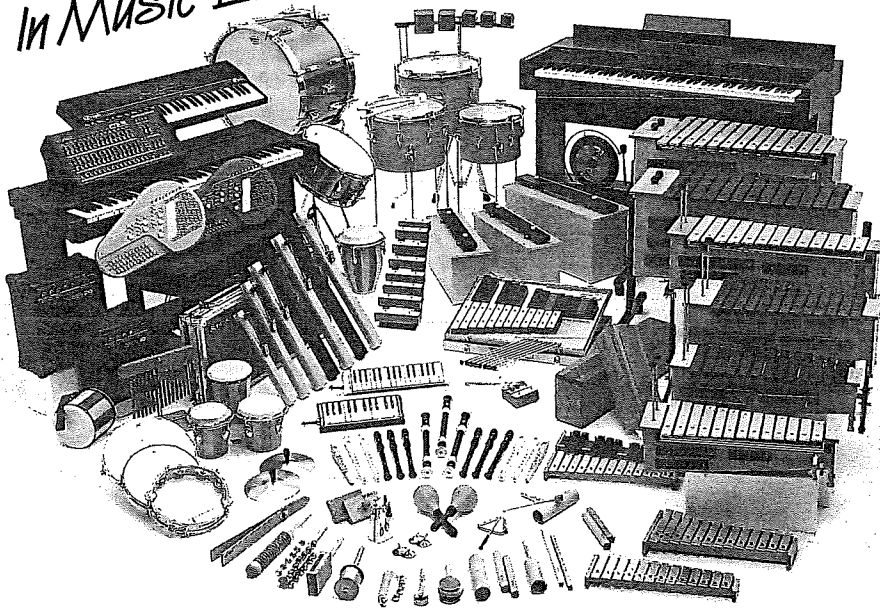
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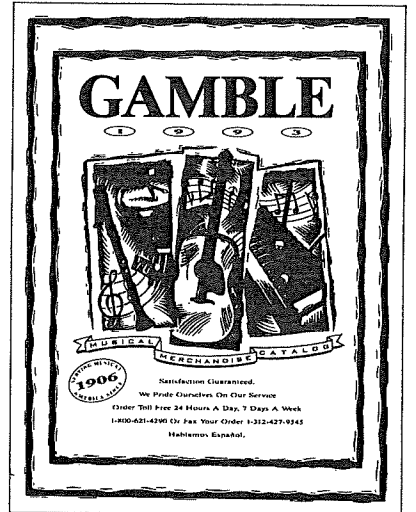


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Jane Frazee Honored With Distinguished Service Award

Following are remarks by Jane Frazee, recipient of AOSA's Distinguished Service Award at the 1992 Minneapolis National Conference.

Carl Orff concluded his speech at the opening of the Orff Institute in Salzburg in October 1963 by quoting Schiller, "I have done my part, now do yours." Just three months before Orff gave that speech, I was attending classes at the Royal Conservatory of Music in Toronto, learning not necessarily how to do my part, but rather just to keep it while all manner of percussion sounds and modes were being layered around me.

Ten years later—in 1973—Arvida and I were trying to do our parts by serving as local co-chairs of the first AOSA conference held in a hotel—the old Radisson in Minneapolis. I am certain to this day that the hotel directors thought that Orff-Schulwerk was some kind of infectious disease, but the pioneers who attended know better. Those hotel people had it half right—it is infectious, as we can see from the fact that this conference is at least five times larger than our first Minneapolis meeting.

Two more decades passed in which I continued to attempt to do my part, but such a challenge from even so compelling a role model as Carl Orff would not have sustained me in this work for more than thirty years. The children are the root of the inspiration. I've met very interesting people in my children's classes; people like fourth grade Joey who last year told me he had 20/20 hearing. Another of my students who last June graduated from Princeton in music was in my Orff ensemble in sixth grade. Just prior to our departure for a concert, Jay gave me complete scores of all the parts of the pieces we were presenting which he had written out from memory. He said, "I know how nervous you always at performances; this is to help you remember."

It's only fair to confess that the other side of this delight has been frustration that I could never quite attain my aspirations for my students. Or, if luck were with me for a day or more and I was satisfied that all was going well in the music room, I knew it wouldn't last. I often felt like Mark Twain who announced after his fifth marriage that he would keep trying until he got it right; it seemed that I was always teaching on the edge, never quite getting it right. But it has recently become clear to me that this sense of struggle has been a source of creative energy. If artists were comfortable with the status quo they wouldn't create; perhaps discontent is a



virtue in teachers, as well. We would do well to honor our doubts and welcome questions even more warmly than answers.

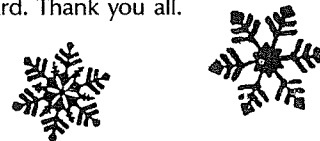
This is not to say that we all sing in unison. We love argument and have always debated process and content issues vigorously, which seems to me a healthy thing. In fact, our organization publicly states "we remain open to varied approaches and celebrate both our differences and our similarities." I also think it's healthy for us to be wary of methods, materials, research, degrees and projects which are not rooted in classroom experience. If that point seems self-evident, you need a good/news, bad/news story.

The good news is that the U.S. Department of Education has recently appropriated funds

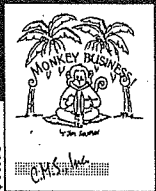


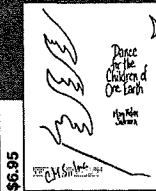


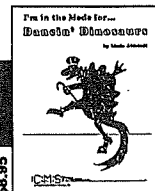

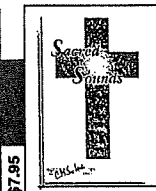
to develop national standards for music in the schools, to be followed by some kind of evaluation. This, it is argued, will put music education on a par with other subject areas which already have standards in place. The bad news is that there is not one music teacher actively teaching children on the committee appointed to develop the standards.

