



# The Orff Echo

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*Music and Movement Education*

Fall 1994

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**OSTINATO**

**AOSA National Conference • Athapaskan Culture**

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

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

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We

*hold this truth to be self-evident:  
When in the course of human events  
It becomes essential  
For good friends to come together  
As one people  
A place must be found  
To sing, and dance,  
and celebrate!*

Therefore,

*let it be known that, together with  
the United Chapters of Region V,  
we hereby invite you to meet us  
November 9—13  
in the City of Brotherly Love for the  
AOSA National Conference:*



## A Declaration of Interdependence

\*\*\*\*\*

**Wednesday, November 9 —  
Sunday, November 13, 1994**  
**Adams Mark Hotel,  
Philadelphia, Pennsylvania**

*Karen Medley and Richard Watt,  
National Conference  
Chairpersons*

*John Bednar and Rose Grelis,  
Local Conference Chairpersons*

# Philadelphia - A Declaration of Interdependence!

**P**resenters are confirmed, schedules are set, conference calls have been mailed, and registrations are streaming in for the 1994 AOSA National Conference. More than ninety dynamic presenters will excite and inspire us as we join them in the City of Brotherly Love. More than 200 sessions and concerts will bolster our teaching skills, broaden our musicianship and movement training, and renew our commitment to Orff Schulwerk.

### Local and Regional Committees

Our hats are off to **John Bednar** and **Rose Grelis**, Local Conference Chairpersons! What a monumental task to stay in touch with committees whose work is spread over an entire region!! As you read this, preparations for the 1994 conference are nearly complete and committee chairs and chapter members from across Region V look forward to hosting you in November. Here is a look at what they have been working on:

**Jessie Vance** is coordinating with members of the Greater Rochester, Western New York, and New York City Chapters to organize items contributed by chapters throughout Region V for the AOSA Boutique. **Debra Nemeth-Tarby** is anticipating the AV needs for sessions and performances. Banquet co-chairs **Jean Breza** and **Elizabeth Van Mater**, along with the Central New Jersey Chapter, have planned an elegant candlelight dinner for our celebration Saturday evening. **Sally Anyan** and members of the Connecticut Chapter are coordinating chapter sharing this year. **Steve Calantropio** will direct the world debut of the Region V Orff Ensemble in performances of pieces contributed by each chapter. **Roy Kelly**, with the support of the New England Chapter, is working to bring children's art to the conference. **Nancy Knobloch** and **Kelly Tyma** have done an outstanding job of organizing children's performing groups. **Sally Anyan** has arranged college credit and CEU certification for conference attendees. Equipment chair **Karen Markey** is well prepared to deal with the monumental task of seeing that the right instruments arrive at the right site at the right time. Aren't the T-shirts beautiful? **Linda Ahlsteadt** and **Jesse Vance** have enlisted the aid of the Greater Rochester Chapter in making these beautiful mementos of the conference. **Noreen Rowland** and **Linda**

**Wardell** have planned many exciting historical and sightseeing tours of the Philadelphia area. **Donna Marchetti**, A/V Librarian, will delight us with some of AOSA's most memorable and recent videos at the Video Theater in the Exhibit Hall. Hospitality Chair **Janet Tebbel** will lead the Philadelphia Area Chapter in giving a warm welcome to all conference registrants and presenters. **Glenda Cosenza** has contacted introducers for all of our wonderful sessions. Publicity Chair **Michelle Przybylowski** has been busy distributing conference information. **Tom Charsky** and **Helen Mederos**, along with the New Jersey Chapter, have the daunting job of handling conference registration. **Rose Marvel**, **Colleen Ludecker** and **Linda Fowler** are working hard to recruit room hosts and monitors to assist presenters. **Cak Marshall** will provide us with signs for the conference. **Barbara Ball** and **Dorothy Link** are coordinating a special Region V wall hanging raffle that will raise funds for the Shields-Gillespie Scholarship Fund. **Tossi Aaron** is collecting slides from across Region V to be used in the opening session. **Lisa Bettke** is overseeing the evening performances and folk dance sessions.

These dedicated, relentless, enthusiastic people are the heart and blood of the conference — please remember to give them your thanks when you see them in November!!

### Tours

Historic Philadelphia and neighboring Lancaster County will delight you with their rich historical and cultural connections. Consider coming to Philadelphia early and staying late to take advantage of the many tours offered for conferees! Check your conference call for details.

### Hotel Registration

As you've noticed in your conference call, hotel registration is being handled differently than in the past. Rather than calling directly to the hotels, participants may make their hotel reservations through "WELCOME PHILADELPHIA," AOSA's housing bureau for the Philadelphia Conference, by mail, telephone or fax. Because room assignments are made on a first-come, first-served basis, you are encouraged to make your reservations

early. Please use the map on your Hotel Reservation Form to help you make your choices!

### Music Industry

In the Exhibit Hall you will be greeted by music industry representatives in their booths full of the latest publications, recordings, and intriguing instruments. Join us for a gala opening reception for all conferees to be held in the Exhibit Hall Wednesday evening, November 9th, from 7:00 pm until 10:00 pm. Browse through the exhibits! Go on a shopping spree! Meet old and new friends! Enjoy refreshments! The reception honors our exhibitors and features live music by **The Steel Kings**, a steel drum ensemble specializing in calypso, reggae, pop, jazz and classical music. Come and support our exhibitors who have given so much to support AOSA and the needs of music teachers across the country! On Thursday and Friday, each participant's daily schedule will include one slot (out of four) for perusing exhibits and consulting with exhibitors. Exhibits will also be open at other times.

### College Credit and CEU Certificates

Your leadership has heard your requests! So many members have asked for proof of attendance, that a CEU certificate is available this year for only \$12. Just attend eight sessions and pick up your certificate before leaving Philly! If it's college credit you need, take a 400 level graduate or undergraduate course for \$179, or a Connecticut Sixth-Year 500 level graduate course for \$191. For information about either CEU or college credit, check the appropriate place on your conference registration or contact AOSA Executive Headquarters.

### Opening Session

You'll want to be in your places early — the Philadelphia Conference Opening Session will begin at 8:30 am on Thursday, November 10th. AOSA members from across the Northeast have been at work for months to welcome you to Philadelphia in true Region V style. Students of the Abington Friends School, under the direction of **Deborah Pizzi**, will welcome you on behalf of the children from the northeast with traditional colonial songs and dance.

### Program Information

Several gifted teachers have been added to the list of presenters since the last issue of *The Orff Echo*.



Libana

**Louise Bradford** will team up with **Renee Simmons** to take us on a tour of ethnic instruments at the University of Pennsylvania Museum of Archaeology and Anthropology. Included in the special collection are an early 20th century xylophone from Angola, more than three hundred African instruments, Native American instruments, a ceramic Aztec recorder (a fipple flute!), and Tibetan hand-drums. In addition to the guided tour of the exhibits, participants will hear performance-demonstrations of the mbira and kora and have a hands-on opportunity to inspect many of the instruments from the museum's collection.

**Larkin Bryant** has an enthusiastic following in the South, where her performance and teaching demonstrations on the mountain dulcimer have won her accolades from children and adults alike. Larkin's *Dulcimer Book* has been a standard in dulcimer libraries for over ten years. Larkin will share her warm teaching style in her session, "Southern Songs, Ditties and Play Parties."

This will be the third time that native New Zealanders **Carol and Roger Buckton**, authors of the recorder series, *Musikit*, will travel to the United States to teach at our conference. Their session, "Medieval and Renaissance Dance in the Classroom," will give us the opportunity to sing, play and move and will also include a discussion of pedagogy, style, music and dance appropriate for the classroom. Bring recorders!!!

**Terrence and Ruth Cameron** will give us the opportunity to play and hear beautiful music in their session, "Music of the Steel Drum." Terrence is the director of the popular Steel Kings. We will learn about making and tuning the drums as well as playing techniques and traditional accompaniments.

**Marilyn Davidson** will address teachers of middle-school-and-older students in her session, "Two Endangered Species! Elephants...and Improvisation!" in which she will use a Paul Winter recording as a springboard for cooperative learning/outcome based improvisation.

**Tom Goux** will have you sailing away in his session, "Oceanic Overtones." Seafarer songs, shanties and shenanigans blend with rhymes of the ancient mariners, mesmerizing mermaid melodies and the druidic drone of the deep!

**Paul Kerlee** will teach the North Skelton Sword Dance — a favorite with children. Sword dances are traditionally performed at the winter solstice and so are appropriate for your winter programs! An Orff instrument setting adds to the dance's beauty.

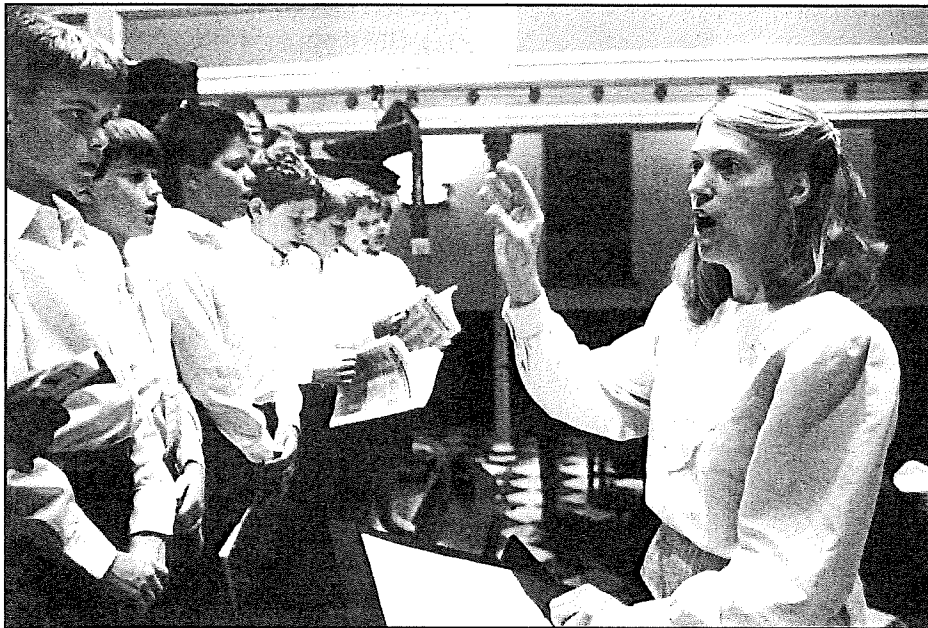
Tin can chimes? Tube drums? Whistles? Cymbals? If your students study recycling then this session is for you! In "The Public Works Orchestra: Homemade Instruments in the Classroom and 'On Parade'" **Jody Kruskal** will give us hands-on experience in making and playing homemade instruments.

**Eva Legêne** will return from an international tour to perform "The Prince Who Wanted a Bird," a musical drama based on the life of Prince Christian IV of Denmark. This renowned recorder teacher will present two other sessions: "Teaching Recorder Technique through Dance Rhythms" and "Advanced Techniques for Improving Recorder Playing."

Members of the celebrated women's vocal ensemble from Boston, **Libana**, will engage us in songs and rounds for the classroom. Enjoy the chance to work with these performers up close — come with open heart, open ear and joyful voice!

**Peggy McCreary** will give participants occasion to play and listen to music from the volumes in an "old-fashioned reading session."

*continued ...*



The Eastman Bach Children's Chorus

**Ellen McCullough-Brabson** will take our imaginations on a trip around the world in her session. Have you ever heard of a bullroarer? An Egyptian Coptic sistrum? A raven rattle? Explore and examine exotic musical instruments and how to make them "come alive" in the classroom.

**Donna Monticello** will bring us to our feet in "A Multicultural Multitude of Melodies and Movement." Celebrate the intriguing world of music through play parties, songs, games, movement, dances, folk tales and children's literature.

**Denise Phillips** will focus on the needs of upper elementary school students with process lessons reinforcing pulse and other fundamental music skills and concepts. Her session will explore child-tested ways to work with older children new to Orff Schulwerk.

Imagine yourself moving in an open space, surrounded by breathtaking statues created by Auguste Rodin. **Dixie Piver** will lead a fascinating session, "Dancing with Rodin: Movement at the Rodin Museum," helping us to improvise movement based on Rodin's powerful masterpieces.

We will experience American sign language skills and signed songs with **Karen Smith** in "Lift Up Your Hands and Sign!"

**Jim Tinter** will relate "Technology and Orff — a 'Revolutionary' Declaration of Interdependence." Through demonstrations, video clips, and active participation we will discover exciting Orff applications for cassettes, CD's and

keyboard in teaching jazz improvisation, movement, recorders and choir.

**Karla Torkildsen**, director of the Eastman Bach Children's Chorus, will work with her students to demonstrate techniques for exploring the head voice with focus on listening skills and analysis in a Whole Language approach to choral training.

**Jill Trinka** will guide us through hands-on playing and singing of K-5 repertoire for developing musical responsiveness and literacy skills in "Good Repertoire: a Core Ingredient in Quality Kodaly-Inspired Music Teaching."

**Elizabeth Van Mater** will pause from her duties as Banquet Committee Co-Chairperson to lead us in a delightful session, "Storytelling and the Schulwerk: Partners in the Process." Awaken the storyteller within yourself! Learn to use origami paper-folding techniques to enhance music and storytelling experiences in the classroom.

### Non-Ticketed Sessions

This year's **President's Panel**, moderated by AOSA president **Carol Erion**, provides an opportunity for dialogue on timely issues: "We've Got National Standards — Here Comes National Assessment!" Experts from the Assessment Project will tell us how the new National Standards will be measured.

In addition to the research sessions highlighted in the summer issue of *The Orff Echo*, a **Research Poster Session** is scheduled for Saturday morning. This session will display reports of music

education research and offer participants a chance to discuss them with the individual researchers.

The **Research Interest Group**, coordinated by **Janet Robbins**, will address "Levels of Learning: The Questions Teachers Ask." Teachers will share their "journeys" in the Orff SPIEL (Schulwerk Project: Implementing Eastman's Levels).

**Randy Edinger**, AOSA Professional Development Committee Chairperson, will moderate this year's **Meeting of the Minds** early Friday evening. The primary topic for discussion will be the teacher training courses and the revision of Guidelines for Teacher Training Courses, Levels I, II and III.

### Business Meeting Performance

Conferees from the West Coast will be glad to know that they won't have to get up early to attend the Annual Business Meeting in Philadelphia. This year's Annual Business Meeting will be Friday afternoon at 3:30. Decisions and information are relayed at this important meeting — the only organization meeting open to the entire membership. The meeting will feature a lovely performance of Chinese fan dances and folk songs by sixth grade students at The School for Creative and Performing Arts at Bluegrass, Lexington, Kentucky, under the direction of **Janet Graham**.

### Noontime Performances

During each noon hour on Thursday, Friday and Saturday, conferees will have the opportunity to see children perform in a variety of ways. Included will be the Haverford Middle School Chamber Choir, **Ken Peters**, director; the Rutgers Children's Choir, **Nancy Cooper**, director; the Children's Chorus of Sussex County, **Deborah Mello**, director; the Somerset Hills Children's Chorus, **Patricia Joyce**, director; the Trenton Children's Chorus and the Bach Choir of Nassau Presbyterian Church, **Sue Ellen Page**, director; the Edgemont Montessori Orff Ensemble, **Alan Price**, director; the Settlement Music School Orff Ensemble, **Janet Schreiner**, director; the Patterson School Square Dancers, **Janet DeAmbrogio**, director; the handbell choir of the Overbrook Educational Center, **Sandra Levinson**, director; and the Cochran Orff Ensemble, **David Knauss**, director.

### Evening Performances

On Thursday evening, **The Eastman Bach Children's Chorus**, from Roches-

ter, New York, will present a concert in cooperation with the **Mitzie Collins Trio** (Mitzie Collins, dulcimer, Glenda Dove, flute, and Roxanne Ziegler, folk harp). The Trio's performance will incorporate traditional early American dance tunes and folk music. Under the direction of **Karla Torkildsen**, the Eastman Bach Children's Chorus will perform not only choral works, but also works arranged for chorus and Orff ensemble.

Later Thursday evening AOSA conferees will be treated to a concert by **Libana**, New England's premier world music ensemble. Based in Boston, Libana's eight women present a scintillating performance, weaving together the songs, dances and instrumental music of the world's cultures, particularly as handed down by women. Exquisite Balkan harmonies, frenzied Egyptian drumming and ritual dancing, poignant and graceful Hawaiian melodies and the rooted pulses of African and Latin American rhythms are among the diverse cultural expressions that are united to evoke a spirit of determination and joy.

Friday evening, the fifth grade students of the Key School, Annapolis, Maryland, **Jacque Schrader**, director, will weave movement and poetry into the renowned children's book, "On the Day You Were Born," by Debra Frasier. Among the musical selections will be a work by Libana which the children have been invited to perform at Libana's workshop on Friday afternoon.

A very special part of the Philadelphia Conference is a Benefit Concert for the Shields-Gillespie Scholarship Fund. **Kim** and **Reggie Harris**, **Larry Hunt** and **Clyde Morgan** are donating their talents for this ninety-minute concert. All proceeds from the concert will go directly to the SGS Fund. Tickets are \$8.00 with pre-registration; \$10.00 at the conference. What a great way to hear wonderful music and help our AOSA members at the same time!

Saturday evening's banquet will feature strolling musicians from **Pan's Fancy**. Delight to the sounds of Renaissance music as you visit with friends in the City of Brotherly Love! The banquet will conclude with a rousing performance by **The Avalon String Band** who will lead us out of the Banquet Hall and then teach us the Mummer's Strut!!!

### Late Evening Activities

Indefatigable conference participants may choose to participate in a myriad of special late-evening activities. On Thursday evening, conference participants may choose to experience traditional American play parties with **Tossi Aaron**; explore African-American dance with **Arthur Hall**; or enjoy Morris Dancing with **Paul Kerlee**. In addition, participants may choose to explore recorder improvisation with **Isabel McNeill Carley** or build a dulcimer with **David Cross**!

Friday evening thrill to the gracious movements of English Country Dances with **Tom Bohrer**. Or perhaps you might prefer to study American play parties with

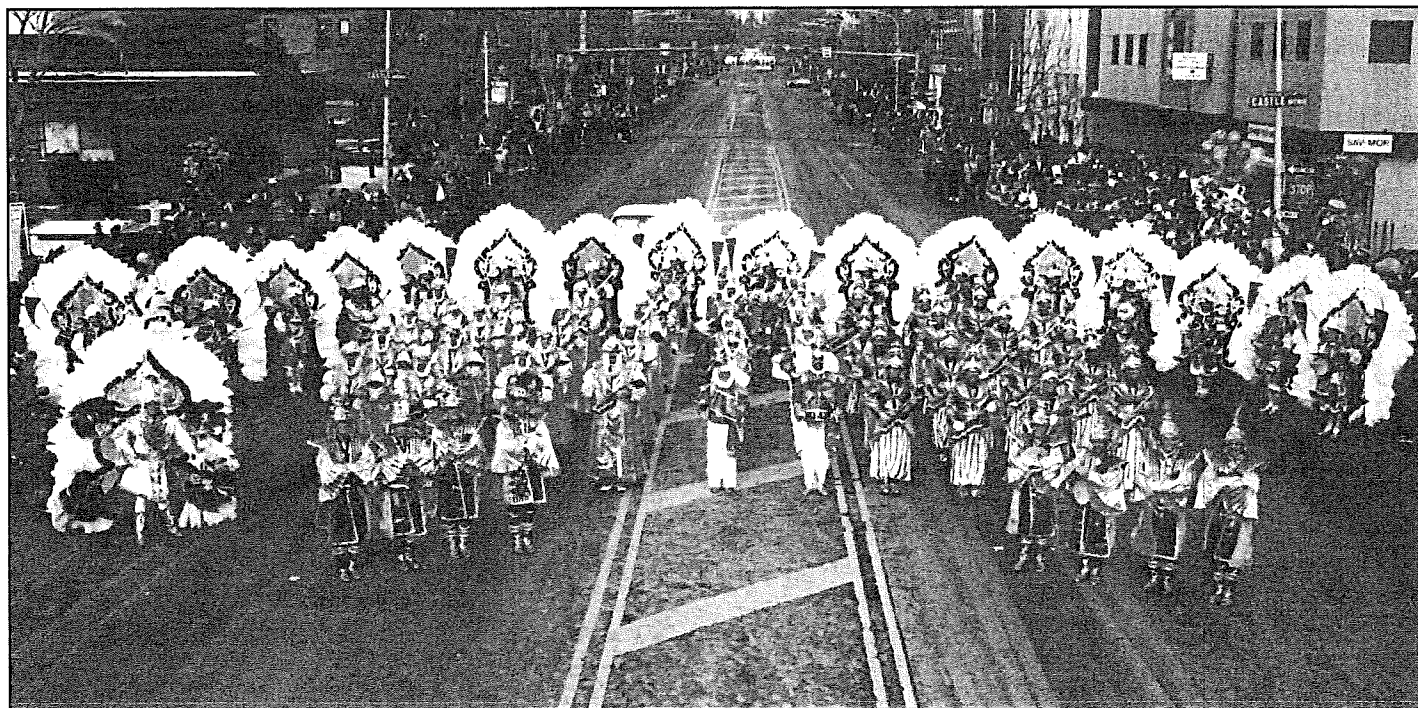
**Jill Trinka**, or go international folk dancing with **Phyllis Weikart**! **Vicki Salmon** will lead us toward a place where the dancers play and the players dance in her session, "Moving into the Night."

Saturday night, after the banquet, come kick up your heels. **Hanny Budnick** will teach us international folk dancing. **Carol** and **Roger Buckton** have come all the way from New Zealand to give us "hands-on" experiences in Renaissance dancing.

Just plan on not getting ANY sleep while you're in Philadelphia there's too much to do!!