Organizations like AOSA are the conscience of music education because they are child-centered. Because we're gathered here for the children, this meeting means a lot to me. Time—and the fact that this is not the Academy Awards, means that I can't offer a public thank-you to each individual who has taught me, but many are in this room and you know who you are. With each passing year, the list gets longer; it includes young, able teachers and graduate students who are doing fine work that regularly dazzles and inspires me. You'll meet some of them at breakfast tomorrow morning. My co-author, however, will not be at breakfast, and I wish to acknowledge Kent Kreuter's contribution to my life and work. He deserves a DSA too—a distinguished spouse award!

I'm very grateful to Arvida, my Minnesota friends and the AOSA for granting me this award. Thank you all.



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Video Previews

DONNA MARCHETTI



Lynne Jessup 10 PM Pacific Music Beyond Hawaii

In need of some sunshine? Transport yourself musically to the sand-fringed islands where palms line the beach and sunsets emblazon the sky. It's not hard to do while watching Lynne Jessup's "Pacific Music Beyond Hawaii." Taped at the 1991 San Diego Conference, this session focuses on music from the island of Rota and American Samoa. Rota, a small island of roughly thirty square miles, is located in the Marianas, just north of Guam. It is home to some 1500 people, among them Lynne Jessup, who, in her other shoes, runs a scuba diving center there with her husband.

Rota, as well as some of the neighboring islands, was originally inhabited solely by Chamorros. It is thought that they came long ago from what is now Indonesia and the Philippines. They had a highly structured society which revolved primarily around farming and fishing.

They were not destined, however, to remain alone. First came the Spanish, who, in 1521, named the islands "The Islands of Thieves"—not a very auspicious beginning to the relationship. Later the islands were named the Marianas in honor of the Spanish queen Maria Ana of Austria. Until 1889, the Spanish maintained dominance over the Chamorros, at one time forcing them to move from their homes on Rota to Guam where they were better controlled.

At the turn of the century the Marianas were bought by Germany, primarily for their copra (coconut oil) production. Only a few years later, Japan took the islands in order to

cultivate sugar cane. The Japanese culture virtually overwhelmed the Chamorros; by the outbreak of World War II there were more than ten times as many Japanese on the islands as natives. The islands came to be U.S. possessions as the spoils of war; today the Marianas are a commonwealth, and its inhabitants U.S. citizens.

Through the centuries the Chamorro culture has kept a precarious hold on itself, continually influenced by the influx of other cultures. This is why, says Lynne, "traditional" Chamorro music today is often accompanied by guitars (from the Spanish) or by harmonicas and accordions (from the Germans). The beautiful four-part harmony favored on many of the islands is the direct legacy of missionaries. This cultural blending may also be the reason why the meaning of many words has been lost through the centuries.

The musical part of Lynne's session begins with a Chamorro coconut shell passing game, "Ambas Clap," from Spanish times. It is possible, says Lynne, that this game shares roots with one found in Mexico today. The words, except for a few that are recognizable as Chamorro, have long ago lost their meaning; even so, they roll cheerfully off the tongue. The song was taught to Lynne by a 75-year-old woman; we are lucky to hear a tape of her singing it.

The game is shown in a circle of eight players. Coconut shells (or paper cups, but with some loss of Pacific flavor) are passed to the right, then to the left on the song's repetition. On it goes, switching directions and gathering speed, until the game dissolves in chaos and laughter. The grown-up participants seem to enjoy it as much as school children surely would.

In sharp contrast to the first, a second piece

is a gentle Chamorro lullaby, "Maigo, Maigo, Maigo Neni." Three versions are sung; the first by a young woman in her thirties; the second, by an elderly woman, has the same words but a different melody in a different meter. Words, says Lynne, are of primary importance; melody is secondary. Even the repetition of the piece by the same performer has a slightly different melody from the first. The third version, by a woman from Guam, has the same melody, but somewhat different words, most likely because the Chamorro language on Guam differs from that on Rota. These kinds of discrepancies may seem solely designed to frustrate the musicologist, comments Lynne, but are to be expected when working with folk music from any culture with an oral tradition.

The final piece presents another entire shift in mood, as well as location. "Teni, Teni" is a men's dance from Samoa. Mentally, we may lump the Pacific islands together as one exotic locale, but literally thousands of miles of ocean separate Samoa from Rota; their cultures and music attest to that distance. This pleasantly aggressive and energetic dance is perfect, says Lynne, for boys who think dancing is just for girls. A highly physical dance, it is exciting and anything but feminine; it is not for younger children, but for upper elementary or middle-school students.

The dance has no words and is accompanied only by drums, an instrument absent from the Marianas' musical tradition, because the islands lack animals with skins suitable for drumheads. The accompaniment is on audio tape; however the repetitive, syncopated rhythms would be easy to reproduce in the classroom, simply by listening to the video tape. This session is fun to watch and surely one capable of bringing sunshine to any dreary winter. Both sound and picture quality are excellent.