### Closing Session

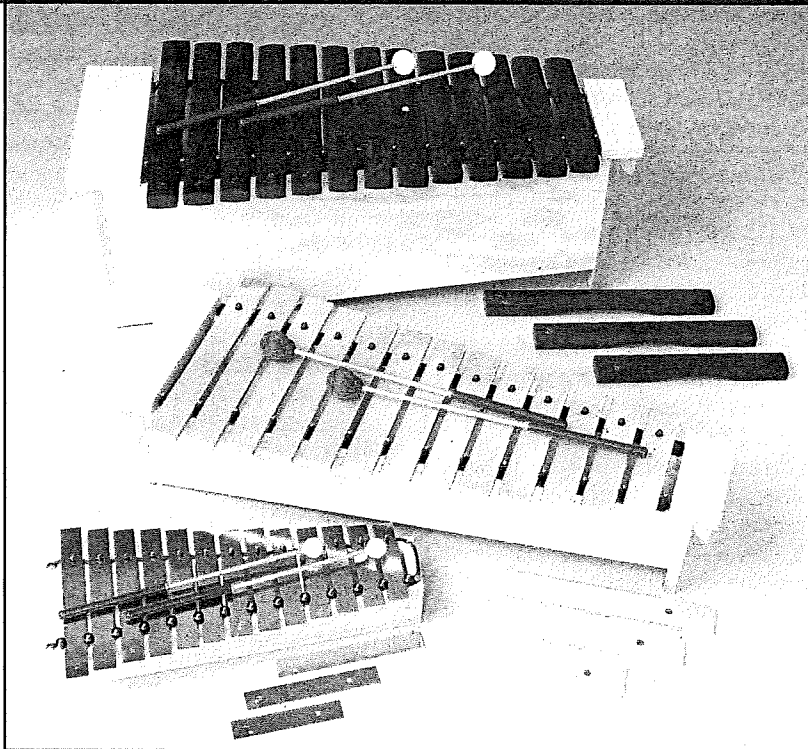
Our conference will end with a celebration of our most personal of instruments — the voice. Herman Regner says "Singing is good. Both for mind and body. Singing is self-realization... 'To sing oneself free' has not only a technical meaning. Singing has a strong communicative effect. It creates relations to outer spaces, to groups, to partners."\* **Nick Page**, choral director, composer, writer and teacher, will lead us in a "Power Sing" Sunday morning, sharing his fascination for the many ways that cultures shape music into something that is both powerful and life-sustaining. Using songs and chants from many traditions, Nick adds new dimensions to the ancient art of choral singing. \* Herman Regner, "About Singing" in *Re-Echoes*



The Avalon String Band



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- SMc2000** Soprano, chromatic, 22 bars ..... 413.25

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- AM2000** Alto, diatonic with F# and Bb, 16 bars ..... \$ 341.00
- HAM2000** Extra resonator box with C#, D#, G#, 6 bars ..... 209.25
- AMc2000** Alto, chromatic, 22 bars ..... 550.00

### BASS C-A'

- BM2000** Bass, diatonic with F# and Bb, overtone tuning, with damper bar, 16 bars ..... \$ 824.25
- HBM2000** Extra resonator box with C#, D#, G#, 6 bars ..... 529.50
- BMc2000** Bass, chromatic, overtone tuning, 22 bars ..... 1,353.75

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- HSG** Extra resonator box with C#, D#, G#, 6 bars ..... 64.00
- SGc** Soprano, chromatic, 22 bars ..... 160.50

### ALTO C''-A'''

- AGd** Alto, diatonic with F# and Bb, 16 bars ..... \$ 109.50
- HAG** Extra resonator box with C#, D#, G#, 6 bars ..... 72.00
- AGc** Alto, chromatic, 22 bars ..... 181.50

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### SOPRANO C''-A'''

- SX2000** Soprano, diatonic with F# and Bb, 16 bars ..... \$276.75
- HXS2000** Extra resonator box with C#, D#, G#, 6 bars ..... 170.25
- SXc2000** Soprano, chromatic, 22 bars ..... 447.00

### ALTO C'-A''

- AX2000** Alto, diatonic with F# and Bb, 16 bars ..... \$373.50
- HAX2000** Extra resonator box with C#, D#, G#, 6 bars ..... 236.50
- AXc2000** Alto, chromatic, 22 bars ..... 609.75

### BASS C-A'

- BX2000** Bass, diatonic with F# and Bb, overtone tuning, 16 bars ..... \$ 881.25
- HBX2000** Extra resonator bars with C#, D#, G#, 6 bars ..... 579.75
- BXc2000** Bass, chromatic, overtone tuning, 22 bars ..... 1,461.00

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# President's Message

Carol Erion, AOSA President

## Orff's Gift To Us — Our Gift To Future Generations

Perhaps one of Carl Orff's greatest contributions to us through the Schulwerk was giving us a vehicle by which our cultural heritage can be understood, expressed, transmitted to others, and even, to some extent, preserved for future generations. We Orff teachers are constantly on the prowl for sayings and proverbs, folk songs and folk tales, children's lore and poetry that are the finest representation of our culture. Indeed, sometimes I think Orff teachers are among the few adults in this country who care so passionately about Mother Goose Rhymes that we make sure our young people know them. I'm certain we must be the sole custodians of such minor league characters as Jack Frost.

We know we are shaped by our cultural heritage. But how do we know what our cultural heritage is? Who makes these determinations? In part, our school systems do, for they decide that all 9th graders will read Shakespeare's *Romeo and Juliet*, that all 6th graders will know a collection of patriotic songs, and so on. The pattern continues in colleges and universities, where a core curriculum delineates the knowledge that is essential for every college graduate. Or one could refer to E.D. Hirsch's book, *Cultural Literacy: What Every American Needs To Know*, for a complete list. Study of U.S. demographics in the 1990s, along with examination of Mr. Hirsch's book and high school and university curricula, leads one to exclaim, "This can't be all! Surely our cultural heritage is more inclusive than this!"

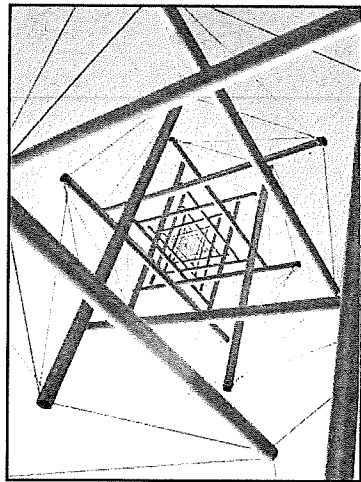
Not surprisingly, controversies are now raging, and educational institutions across the country are striving towards a more global vision rather than a purely western one. Perhaps it is impossible, after all, to define precisely a cultural heritage for our always-changing society, at least in our own time. As time passes, future generations will discover for themselves what has remained in our cultural memories.

Orff's cultural world was shaped by Greek mythology, Bavarian mythology and folklore, and by European literature and music. He was particularly drawn to myths and folk tales that expressed a kind of universal human condition. His theater works, as well as the Schulwerk, were shaped by this cultural world. His choices of materials have served as models for us as we use Orff Schulwerk to express our own cultural heritage — a heritage that includes not only Western European and African cultures brought by earlier arrivals, but also the myths and legends of Native Americans and of those who have come to the U.S. more recently.

To celebrate the Carl Orff Centenary AOSA has commissioned a new piece from Libby Larsen, scored for Orff instruments, children's chorus and symphony orchestra. The piece, inspired by Zuni ceremonialism, will be supplemented by poetry written by children. In commissioning a piece based on the familiar ground of mythology but extending into new ways of hearing our instrumentarium and children's voices, we not only honor our Orff heritage but look forward into the next century.

Although the first performances will be given by major orchestras — the National Symphony, the Minnesota Orchestra, and the Eastman Philharmonia — the piece is written to be played easily by a good youth or community orchestra. Ms. Larsen has also agreed to make the score available to us in a 4-hand piano arrangement so that we will be able to use the piece in our own school situations. The fifteen-minute composition consists of several movements and is, as Ms. Larsen describes it, "upbeat and dance-like." Libby Larsen is a real friend to children and a real friend to AOSA. She is as excited about writing this piece as we are to receive it.

The Larsen piece is only one of the many celebrations planned by the Centenary Committee, chaired by Vice President Carolee Stewart, the Dallas Conference Co-chairpersons and the Texas Chapters. Through Centenary activities we have a unique and important opportunity to make Orff Schulwerk known to a much wider national audience. We hope you will consider contributing to the Centenary Fund. If you did not receive a separate mailing about the Centenary Fund, please contact AOSA headquarters for information on how you can make a contribution. Your help will support AOSA in this outreach effort — an endeavor we believe will have an impact not only during this coming year, but far into the future.



*Ostinato, the unceasing repetition of pattern, is the focus topic of this issue of The Orff Echo. In this section we look at ostinato in its pitched, rhythmic, speech and movement forms, both as a fundamental aspect of Orff Schulwerk and extending into realms beyond. In a larger sense, pattern is a thread woven through all humanity; we gravitate toward the repeated and the familiar whether it be found in the cyclic rhythms of an Indian raga, the jewel-toned motifs of a thirteenth century stained-glass window or the stark reiteration of a twentieth century sculpture. Like the dependable passage of days and seasons, ostinato, in its broadest meaning, is an anchor that holds us steady amid the uncertainties of the human condition. D.M.*

## The Ostinato In the Classroom: Classic Examples

Isabel McNeill Carley

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Editor's note: This article is an abridgement of a longer study entitled "The Ostinato in the Classroom Part I: Pentatonic."

Orff and Keetman developed the models of the ostinato style in the famous series of broadcasts to the Bavarian schools in the late nineteen forties and early fifties. Some of these pieces appear in Volumes I, II, and IV of the *Orff-Schulwerk Music for Children*, and abound in the original German edition and supplements.

The style is monodic and non-cadential; the melodies are carefully chosen to require no harmonic shifts. Any implied shifts are accommodated by carefully structured ostinato patterns. As used in the Orff Approach, an ostinato is:

- 1) an obstinately repeated rhythmic drone, melodic, intervallic or chordal pattern that is used to accompany unpitched percussion, speech, movement, or an independent melody, singly or in combination.
- 2) short: usually 1/2, 1, or 2 bars long.
- 3) continuous through a short piece or section of a longer piece, uninterrupted by phrase breaks. The ostinati camouflage these so there are no "holes" in the supporting "carpet of sound," thus giving forward impetus to the whole texture.
- 4) an hypnotic large-muscle movement pattern that becomes secure, allowing the player to focus attention on singing and maintaining a place in the ensemble.
- 5) A pattern that complements other ostinati rhythmically and tonally, so that the texture becomes increasingly rich as more parts are added, no matter how simple the individual parts may be. This is the "carpet of sound" to which Orff referred.

Because Orff and Keetman were working with a select group of older children in the radio programs, most of the arrangements in OS I are far beyond the preschool and primary children to whom the nursery rhyme texts would appeal. Volume I is a record of the repertoire introduced in these radio programs, presumably in the same order that the pieces were performed on the air. Since the children were hand-picked and older than our beginners, the progression is much faster than we can expect in our own classrooms. Remember, Orff and Keetman were inventing the approach as they went along.

As Orff states in his introduction to OS I, all three sections — Songs, Rhythmic Training, and Instrumental Pieces — should be used concurrently. Part II is also designed to supplement the material in Volumes II and III.

There is no pedagogical guidance in the Schulwerk volumes, except for occasional suggestions in the notes. Fortunately, Keetman spelled out the initial steps in her later *Erstes Spiel am Xylophon*, Schott 5582.

The limited range songs at the beginning of the book are accompanied only by tonic fifths or octaves, played on the beat. Keetman includes alternative patterns to substitute or add, according to the players' ability. There is only one accompanying ostinato printed in each setting. She suggests that the children should first play the pattern while the teachers sings; then both sing and play, and later still, play the melody

while singing. Soon more demanding ostinati with alternating hands, contrary or parallel motion, or independent movement of the hands are introduced one by one and assigned to children who are ready for them.

The more movement in place and in space, the more simple body percussion the children have done in their early training, the sooner they will be ready for the basic repertoire in Volume I and elsewhere. We must always remember to adjust the models Orff and Keetman provided, as they always intended us to do, in order to make successful use of the Schulwerk repertoire.

To do so, we need to analyze, study, rearrange and supplement the collection of ostinato patterns provided in Orff-Schulwerk, Margaret Murray Edition, Volume I, Part II. On pages 60-63 and 76-78 there are many examples of body percussion ostinati; on pages 82-87 almost 200 individual ostinati for bar instruments and almost 50 for two instruments are presented. These are especially valuable, and call our attention to the possibilities of combining patterns, with their independent rhythms, colors, and playing techniques, in order to enrich the texture of the accompaniment.

These pages of patterns are *not* sequential. The teaching sequence is up to us, after analyzing them and inventing our own simple patterns, especially in the initial stages. Consider these few pages a rich and valuable resource, a dictionary of ideas to

be used singly, in combination, or layered as plans require.

An analysis of typical model pieces will reveal their musical structure, use of ostinato, and suggest developmental possibilities. The first is from Orff Schulwerk, Margaret Murray Edition, Volume I, p.5, "Bobby Shaftoe."

Number 4a presents a three-note melody in Do pentatonic, with a single melodic figure repeated three times and a 2-bar introduction that uses different material. The song might be introduced by singing it, accompanied by a simple, familiar body percussion ostinato, preferably one that prepares the instrumental playing pattern. The children join in when they're ready.

Do the song as simply as possible at first, using the chosen ostinato as introduction as well as accompaniment and wait to add more parts until the basic version is secure. Teach it first with clapped quarter notes on the introduction, or alternating patschen and claps throughout. With the eighth notes in the tune, a simpler alto xylophone accompaniment on C and G played together on the beat would be easier, and also provide some welcome rhythmic contrast between the two parts.

Later development of the song could include new verses written by the children, or exploration of one of the alternative arrangements in number 4b, on the same page. Other instrumental combinations, especially placement of the solo assignment, will depend on the ranges of the accompanying instruments, since the octave relationships need to be maintained. When these pieces were written, the alto xylophone

and glockenspiel were the only instruments available. To use the whole ensemble at once for ostinato practice, consider the possibility of assigning one part to the higher-voiced instruments, another to the lower ones, or one to the metals and the other to the woods. This allows everyone to learn new patterns and techniques introduced here and in other simple pieces in Volume I.

In the initial uses of the ostinato, these patterns are indeed "elemental," consisting only of tonic octaves or fifths played on the beat throughout a simple two or three-tone song. Eighth notes on the same intervals can soon be added on higher-voiced instruments, and somewhat later, half-note patterns on metallophones or glockenspiels. Now there are three complementary rhythms going on simultaneously, even at this introductory stage.

Next easiest are the alternating patterns on the same intervals, soon followed by alternating patterns on other intervals, alone or in combination with the basic bilateral patterns already learned.

With preschoolers or primaries, it is wise to use only one accompanying pattern at a time — which may, of course, be doubled. Preparation consists of a lot of experience accompanying familiar rhymes, short poems and simple songs with basic bilateral or alternating patschen patterns or simple combinations of slap-clap movements. Steady eighth-note patterns need practice, too — most easily on the knees with hands alternating. Simple patterns like "Taa, Taa, Ta-Ti, Taa," "Taa, Ta-Ti, Taa, Ta-Ti" or "Taa, Taa, Ta-Ti Ta-Ti" that combine quarters and eighths can follow as soon as the children are ready.

When you find a song that proves to be a perennial favorite, keep coming back to it, augmenting the arrangements with more or alternate instruments, reassigning parts, adding more demanding parts for those who can handle them, or extending the setting with new sections developed by the children. And remember to use already-learned ostinato combinations to support melodic improvisation.

Many of the instrumental pieces in Part III of Volume I present challenges for older beginners. Number 20 on page 106, "Tranquillo," is such a piece.

The scale is Do pentatonic in the C setup, the tempo 6/8. The range of the melody is low C to A; the form, Introduction, A (a a'), B (b b'), A (a a'). The mood is relaxed and quietly lyrical, as if singing to oneself. The ostinati are continuous throughout, one measure long for each of the instruments. Are there any new techniques? Yes: irregular sticking in the alto glockenspiel part, with four eighths played by the right hand and two by the left. The alto xylophone part requires a three-mallet technique, two mallets held in the right hand, with a forefinger between them. This looks much more alarming than it is, since the right hand stays on the same two notes throughout, while the left hand moves stepwise G G A A in every bar.

Learning the ostinati could be simplified by dividing the parts and playing steady eighths instead of the more demanding printed pattern. But if there's a child who can do each as written, by all means let him or her do so.

*continued . . .*

4. Bobby Shaftoe

a) Bob-by Shaf-toe's gone to sea, sil-ver buck-les at his knees. He'll come back and mar-ry me bon-ny Bob-by Shaf-toe!

b) Bob-by Shaf-toe's fat and fair, comb-ing down his yel-low hair. He's my love for ever-more, bon-ny Bob-by Shaf-toe!

with wooden sticks

or

EXAMPLE 1

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20, 6 Tranquillo

**EXAMPLE 2**

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The melody could be introduced with hand-sign singing, since it's an easy range. Both of these ostinato parts would require body percussion preparation — simply moving the hands on a desk top to fit the alto glockenspiel pattern and practicing the alto xylophone part with alternating hands on knees before transferring them to the instruments. Challenge the children to figure out the form for themselves as you play it for them, so they hear the change in the repeat of A and the exact repetitions of b and b'. Try reassigning the melody to different instruments, singing it or adding a bass xylophone.

How could such a beautiful piece be used effectively? Perhaps for a small group to play while the class mirrors the movement of a leader; or as a transition piece during a performance; or while small groups develop their own simple partner or group dances. These could be shared with the class later.

Pentatonic is not synonymous with easy, and we need never leave it behind. The longer pieces in Part III of the instrumental section are very challenging and rewarding for older children and adults. The Rondo on pages 111 and 112, scored for six instruments, introduces an intermittent glockenspiel figure layered over the continuous 3/4 ostinati in the A section. New B and C sections could be improvised if time runs short. Older classes find the Dance Rondo on page 123 very exciting to

learn and play, with its driving rhythm and use of unpitched percussion, voices and movement. Initially, the alto xylophone ostinato could be divided between two instruments. Many of the pieces in this section are far more demanding than most of the material in Volume II, and would make a valuable addition to the repertoire for higher grades.

As teachers, we must be aware of each student's abilities, so that we never keep anyone marking time, but either assign a more advanced pattern than the rest of the group can handle, or provide an easier one, as needed. The best way to discover where each child is in his musical development is through improvisation, since no one has ever improvised beyond his own ability.

For more classic repertoire in the ostinato style, *Spielbuch für Xylophon I and II* by Gunild Keetman, Schott Ed. 5576 and 5577 will prove invaluable. These were published in 1965 and 1966, long after the five volumes of the Schulwerk. Here Keetman explores the entire realm of the pentatonic, using all the possible modes without half steps, in delightful pieces for two alto xylophones. The ostinato patterns are, as usual, astonishingly varied and ingenious. Also helpful are her numerous arrangements of German, French, Japanese, Taiwanese — and even a few Canadian folk songs, her two books of carols, and "The Christmas Story" — all published by Schott.

One characteristic of Keetman's style that continues to delight me is her skillful use of dissonance. There are always lots of seconds in these pentatonic arrangements and even more frequent dissonances in the major and minor diatonic settings. Some are not anchored to a tonic or dominant drone, but use widely moving, contrasting patterns to support the melodies. It would be interesting to add a tonic drone in the bass and compare the effect with and without it.

Mastery of the ostinato style and its function is essential to an understanding of all the Schulwerk. It creates the rhythmic force behind even the simplest material, and adds that unique driving excitement to which all children so joyfully respond.

*Isabel McNeill Carley holds a B.A. from Queens University, M.A. plus doctoral work from the University of Chicago and Specialist's Diploma with honors from the Orff Institute. A founding member of AOSA, past editor of The Orff Echo and a teacher of children and adults, she was a pioneer in developing Orff training courses in over fifteen universities. Isabel is a composer, author, and editor of more than twenty-four Orff-related books. Four new books by Isabel — three suites for recorders and piano and The Magic Circle: Activity Songs and Singing Games for Young Children — are soon to be published by Waterloo Music.*



Together with the performers of the foreground elements, all form the performance “community,” bonded for that moment by the common effort. Depending upon the nature and talents of the individual, performers usually will prefer being background or foreground participants. In an educational context such as an Orff classroom, consideration ideally can be given to the important psychological and social lessons to be learned from both of these roles. The more talented may chafe at being assigned a simple ostinato, but may need exactly that to become aware of group responsibility. The timid need the opportunity to develop confidence and perhaps to discover their expressive spirit while “safe” within a group. And ultimately all need the opportunity for success and recognition, either as individual or group contributors.

### Ostinato and Western Art Music

Why doesn't Western art music tradition make more use of the ostinato principle? We all know dramatic examples of its use, such as the Carillon movement from Bizet's *L'Arlesienne Suite No. 1* and the repetitive rhythm pattern in Ravel's *Bolero*. As a general observation it can be said that in the historical development of this tradition, other elements came to the fore as elements of stability — regular metric and rhythmic structures, tonality, harmonic movement within tonality — with value consistently placed on the development of variety within these unities. (We recognize here, however, that much of this has been challenged in Western art music of the 20th century.) With the evolution of composer/performer separation in Western art music, and emphasis on extended musical ideas going beyond the capacity of memory and thus requiring musical notation to record it for subsequent performance, the role of the continuously repeating pattern became a subordinate one, a special technique within the palette of possibilities. Western art music (again with many 20th-century exceptions) places a high value on variety and development within the elements chosen for that focus. The usage of this term itself (Italian: *ostinato* = obstinate, stubborn) indicates that the repeating pattern is seen as a resistant structure, unwilling to undergo change.

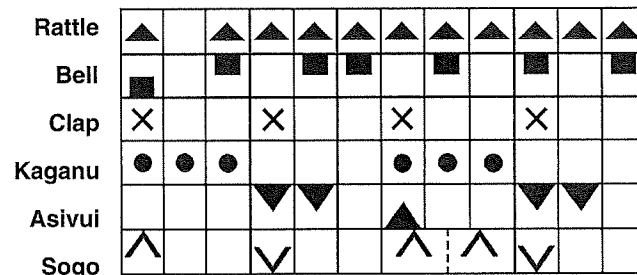
### Ostinato and World Traditions

Such is not the case in many music traditions of the world, however. The discussion of ostinato usage in the Schulwerk as described above, with the balance of stability/variety created through simultaneous sounding of one or more repeating patterns with other more lengthy and varied parts, applies to many traditional musics. Various styles of culture-specific African music perhaps come first to mind, since the repetitive quality of the rhythmic structure is in large part responsible for much of the energy inherent in this music. The term “cycle” is most frequently used in describ-

concerning what steps to do and to some of the drummers regarding pattern change. As Western listeners we tune into the hand clap pattern as being a “main beat,” though the cycle considered by the performers as the standard for all others to join with is that played by the bell.<sup>2</sup>

Other African usage of the repeating cycle reveals consideration of it as a structure that invites change and embellishment within parameters that retain its identity. Thus the challenge to the performer, once the original cycle is established, is to develop a series of modifications that demonstrate the ability to make the music interest-

ing. Lynne Jessup gives an easy-to-understand presentation of this principle in *The Mandinka Balafon: An Introduction with Notation for Teaching*.<sup>3</sup> Example 4 presents the basic balafon cycle for the composition “Sunjata,” along with two variations (pp. 128-129). The xylophone part is played in conjunction with a song, in this



EXAMPLE 3

ing these repeating structures, which are fundamental to the combination of instrumental texture + singing + movement comprising many traditional “musical” events. Example 3 is a graphic representation of the layered rhythmic structure of the dance event known as Agbadza of the Anlo Ewe people of Ghana, as presented by William Amoaku in *African Songs and Games for Children* (p. 24).

case one of many based on mythology relating to Sunjata, at one time ruler of the Mali empire. The balafon is accompanied by a type of bell.

The effect here is not only the result of cumulative repetition but of the interaction of the cycles. Each horizontal square represents one unit of rhythmic density; twelve are shown since the longest cycles complete themselves in that span (bell, rattle, and sogo). The hand clapping cycle is three units, while the kaganu and asivui require six. It can be seen that the second asivui cycle would complete itself only with unit one of the next set of twelve units; it can be clearly seen to interlock with the kaganu pattern. The sogo pattern requires a further refinement of the chart, since it divides three units into two equal parts at one point (the entire chart would require twenty-four units to show this refinement without subdivision). The chart further attempts to indicate timbral contrasts (bell, asivui, sogo) that will affect the sense of accent within the cycle.

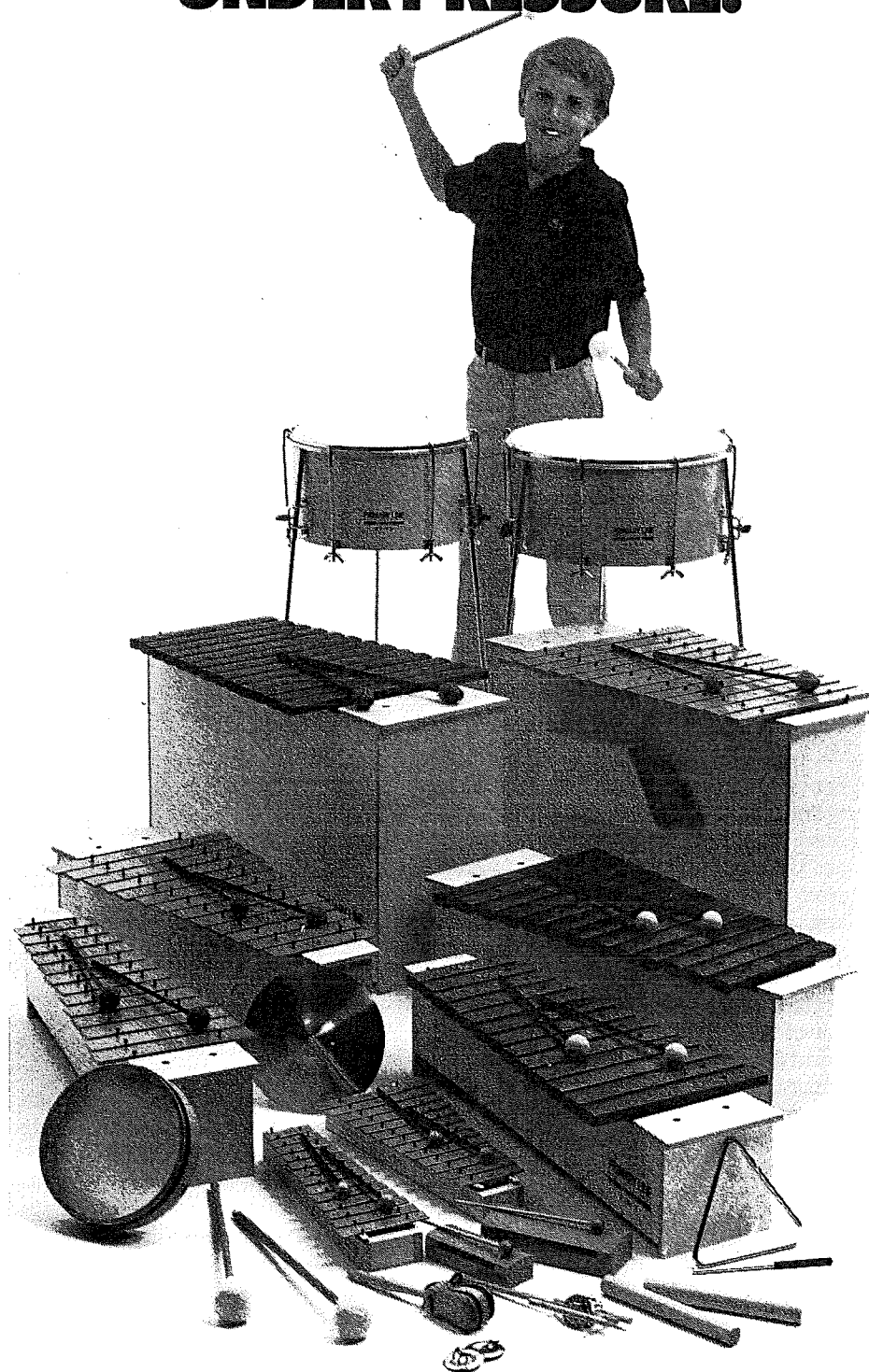
The cycles within this texture remain constant, with only the master drummer at liberty to provide a variety of patterns that communicate information to the dancers

EXAMPLE 4

The sophisticated and complex art music tradition of India illustrates yet another view of cyclic rhythm. The performance of a particular *raga* (a melodic formula forming the basis both for composed melodies and improvised material) is organized around a time framework known as *tala*. Each *tala* is a repeating cycle of a particular number of beats, with certain beats accented, some considered accented through silence, and some weak. Example 5 illustrates the beat structure of *teental*, a popular cycle of sixteen beats widely used in North Indian music.

continued ...

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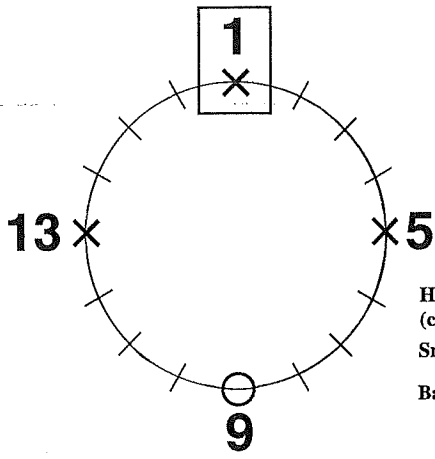
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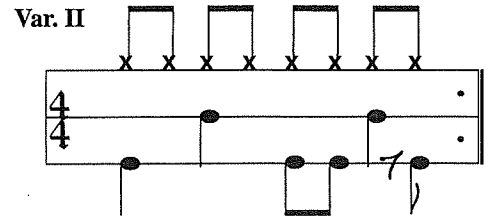
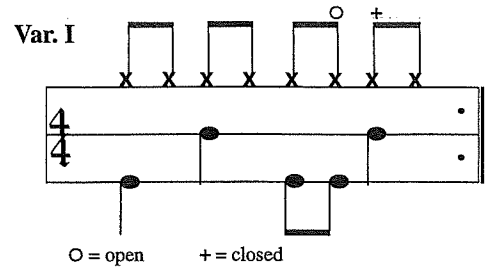
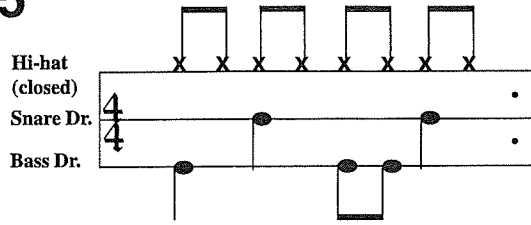
X = strong beat  
 O = strong but silent beat  
 I = weak beat

**EXAMPLE 5**

The cycle itself is never sounded, any more than the skeletal structure of Western meter is actually played aloud by any instrument. Instead, the cycle provides a mental construct governing the structure of rhythmic and melodic development (often someone on stage will visibly “keep tala” through standardized hand gestures). The drummer plays composed patterns utilizing the tala structure in infinitely varied ways and also develops his own improvisations.

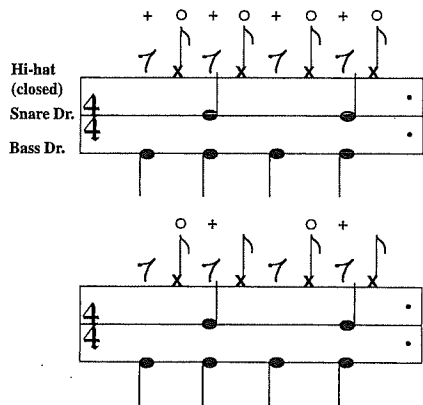
The singer or melodic instrument player plays melodies composed to fit the tala structure and also develops improvisations. The ostinato principle in this case, then, can be seen as the definer of rhythmic and melodic development even though never sounded in its framework form as part of performance.

Many more examples of the cyclic principle could be cited from cultures around the globe. It is also alive and well in many genres of Western folk and popular music. Even a brief time spent listening to a rock station will make amply evident that particularly the patterns played by the drummer are highly repetitive. The patterns used are specific as identifiers of the particular sub-style. Example 6 illustrates the most basic rock drum pattern (beat), along with two common variants that may be used to add rhythmic energy to certain portions of a piece.



**EXAMPLE 6**

In Var. 1, the pick-up to beat 4 is played with the hi-hat open; the sound of its closing automatically causes an accent on beat 4. The continuing eighth-note pattern may also be transferred to a ride cymbal for a more prominent sound. A cymbal crash on downbeats is a common addition. Example 7 illustrates the most basic disco drum beat, along with a common variant that would be used to support a section of the song with a broader or more legato feel.



**EXAMPLE 7**

These and other patterns are now widely used in synthesized composition as well as live performance.<sup>4</sup>

To summarize: the ostinato is well established as one of the most useful and dependable building blocks in the Orff process. The examples presented here of the repetitive principle in more extended contexts, in which exact repetition becomes cyclic development, suggest directions that also might be explored within Schulwerk practice. Holding within it the potential for ever fresh and ever changing content, the repetitive principle is within itself a microcosm for exercising the creative process.

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<sup>1</sup> Don Randel, ed. *The New Harvard Dictionary of Music*. Cambridge/London: Belknap/Harvard, 1986. p. 600.

<sup>2</sup> For an extended and enlightening discussion of Anlo Ewe musical styles, see the article “Anlo Ewe Music in Anyako, Volta Region, Ghana,” by Alfred Kwashie Ladzekpo and Kobla Ladzekpo, in *Musics of Many Cultures*, Elizabeth May, ed. Berkeley: Calif. University Press, 1980.

<sup>3</sup> *The Mandinka Balafon: An Introduction with Notation for Teaching*. Xylo, 1983. The book is accompanied by two audio tapes. The balafon is a gourd resonated xylophone played by the Mandinka people of the Gambia, West Africa.

<sup>4</sup> Examples provided by Scott Maxson.



Choosing a translated proverb from another culture can offer an interesting cadence with margin for broader or arrhythmic improvisation. One derived word can support a longer proverb. For example, look at the Arabian proverb, "Patience is the key to joy, but haste is the key to sorrow."

- a. try speaking in 6/8, 4/4 or completely rubato.
- b. extend "patience" for two 6/8 measures under the first phrase.
- c. double the tempo of "haste is the key" under the second.

Words related to the subject can be used in the same way.

In 6/8:

**EXAMPLE 4**

Such arrangements need to be prepared and considered as painstakingly as instrumental settings to avoid obscuring the primary message or steering children into choosing trite or muddling ostinatos. A light, musical speaking tone is better than a boring mid-pitch drone or heavy monotone. And any ghost of the Victorian concept of "Choral Speaking" should be exorcised rather than exercised.

Consider these few guidelines to prevent spoken ostinato from becoming "rhubarb," a thick sound gobbledegook:

- 1. Choose simple, related words that create a mood. The word "moon" can be whispered under any haiku or rhyme about the night with expressive aural effect.

**EXAMPLE 5**

- 2. Place ostinato words to punctuate the rhyme. Maintain soft syllables that enter in phrase-spaces, in the style of the layered ostinatos heard in melodic pieces.

- 3. Restrict parts to two or three related words or one line.

- 4. Explore higher pitch or a lower, whispered, even ominous tone, as the rhyme demands. The witch's recipe speech in Macbeth, Act I, Scene 1, for example, is appealing to sixth grade students.

- 5. Be aware that ostinato words extracted from the rhyme and repeated at the same tempo can become overlapped and "disappear to the listening ear." (This is even more marked with instrumental ostinato patterns matching the melody.) Occasionally, choosing the final few words

as ostinato effects a nice closing accent. In "Jack Be Nimble," the words "the candlestick" with their skipping anacrusis, can be whispered throughout, making a final crescendo.

**Speech Ostinato in Stories**

Children have a need for magic, for a fantasy world that explains the abstract, and fairy tales pro-

vide them with understandable answers to their "why" questions. (Recent cartoon versions of ancient tales may well be robbing contemporary children of their own imaginative views of the stories.) Very young children accept speaking-animal stories, while nine- and ten-year-olds can be quite perceptive in their interpretation of tales from other cultures and those with more symbolic messages.

Adding occasional repeated verbal accents in a dramatization is not identical to the use of an ostinato that continues as a "carpet of sound," but supporting the story with intermittently repeated words can be effective and dramatic. Some folk tales have dialogue or repeated phrases that are quite suitable for this, as found in "The Gingerbread Man" or "Chicken Little."

Ostinatos function best when they are continuous under a particular repeated action; a pantomime or absence of dialogue is also an appropriate place for them. In "Rumpelstiltskin," the turning of the spinning wheel begs for onomatopoeic hums and buzzes; the list of names

guessed by the princess can create a repeated chant. Folk tales from other cultures can be examined for these possibilities.

Occasionally an ostinato will be invented by the class in a place considered unlikely by the teacher. A second grade, working on "Three Billy Goats Gruff," decided that the "left-over" children should BE the water under the bridge where the troll lived. It evolved with five children lying under the bridge (a line of chairs) whispering a very pleasant "gurgle-trickle-splash" at various tempi throughout the story, even while the volume of "trip-traps" increased. They waited patiently until the troll was tossed backward by the largest goat. You can imagine the splash sound at that climax!

Aesop's fables offer the opportunity for upper elementary-aged children to rewrite them with accompanying speech ostinatos and instrumental highlights. The ancient idea of a Greek chorus, occurring in Orff's larger works, produces fine dramatic effect when performing ancient myths. In the story of Icarus, whose waxen wings melted when he flew too near the sun, off-scene voices calling slowly "I-ca-rus, I-ca-rus" can weave a bewitching spell.

On a more sophisticated level, a middle school class might enjoy working with James Thurber's "The Great Quillow," a modern version of the clever-small-conquers-fearsome-large folk tale theme found in many cultures. His adaptable "Thirteen Clocks" has the appeal of classic fairy tale plots, but is told in Thurber's whimsical, musical language.

**Ostinato Use In Poetry**

Good children's poetry, found in readily available collections, deserves to be left untouched, enjoyed for its intrinsic music and finely crafted language. But familiar jingles and nursery rhymes, the stuff of childhood, are groundwork for verbal play, usually to the delight of children. Richard Gill of Australia has built a most appealing book of these in his supplement, "Have You Any Wool? Three Bags Full!" (Schott ED 6930). "Ickle Ockle" was the first experiment; "Diddle Diddle Dumpling" enchanted the middle school students with its jazzy entrances. The actual words were ignored when play with the interposed rhythms and sounds began.

Admittedly, the technique of applying speech ostinato patterns presents some challenges, and needs prudent planning. Students of any age or grade (and those in

*continued ...*

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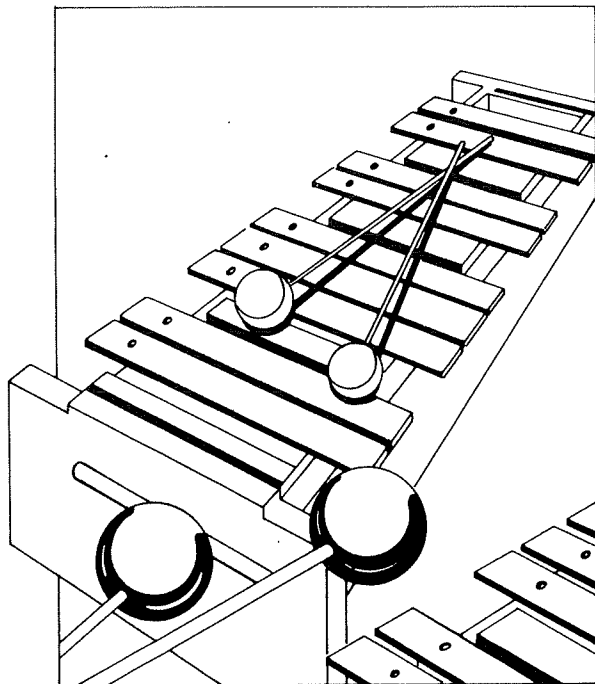
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teacher training courses) can benefit from investigating "words with words." And though it seems to be an infrequently-used aspect, exploration of speech ostinato can further enliven the Orff Schulwerk musical experience.


*Tossi Aaron has authored and co-authored several books of folk materials for Schulwerk teaching and contributed to the American Edition of Orff-Schulwerk Music For Children. She is a frequent presenter at AOSA conferences and chapter workshops, and has taught teacher train-*

*ing courses in both the U.S. and England. Tossi was editor of The Orff Echo from 1986 to 1994.*

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*Orff-Schulwerk Music for Children*, Doreen Hall Edition, Vol. 1 Schott, Mainz.

<sup>1</sup> Brigitte Warner, *Orff Schulwerk Applications for the Classroom*, Prentice Hall, 1991. p. 246.

- Focus on** 
- <sup>2</sup> *Orff-Schulwerk*, American Edition, Volume 2. Schott. p. 55.  
<sup>3</sup> American Edition, Vol. 2. p. 167.  
<sup>4</sup> *Orff-Schulwerk*, Margaret Murray Edition, Volume I. Schott. p. 26.  
<sup>5</sup> *Orff-Schulwerk*, Doreen Hall Edition, Volume I. Schott. p. 70.  
<sup>6</sup> Warner, p. 248.

## We're Looking for a Few Good Ideas...

Wherever Orff Schulwerk teachers gather, including many chapter "sharing" sessions, they eagerly examine and exchange musical materials and lesson plans. The thirst for fresh ideas is never quenched, and Orff teachers are always looking for new sources.

We would like to help you — classroom teachers and music specialists — by offering a forum where you can share your experiences in the classroom. Beginning soon a new column, *FROM THE CLASSROOM*, will appear in *The Orff Echo*.

How can *FROM THE CLASSROOM* best suit your needs? What kinds of ideas would you most like to see developed in this short column in the future?

Here are some preliminary ideas.

Descriptions of:

- Long-term projects from your classroom or school with an Orff Schulwerk basis including bibliographies of materials used
- Successful collaborative learning enterprises
- Unique plans for integrating with other subjects
- Classroom management strategies which helped you reach your goals for full inclusion of students with sharply contrasting learning styles, or physical and mental abilities.

These ideas represent a tiny fraction of the valuable lessons learned and taught every year by AOSA members. If you have specific ideas you would like to see addressed, the editor of *FROM THE CLASSROOM* would like to hear about them. Please contact Liz Gilpatrick at (303) 665-2108 (you can leave a message), or write to her at 305 Grouse Court, Louisville, Colorado, 80027. If you have access to Internet e-mail, you can use this electronic address: [gilpatri@bvsd.k12.co.us](mailto:gilpatri@bvsd.k12.co.us)

If you're ready to start writing about your project or experience, Liz will send you a copy of *WRITER'S GUIDELINES* to help you get off to a smooth start. You may also obtain a copy of the guidelines from any member of the editorial staff or from Donna Marchetti, interim editor of *The Orff Echo*.



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# Ostinato In Motion

Vicki Salmon

Those acquainted with Orff Schulwerk cannot escape the utilization of the ostinato. The multiple manipulations of these persistent rhythmic and melodic building blocks form the foundation of elemental music. A movement ostinato is a constantly repeated gesture or phrase that expands musical understanding into three dimensions, adding space and force to the concept of time. Movement can be used in synchronization with sound, as a complement or juxtaposition to sound, or even in the absence of sound. Activities involving movement ostinati are some of the simplest ways to introduce creative movement to students. These projects require short bursts of creative input, producing a specific idea that must be sustained with a high degree of accuracy. These exercises encourage body awareness and kinesthetic memory, skills that can lead to more advanced choreography.

## Pulse Rhythm

Pulse rhythm in duple meter is the easiest place to begin since the two sides of the body create a natural tendency toward duple meter. Although the pulse is generally not considered a "real" ostinato, examples abound in the motions of work and play. The movements that have traditionally accompanied sea shanteys, railroad songs and other work songs are examples of movement ostinati. Hoisting a sail or pounding a railroad spike requires the entire body to be involved with very specific time, force and energy, usually connected to a melody. The entire class moving in unison as an accompaniment to a work song can be very powerful when the weight of the motion is felt in the muscles. This unison movement reinforces individual pulse rhythm and also builds the skill of feeling the pulse together as an ensemble.

Once the students understand the idea of recurring motion as a movement ostinato, they can begin to create their own repetitive movement. Have the students experiment with locomotor as well as non-locomotor combinations. When the students are intro-

duced to triple meter, take advantage of the pure physical differences between duple and triple. Have the students create repeated patterns in both meters and then allow them to compare and contrast. The students will make musical observations born out of physical experience and can translate these observations to playing and singing as well as to dancing.

## Imitative Ostinati

Here I suggest a game I call "Operation Ostinato." This flexible process can be used with any instrument, rhythm or tone color, and the type of movement — locomotor or non-locomotor — can be adapted to the space available. Hundreds of variations are possible but the basic game remains the same. Student A creates a rhythmic or melodic ostinato. Student B listens to the

In one extension of "Operation Ostinato," the students create a movement ostinato first, then the instrumentalist finds an accompanying ostinato. Another extension is to suggest specific movement elements like twisting/turning or swinging/swaying and have the instrumentalist play an appropriate rhythm and tone color for such movement. Some of the students' choices will be obvious and other, more ambiguous choices may be open to artistic interpretation. Have the students verbalize the reasons why they decided on a specific instrument, rhythm, or movement.

The next step is to create complementarity between the sound and movement. The students must make the movement work with and around the sound. This is counterpoint ostinati with one of the lines in movement form.

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*The students will make musical observations born out of physical experience and can translate these observations to playing and singing as well as to dancing.*

---

ostinato and creates a corresponding movement ostinato. The class imitates the movement of Student B until he/she is satisfied with the imitation, then passes the leadership to a Student C who creates a new movement ostinato to that of Student A. (The teacher may choose to change players more or less often, depending on the size of the class and the determined objectives.)

Begin with a one-to-one synchronization of sound to movement: have the students create movement that imitates the rhythm pattern of the sound. Body percussion is the simplest, most direct imitation, but will limit larger movement potential. Encourage the students to show the rhythm patterns in new and different ways by using all body parts such as legs, shoulders, spine, knees, elbows, hips, toes, and fingers. Discover and discuss together the differences between the stretched, extended half and whole notes and the sharp, short eighth and sixteenth notes. The students will also need to address how tone color affects movement quality and rhythmic choices.

## Complementary Ostinati

Complementary ostinati in rhythm, melody and movement become a forum for intense interdependent work. In movement, as in rhythm and melody, certain basic concepts must be learned and experienced before creating complementary patterns. The students should have an abundance of movement experiences to draw from, including an understanding of parts of the body, levels, direction, intentional body shape and a sense of personal control.

When your class begins a unit on creating multiple ostinati, the opportunity arises to introduce the movement concept of positive and negative space. (Positive space is the shape of the object, in this case the human body. Negative space is the shape of the air around the body.) Play with shapes in space by having the students imagine the air as peanut butter — something that can

be pushed, squashed, or otherwise manipulated with arms, legs, back, or any other part of the body. The students need to acquire not only an awareness of where each body part is in space, but also a sense of the "space shape" created around their form. You could say the positive space, the body, represents sound and the negative space, the shape of the air, represents silence. "Sound" and "Silence" are essential components in all the art forms.

When students are aware of their shape in space, and you have demonstrated some aspects of complementary rhythms through imitation, they are ready to create what I call an "Ostinato Machine." One student begins with a repetitive movement that includes a great deal of negative space. A second student joins him/her with a different movement that "fills in the spaces" of the original, i.e. the second student may bend a foot in and out of the first student's swaying, rounded arm shape. A third student joins, then a fourth, and so on.

This activity becomes most exciting when vocal sounds accompany the movement. The students are then working with complementarity in both movement and sound. For fun and cacophony, have the entire class layer in, then layer out. If you want to maintain a sparser, more musical sound, limit the group sizes to four or five students. Independent choices must be coupled with group cooperation and listening! If someone speeds up or slows down, the machine falls apart due to the intricate interweaving of shapes and sounds. This is ensemble playing at its best.

### Composition

The above projects can help students choreograph dances to instrumental/vocal pieces composed of ostinati. Suppose the class is working on a simple piece composed of an ostinato and a vocal line. The dance could reflect the ostinato by having a group of students perform a repeated movement that travels slowly through space, while around them a soloist improvises a dance to the melody. If the class has created a piece composed of three ostinati and a melody, try three concentric circles, each circle reflecting one ostinato, and each demonstrating a rhythmic or melodic complement to the others. Encourage the students to study and compose music based on their own kinesthetic experiences.

A constantly recurring pattern in rhythm, melody or movement is a gold mine of opportunity for exploring the elements of music. Ideas constantly bombard

the teacher and the student once sound and movement have been integrated in the mind, body, and soul.