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- 18 SB *South of the Border, Detroit, 1988*
-
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Challenger Shuttle Tribute
-
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The Orff Schulwerk Process
- 20 OS *Final Performance, U. of Washington*
- 20 CC *Orff Schulwerk Process—
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- Lillian Yaross**, Boston, 1986
- 21 PD *Prop Up the Day*
- 21 NB *Near the Beginning,
Demonstration Class 3-5 yrs.*
-
- Margot Schneider**
Orff Schulwerk in China, 1985-1986
-
- Panel Discussion**, Cleveland, 1983
*Soundings: Past and Future (D. Hall,
B. Haselbach, J. Matthesius,
M. Murray, Liselotte Orff,
N. Goldberg, moderator)*
- 23 SP *Reminiscences, Reflections of
Toronto, Detroit, 1988 (D. Hall,
J. Matthesius, G. Nash)*
-
- Margaret duGard**, Chicago, 1987
Afro-American Culture, Grades 2-6
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- 30 FS *Handbells: Another Voice for the
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- 30 HB *Portrait of Polynesia*
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- 33 LS *Everybody, Let's Sing*
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Possibility Teaching

- Danai Gagne**, Atlanta, 1989
- 41 MD *Moving with the Drum, Drumming
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-
- David Holt**, Atlanta, 1989
- 42 JH *Jaw Harp Playing*
-
- Barbara Grenoble**, Atlanta, 1989
- 43 VS *Visualizing Sound*
- 43 DSA *Distinguished Service Award
and Interview, San Diego, 1991*
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- Dr. Rene Boyer-White**, Atlanta, 1989
*Folksong Treasure of Black America:
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-
- Marion O'Connell**, Atlanta, 1989
- 45 GS *A Guide on the Side—Working with
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- Brigitte Warner**, Atlanta, 1989
- 46 MP *Musica Poetica*
-
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- Isabel Carley**, Denver, 1990
- 48 MW *Speech Play: The Magic of Words*
- 48 SS *Speech Play: From Speech to Song*
- 48 SP *Speech Play: Storytelling Plus*
-
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- 49 AC *Aleatoric Composition*
-
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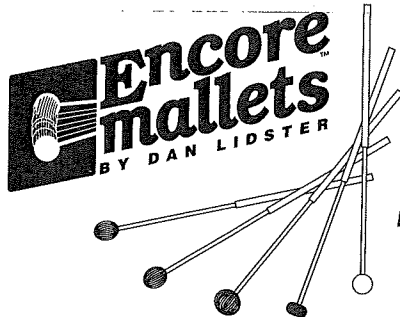
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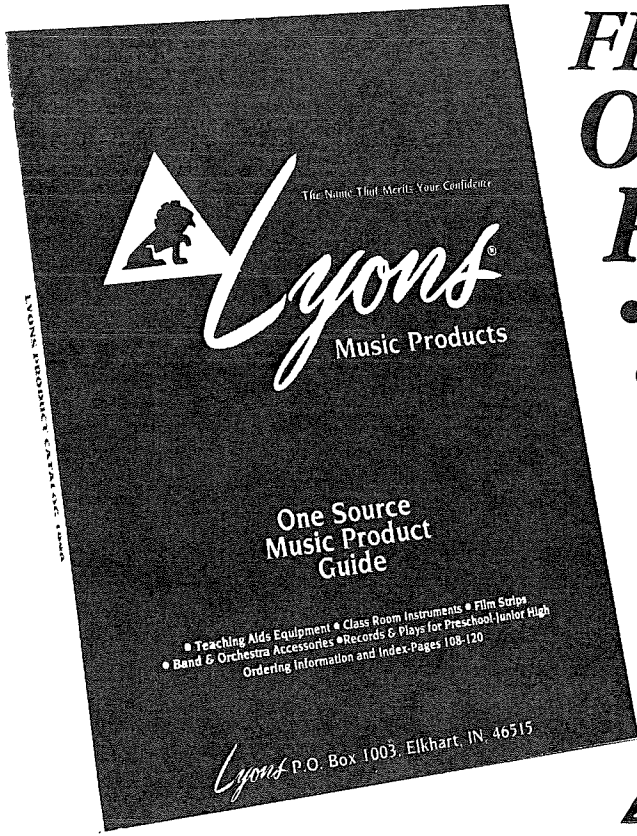
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During those classes, I was drawn to two books and wanted desperately to have time to read them. I couldn't get them out of my mind because they had unique meaning for me as a Keetman Grant recipient. They held information about Gunild Keetman, the woman responsible for so much of what the Schulwerk is about, and for whom the grant is named. I hoped the pages would shed some light on the person she was, what she looked

like, and why I felt it was such an honor to be awarded the grant.

When Peggy McCreary invited us for an evening of listening to recordings of Orff's music, I opened one of the books, *Das Schulwerk* and was immediately astounded by the wonderful photos from the beginnings of the Schulwerk and of Keetman in her younger days.

Next I opened a private scrapbook of Peggy's correspondences with Keetman, letters, photographs and one or two manuscripts. There were treasures that revealed Gunild Keetman—her love of weaving, her struggles with written English, her humility concerning the wonderful pieces she had written for the Schulwerk. There was a small piece of her weaving. As I held it in my fingers, I noticed how magnificently simple it was and how perfectly it had been made. The patterns of color not only harmonized, but created an art form not unlike the simple, small, beautiful musical forms Keetman had written in the volumes of the Schulwerk. I felt I knew more about her as a person.

Had I not received the Keetman Grant, I

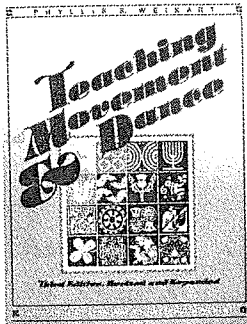
would not have been able to continue my training this year and would have missed seeing these very two special books. I would not have had the privilege of studying with some of the most dynamic instructors I have ever met and would not have had the opportunity to develop friendships with other teachers taking the courses.

As school starts, I have wonderful memories—and maybe a few left-over modal nightmares. But now I have a new, more mature enthusiasm for teaching and am clearer about the Orff process. I have more to offer my students: more ideas, new ways to help them be creative, even more ways to fill my own musical cup.

I would like to pay tribute to the Hanson Elementary School in Commerce City, Colorado; the staff is open to change and they support and encourage each other. This attitude has helped make Orff Schulwerk an asset to our school, which is innovative and light years away from being the “norm.”

Now I look forward to completing Level III, but for now, thank you to all who have contributed to the Keetman Fund, thank you AOSA, and especially thank you Gunild Keetman!

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"... music came alive to me..."

As I sit down to express my heartfelt gratitude to the Keetman Assistance Fund for my Level II Scholarship, I recall my auspicious introduction to the Orff approach.

In 1990 I embarked on my first year of teaching as a mature adult with teen-aged children, armed with broad exposure to music and music education from my studies, enormous enthusiasm and great stamina. I stumbled along those first months knowing that my enthusiasm and stamina far outweighed my teaching knowledge. Frustrated, I searched out colleagues for assistance and support and found to my surprise a reticence to share materials and ideas. At this point, I did not know what to do.

Then my lucky day arrived: I met an experienced Orff teacher who was, like me, new to the district. My journey with Orff Schulwerk began that day and it has developed continuously to the present. The process of integrating the creation, expression and performance of music came alive to me and became an adventure in learning and teaching.

Because of the openness, flexibility and personal expression inherent in the ap-

proach, we as teachers are always challenged to create and grow. As a result, we offer those same opportunities to our students; and we are all winners in the process. Thank you for these wonderful opportunities.

Denise Apperson
Santa Fe, New Mexico

"... I have just begun my journey..."

Words cannot express how thrilled I was to get the letter stating that I was one of the recipients of a Gunild Keetman Assistance Fund Grant. I promptly sent the registration forms to complete Level III training.

Dr. Adcock and her staff at Western Carolina University offered immediate hospitality and inspiration, and the desire to work to my fullest potential. The two-week course was very intense and challenging, yet filled with great joy and satisfaction.

I believe that the experiences I had will favorably affect my students, giving me much to share with them. Through Level III, I became more committed to the multicultural benefits of the Orff process. Working with the modes helped me see how easily children can learn, through their own music making,

about the styles of music from other cultures and eras.

In addition to the music skills I learned or improved, I also had several opportunities to feel the same insecurities my own students must feel when asked to perform with a small group. I experienced the anxiety of wanting to do a project perfectly, and making mistakes nonetheless. It was a good lesson for me to "be in the shoes" of my students—I will have more empathy for them as a result of my own experiences as a student.

Something beyond musical growth happened while taking each of the levels. I was spiritually enriched because of my fellow classmates and instructors; a powerful bond was created among us through our common goals. I believe the aesthetic pleasure gained from performing good music, whether simple or complex, is a powerful source of positive energy among people of all ages.

I am grateful that I teach music through the Orff process and am able to provide the vehicle for children to have musical experiences of value. I am indeed grateful to have been able to complete Level III through the assistance of the Gunild Keetman Assistance Fund.

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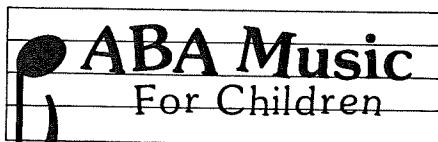
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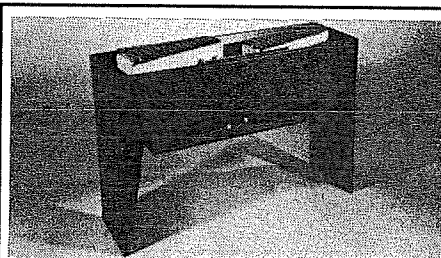
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the less we know. I have just begun my journey in the study of Orff Schulwerk.

Cheryl Poe
Hawthorne, Florida

"... a learning process for further expansion ..."

Receiving a Gunild Keetman Assistance Fund Grant for study in the summer of 1992 allowed me to attend an extremely lively and rewarding Level II course at George Mason University. I had attended George Mason the previous summer for Level I—both my school community and I benefited greatly from this training.

During the previous school year, situations arose that made me less than comfortable. As the "Orff Specialist," I was presented with incisive questions by reporters, students, parents, my music chairman and finally, I was questioning myself. I realized how far I had come and yet how far I had to go. I never realized, as a music major, how far-reaching the Orff Schulwerk philosophy really was and I looked forward eagerly to furthering my knowledge.

Level II participation was more than I expected. In a two-week period, surrounded by a dedicated and compassionate faculty, I was able to lose my inhibitions and reach levels unknown to me. It eased many of the questions I had faced and made me realize that some of my earlier experiments were not "elemental," as defined by Schulwerk examples. The course narrowed my margins of error and renewed my confidence to experiment in a manner more in tune with Orff Schulwerk.

The staff members at George Mason University shared their expertise in a structured yet flexible learning environment. It was two weeks of hard work, joy, laughter, aching bodies and camaraderie. It was an opportunity to meet people from other places and share their experiences, including Annaliese Landgraf's personal memories of Gunild Keetman and the Guenterschule.

Thanks to the Keetman Assistance Fund Grant, these experiences will help me continue to learn and discover as I build my own comprehensive program of Orff Schulwerk with my students. Now, as questions arise, I will be able to answer in a confident manner. As Brigitte Warner states in *Orff-Schulwerk Applications for the Classroom*, "Teaching Orff-Schulwerk is a theme with endless variations, and this is the challenge as well as the glory of being an Orff-Schulwerk teacher."