*Vicki Salmon presently teaches choir and drama at the secondary level after thirteen years as a traveling elementary music teacher. Vicki also teaches Orff*

*Teacher Training courses and is a member of the AOSA Movement Guidelines committee. She has an extensive professional background in both music and dance and is currently involved in creating and presenting experimental performance pieces with OPEN GATE THEATRE in Pasadena.*

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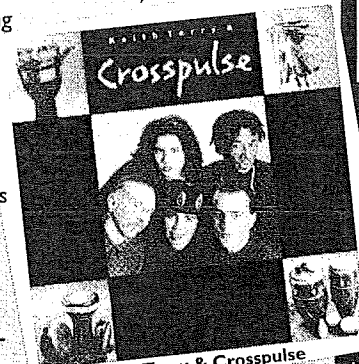
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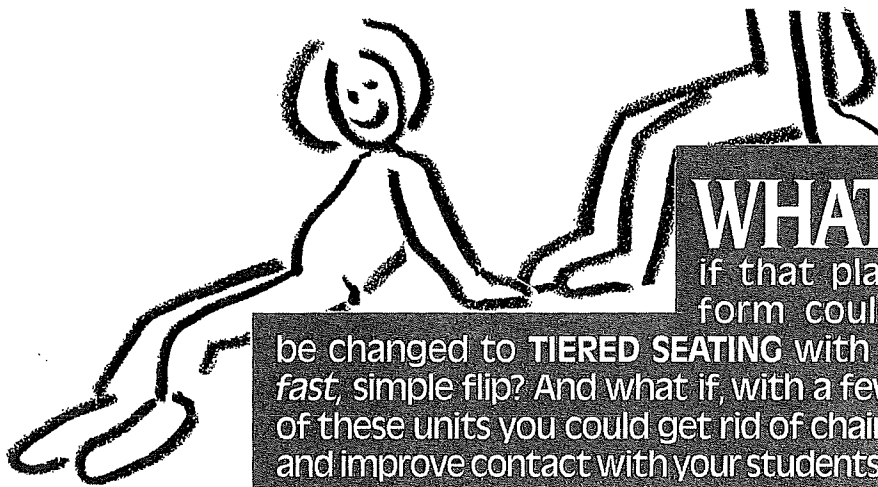


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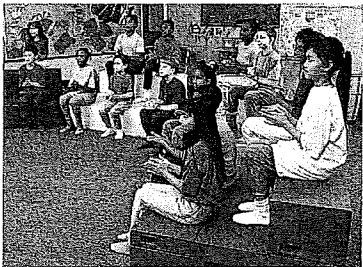
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# Ostinati and Riffs — Classroom Connections

Jack Neill

As most readers of *The Orff Echo* know, the use of repeated melodic or rhythmic patterns — ostinati — is a characteristic feature of Carl Orff's "elemental style." As discerning listeners of pop music know, the use of this same device occurs frequently in American jazz, rock, and other popular music styles of our century. As the astute teacher knows, this parallel usage can provide a powerful link between the music that students devise and perform in the classroom and the music that they hear on the radio or on MTV. It can serve as a catalyst for encouraging students to explore and to create in the jazz or pop idioms.

Ostinati, or "riffs" in jazz parlance, have been employed by jazz musicians from the earliest days of the genre, but were most prominently heard in the music of the big bands of the 1920s and '30s. Each section within the ensemble would repeat a rhythmically-based pattern. While a soloist improvised, these patterns would be combined in a contrapuntal style. The big bands based in Kansas City, such as Bennie Moten's and Andy Kirk's groups, were especially adept at creating new riffs night after night on the bandstand. But the unrivaled masters of this technique were the members of the Count Basie band of the '30s. Unlike Duke Ellington, Jimmie Lunceford, and other band leaders of the period, Basie used very plain arrangements, often consisting of two- or four-measure riffs linking a string of solos. These riffs, initially devised spontaneously, were often memorized and repeated as "head arrangements." The band's theme-song, "One O'Clock Jump," was created in this manner.

By the late 1930s, the "blues and riffs" style of the Kansas City bands had become unfashionable. The riff survived, however, under other guises. Charlie Christian, who imparted a seminal influence on modern jazz guitarists, relied (some say too much) on riff figures in his solo work. Tenor saxophonist Illinois Jacquet's solo playing emphasized aggressive blues riffs which, along with his screaming harmonics, provided inspiration to a generation of rhythm-and-blues players.

In later jazz compositions, riffs were more commonly relegated to the rhythm section and most often entrusted to the bass

player. Dizzy Gillespie's "Night in Tunisia" is a classic example from the 1940s. A most remarkable use of this device was made by Miles Davis in his 1970 recording, "Tribute to Jack Johnson," in which his improvisation is based on three main themes, each consisting solely of a bass riff.

The influence of the riff continues into the rock era. Many students today have heard these recurring melodic and rhythmic patterns in the music of Eric Clapton ("Sunshine of Your Love," "Layla," etc.) or the Kinks ("You Really Got Me"). They may even be aware that the opening riff of Steely Dan's "Rikki Don't Lose That Number" was borrowed from Horace Silver's "Song For My Father," or that M.C. Hammer's "U Can't Touch This" uses a riff from Rick James' "Super Freak" as a unifying device. You never know!

Encourage students to listen for interesting riffs on the radio or in their own

music collection and share them in class. Play the riffs on classroom instruments (they may need to be transposed to a "playable" key). Combine them with new complementary riffs and use them as the basis for improvisations and/or compositions.

Taking advantage of opportunities for the "crossover" of styles in the music class always pays dividends. Students can apply old skills in new surroundings and learn to hear familiar styles with fresh ears. And when the compositional devices are so comparable, it is a natural connection for the teacher.

*Jack Neill teaches music in the Fairfax County (Virginia) Public Schools. He holds an M.A. degree in Musicology from The Catholic University of America in Washington, DC. Jack is past president of the Middle Atlantic Chapter AOSA and currently serves as Region IV Representative to the AOSA National Board of Trustees.*

	Discography
<b>Count Basie</b>	<i>The Essential Count Basie - Volume 2</i> ; Columbia CK-40835. <i>Blues By Basie</i> ; Columbia PCT-36824.
<b>Charlie Christian</b>	<i>Genius of the Electric Guitar</i> ; Columbia CK-40846. <i>Immortal Charlie Christian</i> ; Columbia/Legacy 373.
<b>Eric Clapton</b>	<i>Disraeli Gears</i> ; Polydor 823636-2. <i>Layla and Other Assorted Love Songs</i> ; Polydor 847090-2.
<b>Miles Davis</b>	<i>Tribute to Jack Johnson</i> ; Columbia CK-47036.
<b>Dizzy Gillespie</b>	<i>Compact Jazz</i> ; Mercury 832-574-2.
<b>M C Hammer</b>	<i>Please Hammer Don't Hurt 'Em</i> ; Capitol C2-92857.
<b>Illinois Jacquet</b>	<i>Black Velvet Band</i> ; Bluebird 6571-2-RB. <i>Illinois Jacquet Flies Again</i> ; Capitol B2-97272.
<b>Rick James</b>	<i>Greatest Hits</i> ; Motown 37463-5382-2.
<b>Kinks</b>	<i>You Really Got Me</i> ; Rhino R2-70315.
<b>Horace Silver</b>	<i>Song For My Father</i> ; Blue Note CDP7-84185-2.
<b>Steely Dan</b>	<i>Pretzel Logic</i> ; MCA MCAD-31165.

## Stalking the Wildflower with Multiple Lenses

### Exhibit Three: Whole Language and Orff Schulwerk Research and Practice

*Esther Cappon Gray*

*Esther Gray's piece is the third in a three-part series, "Stalking the Wildflower," which began with presentations at the 1993 AOSA conference in Indianapolis. Using the wildflower metaphor which Carl Orff himself used to describe the Schulwerk, I invited presenters to enter into a conversation about the current state of affairs regarding research in our profession. I challenged that the unique quality of the Schulwerk — its "always developing, always growing, always flowing" nature — had not been captured by traditional research methods. Stalking the wildflower, I suggested, would require tools that examine the process of learning, as well as its products. Exhibit three, a look at Whole Language education research and practice, draws interesting parallels to the Schulwerk and provides yet another lens for viewing both our research and practice.*  
— Janet Robbins, Chair, AOSA Research Interest Group

Whole Language educators and researchers today are responding to challenges that parallel those facing Orff professionals seeking to clarify what is important about their work. Janet Robbins has stated that significant understandings of "the unique beauty of the Schulwerk" can elude conventional music education research.<sup>1</sup> Appraisals which rely heavily upon statistical analysis of multiple choice tests, experimental teaching outcomes, or highly structured observations have failed to inform us about the complicated dynamics at work when students learn music. This weakness can also be found in traditional language education research. As important in many cases as the methods of the studies are the failings of the questions asked. Jerry Harste (1994) of Indiana University says that persons who answer a given question, whether they agree or disagree with one another, "share a common world view," and he emphasizes that "Persons who reject the question, who argue that it is the wrong one to ask, are harbingers of a new paradigm...." (143).

#### **Contrasting research perspectives: a debate, a war or alternate lenses?**

When AOSA founded our Research Interest Group, I heard people saying, "Yes, we need to establish credibility through research data that shows the value of Orff Schulwerk! Then people will respect and understand what we are about!" Those of us who had sought for years to explain and describe the value we saw in Orff Schulwerk found it easy to identify with this sentiment. Yet the decade of the '80s opened impor-

tant new avenues of inquiry about educational processes, and today as we consider the mission of AOSA's Research Interest Group, we find ourselves having to ask, "What kind of research will inform us?" Robbins points out that studies which compare the learning that takes place in Orff and traditional classrooms have reported findings that appear to support claims of positive results. She cautions that reducing Orff teaching to the terms of usual, established educational research can obscure, rather than reveal what drives the process or causes it to flounder.

Similarly, when we compare Whole Language to traditional transmission approaches to language education, we find published and unpublished research that poses analogous contradictions. There are studies that suggest strength in Whole Language or in traditional phonics or skills approaches, and a believer in each philosophy can cite sources to warrant beliefs.

As educators we must live with the tension that learning is not simple and that, conscientiously examined, it defies simple explanations. Much, though not all, of the informative research on Whole Language education relies upon interpretive or qualitative techniques drawn from ethnographic traditions. University of Arizona professor Yetta Goodman coined the term "kidwatching" for the highly developed "professional senses" which allow teachers to "continuously monitor and evaluate the development of their students through their daily conversations and interactions....[through] hundreds of contacts

with students daily...." Goodman has observed that "[teachers] know how [their students] use language in different settings, what they like to read, how easily they write, how they interact with other kids, what aspects of knowledge they know a lot about and how all of these change over the course of weeks or months" (Y. Goodman, 1992, 43).

A highly developed professional sense for kidwatching can enable researchers to examine complex dynamics of learning phenomena in an open-ended manner, and furthermore it often can allow us to scrutinize sophisticated learning and interactions that occur over time. Statistical evidence on the other hand, can offer useful overviews and the impetus for new questions to address. Both holistic observational techniques and statistical analyses are challenging to implement and interpret. We must remember that both are tools with strengths and weaknesses. They allow us to look at different things, and our approach to inquiry must fit the questions we pose.

#### **"Quantitative" lenses**

Two language education articles based upon traditional, "quantitative" research address topics parallel to concerns faced by Orff teachers: Clarke (1988) addressed the issue of learning through invented vs. traditional spelling through a nine-month study of four first grade classrooms, and Tunnell and Jacobs (1989) addressed the experiences of children who learned through "real books" rather than traditional textbooks. The first graders in Clarke's study who used invented spellings and wrote for meaning were more able to write independently in the fall, and tended to write longer products. Five months later, the children who had been encouraged to write with experimental spellings had "significantly greater skill in spelling and in word analysis in reading...than children using traditional spell-

ing.” However they were weaker at flash word recognition than children in traditional spelling lessons (Clarke, 1988, 281).

Clarke’s study brings to mind our dilemmas about the place for notation learning in our music curricula. Traditional teaching of music notation has emphasized rote memory and teacher tasks as opposed to writing down musical patterns children wished to recall because they held meaning for the children. Of related interest to music educators is Ray Levi’s (1991) interpretive research on children’s invented music notation. It would be interesting to examine how the experience of inventing music notation can affect children’s subsequent understanding of traditional notation.

Tunnell and Jacobs (1989) surveyed a group of comparative studies and found dramatic evidence of the power in having children work with authentic literature they care about rather than a textbook’s packaged sequence of resources chosen by an editorial committee far from the children’s classroom and distant from their personal lives. Students who had been identified as “problem readers” benefitted particularly from selecting readings that were meaningful to them and exploring them in terms that related to their own feelings and experiences. When Orff teachers draw upon instruments, melodic, rhythmic, and movement repertoire, and musical folk material from their students’ cultures, and facilitate their students’ explorations and transformations of these musical materials according to the students’ own tastes and agendas, I believe they are tapping the same kind of meaning and relevance as the students in the language studies Tunnell and Jacobs surveyed.

### “Interpretive” or “Qualitative” lenses

Clarke’s work and the survey conducted by Tunnel and Jacobs address learning in traditional educational research terms: data collected and coded according to discrete definitions of behavior or achievement and then analyzed statistically for significance. In contrast we also have access to myriad case studies and classroom studies which experienced a boom during the ’80s and draw upon the kinds of skills Yetta Goodman proposed in her term “kidwatching.” Examples of such “qualitative” or interpretive research include “Lori ‘Figures it Out’ ” (Avery, 1985), a study by a first grade teacher which documents the progress of a first grader initially “average,” and “apprehensive” who developed rich reading and writing abilities during grade one. Avery documented the transition through examples of Lori’s work and comments from interviews. Allen (1988)

*The Orff Echo – Fall 1994*

conducted a classroom study of a Whole Language kindergarten that included children with “language delays” and “probable emotional strains” by collaboratively analyzing a school year’s observational records, writing samples, and questionnaires for patterns of literacy. Allen’s findings indicated that 95% of the children made progress as writers regardless of their abilities at the beginning of the year. Yet more thought-provoking than a number like 95% are the patterns interpretive research identifies.

What I hear Orff and Whole Language researchers saying is that their interest is not to prove one research or teaching method “right” and another “wrong” but rather to recognize the strengths and limitations of each research lens as well as the underlying learning processes that are at work in our students.

### Surveys of Whole Language Research

It is not possible in this article to survey and annotate the considerable volume of published research on Whole Language. Readers interested in closely examining Whole Language studies in search of parallels to Orff research can turn to four comprehensive surveys. In *The Elementary School Journal*, literacy researcher Kenneth Goodman (1989), of the University of Arizona, examined the philosophical roots of Whole Language, commented upon significant research capturing the way holistic literacy learning operates, and challenged language education researchers with focus areas for future study. Diane Stephens (1991), who has conducted school-based research at the Center for the Study of Reading at the University of Illinois, published a richly annotated bibliography of thirty-eight studies with introductory comments. Third, in the 1994 edition of her book, *Reading Process and Practice*, Constance Weaver, of Western Michigan University, systematically cited relevant research studies for the many aspects of language-learning which she addressed, in many cases annotating and assessing the sources she cited. A fourth source is the new ERIC Clearinghouse on Reading, English and Communication publication, *Whole Language: the Debate* (1994) which ends in tips for seeking Whole Language research via ERIC and a 198-page, fine-print bibliography of studies which relate to the Whole Language approach.

### Whole Language and Orff Schulwerk: parallels in practice and philosophy

As we compare Orff Schulwerk and Whole Language, we should be mindful that one of the foundations of the Schulwerk

is holistic language development. Carl Orff (1963) believed that children’s musical development grew out of their natural explorations of musical sounds and the traditions within their native cultures. He identified play and experimentation with both movement and language as primary contributors to children’s development as musical persons. This notion is in harmony with the ancient Greek tradition that links music, movement and speech in the concept, “*musiké*.” In Orff’s words: “[Elemental] music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant” (6). Recent work that facilitated the aesthetics of children working with musical, poetic language is recounted in the Katz and Thomas volume, *Teaching Creatively by Working the Word: Language, Music and Movement*.

The comparison of Whole Language and Orff Schulwerk fascinates me. Whole Language is younger than Orff Schulwerk—educators have been working out Whole Language philosophy and practice for about 27 years (Harste, 1993, 1), and the Schulwerk has been in development for 70 years (Orff, 1963, 3). The Schulwerk was initiated by a composer who had the idea children should learn about music by acting like musicians. Whole Language is a philosophy for teaching literacy in which children learn about reading and writing by using these developing capabilities as tools for conveying meaning. Whole Language developed as a reaction to the problems students and educators have faced because of instructional approaches that seek to aid children’s language learning by isolating its elements in adult-conceptualized abstract lessons. Whole Language educators discovered the effectiveness of allowing children to build their own personal understandings of how language works through using it in meaningful communication. Both the Whole Language and Orff approaches advocate helping learners understand established conventions as they need them.

A Whole Language perspective affirms that all children and adults explore, understand, and communicate about their world every day with uses of multiple sign systems. A number of educators and teacher-academic teams are at work exploring these foundations of learning and communication.<sup>2</sup> When I look at Orff educators, I realize that they have worked with multiple ways of knowing for decades, drawing upon melody, poetry, drama, movement, panto-

*continued ...*

mime, or rhythmic expression to transform or enhance musical messages.

Both the Whole Language and Orff Schulwerk approaches are experiential and exploratory. In Orff Schulwerk, children are invited into learning experiences which allow them to experience traditional musical concepts such as melody, rhythm, major and minor keys, or rondos through active musical engagements, specifically participation which incorporates elements of improvisation and invention. Students explore and express ideas meaningful to them through their music. Orff believed that children are drawn to the music of language, the rhythms of movement, and the charm of melodies. He counted upon children to play with these elements in ways that hold meaning for them, actively developing their own understandings of music. Orff did not worry about how to make children learn his agendas; rather, he focussed on offering opportunities to participate with others in playful body percussion, traditional chants, and appealing songs, and he trusted that through these experiences students would learn about using music.

Both Orff educators and Whole Language educators know that the outcomes of truly student-centered, open-ended educational processes are unpredictable. Neither approach is laissez-faire; teachers have responsible roles in planning and facilitating learners' wondering, experimentation, inquiry and evaluation. It makes a difference whether or not teachers accept the ways students apply their own agendas for puzzling out the anomalies they are exploring in their personal learning. It is oftentimes difficult to ascertain the educational work that a learner is doing, especially when we judge on the basis of surface knowledge we can identify with quick tests and measurements.

During the past two decades many music educators, like many language educators, have yielded to the temptation to isolate specific musical skills and emphasize drill and mastery of identifiable, often superficial musical understandings. The limited approaches which school districts have found to address "accountability" have focused upon easy-to-test results. When taking a test a student may be able to identify or define the quarter note, yet outside the testing setting may not be able to use this concept for creating musical meaning. The counterpart in language learning to such testing is short-task, paper-and-pencil instruments that do not allow an in-depth look at learning. As University of New Hampshire education professor Donald Graves (1991) put it: "Our tests cannot find out which children can read a book through to the end or give

several possible interpretations of a text. Machine testing doesn't allow it. Nor can tests identify the lifetime reader....Rarely are they able to give information worth using for instruction" (182). Many music tests share this problem. They may supply a score for a grade, but they do not tell us about how a student is learning music.

### **Goodman's five focus areas for research**

The five focus areas proposed by Kenneth Goodman (1989) for research in language education suggest analogous Orff research. Goodman believed that shifts to holistic teaching had opened up our capacity to observe and understand children engaged in the work and play of learning. As he put it, "the authenticity of the language transactions and the integration around themes and problem solving" which one can find in Whole Language classrooms offer new opportunities for the study of "fundamental questions" that could not have been addressed in non-holistic classrooms (216). Many Orff classrooms offer similar research opportunities in contrast to tightly-regimented, skills-emphasis music classrooms. The five spheres Goodman targeted for language research strike me as the very areas we Orff teachers discuss whenever we come together in professional conversations:

- 1) the process of children's invention
- 2) how children learn about established language (in our case music) conventions
- 3) how teachers plan and organize for the complexities of holistic learning
- 4) the generation of resources and materials that allow for natural, whole learning of language (in our case music)
- 5) the new roles of teachers who act as co-learners with their students, jointly constructing curricular possibilities rather than playing the role of the expert imparting knowledge.

### **In Conclusion: teacher research and collaborative inquiry**

It is exciting that Whole Language and Orff classrooms can afford opportunities to scrutinize Goodman's targeted ends and increase our understanding of how children think and learn as opposed to how they answer content questions. How are they making meaning? How are they creating musical expressions? What sign systems are they activating in the processes they go through, and why are these useful to them? If we believe that each child constructs a personal understanding of knowledge about the world, we need to look more closely at children's agendas and behaviors for learn-

ing. Researchers must be immersed in the classrooms where children live if they hope to better understand the learning that is going on there.

Teachers are in a splendid position to inform the field of education through research. In many cases their wondering brings more focused, more meaningful questions to research than the literature reviews of researchers whose academic lives lie outside the daily life of children's classrooms. Research collaborations between teachers, academics, and children will aid us in our study. Our research, like our teaching, needs to be child-centered rather than adult-centered. In order to have an impact on the evolving traditions of education today we will be wise to take a fresh look at classroom processes and allow children to inform us through interpretive studies.

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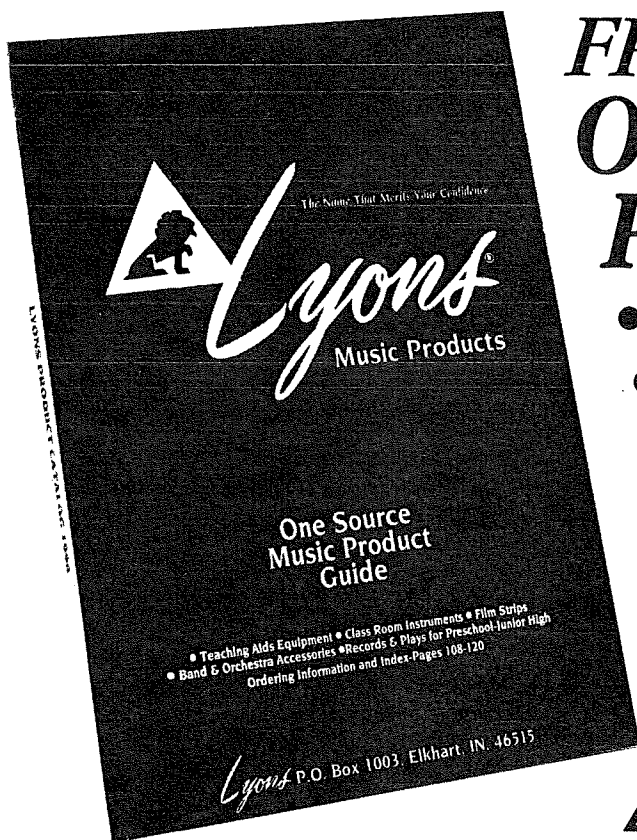
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<sup>1</sup> 1993 AOSA Indianapolis Conference Notebook. G-92-93.

<sup>2</sup> Work of Gloria Kauffman, Kaylene Yoder, Jan Holsopple, and Junardi Armstrong cited in Burke, Carolyn and Kathy Short (1991) *Creating Curriculum: Teachers and Students as a Community of Learners*; work of Beth Berghoff and Susan Hamilton presented in Berghoff dissertation (in progress) and Berghoff's presentation, "Moving Toward Aesthetic Literacy in the First Grade," National Reading Conference, 1992; work of Kathy Egawa and Debbie Kavanaugh presented in Egawa dissertation (in progress); work of Marie Boozer, Janet Crawford and Esther Gray, "Curriculum Under Construction," presented at Whole Language Umbrella Conference, 1992; work of Jann Ching and Debbie Kavanaugh, "Inquiry and Transmediation: Students Value Learning and Knowing Through Multiple Ways," presented at Whole Language Umbrella Conference, 1994.)