Moira P. Danis
New York

"AOSA is to be commended for its foresight ..."

Because of the grant from the Gunild Keetman Assistance Fund, I was able to realize my ambition of completing levels training in Orff Schulwerk. After taking Levels I and II in Ohio, my teacher recommended that I take Level III training at another location, in order to get a broader perspective in the approach. The grant enabled me to do this.

My class at Western Michigan brought me into contact with fine teachers of whom I had often heard but had never met. They led us through the wealth of examples found in the later volumes and encouraged us in the creation of our own pieces, based on Orff's examples. We were challenged to greater proficiency on recorders, whether they were familiar to us or "just begun." With caring guidance, we were all made more comfortable and competent in using movement for ourselves and in our classrooms.

In addition to a great store of new materials and ideas, my two weeks at Kalamazoo provided me with new guidance in lesson planning and teaching procedures. I have also made many lasting friendships with students and teachers alike. I would encourage those for whom levels training might be a financial hardship to seek assistance through the Keetman or Shields-Gillespie funds. The grant was a real benefit to me financially and will benefit my students as well, through an increased knowledge of the Schulwerk and how to teach it. I hope that in the future, I can repay the Association with

my time and energy.

AOSA is to be commended for its foresight in providing this benefit for its members.

Alan Purdum
Cleveland, Ohio



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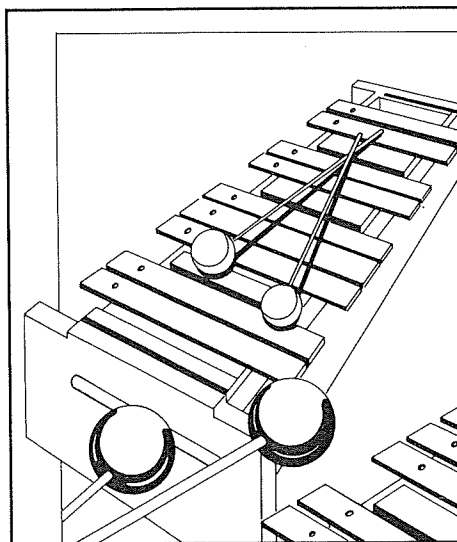


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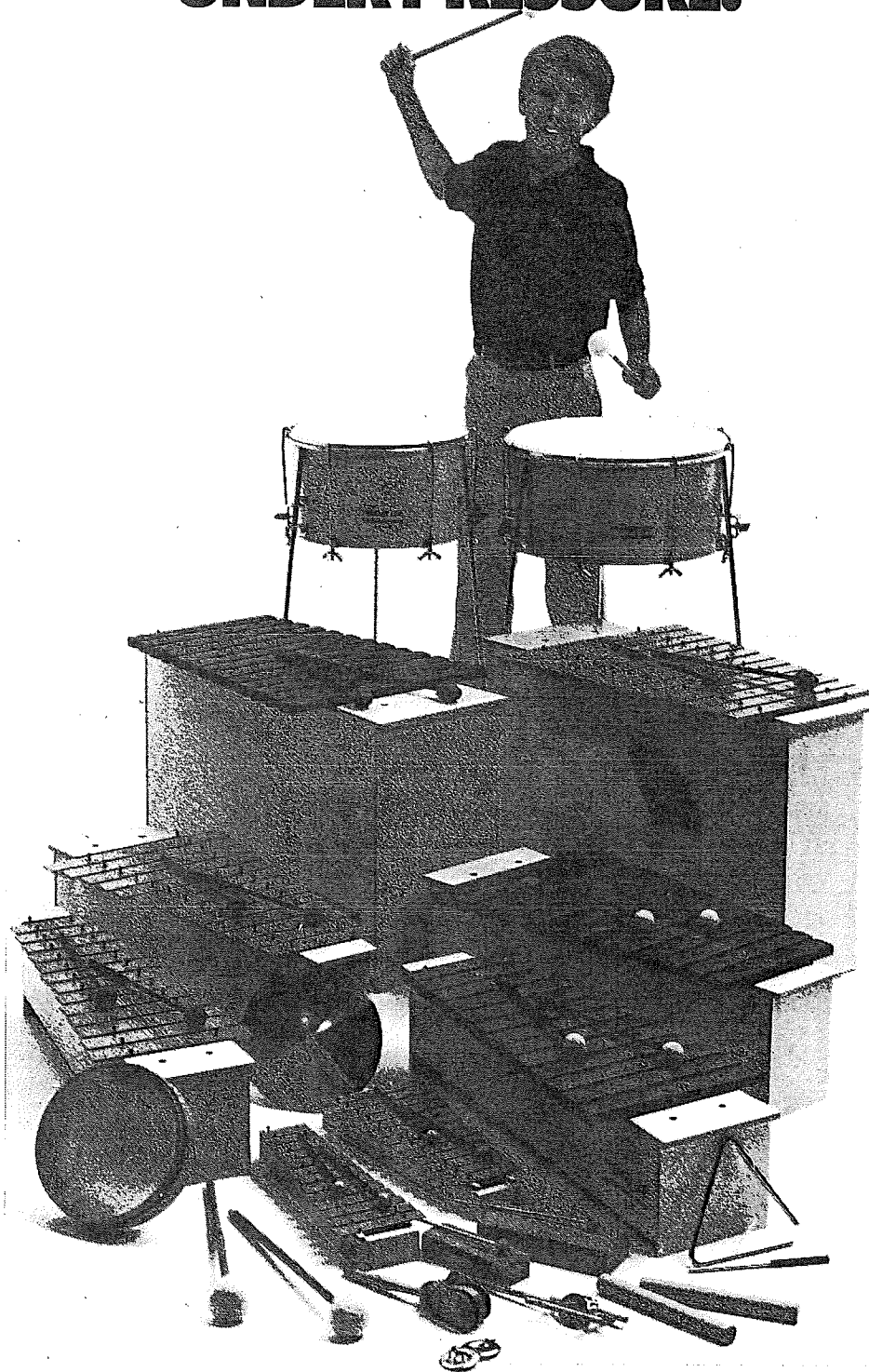
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NEWS AND VIEWS