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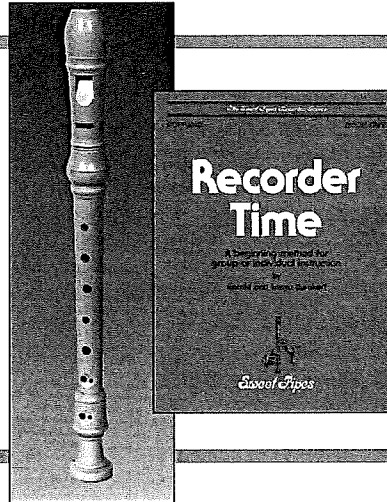
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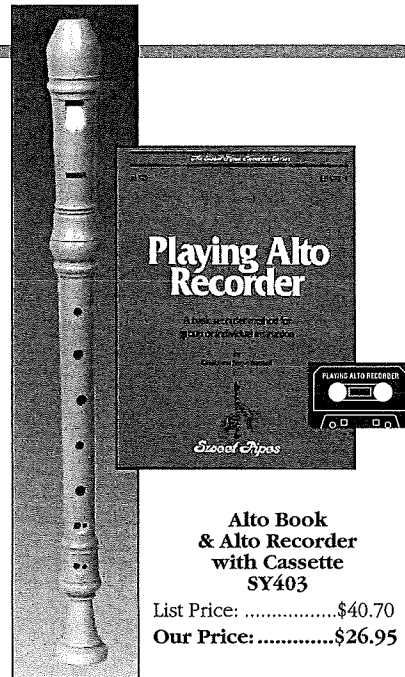
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## Doug Goodkin

**M**ulti-cultural is the current buzzword in educational circles today. This long overdue move away from ethnocentric consciousness is a socio-political mandate of our times. Changing demographics in the United States are bringing us to the day when people of my skin color will get to experience being labeled a minority group. But if we respond to this need from the point of view of socio-political necessity only, we will fall short of the possibilities for a more complete transformation of consciousness and possibly do more harm than good. The transition to a genuine multi-cultural outlook is a difficult one, requiring us to overthrow literally centuries of training in the illusion of white European supremacy. The discovery that the universe did not revolve around the Earth was a groundbreaking scientific discovery. The emerging realization that the sun does not rise and set on Eurocentric values, ideals and traditions is equally shattering in the socio-psychological realm. Changing conditions are begging for us to re-evaluate our assumptions, inviting us to come towards the very traditions we once scorned for help and guidance. For example, the notion of Native Americans as "savage heathens" needing our religious salvation and technological viewpoint is markedly different now as the ecological crisis forces us to re-think our relationship with our home Planet. The leading edge of proper care and stewardship is in the traditional life styles and attitudes of our various Native American populations. It is to them we now turn for inspiration and guidance.

Old attitudes die hard and though the leading thinkers in virtually every field reflect some degree of multi-cultural awareness and perspective, the rest of us are often reluctantly swept along. It is important to acknowledge the difficulty of changing our thinking and looking at everything we were taught as children with new eyes. There is a strange comfort in pretending the world is a fixed set of black and white truths, but consider how much has changed from the way we were brought up — remember "mommies stay at home, daddies work, children should be seen and not heard, war is noble, Japanese products are cheap, Russia is evil and our enemy?" Technology has created the global village, ecological crisis has set the mandate for planetary interdependence and everything is in place for a remarkable and vibrant cultural interplay, curtailed by only one formidable obstacle — the closed human mind and heart. On the

other side of our resistance to change is a world of unlimited discovery — new tastes, textures, sounds, ideas, feelings. As we open up to other cultures, the most remarkable discovery is that we are opening up to ourselves.

A newborn baby comes into this world with the entire history of human potential radiating out of a body/mind of immense possibility. Every human quality is floating freely in a seed form. Various factors affect the growing of those seed qualities — race, gender, genetic inheritance, climate, family and human culture. Each society will shine the light on some qualities, thus encouraging growth, and leave others in the dark. Some cultures honor expression of feelings, other choose to ignore them; some reward innovation, others adherence to tradition; some celebrate sexuality, others asceticism; some look to the heavens for inspiration, others to the earth for nourishment. These choices make a distinct difference in the life experience of the individual. The negative side of the cultural pruning of our vast possibility of human expression is the wound of un-lived qualities. The positive side is the ability to develop some qualities to a high degree. The flower of that development is in the arts of a given culture. Seen in this light, the art of each culture is a gift to the human psyche, one strand in the greater music of the who we might become.

By experiencing music and dance of another culture, we are opening to the possibility of contacting an un-lived or undeveloped part of ourself. Our initial attractions to other cultures often reflect a hunger to experience some parts of ourself that has had to live in the dark in our own cultural upbringing. A friend of mine, German by birth, recently told me of a dream she had. She was in a European music store looking for some music and discovered that most of what they carried, she already had. The little she didn't have, she didn't want. The dream seemed to be telling her that she was looking for some new sounds and rhythms in her life.

I felt the same dilemma as a young adult. Many of the things I was shopping for were not out on the shelf of American culture. I had to go to import stores to find what I needed. (Years later, I realized that some of these items were in our Euro-American stores, but hidden somewhere in a back room.) My own experience in European art music was discovering room after room that I little dreamed existed. From the

reception hall of Bach and grand living room of Beethoven, to the intimate parlor of Chopin and the opulent dining hall of Wagner, to the wild garden of Debussy and the busy street of Stravinsky, to the basement of Gregorian chant and Ockeghem and the attic of Webern. But as rich as that tradition was, I had to go next door to the house of jazz to touch some feelings that simply weren't in the Europe store. This house proved as enormous as the other and each room provided a different nuance to the overall jazz sensibility inside me. Continuing out in the neighborhood, I found more treasures — the exuberant extroversion of African drumming and dance, the sublime introversion of Javanese gamelan, the powerful feminine of Bulgarian singing, the gentle masculine of South Indian singing, the descending energy of Tibetan chanting, the ascending flight of Japanese shakuhachi, the wild energy of Irish fiddle and pipe music, the refined energy of Balinese gender wayang, the heat of Latin salsa, the cool of Brazilian bossa nova, the haunting and mysterious Bolivian panpipes, the sensuous Egyptian dance music, etc.. Each of these musics touched a corresponding string in my consciousness and the subsequent resonance awakened that possibility within me.

To bring all this back to the ground we know best, we must ask how this translates to the children in the music classroom. Exposure to a broad variety of musics is an invitation for the children to come to know the widest possible emotional spectrum within themselves. Successful experiences in these musics and dances provide a concrete means of learning to live out specific qualities and feelings. Young children are already getting hooked on opposite horns and confining themselves to a very narrow range. "I only like music if it has a funky beat." "If it's not sung with a pure head tone, it's not music." etc. Preferences are of course natural and not wrong in themselves, but it is wrong to make an either/or choice. I want the children to know that all qualities are a part of who they are. By letting them taste them through music and dance, they can make more conscious choices about who they want to be. Instead, those choices are made for them by ignorance, narrow ethnocentrism and adult models who insist that A can only be true if B is false, never as part of the same truth.

*Continued ...*

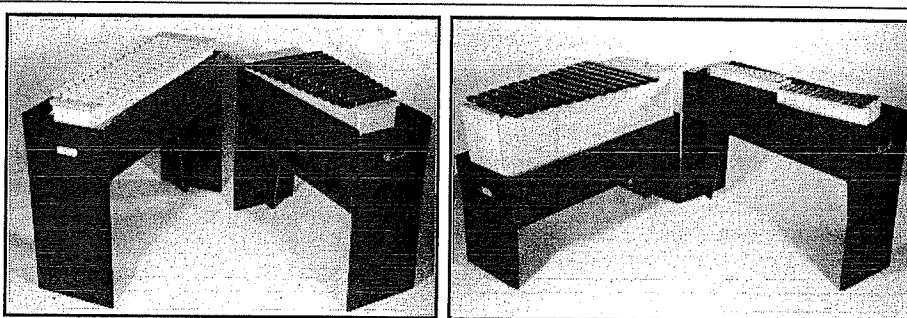
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None of this is to say that a sampling of all the world's music is superior to immersion in one style. Or that leaving the European store means slamming that door with disdain. Or that one need change one's name and clothing. Yet in a culture that increasingly has lost touch with its possibility of providing nurturing structures for its young, that offers monochromatic and one-dimensional models, that repeatedly insists on either/or solutions for how to be in the world, multi-cultural education offers multi-dimensional models for honoring and developing many of the inherent qualities of the psyche. No longer is social studies learning about other people, their customs, imports, exports, etc.. It is our learning about ourselves through the eyes of the "other," in realization that the other is often an un-lived and unloved part of ourselves. Joyful and successful experience in "other" musics opens up a psychic doorway in the child (and adult) that allows freer passage in the corridors of consciousness. Amidst all the other reasons for including multi-cultural music, this seems to me the most important — that children can learn to move freely in the marvelous dance of their human possibility.



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# Sydney Burns!

## Ninth Australian Conference of Orff Schulwerk

In January, 1994 we experienced the worst bushfires the people of Sydney, Australia had seen for some years. Many people lost their homes when acres of bush went up in smoke. At the same time, in a different part of the city, a dedicated collective of music teachers was burning with a different fervor. The Ninth Australian National Conference of Orff Schulwerk, affectionately known as NANCOS, was in full swing during the week of January 9th, despite the fact that some participants, lecturers and equipment were stranded on freeways and outlying areas of the city.

One hundred sixty participants from a variety of backgrounds in teaching — primary, secondary, tertiary and private studio — were kept busy over the five and a half days of the conference. All six states of Australia were represented at the conference along with, for the first time, participants from New Zealand and Papua New Guinea. The conference opened with a very moving performance of a composition by John Lloyd, presented by children from five Sydney primary schools. Participants were further motivated by an opening address from Richard Gill, now of the Australian Opera Company, who is internationally acclaimed for his contribution to music education and the Orff approach in particular.

The days were structured with rotating sessions in the morning given by a variety

of leading music educators. Among the special guests were Helmi Vent, welcomed back from the Orff Institut in Austria; and Doug Goodkin from the San Francisco School in California. These rotating sessions explored the nature and media of the Orff approach to music education. In the afternoons, participants made a selection from a wide variety of electives that ranged from "Aboriginal Rock Music" through "Composition in the Primary Classroom" and "Making Marimbas" to "Whole Brain Music Learning." The conference also offered the opportunity for some participants to gain credit towards their masters degrees through two Australian universities.

One of the many highlights of the conference was the opportunity for participants to attend "specialist" classes with some of Sydney's foremost musicians, dancers and performers in a hands-on workshop that enabled a more thorough understanding of the performer's craft. There were also opportunities to view Sydney's performing community in the evening activities, including a concert and an International Folk Dance. The conference dinner was enjoyed in the form of a cruise around Sydney Harbor, seen at its best in the long summer twilight, especially when garnished with impromptu dance and song by the diners.

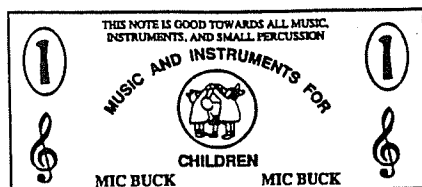
The aim of the conference was to bring Australian music teachers together in an

environment which fostered rigorous discussion of both the practice and theory of teaching music using the Orff approach. These discussions flourished, both at public forums and informal gatherings. It is important to the growth of the Orff movement in Australia to see this kind of exchange happening more and more often. We are looking forward to celebrating the centenary of Carl Orff in 1995 and further defining the place of Orff Schulwerk in Australian music education.

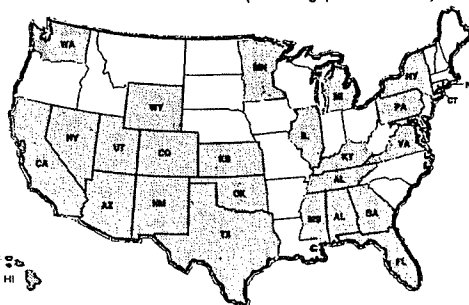
The conference enabled teachers to feel a sense of pride in Australian music education. There are many wonderful things happening in music education in Australia, not the least of which is the emphasis on composition and improvisation in the classroom. The Orff approach is a wholistic form of music education that encourages a balance of composition, aural development and performance. It therefore has an important contribution to make to Australian music education in general. As Plato said, "What is honored in a country will be cultivated there." The impact of a conference such as this is that the value of cultivating a place for music in our education system is further reinforced and actively promoted.

**-Margaret Moore, Chairperson, NANCOS**

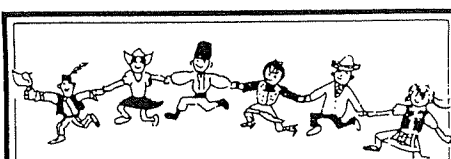
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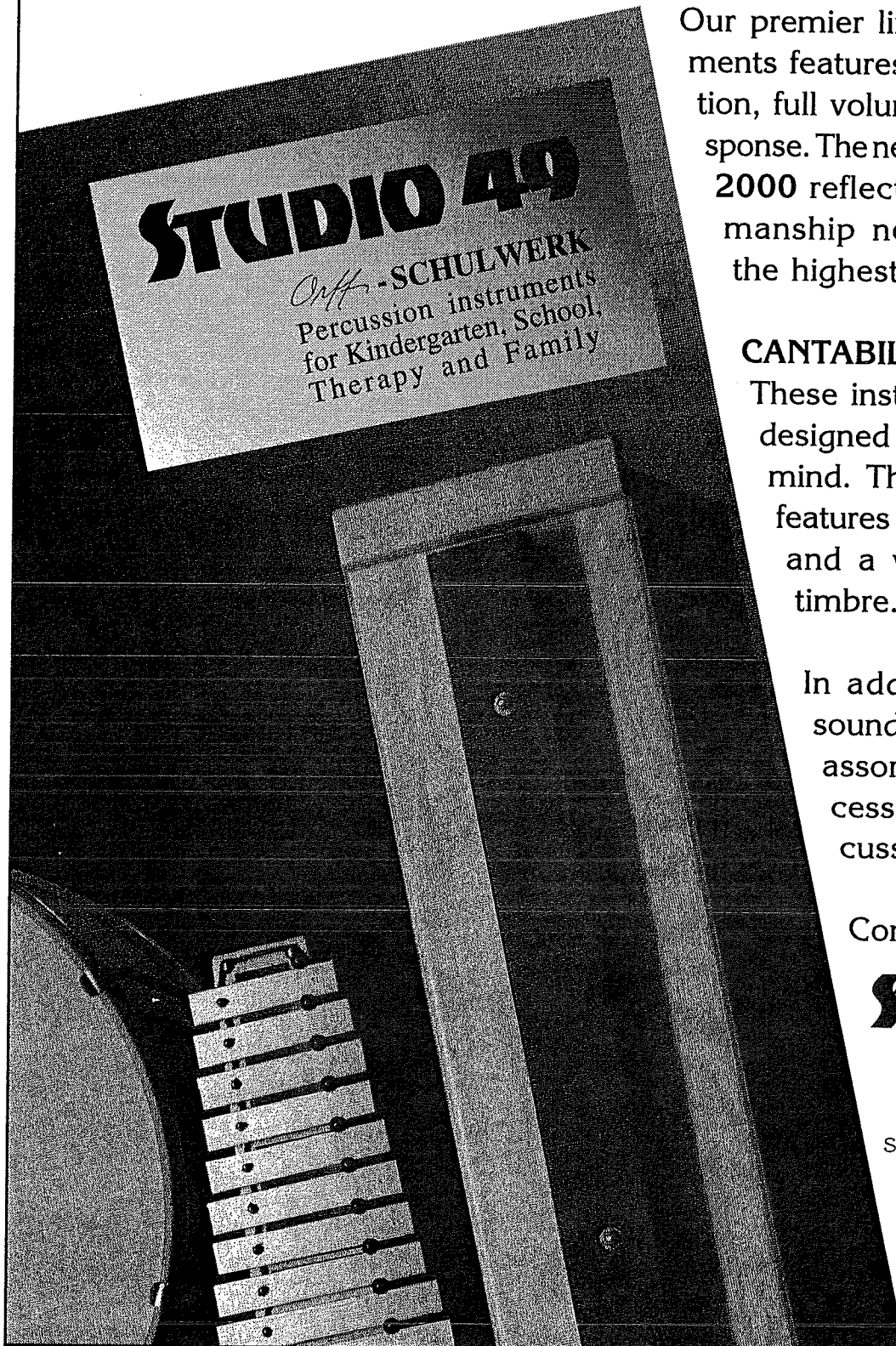
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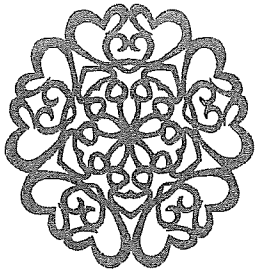
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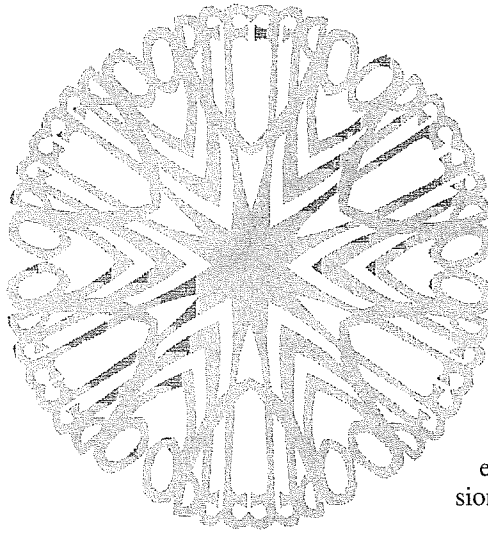
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# A Salute To Tossi!

*Jacobeth Postl*



Tossi Aaron

Carl Orff compared the Schulwerk to a wildflower in his historic speech given at the 1963 opening of the Orff Institute in Salzburg. He further commented that artistic people who love to improvise would enjoy the Schulwerk most, because by its nature, it is not conclusive and final, but rather a stimulus for ongoing growth and change.

Tossi Aaron, editor of *The Orff Echo* from 1986 to 1994, exemplifies such a person...folk singer, recorder player, visual artist, music and movement Orff teacher, folk dancer, author and editor! Not too many of us can lay claim to such diverse and creative backgrounds.

In 1965, Tossi attended a music session at a teachers' meeting that focused on Orff Schulwerk. It was led by the mother of two of her guitar students, whom she had not realized was an Orff teacher. "Tossi," the mother said, "would you take the bass xylophone, please?" Tossi did — and was hooked. She later described the incident, saying, "My previous career as a folk singer turned the corner, and I champed at the bit until 1967 when I was able to go to Toronto to study. Doreen Hall, Mimi Samuelson and Jos Wuytack were among my wonderful teachers for three summers of 'soul food.' In 1969 I received my certificate with great joy! It was as if everything I had done up to that point — folk song, dance, recorder, art, love of improvisation — had just been preparation for this new world."

Earlier studies had extended into Art History and Aesthetics at the Barnes Foundation and classes in folklore at the University of Pennsylvania. Her singing of ballads was an integral part of the classes, a role that expanded when her singing was televised as part of an early morning credit course.

In 1965, after years of performing and making recordings as a folk singer and guitarist with her husband Leon, Tossi began reaching in new directions. She taught children K-6 at several private schools in Philadelphia and, over a twenty-year span, made eight trips to Europe, often studying Renaissance art. Her studies inspired her to write, produce, and direct three productions of "Christmas in the Renaissance," a verse-play incorporating songs, historic dances, recorder and percussion ensembles, all of which she carefully researched. This project was especially meaningful for her because it became such a creative and cooperative effort between her music classes, the children, their parents, and the classroom and art teachers.

In reminiscing, Tossi says, "Working with Schulwerk has never disappointed, discouraged or left me devoid of ideas and pure delight in teaching."

When she returned from the first Orff conference at Ball State, she founded and was elected first president of the Philadelphia Chapter, and became the region's representative to the National Board of Trustees. The '70s and '80s were years of teaching at Chestnut Hill College, instructing teacher training summer courses

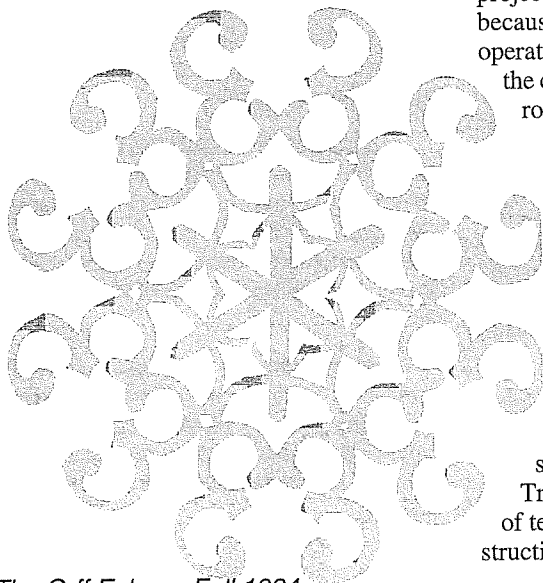
at universities in the United States and York, England, and presenting at many AOSA conferences, chapter meetings and Canadian conferences. Her first presentation for AOSA was in Chicago in 1972, where in all innocence, she requested forty-eight hand drums for her folk dance session — as well as an instrumentarium!

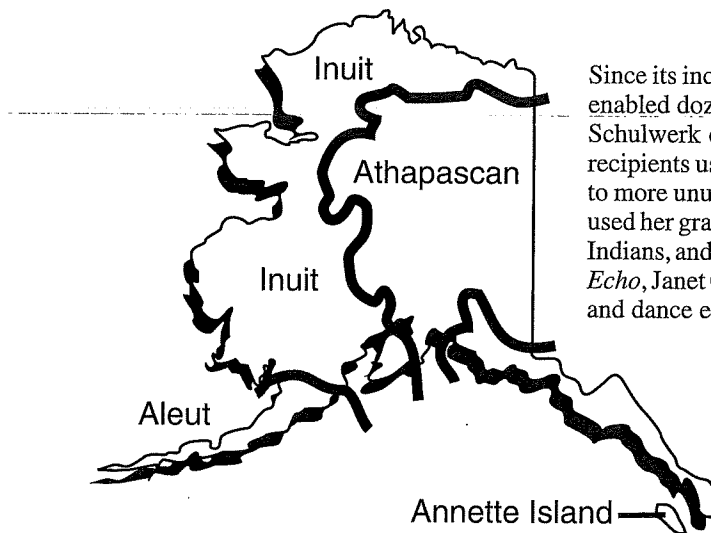
During this period, Tossi earned a Master Class Certificate at Memphis State University and took the summer course at the Orff Institute. Four books were authored or co-authored between 1970 and 1979 — *Joy*, *Musicbook O*, *In Canon*, and *Punchinella 47* — all delightful collections and sources for teaching. She has contributed to the three volumes of the American Edition of *Music for Children*, written articles for *The Orff Echo* and other music journals, and the "What Is Orff Schulwerk?" parents' information flyer. Early in AOSA's development, she designed the AOSA logo and "music tree."

Tossi served as a member of the Editorial Board from 1973 to her appointment as editor in 1986, a post held until her retirement in the spring of 1994. As was true of *The Orff Echo* under the guidance of past editors Isabel Carley and Mary Shamrock, the journal has reflected Tossi's wide and ongoing interests and perspectives as well as her vivid imagination and delicious humor. She delights in the fact that *The Orff Echo* is read in twenty-eight countries.

And now, like those wildflowers, we can be sure of her continuing growth and change. The years to come will bring new creative endeavors and new ventures with her collaborator, partner, and husband of forty-seven years. They also will bring more frequent visits with her daughter Rachel, living in Portland, Oregon and working on a degree in business administration, and with daughter Ellen, a certified Scottish dance teacher and performer in California.

Let us take this opportunity to celebrate Tossi's unique and outstanding contributions of nearly three decades to AOSA and to Orff Schulwerk.





Since its inception in 1976, the **Gunild Keetman Assistance Fund** has enabled dozens of AOSA members to continue their education in Orff Schulwerk or to pursue creative projects. While most Keetman Fund recipients use their grants for Levels courses, a few apply the assistance to more unusual ends. Natalie Sarrazin, 1993 Keetman Fund recipient, used her grant to study the music and culture of the Alaskan Athapaskan Indians, and we read about her findings here. In the next issue of *The Orff Echo*, Janet Greene will share her experiences studying children's music and dance education in Bali.

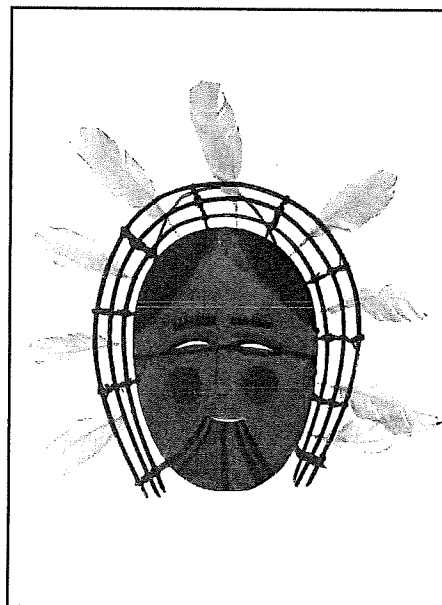
## Alaskan Athapaskan Indians: Children, Music, Culture

Natalie Sarrazin

*In 1993, I received a grant from the Gunild Keetman Assistance Fund to do research on the use of children's music among the Athapaskan Indians of Alaska. I spent the summer in the Folk Archives of the Library of Congress listening to tapes of this music from the Frederica de Laguna Collection, recorded in the early 1950s. I found many books, articles, and resources on Athapaskan culture, including current videotapes from the National Endowment for the Arts. There were several songs, but I chose two, suitable for the classroom, that incorporate important aspects of Athapaskan culture. I feel very privileged to be able to present this material to you, the members of AOSA who support the Keetman Fund.*

### Who are the Athapaskans?

Most children know something about Native Americans. They might know that between 30,000 and 50,000 years ago, people crossed the Bering Strait onto the North American continent. The Athapaskans, however, did not arrive this way, but came many thousands of years later in about 3,000 B.C.. They did not walk across the Bering Strait, but traveled in boats made of skin and wood. Many stayed in what is now Alaska. Some traveled far south several thousands of years later into the Arizona region. Both of these two groups of Native Americans speak a language of the same origin — Athapaskan. The groups living in the Southwest are known as the Navajo and Apache; the groups living in Central Alaska are known as Ahtna, Koyukon, Kutchin, Ingalik, Tanana, Tanaina, Nabesna, Han, and others.



Blueberry Woman Mask

Alaska immediately conjures up images of cold, snow, and ice — a very harsh climate. The Alaskan Athapaskans are sub-arctic Indians who need to work within this climate in order to survive. Learning to hunt caribou, trap small game, fish for salmon, and prepare the animals as food for the long winters is essential. Athapaskan children are even given survival training to endure cold temperatures at school as well as at home.

Due to the climate, the Athapaskans need well-insulated and waterproof gear. Native Americans create things from their environment; they make one-piece trouser-moccasins from animal skins and hides, and snowshoes from wood and rawhide.

Naturally waterproof materials, such as duck feet, may be sewn together to make bags. Belts made from bird quills are important in providing insulation against the wind. Other items are bowls made of birch bark and waterproof baskets made of tightly woven willow roots.

Athapaskans are also known for their quill and beadwork. They use the quills from the ptarmigan bird, a feather-footed bird found in cold regions. The quills are sewn onto ceremonial clothing in decorative motifs or animal symbols such as bears and thunderbirds.

Like many other cultures, the Athapaskans of Alaska came in contact with surrounding cultures. Southern Alaskan groups (also considered Northwest Coast) such as the Tlingit, Haida, Tsimshian, the surrounding Eskimo (Inuit), and even the Russians contributed elements to the Athapaskan culture and language. Similarly, the Athapaskans traded some of their traditions. The groups to the south adapted their exquisite quillwork.

Like their close Northwest Coast neighbors, the Athapaskans divided themselves into moieties (moy-e-ties) or clans. Sometimes the clan would be named after an animal, such as the trickster character of the Raven, or after another object found by an ancestor.

Athapaskan use of music is strongly connected with social events. Dancing, storytelling, mourning, teaching, and feasts, such as the potlatch and other community festivals, all include music as a major component.

## Athapaskan Children

Storytelling and myths are important in any Native American culture, or probably any culture, but they play a very large part in the rearing of children among the Athapaskans. Because of the harsh environmental conditions and the strong sense of family and community structure, children are warned against laziness and poor moral behavior, and are taught the value of hard work and the necessity of hunting. Children who do not obey are often sung a teasing song by adults to modify their actions.<sup>1</sup>

return, the potlatch giver receives prestige as a result of his or her generosity. There are songs for specific potlatches, and for various activities during the potlatch. There are also memorial potlatches given in memory of a relative. These potlatches might include a song written for just that one occasion that might never be sung again. Athapaskan potlatches and similar events in other Native American cultures were banned by the United States government at the turn of the century in an effort to acculturate Native Americans into American society. As a result, so many of the tradi-

Dance in the Athapaskan region, especially when imitating a bird, is usually performed with knees bent. While the Ptarmigan Dance Song was being recorded, one woman danced to it by "wriggling her hips a little, swaying side to side, and moving her forward-bent arms in time to the fast tempo."<sup>5</sup> The words are in Athapaskan. This song has only three main pitches and includes some ornamentation. Slide the voice on the way up from the grace note to the next pitch. The "e" of "e-way" is sung very rapidly so as to take only one beat for the word. The drum here also plays a steady quarter-note beat, and the song is sung in a strong pulsing fashion to the beat of the drum.

### Teasing Song for Boys

Lively  
Drum = every beat

Ah too sah weh ah too sah weh ah shoo ah weh  
choo kah keh say kah so see. Ah weh  
ya ko ah loo, ya too who ko clez.  
Doh ho ko clez sha ah la eh ya ah na een.

*pp*

### Teasing Song for Boys

The woman who recorded this song, Minnie Johnson, said that it can be sung to a baby boy, or as a funny song at a peace ceremony (a peace ceremony affirms a peace agreement after a war between two clans).<sup>2</sup> It was not composed by anybody, according to Minnie, but is a "pet" song and anybody who loves a child can sing it. She used to sing it for her own child who loved it and would dance to it.<sup>3</sup> Although there is no exact translation, it has to do with a boy sneaking around, trying to peek at something he isn't supposed to see.

Throughout this song the drum keeps a steady beat that enhances the rhythmic pulses of the melody. The melody is sung in a strongly rhythmic style, emphasizing the syncopation, but in not too detached a manner. Tempo is moderate, with the last phrase sung more softly than the others. The words are phoneticized, and are not vocables. The general melodic shape is from high to low, where the line flattens out to one note at the end. This is common and occurs in some Navajo songs as well. There are three main phrases of varying lengths, each denoted by a breath mark at the end. Phrases shift between 3, 4, and 5 beats each.

### The Potlatch

The potlatch plays a large role in the life of the Athapaskan. Potlatches are large communal gatherings or feasts in which one family distributes food, blankets, cash, or other goods to the whole village. In *The Orff Echo* – Fall 1994

tions, when resurrected, had to be reconstructed from other groups. The Athapaskans borrowed much from the Northwest Coast Indians in this regard.

Potlatch preparation for weddings or funerals (memorials) can begin up to a year in advance. The potlatches begin with many people gathering at the hall or house that might be built specifically for the occasion. At one time, potlatches could have lasted up to six months, but now can be completed in several days. An entrance song is sung (see "Ptarmigan Dance Song") by the guests as they enter the house. Many days of feasting, ancestral stories and songs, dancing, masks, and costumes are all a part of the ceremony honoring clan members. The potlatch giver then addresses individuals of the group and gives them money or gifts as he pays them tribute for good things they have done, especially for the deceased in the case of a memorial potlatch.

### Music of the Athapaskans in the Classroom

The Athapaskans fit into a curriculum that discusses Northwest Coast Indians; the two groups have much in common. Also, the Athapaskans can be introduced when discussing Southwest groups such as the Navajo and Apache, since they share the same basic language.

The Ptarmigan Dance Song, used when entering a potlatch, could be a way to introduce the music of the Athapaskans into a study of this culture. The students could start outside the classroom singing, and enter the room dancing

while the giver of the potlatch greets and welcomes them. After a few turns around the room, they can sit down for the beginning of the potlatch ceremony where songs and stories are presented (see potlatch description above).

Since myths play such a large role in teaching for the Athapaskans, they can play a strong role in the classroom. I like to use them for my lessons, particularly the Raven myths. There are many Raven stories, but Michael McDermott's illustrations about the Raven stealing the daylight are colorful, and students love to hear the story and act it out! (*Raven: A Trickster Tale from the Pacific Northwest*, Harcourt Brace, 1993.)

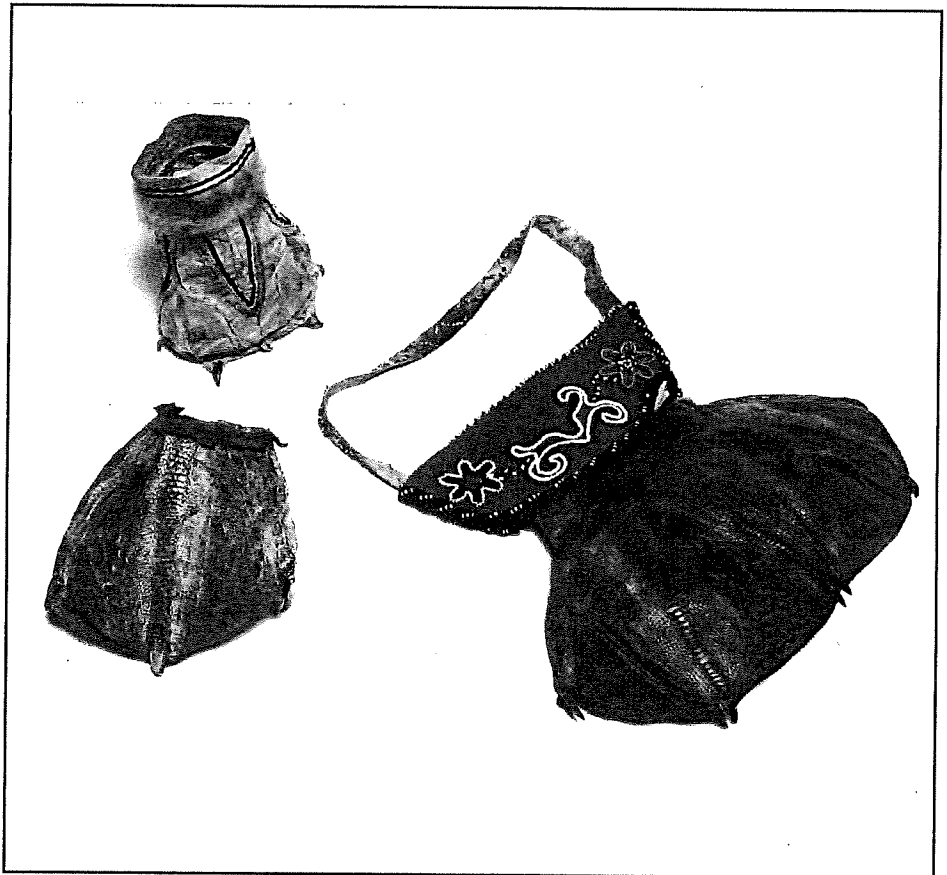
Some questions to initiate or incorporate into lessons:

- Find Central Alaska on a map. What

*continued...*

country is it near? What other groups of Indians are nearby?

- Speculate as to climate and environment. What animals would you find? What vegetation? How would the people dress? What would they eat? What about the growing season? Are the length of days and nights different from ours?
- What might people there do while indoors? (quillwork, storytelling, potlatches)
- What could they create from their environment? (skin clothing, bark baskets, quill clothing, duck feet articles)
- Explore clan symbols. What might some clan symbols be? (raven, thunderbird, salmon) If you could choose, which symbol would you want to have and why?
- How could you recreate a potlatch in your classroom? Who could give the potlatch? What is the reason for giving it? What songs, stories, dances could you perform? Who would belong to which clan? Who are the clan elders? Should they be treated differently?
- How do you enter the potlatch? What things could you give away?



Bird Foot Bags

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### Further information and enquiries

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## Athapaskan Ptarmigan Dance Song

Lively  
Drum = every beat

This song is sung while entering  
a potlatch

e-way ah ah e-way ah ah e-way ah ah  
 e-way oh e-way e-way e-yah e-way ah  
 e-way oh oh e-way ah ah e-way ah ah  
 e-way ah e-way e-way e-way e-way ah  
 e-way oh oh eh ah ah e-way ah ah  
 e-way ah e-way e-way e-yah e-way ah  
 e-way ah ah e-way oh oh e-way ah ah  
 e-way oh e-way e-way e-way ey ah ey ah.

### The Ptarmigan Dance Song

The "Ptarmigan Dance Song" is sung by the Raven sib (groups of kin or relatives) when going to a potlatch. When invited to a potlatch, "men, women, and the kids all dance. They wear white clothes with down feathers on their heads and arms and hold long white feathers in their hands. It's a fast one. All go up and down just like ptarmigan."<sup>4</sup>

I hope this gives music teachers a glimpse into the culture of the Athapaskan Indians, their use of music, arts, stories, potlatches, education, and some resources for teaching the culture. Much can be taught in the music classroom regarding this much overlooked group of Indians.

Natalie Sarrazin is a full-time music teacher in Arlington County, Virginia, and a Ph.D. student at the University of Maryland in College Park. She is a member of the Middle Atlantic Chapter of AOSA. Her collection of Native American children's songs suitable for the classroom, the focus of her master's thesis, will be published by Schott as a Supplement under the "Music for Children" Series.

### Resources

A wonderful resource for visuals, myths, maps, ceremonies, and projects is the *Northwest Coast Indians: Stencils*, by Good Year Books, Glenview, IL, 1993.

*The Orff Echo* – Fall 1994

Books on the potlatch include: *Potlatch: Native Ceremony and Myths on the Northwest Coast*, Mary G. Beck, Alaska Northwest Books.

### Additional Books: Culture

*Raven's Journey: The World of Alaska's Native People*, Susan Kaplan, University Museum, University of Pennsylvania, 1986.

### Myths

*Athapaskan Women: Lives and Legends*, Julie Cruikshank, National Museums of Canada.

*Athapaskan Stories*, Alice Bream, AMU Press, 1975.

*Athapaskan Story Teaching*, trans. Amy Lohr, Alaska Historical Commission Studies in History No. 183, 1985.

### Arts

*From Skins, Tress, Quills and Beads: The Work of Nine Athapaskans*, Institute of Alaska Native Arts, Jan Steinbright, Editor, 1985.

### Teaching

*It Works for Us: A Resource List of Teaching Ideas and Materials on Athapaskan Culture*, Alaska Educational Program for Intercultural Communication, University of Alaska, 1975.

### Videotapes

"Hitting Sticks/Healing Hearts: A Minto Memorial Potlatch," an Alaska documentary, Curt Madison, River Tracks Productions, P.O. Box 9, Manley Hot Springs, Alaska 99756.

"A Matter of Respect: The Tlingit in a Modern Alaskan Town," Ellen Frankenstein, 3175 Hoover St. #366, Los Angeles, CA 90007.

### Photo Credits

Photos courtesy of the University Museum, University of Pennsylvania. "Blueberry Woman Mask," neg. #S4-138125; "Bird Foot Bags," neg. #S4-138132.

### Footnotes

<sup>1</sup> De Laguna, Frederica and Catharine McClellan, "Ahtna," *Handbook of North American Indians*. Smithsonian Institution, 1978.

<sup>2</sup> Beck, Mary. *Potlatch*, Alaska Northwest Books, 1993.

<sup>3</sup> Interview with Millie Johnson in notes of Frederica de Laguna, May 1954, Yakutat, Alaska.

<sup>4</sup> Interview with Mrs. Chester Johnson in notes of Frederica de Laguna, June 1954, Yakutat, Alaska.

<sup>5</sup> Ibid.

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# Rosalyn Payne: Step Chill'n — Understanding a True Folk Tradition

*Donna Marchetti*

Those who were stimulated by Rosalyn Payne's article, " 'Step Chill'n' Remember Bessie Jones," which appeared in the spring issue of *The Orff Echo*, will be happy to know that her taped Indianapolis session on the same topic is available from the AOSA A/V Library. Bessie Jones, an African American who traveled the country sharing the music and play traditions of her culture, was the inspiration for Ms. Payne's work and for this presentation. The session focuses on African American games and songs, both historical and contemporary, as presented by Ms. Payne's students from the East Cleveland Public Schools. They are assisted by students of Connie Workman and Alan Purdum from the Ashland, Ohio City Schools and Grand Valley, Ohio Local Schools, respectively.

Ms. Payne has done considerable research in this area, and her studies have taken her down a long and fascinating path. As recipient of a Master Teacher Award from the Martha Holden Jennings Foundation, Ms. Payne traveled to the Georgia Sea Islands, birthplace of Bessie Jones and nurturing grounds for songs and games that have been kept alive by oral tradition despite decades of change and transition. Ms. Payne invited the Georgia Sea Island Singers to Cleveland, where they met her students, shared their musical heritage, and ignited the spark that inspired the children to create their own vehicle for "passing it on." The group "Step Chill'n" was formed, and they are, in Bessie Jones' words, "on fire to teach the games."

The session begins with a rendition of "Lift Ev'ry Voice and Sing," the Negro National Anthem, and the Step Chill'n theme song, "So Glad We're Here." A set of traditional songs, primarily from the slave days, follows. Some are nonsense, as children's songs in any culture are wont to be, but others have striking meanings, a legacy of the painful and difficult era from which they sprang. "Go to Sleepy Little Baby," a haunt-

ing lullaby, urges a child to fall asleep before its mother is taken away, separated forever from her baby by the cruel practices of slavery. "Way Down Yonder in the Brickyard" recalls the endless hours slaves spent in forced labor, while "Knock, Jim Crow" takes a not-so-subtle musical punch at the segregation laws of later years.

Particularly engaging is the song, "Hambone." Its theme is familiar:

Hambone, Hambone have you heard?  
Papa's going to buy you a  
mockingbird.  
If that mockingbird don't sing,  
Papa's going to buy you a  
diamond ring...

Instead of the rather soft and sweet interpretation some of us may have grown up with, this version is punctuated by a complicated and highly syncopated pattern of body percussion. Ms. Payne's students, all of them city kids, and Mr. Purdum's students, all rural kids, each present their own made-up lyrics for the song, demonstrating that children everywhere are more alike than different in their thoughts, their feelings, and their desires.

The second half of the session presents a variety of games and songs from the playgrounds of East Cleveland, a predomi-

nately African American community. The first, a hand jive called "Slide," is demonstrated at nearly unbelievable velocity by two students, after which the room dissolves into pandemonium as the session participants attempt it. The children's chant, "When I Was a Baby," offers a humorous, but nevertheless insightful look at life's passages. "Johnny on One Foot," a jump rope game, demonstrates agility, not only in movement, but in math concepts. "Down, Down Baby," which has been a number-one Cleveland playground hit for years without losing any of its appeal, is a clapping game played in groups of four, accompanied by nonsense words and a catchy tune.

Just before the session ends, James Clark, an East Cleveland student, performs a moving spoken tribute to Bessie Jones, accompanying himself on keyboard with a composition of his own. It is a reminder of how important her work was, and a confirmation of how important the songs and the games of the Step Chill'n are. Through them, we are all made richer.

Picture and sound quality of the video are both excellent. Ms. Payne has provided extensive notes for her session, including detailed suggestions for teaching and a bibliography of related sources.

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- 18 SB *South of the Border*  
**Jos Wuytack**
- 20 OS *The Orff Schulwerk Process*
- 20 FP *Final Performance;* University of Washington
- 20 CC *Orff Schulwerk Process;* Chicago, 1987
- 20 TO *Travelling Through Orff with Jos Lillian Yaross*
- 21 PD *Prop Up the Day*
- 21 NB *Near the Beginning*  
**Margot Schneider**
- 22 OS *Orff Schulwerk in China, 1985-86*  
**Panel Discussion**
- 23 SP *Soundings: Past and Future;* Cleveland, 1983
- 23 RR *Reminiscences, Reflections of Toronto;* Detroit, 1988
- 23 FD *Founders' Day Panel;* Indianapolis, 1993
- 24 AF *Afro-American Culture*  
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**Bob deFrece**
- 30 FS *From Song to Movement*
- 30 HB *Handbells: Another Voice for the Instrumentarium*
- 31 PP *Portrait of Polynesia*  
**Lois Birkenshaw-Fleming**
- 33 LS *Everybody, Let's Sing*
- 33 MB *Mainstreaming: Babysitting or True Integration?*  
**Dee Joy Coulter**
- 34 MG *Music's Gift to the Developing Mind*  
**Nancy Ferguson**
- 35 JJ *Jewels for Juveniles*  
**Rick Layton**
- 36 BE *Beginnings to End*  
**Ursula Rempel and Carolyn Kunzman**
- 37 FP *For Our Pastance, We Play and Dance*  
**Mary Shamrock**
- 38 MB *Multi-Cultural Bridges: Report from China*  
**Katharine Smithrim**
- 39 OT *Once Upon a Time for Preschool*  
**Avon Gillespie**
- 40 AG *Possibility Teaching*  
**Danai Gagne**
- 41 MD *Moving with the Drum, Drumming with the Movement*  
**David Holt**
- 42 JH *Jaw Harp Playing*  
**Barbara Grenoble**
- 43 VS *Visualizing Sound*  
**Dr. Rene Boyer-White**
- 44 BA *Folksong Treasure of Black America: Its Impact on Orff Schulwerk*  
**Marion O'Connell**
- 45 GS *A Guide on the Side: Working with Musically Gifted Children*  
**Brigitte Warner**
- 46 MP *Musica Poetica*  
**Atlanta Closing Session**
- 47 TR *Tribute to Gunild Keetman*  
**Isabel Carley**
- 48 MW *Speech Play: The Magic of Words*
- 48 SS *Speech Play: From Speech to Song*
- 48 SP *Speech Play: Storytelling Plus*  
**Elizabeth Gilpatrick**
- 49 AC *Aleatoric Composition*  
**Barbara Haselbach**
- 50 MC *Master Class*  
**Jack Neill**
- 51 JZ *Jazzin' Up the Joint*  
**Judith Cook Tucker**
- 52 FC *Forging Community Bonds Through Multi-Part Songs*  
**Pam Hetrick**
- 53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*  
**Teruko Yaginuma**
- 54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*  
**Ramon Williams**
- 55 CS *Caribbean Songs and Rhythms for the Classroom*  
**Ben Snowball**
- 56 AL *Songs and Dance of Alaskan Natives*  
**Elizabeth Villarreal Brennan**
- 56 AL *Songs, Dances, and Games of the Andes Region*
- 58 OI *Orff Institute Summer Course Overview*  
**Distinguished Service Awards**
- 59 GN *Grace Nash, 1989 Interview*
- 59 BG *Barbara Grenoble, 1990 Interview*
- 59 JP/LY *Jacobeth Postl and Lillian Yaross, 1991 Interview*
- 59 JF *Jane Frazee, 1992 Interview*  
**Cynthia Campbell**
- 60 ED *Early Dance with Children*  
**Paul Winter**
- 61 PW *Adventures in Making Your Own Music*  
**David Jorlett**
- 62 DJ *Vocal/Choral Techniques for the Developing Voice*  
**Peter Sidaway**
- 63 PS *Mood and Mode in Music-Making*  
**Libby Larsen**
- 64 LL *Beyond John (Cage): New Parameters in Music*  
**John Feierabend**
- 65 JF *A Talk with Parents About Music in Early Childhood*  
**Maja Lex**
- 66 ML *Vintage Dance Film (no sound)*  
**Rosalyn Payne**
- 67 SC *Step Chill'n: Understanding a True Folk Tradition*  
**Jay Broeker**
- 68PP *Poems to Pieces: Improvising with the Drum, the Voice, and the Dance*  
**Portia Maultsby**
- 69 PM *African-American Music: A Manifestation of African Cultural Values and Traditions*  
**Peter Sparling**
- 70 PS *Dance as Music — the Sound is in the Muscle*  
**Virginia Ebinger**
- 71 GC *The Games Children Play*  
**Millie Burnett**
- 72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*  
**Marilyn Davidson**
- 73 AC *Along Came a Spider*  
**MENC**
- MAA *Teaching the Music of Asian Americans*
- MAFA *Teaching the Music of African Americans*
- MAI *Teaching the Music of American Indians*
- MHA *Teaching the Music of Hispanic Americans*

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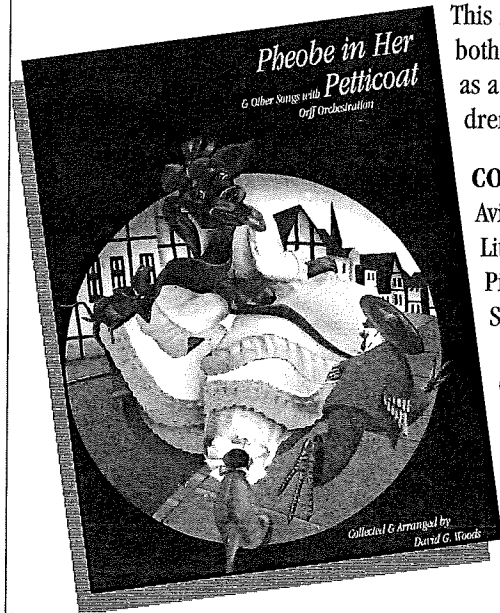
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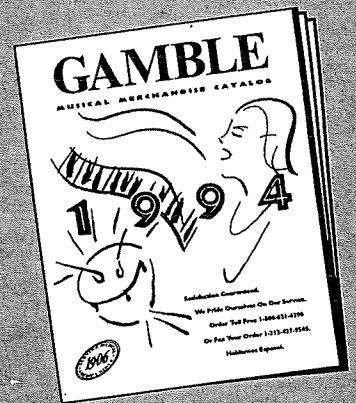
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# Celebrating the Carl Orff Centenary: Stories of Two Projects

## Carolee Stewart

During 1995, musicians, educators, and scholars will celebrate the 100th birthday of Carl Orff in many ways. There will be performances, not only of *Carmina Burana*, but of Orff's "other works." Around the world, on nearly every continent, scholars will examine Orff's musical legacy through lectures and publications, and educators will acknowledge his contribution to the Schulwerk through demonstrations, workshops, and writings.