Focus on Region V: Northeast States

Region V members are getting to know one another with a renewed sense of community as they prepare for the 1994 National Conference in Philadelphia. There are 854 members in the region's twelve chapters—424 are also national members. The chapters are: **Berkshire-Hudson Valley**, **Central New Jersey**, **Connecticut**, **Greater Rochester**, **Long Island**, **Maine**, **New England**, **New York City**, **Northern New Jersey**, **Philadelphia Area**, **Pittsburgh Golden Triangle** and **Western New York**.

Representatives from these chapters met in Philadelphia in April, 1992 to share ideas for the 1994 Conference. Enthusiasm, high energy and creativity were abundantly present in this brainstorming session. We have much to look forward to!

The Orff spirit is on the move in the **Connecticut Chapter**, recently awarded a workshop grant from National AOSA. Past President and former Region V Representative **Barbara Potter** has established a National Conference Scholarship to help defray costs for one first-time conference attendee each year.

Greater Rochester held its second annual Orff Schulwerk Mini-course, led by chapter members. Each year, six different chapter members teach the basics of recorder, singing, movement, active listening, barred instruments, rhythm and speech. This encourages "old-timers" to continue to grow as they extend a helping hand to newcomers, including students from four area colleges and many local teachers.

Rochester teachers also benefited from a very successful Level I course, offered for the first time by the Eastman School of Music. Greater Rochester plans a first, too; an annual Orff Festival featuring groups ranging in age from pre-schoolers to senior citizens that will demonstrate, truly, "the musical sharing that lasts a lifetime."

The **New England Chapter**, one of the region's strongest, draws its members from four states: Massachusetts, Vermont, New Hampshire and Rhode Island. The **Maine Chapter** enjoys a strong alliance with MENC, with shared workshops and honors festivals. Most of the members of the **New York City Chapter** teach in private schools; they often serve as workshops presenters.

Philadelphia Area Chapter enjoys its closing chapter sharing and potluck picnic; sometimes there are surprising offerings, like the unusual instrument demonstration last June that included Marlis Kraft-Zemel's "balloonophone." It was made of a poster tube, electric tape, a balloon, and a piece of an old marker. It sounds like a saxophone!

From the shores of the Atlantic Ocean, where the vital **Long Island Chapter** flourishes, from Albany (**Berkshire-Hudson Valley**) to Buffalo on the Erie Canal, Orff Schulwerk continues to provide the process through which students and teachers alike are inspired to grow and create, in a sense of sharing provided by musical ensemble learning.

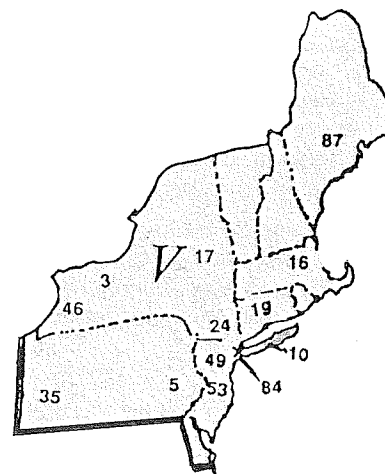
Linda Ahlstedt, Region V Representative

REGION I

In a recent issue of its newsletter, *The Improvisor*, the **Rocky Mountain Chapter** printed a list of chapter officers since its founding and gave a star to each those members who are still actively involved in the chapter.

REGION III

The **South Central Minnesota Chapter** thanks everyone who journeyed northward



for the Minneapolis conference. "We had a great time and hope you did, too." Even with that busy time chapter members continued with their musically involved lives. **Deborah Lamb** presented a session for the Minnesota Education Association meeting in October and is scheduled to present at MENC in February. **Judy Bond** remains a classroom vice-president for Minnesota Music Educators Association and is busy planning for the North Central Division Meeting. **Marcelyn Smale** is working with MMEA as well.

REGION IV

The **North Florida Chapter** congratulates **Deone Jones** who was named Teacher of the Month in Ormond Beach, Florida. In January, **Mary Helen Solomon** will be featured clinician at the FEMEA conference in Tampa, where **Jim Solomon's** students will be performing.

Georgia's **Coastal Empire Chapter** salutes member **John Krumich** on the publication of

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his work "What the Angels Say," dedicated to his innovative children's music group "SCORE," an acronym for String, Choral, Orff and Recorder Ensemble. (See *The Orff Echo*, Summer, 1990.) Recently, the chapter sponsored a "garage sale" to raise funds for its lively workshop schedule.

In North Carolina, the **Piedmont Chapter** offered a covered dish and sharing session in January. The workshop concentrated on materials for Valentine's Day, Black History Month and spring.

REGION V

Connecticut Chapter offered a special incentive for membership last summer: students in an Orff Schulwerk summer course at Central Connecticut University could join the chapter at a reduced rate. The result? A number of new members.

Northern New Jersey Chapter was part of a very special event in November. Sponsored by the New Jersey Symphony, a workshop on Carl Orff's *Carmina Burana*, led by Judith Thomas, examined the music and explored ideas for teaching it to children. After a box supper, the chapter attended a performance by the symphony.

This chapter is compiling a collection of lesson plans for non-musician substitute



Past Presidents of Mid-Michigan Chapter at its 20th anniversary celebration. Left to right: Judith Connelly, Jeanne Fangboner, Donna Williams, Ruth Ann Knapp, Phyllis Nelson, Marion McCollum, Bill Henson, Louise Lantz (seated). Not shown: Nell Veenstra.

teachers. The best of these ideas may be published in time for the Philadelphia conference. (Good ideal)

Louise Bradford, former president of the **Philadelphia Area Chapter** is dedicating some of her "retirement" time to serving as mentor for a ninth grade student; Louise will follow Zugeily Rodreguez through the first year of college.

Berkshire-Hudson Chapter is delighted that not one, but two of its officers were named Teacher of the Year for 1991-92 by

their school districts; congratulations, **Barbara Ball** and **Dottie McGuire**.

REGION VI

West Michigan Chapter sent three free passes to each member during the summer. These entitle chapter members to bring three guests to chapter meetings during the year, and may be apportioned in any fashion. It is the chapter's way to continue the "Each one reach one" new member campaign.

Three fund raisers are planned for this year: a white elephant sale of music, texts, materials, recordings or octavos; a bake sale in March; and a silent auction of "special" teaching and decorative items at the last meeting in May.

Member **Phyllis Stycos** has published a musical, "Christopher Columbus," for elementary school children. It offers two versions; one for a 35-minute presentation and one for 50 minutes.

In April 1992, **Mid-Michigan Chapter** celebrated its 20th Anniversary and invited all past chapter presidents. Seven of the eleven attended, including founding president **Ruth Ann Knapp**, who presented an autographed photograph of Carl Orff. **Donna Williams** gave a program on story-telling and Phyllis Nelson, chairperson of the anniversary committee, wrote special words for a Hungarian round that closed the event.

International News

"Orff Schulwerk Informationen" is a publication of the Orff Institute in Salzburg. Issue #49 features articles by Barbara Haselbach, Rudolph Nykrin and Helmi Vent on interdisciplinary and intersensory learning, examining the relationship between the arts and outlining possible fields of work, with practical examples. An English summary of the original German text accompanies each article. The issue announces the publication of an Italian edition of the Schulwerk and eight other books or music.

New!

Orff-Schulwerk Publications from Schott

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Folklore from the Hispanic tradition for voices, recorders and Orff instruments. A supplement to *Music for Children*. STAP020 \$9.95

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An olio of songs from England, Hungary, Jamaica, Middle East, Newfoundland, Nova Scotia, and the USA for voices, recorders and classroom percussion. Supplement to *Music for Children*. STAP018 \$9.95

Exploring Orff: A Teacher's Guide

by Arvida Steen

An important new book that complements and expands upon Jane Frazee's landmark *Discovering Orff*. With detailed information on how to form a curriculum; how to choose the best materials for lessons; and how to plan lessons. STAP076 Special introductory price \$35.00

RRRRRO by Polyxene Mathéy & Angelika Slavik

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Sketches in Style by Carol Richards & Neil Aubrey

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BOOK REVIEWS

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

HITS FOR KIDS: ANDREA'S SWING TUNE, Walter Haberl. For recorder (soprano) and piano or guitar with bass and/or percussion ad lib. Universal Edition UE 19632.

The recorder leads us to many musical highways and byways. The first twentieth century recorder was constructed by Arnold Dolmetsch for use in "authentic" performances of renaissance and baroque music. Soon thereafter, Carl Orff introduced the recorder to music education and Paul Hindemith composed the first significant 20th Century work for recorders, paving the way for many new compositions. Because of its relationships to ethnic flutes, the recorder has also become an obvious choice for playing folk music. Now serious professional recorder performers, such as the American avant-garde soloist Pete Rose and the renowned Amsterdam Loecki quartet, are introducing jazz idioms into their concert repertoire.

"Andrea's Swing Tune" is one of a series of pieces in popular and jazz styles for various combinations of instruments which are "intended to complement 'classical' instrumental lessons." The composer teaches guitar and popular music at the Vienna Musikhochschule and performs classical chamber music, as well as jazz and rock.

The recorder part of "Andrea's Swing Tune" ranges diatonically from low C to high E with only three accidentals, making it easy to finger and easy on the ears if played in unison by more than one soprano. The articulation marks are clear and idiomatic, including the slurs which should actually be slurred, not played with "legato tonguing."

The jazz rhythms in this piece, however, are tricky and best taught by rote, especially to the younger generation unfamiliar with the music of the swing style. The composer provides excellent instructions on the stylistic interpretation of the notated rhythms and relates it to the similar practice of *notes inégales* in French baroque music. Recorder players should learn to listen, while playing the melody, to the steady quarter-note beat and harmonies in the bass. The accompanying parts for piano, optional guitar and optional bass are straightforward and not too difficult. Percussion ostinatos, also optional, are suggested.

According to the composer's notes, improvisation is an important part of the learning process and performance of this series of pieces. In the third section of "Andrea's Swing Tune" he provides a sample improvi-

sation on one staff of the recorder part, and on the staff below, the appropriate chord notes and passing tones—a wonderful crutch for taking off on jazz improvisation!

Constance M. Primus
President, American Recorder Society

JUNKANOO, Shirley Winfield and Diana Thompson. Universal Edition, #19244, London, 1991.

WHOOPSY DIDDLEY DANDY DEE, Shirley Winfield and Diana Thompson. Universal Edition #19245, London, 1991.