AOSA is involved in celebrating the Centenary in several ways. Our celebration will culminate during the 1995 conference in Dallas, Texas. During the conference, attendees will be able to participate in two special events that have been in progress for some time. One event will be the performance of a piece commissioned from Libby Larsen by AOSA. The second event will be the viewing of an exhibit featuring the life and work of Carl Orff.

*Orff*  
»It's All Fantasy!«

To commemorate the Centenary, the Carl Orff-Foundation in Munich has developed a traveling exhibit designed to provide information about the most important phases of Orff's life, his musical works, and his Schulwerk. Several stage works in particular receive special attention: *Carmina Burana*, *Prometheus*, *Astutuli*, and *Die Kluge*. The exhibit's title "It's All Fantasy!" is taken from the Bavarian comedy *Astutuli*. The Music for Children portion of the exhibit will feature songs, dance pieces, and instrumental pieces from the Schulwerk, the Orff Instrumentarium, distribution of the Schulwerk, reports on Schulwerk associations, and information about Gunild Keetman. The 100 square-yard exhibit will include large photographs, musical scores, record jackets, playable instrument-sculptures, and moveable objects, all accompanied by brief texts. In addition to providing information, the exhibit also encourages active participation.

A 60-minute cassette that includes important selections from Orff's works and from the Schulwerk accompanies the show and will be available for purchase. A leaflet containing a brief biography, addresses of Orff Schulwerk associations, and information about books, musical scores, translation, recordings, and instruments will be distributed to visitors free of charge.

*The Orff Echo* – Fall 1994

The exhibit will travel the world, residing in North America for shows during several Centenary observances. Its North American journey is being coordinated through AOSA to assure that it will be available for members to view at various times in various parts of the country. We still seek sites in the West. Individuals or institutions wishing more information about the exhibit should contact Carolee Stewart, AOSA Vice President, 6622 Altamont Avenue, Baltimore, MD 21228; 410-744-5323 (phone and fax).

## Working with Libby Larsen

AOSA's association with Libby Larsen began in 1992 when she gave the keynote address and presented several sessions during our national conference in Minneapolis. At that time, many of us responded to the contagious nature of her enthusiasm for her work. Later, when the members of the Centenary Committee first began discussing the type of piece we wanted to celebrate Orff's 100th birthday, we talked about finding a composer who would have a national reputation that would help draw more attention to the Centenary, and one who would be interested in experimenting with new sounds and ways to use the Orff Instrumentarium with an orchestra. Ms. Larsen's name surfaced immediately and she became our unanimous first choice.

Her response to our invitation was enthusiastic and we have enjoyed a wonderful working relationship since our initial contact. Her reaction to our suggestion to base the piece on creation myth was exuberant, saying that she has always wanted to write something on this subject. She has eagerly worked with our request to keep children as the centerpiece of the work, considering original poetry by school children as well as writing for children playing Orff instruments and children's chorus, all with full orchestra. She seems as excited about working on the piece with us as we are to be working with her.

Like Carl Orff, Ms. Larsen has written many works for the dance, opera, and theater stage as well as orchestra, choral, chamber, and solo repertoire. Her music is frequently performed throughout the United States and Europe. International interpreters of her work include Sir Neville Marriner, Leonard Slatkin, and Zubin Mehta. Current works include a new piece for the 1994-95 season of the Plymouth Music Series, *Slang* for the Ohio Ballet's 1994-95 season, and



PHOTO: Ann Marsden

Libby Larson

*Mary Cassatt* for mezzo-soprano Linn Maxwell, trombonist Ava Ordman, and the Grand Rapids Symphony.

She has received many awards, including National Endowment for the Arts Composer Fellowships and the American Council on the Arts Young Artist Award. Commissions have come from all over the U.S., including the Minnesota Orchestra, St. Paul Chamber Orchestra, and Cleveland Chamber Symphony. Ms. Larsen was Composer in Residence with the Minnesota Orchestra, 1983-87, has been a visiting professor, a guest lecturer at colleges and universities throughout the country, and is co-founder of the nationally acclaimed Minnesota Composers Forum.

## Please contribute to the Centenary Fund

In 1995, AOSA will join other organizations across the globe in celebrating the 100th birthday of Carl Orff. Special events commemorating his life and work are planned for the 1995 Dallas Conference and throughout the year.

Your financial assistance will enable AOSA to carry out these plans.

Please send your contributions to AOSA Executive Headquarters, PO Box 391089, Cleveland, OH 44139-8089

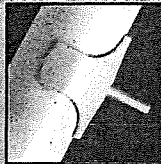
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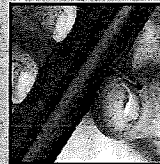
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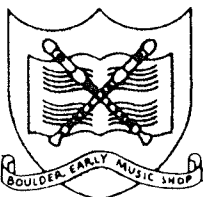
### The ARS Bestows Award

The American Recorder Society presented Mr. Nobuo Toyama, founder and president of Toyama Musical Instrument Company, Ltd. of Japan, its 1994 Distinguished Achievement Award June 11 at the University of California-Berkeley. Connie Primus, president of the American Recorder Society, made the presentation to Mr. Toyama in conjunction with the Early Music Festival at the university. Mr. Toyama was recognized for pioneering the manufacture of a full range of top quality plastic recorders which have been used by millions of students throughout the world. Connie Primus also remarked, “Mr. Toyama is a great humanitarian in that he has contributed thousands of dollars to assist earthquake victims in the United States and also made a substantial contribution to the Scholarship Fund of the deceased astronauts’ children after the Challenger space ship explosion.” Aulos recorders, produced by the Toyama Instrument Company, are distributed in the United States by Rhythm Band Instruments of Fort Worth, Texas.

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*The Orff Echo* – Fall 1994

# AOSA Chapter Workshop Calendar, 1994-1995

## ALABAMA

### Alabama

- Aug. 11 Chapter Sharing  
 Oct. 8 Cindy Hall: Recorder for Real Kids  
 Feb. 18 Noel Wilkins: Processing with Instruments

## ALASKA

### Alaska

- Sept. 23, 24 Joe Berarducci: Recorder  
 Apr. 6-8 Angela Broecker:  
 The Child's Singing Voice and  
 Choral Music

## ARIZONA

### Arizona

- Oct. 22 Nancy Ferguson  
 Feb. 18 Jeff Kriske, Randy DeLelles  
 Apr. 22 Arvida Steen

## CALIFORNIA

### American River

- Sept. 17 Lisa Ann Parker: Basic Orff  
 Jan. 14 Chapter Sharing  
 Mar. 25 Judy Lynn Johnson: Music and  
 Language Arts

### Inland Counties

- Sept. 24 Gloria Fuoco-Lawson:  
 Soundscapes from Around the  
 World  
 Oct. 29 David Connors: From Story to  
 Stage: The Performing Arts in the  
 Classroom  
 Feb. 4 Sanna Longden: Folk Dancing  
 with Style: Exploring the Folk As  
 Well as the Dancing  
 Apr. 1 Rossana Arager: Los Ninos  
 Cantan, Balan y Juegan: The  
 Children Sing, Dance, and Play

### Los Angeles

- Oct. 1 Konnie Saliba: Orff Is Process  
 Nov. 5 Diana Landis, Kathy Lucey:  
 Chapter Sharing/Early Childhood  
 Jan. 21 David Connors: Making  
 Connections: Music and  
 Movement in Orff  
 Feb. 25 Sue Ellen Page: Joint workshop  
 with choral conductors, Dalcroze  
 and Kodaly organizations

### Monterey Bay

- Sept. TBA Robert Ku Kuchi-Ngoh: Music  
 and Stories of the Philippine  
 Islands  
 Oct. TBA Chapter Presenters: Back to  
 School  
 Dec. TBA Chapter Members: Conference  
 Sharing  
 Feb. TBA Chapter Sharing

### Mount Lassen

- Oct. 8 Judith Cole  
 Feb. 4 Janice L. Hall

*The Orff Echo - Fall 1994*

- Mar. 31 Chapter Sharing

### Northern California

- Sept. 24 Marvelene Mare: Teaching  
 Multicultural Music Through  
 Movement  
 Feb. 4 Jay Broecker: Improvisation:  
 Basics and Beyond  
 Apr. 21-23 Oscar Munoz, Heidi Tzortzis,  
 Susan Kennedy, Molly Holm,  
 Fran Goldberg:  
 Mini-Conference of NOACSA

### Orange County

- Sept. 24 Kit Bardwell: Bridges to  
 Creative Drama: Musical Drama  
 in the Classroom  
 Oct. 29 John Zeretske: Celebrating Our  
 Heritage: The Northwest Indians  
 Feb. 11 Darlaine Blackburn:  
 A Sparkling Journey — From  
 Poetry to Melody and Beyond  
 Mar. 25 Ann Fennell: In Wonder of Orff  
 Schulwerk: Integrating Music,  
 Movement, Drama and Other  
 Academics

### San Diego

- Sept. 10 Chapter Sharing  
 Oct. 22 Mary Hinshaw  
 Jan. 21 Gloria Fuoco-Lawson  
 Mar. 18 Margaret duGard  
 Apr. 29 Randy DeLelles, Jeff Kriske  
 May 20 Chapter Sharing

## COLORADO

### Rocky Mountain

- Sept. 10 Oscar Munoz: Teaching Orff  
 with a Latin Touch  
 Jan. 14 Randy DeLelles, Jeff Kriske:  
 Movement  
 Feb. 4 Judith Thompson: Black  
 American Dance and Music  
 Mar. 11 Denver Taiko Drummers and  
 Denver Japanese Folk Dancers  
 May 13 Shari Klikus: Education Through  
 Movement

### Rocky Mountain West

- Sept. 17 Jan Rapley: Basic Orff  
 Oct. 29 Chapter Sharing  
 Feb. 4 Marie Blaney: Exploring the  
 Ethnic Music of Native Americans,  
 Anazazi, Africans,  
 Hispanics, and Asians

## CONNECTICUT

### Connecticut

- Sept. 24 Arvida Steen: "Fall" Into  
 Curriculum — Exploring  
 Improvisation  
 Oct. 29 John Feierabend: Developing  
 Creativity and Music Literacy  
 Using Conversational Solfege  
 Jan. 21 Chapter Sharing

- Feb. 11 Judith Cook Tucker: Musical  
 Roots and Branches  
 Mar. 25 Jacque Schrader: Pull It Apart,  
 Put It Together: An Approach to  
 Movement  
 Apr. 29 Marilyn Wood: Beautiful  
 Singing: A Choral Orff  
 Experience

## FLORIDA

### Central Florida

- Sept. 10 Marilyn Wood: Choral and  
 General Orff  
 Oct. 8 David Davia: Folk Dance  
 Feb. 4 Rick Layton: The Music of Carl  
 Orff and Gunild Keetman as Used  
 within Drama, Movement and  
 Improvisation  
 Apr. 22 Chapter Presenters

### North Florida

- Sept. 17 Rene Boyer-White  
 Oct. 22 Doug Goodkin  
 Feb. 4 TBA  
 Mar. 11 Member Presentations  
 Apr. 22 Jacque Schrader

### South Florida

- Oct. 1 Judith Thomas: Turn the World  
 Around  
 Nov. 5 Chapter Sharing  
 Feb. 4 State Orff Workshop in Orlando  
 Mar. 4 Karen Medley: Through Children's  
 Eyes  
 Apr. 1 Music Technology Update

### Southwest

— Program in Planning —

### Suncoast

- Aug. 20 Doria Hotaling: Kick Off to a  
 Musical Year  
 Oct. 22 Beverly Boardman: Ownership of  
 Music Concepts Through  
 Movement  
 Jan. 5-7 FEMEA Conference, Tampa  
 Jan. 27 Sanna Longden: Multicultural  
 Awareness Through Dance  
 Mar. 11 Anetta Munroe, Joe Forssell:  
 Keeping Your Voice Healthy Over  
 the Long Haul and Choral  
 Techniques

### Tallahassee

- Sept. 10 Judith Cole: Integrated Learning  
 Nov. 5 David Frego: Movement to  
 Enhance Rhythmic Learning  
 Feb. 25 Dr. Ron Yraberda/Chapter Sharing:  
 The Webbing of Art and Music  
 Apr. 1 Guest Panel Discussion: The  
 Process vs. Product in Art  
 Enhanced Learning

## GEORGIA

### Atlanta Area

- Sept. 24 Judith Cook Tucker:  
 Multicultural Music

- Oct. 22 Barbara Grenoble: Early Childhood  
 Jan. 21 Conference Sharing  
 Mar. 25 Brigitte Warner: Sequencing and  
 Use of Pentatonic Modes  
 Apr. 22 Shirley McRae: Eine Kleine  
 Orffmusik

### Coastal Empire

- Sept. 17 Margaret duGard: Multicultural  
 Music  
 Feb. 25 Chapter Sharing and Conference  
 Highlights  
 Apr. 15 Jack Neill: Improvisation

## HAWAII

### Hawaii

— Program in Planning —

## IDAHO

### Idaho

- Oct. 6-8 Randy DeLelles, Jeff Kriske  
 Jan. Chapter Sharing  
 Feb. TBA  
 Mar. TBA

## ILLINOIS

### Greater Chicago

- Sept. 24 Carol King: Recorder Techniques  
 Oct. 22 Rene Boyer-White: African-  
 American and Multicultural  
 Materials  
 Feb. 18 Emily Ellsworth: Vocal Health  
 Mar. 18 Kit Bardwell: Drama and  
 Movement  
 Apr. 22 Doug Goodkin: Basic Orff and  
 Movement

## INDIANA

### Indiana

- Sept. 10 Karen Medley  
 Oct. 9 Jean Sinor  
 Mar. 11 Rene Boyer-White  
 Apr. 22 Alexis Zolczer

## IOWA

### First Iowa

- Sept. 17 Chapter Sharing  
 Dec. 3 Chapter Sharing and Recorder  
 Concert  
 Feb. 18 Chapter Sharing  
 Apr. 29 Workshop with clinician in  
 planning

### Greater Des Moines

- Aug. 25 Chapter Sharing  
 Nov. TBA Board Luncheon at IMEA  
 Convention  
 Jan. TBA Chapter Sharing/Dinner  
 May TBA Organizational Meeting

## KANSAS

### Kansas

- Aug. 5-7 John Feierabend:  
 Early Childhood Music  
 Oct. 1 Marilyn Wood: Encouraging Good

- Singing in the General Music Class  
 Jan. TBA

## KENTUCKY

### Kentucky

- Sept. 17 Marilyn Wood: Beautiful  
 Singing: A Choral Orff Experience  
 Oct. 15 Wesley Ball: Listening to Music  
 Orff Style  
 Jan. 21 Chapter Sharing  
 Mar. 4 Martha Riley: Kentucky Roots  
 Through Song and Dance

## LOUISIANA

### North Louisiana

- Aug. TBA Chapter Presenters  
 Sept. 24 Penny Mahoney: Movement  
 and Dance  
 Nov. 17 Rosalind Gladney and Chapter  
 Members: Conference Sharing  
 Jan. TBA Edith Duhon: Recorder  
 Mar. TBA  
 June TBA Chapter Social

## MAINE

### Maine

- Oct. 1 C.C. Hunt: Silver Burdett Overview  
 Jan. 28 Cindy Larock: Finding Franco  
 Roots Through Dance and Music  
 Feb. 11 Elementary Honor Festival  
 May 13 Maine Orff Festival  
 May 18 Alicia Farmer: Multicultural Games  
 and Dances

## MARYLAND

### Middle Atlantic (MD, DE, DC, VA)

- Sept. 17 Marilyn Davidson: Language Arts  
 Oct. 15 Nancy Miller: Movement Sequenc-  
 ing for Folk Dance Styles and 20th  
 Century Music and Movement  
 Jan. 21 Steve Calantropio: Process and  
 Product  
 Feb. 18 Carl Orff Centenary at  
 Kennedy Center  
 Mar. 18 Oscar Munoz: Music of Latin  
 America and Recorder  
 Apr. 22 Judith Thompson: Movement with  
 an Emphasis on African Song  
 and Dance

## MASSACHUSETTS

### New England (MA, VT, NH, RI)

- Sept. 17 John Feierabend: Early Childhood  
 Oct. 15 Angela Broeker: Choral with  
 Orff Focus  
 Dec. 3 Pam Yanco: Recorder  
 Feb. 11 Chapter Sharing  
 Mar. 11 Donna Monticello: An Ethnic  
 Expedition  
 Apr. 8 Margaret duGard: Multicultural

## MICHIGAN

### Greater Detroit

- Sept. 24 Mary Goetze: Children's Choral  
 Literature

- Oct. 22 Ruth Hamm: Making the Most of  
 Speech Experience  
 Jan. 28 Judith Thompson: Black American  
 Dance and Music  
 Feb. 25 Peg Van Haaren and Carol Hart:  
 Reading Through the Schulwerk  
 Volumes/ Member's Forum  
 Mar. 25 Jeff Kriske: 100% Kid-Tested  
 Apr. 29 Brian Burnett: Movement and  
 Improvisation

## Mid-Michigan

- Sept. 10 Lillian Holtfretter:  
 Multicultural Experience  
 Oct. 22 Nancy Casteel:  
 Concert Program Ideas  
 Jan. 13 Cindy Taggart: Early Childhood  
 Experiences  
 Feb. 11 Miriam Moore, Diane Lange,  
 Bonnie Brenner: Mini Level:  
 Movement, Instruments  
 and Singing  
 Mar. 11 Barb Harris: Recorder; Bill  
 Henson: Upper Elementary and the  
 Middle School  
 Apr. TBA Chapter Sharing

## West Michigan

- Sept. 10 Donna Monticello:  
 An Ethnic Expedition  
 Oct. 22 Carolee Stewart: Come Play the  
 Pipe and Drum  
 Feb. 18 Martin Werner: Children's Choral  
 Techniques  
 Mar. 11 Roger Sams:  
 Storytelling — Orff Style  
 Apr. 29 Virginia Ebinger: The Enchanting  
 World of Schulwerk  
 May 20 Chapter Sharing

## MINNESOTA

### South Central Minnesota

- Sept. 17 Sue Snyder: Whole Language,  
 Cooperative Learning,  
 Sequential Teaching  
 Oct. 15 Rick Layton: Keetman Music,  
 Drama, Movement  
 Feb. 4 Chapter Sharing  
 Mar. 4 Carol Huffman: Curriculum,  
 Integrated-Thematic Teaching

## MISSISSIPPI

### Mississippi

- Oct. 8 Betty Adkins: Sequencing Orff  
 from Rote to Note  
 Feb. 11 Dr. Dumisani Maraire:  
 A Multicultural Approach to  
 Songs and Games

## MISSOURI

### Heart of America

- Sept. 17 Chapter Sharing  
 Oct. 22 Oscar Munoz: Bar Instrument  
 Technique, Latin American  
 Materials  
 Feb. 11 Roger Sams: Storytelling,  
 Basic Orff Materials

## Ozark Mountain

- Oct. 1 Shirley McRae:  
Eine Kleine Orffmusik  
Feb. 4 Karen Medley:  
Through Children's Eyes

## St. Louis

- Aug.TBA Barb Spieler: Off to a Great Start  
Sept. 17 Jeff Kriske and Randy DeLelles:  
Conceptual Teaching Using Fun,  
Kid-Tested Activities  
and Storytelling.  
Oct. 15 Vicki Dohrmann: Listening:  
Making Those Listening  
Connections  
Feb. 11 Chapter Sharing:  
National Conference  
Mar. 18 Janet McMillion: Incorporating  
Multicultural Experiences into a  
Sequential Curriculum  
Apr. 22 Roger Sams: Storytelling with  
Orff Schulwerk

## MONTANA

## Treasure State

- Oct. 1 Jay Broeker: Improvisation  
Jan. 15 Chapter Members:  
Unpitched Percussion  
Mar. 4 Lisa Ann Parker: The All-Around  
Orff Musician

## NEBRASKA

## Great Plains

- Oct. 15 Bob Walser: Storytelling/ Folk  
Music from Around the World  
Jan. 28 Chapter Sharing  
Mar.TBA Cindy Hall: Basic Orff and  
Recorder Incorporating Literature

## NEVADA

## Desert Valley

- Sept. 12 Chapter Sharing  
Oct. 22 Bob deFrece  
Jan. 7 Joan Fretz  
Feb. 18 Conference Sharing  
Apr. 1 Rick Layton  
May 8 Chapter Business

## Sierra Nevada

- Sept. 17 Chapter Presenters: Let the Music  
Begin: An Intro to Orff  
Oct. 15 Jeffrey LaMarca: Music  
Integration with Whole Language  
Jan. 28 Vicki Salmon:  
Music and Movement  
Apr. 29 Sue Mueller: Orff a la Cart,  
With a Visit to the Bar (Barred  
Instruments!)