As more and more teachers become convinced of the need to enrich students' lives with the music of a wide variety of world cultures, publishers are responding with collections of material drawn from all corners of the global village. *Junkanoo* and *Whoopsy Diddledy Dandy Dee* are two such responses from Great Britain. Together these two compilations contain approximately 60 songs, offering a taste of music of the British Isles, India, China, Greece, Turkey, the United States, the Caribbean and other areas. Traditional folk songs account for nearly two-thirds of the contents: the remainder are composed songs.

Very easy piano and guitar accompaniments have been included. In addition many songs offer parts for Orff instruments and other percussion, though few of these "orchestrations" can be used as independent accompaniments. Each book comes with a companion cassette tape which will be useful for the classroom teacher whose background in music is limited. The tape includes instrumental accompaniments (heavy on the synthesizer) considerably more elaborate than those provided in the books.

Many of the English translations of foreign language songs are questionable in terms of their accuracy, cultural integrity and practicality for classroom use. The strength of these collections lies in the treatment of the British materials, most notably Peter Sidaway's delicate canon "A Bird's Song" (in *Whoopsy...*) and the jaunty combination of "Old Bill" with "Junkanoo" (in *Junkanoo*)

The sturdy spiral binding will no doubt stand up to the rigors of classroom use. And while most of the song material can be found in a number of commonly-used textbook series books and in other collections, *Junkanoo* and *Whoopsy Diddledy Dandy Dee* may prove useful for teachers just beginning

to incorporate a multicultural perspective into their teaching.

Jack Neill
Virginia

MONSTER STEW, Alice Olsen. Songs and Poems Arranged for Orff Instruments. Alice Olsen Publishing Co., 1991.

Finding good materials related to Halloween is a difficult task. Heritage materials are not abundant since the holiday as presently celebrated is largely of commercial manufacture. Teachers looking for new ideas must select from composed materials. "Monster Stew" by Alice Olsen is an example of such a collection.

The three speech pieces in this book can inspire other discoveries related to movement and found sounds; there are some clever ideas here. But caution should always be observed with speech pieces to assure the use of good poetic structure and word patterns that follow the natural flow of the language.

The collection includes ten songs with settings for instruments—one piece highlights three geographic locations and their respective 'monsters.' A number of accompaniments lay down an interesting carpet of sound upon which further improvisations are a natural. Two pieces are in 6/8 and the remainder use common time. The presentation is simple and clear.

A word of caution when working with composed materials. Take care that the materials arrive at a final point and that musically, they are presented with harmonic awareness. Many pentatonic melodies are not appropriate for a bordun or drone accompaniment, as they imply a chord change.

Suggestions are given with many items for teaching process or expansion of the original idea. This is always helpful.

Barbara Potter
Connecticut



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THE JAZZ EXPERIENCE FUNTIME BLUES PACK, a Jazz Curriculum for K-6, Willie Thomas. Miami: CPP/Belwin, Inc., 1991.

Willie Thomas is presently serving as Artist-in-Residence at the University of Central Florida's Center for Jazz Education Research. Long an advocate for elementary jazz education, his latest publication is designed to help elementary students develop a "feel" or jazz and jazz-rock styles within a traditional blues context. Along the way they encounter such concepts as accent, syncopation and scat-singing.

The complete package is made up of a Student Book containing 12 original songs and 2 "raps," a set of wall charts, a cassette tape of recorded examples and rhythm backgrounds, and the Teacher's Manual. The simple songs are all blues-based and can be accompanied by the companion cassette tape or by student instrumentalists. No instrumental parts are provided in the Student Book; in the Teacher's Manual accompaniments are indicated only by a system of colors, e.g. red = G7, green = D7 that correlates with the wall charts. Thus students can develop their own accompaniments within the standard blues progression under the guidance of a knowledgeable teacher. The effectiveness of these materials will depend largely upon the teacher's experience with this style of music and familiarity with improvisation.

Consistently, throughout the materials, the author eliminates the idiomatic lowered fifth degree from his examples of the blues scale, essentially providing the teacher and student with a minor or *la* pentatonic scale for improvisation. The result is the loss of the

characteristic tonal flavor of the blues. Students who meet the challenge of the book's complex syncopations can probably deal with such a readily accessible melodic concept.

The lack of practical suggestions for initiating and developing student improvisation is a real shortcoming. Under the heading of "Creative Jazz Experience" are found such statements as "Let students have ample time opportunities for free improvisation"; "Don't forget to include a lot of practice improvising jazz melodies"; "Encourage creative dancing as the control groups play Jazz Rhythm Blocks with others improvising on non-pitched instruments."

Such statements are bound to frustrate teachers with a limited background in jazz and improvisation. One wishes that the author had included some of his insights regarding effective strategies for structuring lessons in jazz improvisation at this level.

While the Jazz Experience Funtime Blues Pack has some problems, it provides several good "starting points" for those seeking to introduce students to an important but too often neglected part of American cultural heritage.

Jack Neill
Virginia

The Los Angeles Chapter laments the loss of beloved board member Joyce Barkman, who passed away on Nov. 22, 1992. In a tribute to her, the chapter sang and played favorite canons at her memorial service.

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From Carl Orff Canada—*Musique pour Enfants*

Past President of Carl Orff Canada, Mary Robinson Ramsay, has announced the results of its September election. The new President is Judy Sills, of Edmonton, Alberta. Judy was a guest at the AOSA Minneapolis Conference and addressed the opening session. Editor of Carl Orff Canada's journal, *Ostinato*, is Helen Neufeld of Winnipeg, Manitoba.

Many Canadian members of AOSA and Canadian guests attended the Minneapolis Conference. We anticipate continuing exchanges at conferences in the future. The next Carl Orff Canada Conference will occur in Toronto in April, 1994, and *The Orff Echo* will offer more information as the date approaches. Plan to attend.

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