## NEW JERSEY

## Central New Jersey

- Oct. 1 Vivian Murray  
Oct. 22 Dr. Nancy Cooper, Patricia Joyce,  
Patricia Windemuth: Children's  
Choral Music (co-sponsored by  
Kodaly New Jersey)

- Feb. 25 Tossi Aaron  
Mar. 25 Kelly Tyma  
Apr. 29 Chapter Sharing

## Northern New Jersey

- Sept. 24 Marilyn Davidson:  
Whole Language  
Oct. 15 Danai Gagne:  
Moving in the Season  
Feb. 4 Chapter Sharing  
Mar. 4 Randy DeLelles  
Apr. 8 Steven Calantropio: Orff  
Schulwerk: Process and Product  
May 6 Family Festival

## NEW MEXICO

## New Mexico

- Oct. 15 Barbara Grenoble  
Jan.TBA Alexis Zolczer  
Apr TBA Jim Solomon

## NEW YORK

## Berkshire-Hudson

- Sept. 24. Sue Snyder: Cooperative Learning  
in the Music Classroom  
Oct. 15. Margie King-Barab:  
Early Childhood  
Jan. 21 Judith Thomas:  
Multicultural Music  
Mar. 11 Chapter Sharing  
Apr.TBA Dianne Warner:  
Choral and Vocal Techniques

## Greater Rochester

- Oct. 15 Robert Amchin:  
Percussion Experience  
Jan. 14 Margaret duGard: Orff Schulwerk:  
Bringing the Elements Together  
Mar. 18 Wesley Ball: Exploring Music  
From a Child's Point of View:  
Applications for Orff Schulwerk  
TBA Chapter Sharing

## Long Island

- Sept. 17 Jill Trinka: Making Folk Music  
Come Alive in the Classroom  
Sept. 22 Mary Helen Solomon:  
Instruments and Movement  
Jan.TBA Chapter Sharing  
Feb. 11 Rose Marvel: President's Session  
Mar. 18 Roger Sams: Storytelling and Orff  
Apr. 1 Sue Snyder: Celebrate the  
Differences: Multicultural Orff  
May 6 Margaret duGard

## New York City

- Oct. 8 Lillian Yaross: Games for Musical  
Learning and Improvisation  
Jan. 7 Elizabeth Villarreal Brennan:  
Songs of the Andes and Lowlands  
of South America  
Feb. 5 Joint Workshop with Orff, Kodaly,  
and Dalcroze Chapters  
Mar. 11 Chapter Sharing  
Apr. 22 Maggie Harth, Jon Zcieszka:  
The Myth of Power: An Original  
Orff Musical Based on  
Greek Mythology

## Twin Tiers

- Oct. 15 Brian Burnett  
Jan. 21 Chapter Sharing  
Mar. 25 Steven Calantropio

## Western New York

- Sept. 17 Joan Fretz: Getting Orff on the  
Right Note  
Oct. 1 Chapter Sharing  
Feb. 4 John Fleischman, Cath Sutherland:  
The Singing Voice: Artistry  
Through the Children's Choral  
Music Experience  
Apr. 1 Gloria Fuoco-Lawson:  
Soundscapes from Around  
the World

## NORTH CAROLINA

## Central Carolina Chapter

- Sept. 10 Chapter Presenters  
Oct.21-22 Jane Frazee:  
Making Curriculum Come Alive  
Feb TBA Chapter Sharing  
Mar. 17-18 Jack Neill:  
Teaching Improvisation and Jazz

## Piedmont

- Oct. 14-15 Joan Fretz: Strategies for Teaching  
Music and Literature  
Jan. 28 Rob Amchin:  
Percussion Techniques  
Mar. 17-18 Jack Neill:  
Teaching Improvisation and Jazz

## NORTH DAKOTA

## Prairie Winds

- Oct. 1 Donna Monticello:  
An Ethnic Expedition  
Nov. 19 Chapter Presenters  
Feb. 11 Vicky Boechler and guest  
physician: Vocal Care and Stress  
Management  
Apr. 8 Chapter Presente

## OHIO

## Greater Cincinnati

- Sept. 17 Shirley Jackson: Singing, Saying,  
Moving, Playing:  
A Tapestry for Learning  
Oct. 22 Bob Walser: Children's Folklore:  
A Music Vocabulary and  
Moving Traditions  
Feb. 25 Chapter Sharing  
Mar. 25 Carol King: Recorder

## Greater Cleveland

- Sept. 17 Ruth Hamm  
Oct. 14-15 Steven Calantropio:  
Understanding Elemental Music  
Jan. 21 Chapter Sharing  
Feb.11 Cindy Hall: Singing Stories  
Mar. 25 Chapter Sharing  
May 6 Chapter Sharing

## Northwest Ohio

- Sept. 24 Barbara Grenoble:  
Rhythm in the Classroom

- Mar. 11 Liz Gilpatrick: Primary Grades and Language Development  
 Nov. 19 Dave's Drum Shop/Chapter Sharing: Rhythm Circles  
 Feb. 25 Brian Burnett: Moving from Improvisation  
 Apr. 1 Christopher Landriau: Jazz Rhythms

### OKLAHOMA

#### Oklahoma

- Aug. 20 Betty Mitchell, Trevalan Riggle: Back to School Orff and Kodaly Workshop  
 Aug. 27 Same as above (different location)  
 Sept. 24 Jacque Schrader: Pull It Apart — Put It Together: One Approach to Movement  
 Oct. 21 Janna Johnston: Fall OMEA Orff Luncheon and Demonstration  
 Feb. 12 Carolyn Ruffin-Brown, Suzi Lenhart: Winter Orff Workshop  
 Feb. 18 Tulsa Area Orff Festival  
 Apr. 15 Oklahoma State Orff Festival

### OREGON

#### Lane

- Oct. 22 Brad and Karen Gibbs: Country Line Dancing for Kids  
 Feb. 4 Business Meeting; Election of Officers  
 Apr. 22 Chapter Sharing

#### Portland

- Oct. 8 Nancy Ferguson: Improvisational Jazz  
 Feb. 4 Jack Neill: Modes  
 Apr. TBA Jeff Hall

### PENNSYLVANIA

#### Philadelphia

- Sept. 10 Brigitte Warner  
 Oct. 22 Chapter Sharing  
 Jan. 28 Marilyn Davidson  
 Mar. 4 Rob Amchin  
 May 6 Judith Cook Tucker: Multicultural Roots and Branches  
 Jun. 3 Chapter Sharing

#### Pittsburgh Golden Triangle

- Sept. 17 Konnie Saliba: Sing, Say, Dance and Play: A Complete Orff Schulwerk Experience  
 Nov. 19 Chapter Sharing  
 Mar. 18 An "Orfficial" Potpourri: Jean Wilmouth, Percussion Techniques; Pamela Lewis, Alexander Technique; Marilyn Egan, Eurythmics; Mary Ann DeBonis, Recorder Pedagogy  
 Apr. 22 Angela and Jay Broeker: Vocal Techniques & Basic Orff — The Importance of Interdependence

### SOUTH CAROLINA

#### South Carolina Foothills

- Oct. 1 Carol Harris: Early Childhood and Whole Language  
 Apr. 1 Marilyn Humphries: Basic Orff

### SOUTH DAKOTA

#### Black Hills

- Sept. 17 TBA  
 Oct. 15 Jim Solomon: Rhythmic Sequencing K-5; Percussion Ensemble the Orff Way  
 Jan. 28 Judith Cole: Preparation for Playing of Instruments, Using Music and Movement to Enhance Children's Literature  
 Mar. 18 Conference Sharing

#### Sioux Valley

— Program in Planning —

### TENNESSEE

#### Memphis

- Oct. 1 Carol King, Karen Medley, Susan Van Dyck, Fran Addicott  
 Oct. 28 Margaret duGard  
 Jan. 21 Vivian Murray  
 Mar. 25 Shirley McRae

#### Middle Tennessee

- Sept. 24 Isabel Carley: Speech Play and Improvisation  
 Oct. 20 Chapter Presenters  
 Nov. 5 Susan Ramsay: Do You Hear What I Hear?  
 Jan. 13-14 TBA  
 Feb. TBA  
 Apr. 1 Chapter Sharing: Musical Jokes and Silly Songs

### TEXAS

#### Central Texas

- Sept. 24 Shirley Jackson: African-American Folk Treasures  
 Jan. 21 Jack Neill: Child's Play: Improvisation with a Focus on Jazz  
 Mar. 4 Judith Thompson: Samples of Black Dance in Music

#### Dallas Metroplex

- Sept. 24 Steven Calantropio  
 Feb. 25 Wesley Ball  
 Apr. 8 Roland Muzquiz

#### Gulf Coast

- Aug. 27 Dr. Rene Boyer-White  
 Sept. 24 Jean Wilmouth  
 Jan. 14 Dr. Sue Snyder

### UTAH

#### Utah

- Sept. 10 Leslie Timmons, Gail Kopetz, Ann Janacek, Mike Hamblin: Let's 'Move' Into the New School Year  
 Oct. 7-8 Phyllis Weikart: Music and Movement as Part of the Curriculum

- Feb. 4 Chapter Officers: State Core Through the Orff Process  
 Apr. 22 Chapter and Conference Sharing

### VIRGINIA

#### Tidewater Area

- Sept. 17 Martha Crowell  
 Oct. 22 Jack Neill  
 Jan. 21 Chapter Sharing, Conference Sharing  
 Apr. 29 TAC Clinician, Video Viewing

#### Virginia Highlands

- Oct. 15 Marilyn Meador: Shekere: Make It and Shake It  
 Mar. 11 Robert Amchin: Drumnastics  
 Apr. 29 Susan Snyder: Meeting Special Needs in the Music Classroom

### WASHINGTON

#### Evergreen

- Sept. 17 Chapter Sharing  
 Oct. 14-16 Rossana Arager, Mexican Songs and Games; JoElla Hug, Recorder; Donna Poppe, Creative Drama; Rene Boyer-White, African-American Songs and Games  
 Jan. 21 Bruce Smith: African Movement and Drumming  
 Mar. 17-18 Barbara Grenoble: Integrating the Arts

#### Inland Empire

- Sept. 24 Wesley Ball: Exploring Orff From a Child's Point of View  
 Oct. 22 Chapter Sharing: All About Orchestration: The Ostinato  
 Jan. 28 Chapter Sharing: All About Orchestration: The Bordun and Beyond  
 Mar. 11 Doug Goodkin

### WISCONSIN

#### Greater Milwaukee

- Sept. 10 Arvida Steen: Curriculum Development with the Older Beginner  
 Oct. 15 Kit Bardwell: Movement and Drama Integrated the Orff Way  
 Feb. 4 Jacque Schrader: Basic Orff  
 Mar. 25 Wesley Ball: Listening Activities Using Orff Schulwerk Strategies

### WYOMING

#### Wyoming

- Aug. 18-19 Robert deFrece: Orff Process and Vocal Technique  
 Oct. 7 Chapter Sharing: National Standards  
 Oct. 8 Doug Goodkin  
 Jan. 7 Chapter Sharing

## New Early Childhood Journal Announced

The Foundation for Music-Based Learning has announced that it will begin publishing *Early Childhood Connections: Journal of Music- and Movement-Based Learning* in 1995. The journal will feature articles of interest to music and movement specialists, early childhood practitioners, and others involved in children's learning. The publication's editorial board includes Lois Birkenshaw-Fleming, Robin Britt, Timothy Caldwell, Elizabeth Carlton, Dee Coulter, William Davis, John Feierabend, Edwin Gordon, Jane Healy, Joyce Jordan-DeCarbo, Catherine Mathia, Grace Nash, Audrey Sillick, Phyllis Weikart, publisher Lorna Lutz Heyge, and editor Martha Hallquist. The foundation has issued a call for manuscripts. For editorial guidelines and other information please contact *Early Childhood Connections*, Foundation for Music-Based Learning, PO Box 4274, Greensboro, NC 27404-4274.

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## Carl Orff Manuscripts To Be Available

Full-sized, high quality reproductions of the Carl Orff manuscript presented to AOSA on its twenty-fifth anniversary by Frau Liselotte Orff will be available for a nominal fee at the upcoming AOSA National Conference in Philadelphia. The manuscript, from *Orff-Schulwerk Music for Children, Volume V*, Margaret Murray Edition, is entitled *Incipiunt Laudes Creaturarum quas fecit Beatus Franciscus ad Laudatum et Honorem Dei*. For a detailed description of the manuscript and its text, please refer to the article, "Notes on the Carl Orff Manuscript," in the spring issue of *The Orff Echo*. Look for the reproductions at the AOSA Boutique in the Exhibit Hall at the conference.

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## Notice

AOSA's 1979 film "**American Odyssey**" is available on VHS video for the new low price of \$19.95. To order send check or credit card number to:

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# Welcome New Board Members

Six new faces are among those serving on the AOSA Board of Trustees this year: Recording Secretary Peggy Breese, Industry Representative Nancy Clark, Region V Representative Vivian Murray, Region I Representative Denise Phillips, 1995 National Conference Chairperson Janet Robbins (co-chair with Judith Cole), and Region IV Representative Donna Staton.



**Peggy Breese**

Peggy Breese, former Region V Representative, returns to the Board in a new role after a one-year interim. Following a career of more than twenty years teaching music in public schools and at the college level, Peggy is now Director of Music for Skidaway Island United Methodist Church in Georgia. Her interest in Orff Schulwerk was sparked in 1968 when she heard the children's choir of John and Helen Kemp. "The sound of the children's voices accompanied by the Orff instruments captivated me," says Peggy. She was active for twenty years in the Berkshire-Hudson Valley Chapter; during her term as president, its membership grew from five to more than seventy-five. Peggy has three sons and "two and three-quarters grandchildren." She enjoys needlework, oratorio and madrigal singing, and sailing the world with her husband "Cap."



**Nancy Clark**

Hailing from Minnesota, Industry Representative Nancy Clark is also an active musician in her community. She has directed a church music program, as well as high school theater productions and concerts. In her management position at Wenger Corporation, Nancy spends a lot of time in elementary music classrooms. She has worked with AOSA clinicians on both the local and national levels. "Through those wonderful friendships," says Nancy, "I have experienced how Orff Schulwerk can touch the lives of children."



**Vivian Murray**

Vivian Murray teaches music K-6 in Lenox, Massachusetts. Her first exposure to Orff Schulwerk in 1975 changed forever her approach to teaching. "I began to see possibilities I hadn't ever considered before," she says, "and to discover I could do some things I didn't know I could do." Now Vivian teaches teacher training courses and hopes that she helps others make similar discoveries. Vivian often works as a vocalist with her composer/jazz musician husband. In her spare time she is an avid needleworker.

## Welcome to New AOSA Members

Karen J. Antes, CO  
 Mary Schneider-Antlitz, NJ  
 Joan Baldwin, NJ  
 Susan G. Berry, OH  
 Melinda Bettridge, NV  
 Betsy Bobo, NY  
 Raymond L. Boothe, PH.D., CME, OH  
 Katherine F. Braun, NY  
 Betty Broughton, MO  
 Nancy Brown, ID  
 Sara G. Bush, LA  
 Kevin G. Carr, PA  
 Douglas J. Chilton, NY  
 Carol Clark, ME  
 Marguerite D. Clark, AZ  
 Peggy Ann Clore, SC  
 Brian Coleman, OH  
 Cheryl Cullen, AK  
 Miriam De Lap, AK  
 Cynthia Decker, NY  
 Ruth Decker, AK  
 Daphne Dexter, OH  
 Diana Dezuzio, NJ  
 Wanda Criger Eddy, OR  
 Lori S. Edwards, VA  
 Debra Ellis, AL  
 Linda Feldman, NJ

Dianna White-Gould, OH  
 Linda Hardock, NY  
 Kyle Hartman, AZ  
 Cathy A. Harvey, NH  
 Steve Hauf, NM  
 Rick Hernandez, AZ  
 Arlene K. Higgins, VA  
 Charlene Hogan, VA  
 Dr. Allen C. Howell, GA  
 Wanda Huggins, CA  
 Michelle Hyde, IA  
 Kristin D. Izenbart, CA  
 Antoinette Jaccard, CA  
 Ruth Jacobson, NY  
 Hortense R. Kerr, MD  
 Eileen Kiera, WA  
 Tracy King, AZ  
 Lisa Kirchoffer, MT  
 Phyllis Kitchens, GA  
 Cecelia V.C. Klco, MD  
 Lynette Larrison, KS  
 Timothy Latsha, PA  
 Karen Leamon, GA  
 Joy G. Licari, NY  
 Karen A. Lindbloom, SD  
 Vickie Marshall, WI  
 Meredith Meidinger, ND



**Denise Phillips**

Portland, Oregon resident Denise Phillips teaches general music K-6 and recently received elementary classroom certification. She has taught Level I at the University of Arizona and the University of California at San Diego and has presented at workshops throughout the country. She has been quite active in AOSA on the local level, both in Memphis, where she served as secretary and newsletter editor, and in Portland, where she has been secretary and vice-president. When she is not teaching, Denise enjoys reading, camping and cross-country skiing.



**Janet Robbins**

Janet Robbins holds a position at West Virginia University, where she teaches future music teachers and pursues research in music education. Her involvement with Orff Schulwerk began in the early '70s when she was teaching elementary school music in Columbus, Ohio. The early influences of Avon Gillespie, Ruth Hamm and Martha Wampler spurred Janet to continue to learn more about Orff Schulwerk. She later helped begin the Central Ohio Chapter of AOSA. Later, while doing work at Case Western Reserve University in Cleveland, Janet was instrumental in the founding of the Isabel

McNeill Carley Library. In addition to co-chairing the 1995 Centenary Conference in Dallas, Janet is a member of the Editorial Board of *The Orff Echo* and is involved in the Orff SPIEL portion of Eastman School of Music's Orff teacher training program. Janet is kept busy by all of her professional activities and by her thirteen-year-old son Joe, who is active in soccer, basketball and baseball. Janet enjoys gardening and dancing, and imagines herself biking, swimming and playing tennis when she has time and energy to spare.



**Donna Staton**

Donna Staton of North Carolina teaches elementary school music. She has also directed adult, youth, and children's choirs, and has worked as a church pianist and organist. She has served as secretary, vice-president and president of the Piedmont Chapter. She has a special interest in children's literature and pottery, and collects music boxes and instruments from around the world. Donna enjoys horseback riding and walking in the country.

*In addition to these new faces, the Board welcomes the return of re-elected members and of Judith Cole, former recording secretary, who is beginning her new role as 1995 Centenary Conference Co-chair. Welcome all!*

- Deborah A. Mello, NJ
- Cindy Miceli, IL
- Rosanne C. Mili, MA
- Leslie Mills, NY
- Michelle Morrison, FL
- Martha O'Hehir, MD
- Julie K. Owen, MA
- Alix Pollack, MA
- Carol Ann Premonics, NY
- M. L. Priest, NV
- Lorraine Rankin, CA
- Carol Ring, IL
- Jacqueline Rosen, CA
- Andrew Rumbaugh, PA
- Lowell D. Samuel, IL
- Bruce Saxon, CA
- Annice M. Schear, OH
- Yvonne Severtson, ID
- Marlene Shilling, NY
- Sheila Soukup, AK
- Rebecca Squire, CT
- Betty Frances Stone, SC
- Carol Storrs, UT
- Darlene K. Sullivan, AL
- Lois Swanson, MI
- Susan Swidnicki, UT
- Diane Tabangay, HI

- Somchai Trakarnrung, Thailand
- Mauro A. Valcazar, CA
- Paula Van Houten, NY
- Peter C. Vrionides, FL
- Kellie Walker, AZ
- Carol Warner, CA
- Althea F. Wendell, NY
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# News and Views

Barbara Potter, Editor

## CALIFORNIA

The **Monterey Bay Chapter** reports unwaning enthusiasm even though more and more of its members are losing employment as music teachers. The chapter has begun having pre-workshop potlucks with clinicians, followed by a walk on the beach.

## COLORADO

The **Rocky Mountain Chapter** recently celebrated its 20th anniversary. The chapter had a party May 14 to commemorate the chartering of the chapter at AOSA's Spring Conference in 1974. In its twenty-year history, the Rocky Mountain Chapter has hosted two national conferences — the first in the fall of 1974, the second in 1990; performed at three national conferences; hosted or co-hosted about twenty weekend retreats; and held approximately 100 workshops. The party included elements of the Schulwerk — playing, singing, dancing and drama, led by **Danai Gagne, Barbara Grenoble** and **Peggy McCreary**. Congratulations, RMC!

## CONNECTICUT

The **Connecticut Chapter** had a silent auction at its last spring meeting during which \$200 was raised for the Gunild Keetman Assistance Fund and the Shields-Gillespie Scholarship Fund. Chapter member **Joyce Wagner** organized the event by soliciting new and used items for the auction.

## NORTH DAKOTA

**Prairie Winds Chapter** members **Tamara Meier** and **Nancy Otterson** received 1994 Golden Apple Teaching Awards for outstanding teaching. Member **Jan Candee** and her students performed "Street Song" and other pieces from the Margaret Murray Volumes at an American Guild of Organists gathering and at the North Dakota State Capitol for the Young Citizen's League Convention. The chapter also conducted its own celebration of AOSA's 25th Anniversary.

## OHIO

**Cleveland Chapter** members **Cindi Wobig, B.J. Lahman, Betty Gold** and **Marge MacNeal** traveled to Florida for the ISME Conference (International Society

for Music Education) where they attended an enthusiastically received session given by AOSA showcase presenter **Jim Solomon**. The Ohio group, along with Florida chapter volunteers, helped Jim move, unpack and set up instruments provided by industry member **Music is Elementary**. Back home, the chapter is working on plans to create an assistance fund to enable chapter members to further their Orff education.

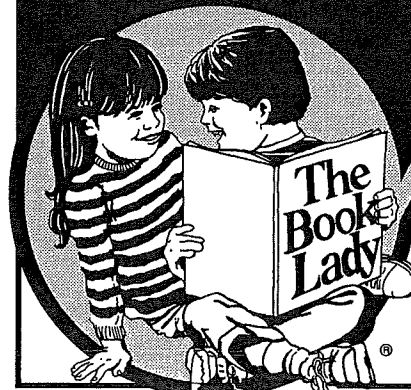
## WYOMING

Members and friends of the **Wyoming Chapter** presented an All-City Orff Concert February 26th in Casper. Organizers **Ellen Peacock, Robin Stein, Mary Beth Jones, Jeanne Clark, Kim Skatula**, their colleagues and 300 sixth-grade students presented the program titled "Caribbean Cruisin.'" "Included were songs, stories and demonstrations of Orff instruments.



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## Editorial Board Members Retire

The Editorial Board of *The Orff Echo* wishes to thank retiring members Jacobeth Postl and Richard Spalding for their years of service. Jacobeth holds the distinction of being the longest-serving Board member since its inception in 1976; she was among the original members, serving continuously until her retirement in 1994. During her term she was the guiding force behind the *Guideposts*, *Guidelines*, and *For the Classroom* columns. Richard served from 1987 until his retirement early in 1994. A warm thanks goes to both of these dedicated people.

## National Symposium in Multicultural Music to Be Held in 1995

Mark your calendars now so you can plan to attend the National Symposium in Multicultural Music to be held October 12-14, 1995 at the University of Tennessee, Knoxville Conference Center. For further information contact Dr. Marvelene Moore, The University of Tennessee, 1741 Volunteer Blvd., Knoxville, TN 37996-2500 or call (615) 974-3241.

## University of Arizona to Host Research Symposium

The University of Arizona School of Music is sponsoring the fourth biennial Symposium on Research in General Music to be held February 16-18, 1995. Several scholars will address various aspects of "Creativity, Composition, and Computers: Connections for the New Century," including: Robert A. Cutietta, John Kratus, Rena Uptis, Peter Webster, and Yetta Goodman, a UA Regents Professor internationally recognized for her work with Whole Language pedagogy. The refereed Symposium will provide a setting in which recent research studies having implications for general music instruction — in K-12 or collegiate settings, or in general music methods classes — can be communicated and discussed with other scholars. In addition, breakout sessions will facilitate continuing discussion of the themes raised in the invited addresses. Finally, one refereed session will feature the sharing of practice based ideas. Complete information is available from the Symposium Director: Steven K. Hedden, 111 Music Building, University of Arizona, Tucson, AZ 85721.

*The Orff Echo* — Fall 1994



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# Resources for the Classroom

**Marina Livshetz, Editor**

*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 materials for review.*

## FUNDAMENTAL ACTIVITIES

**Fundamental Activities, P.O. Box 149, Nottingham NG3 5PU, Great Britain.**

In October 1990, soon after the iron curtain disappeared and the world was shaken by the conditions that some closed societies lived in, a team of British educators went to Romania to work in an orphanage. The team was comprised primarily of Orff-oriented teachers, specialists in music, dance and theater, therapists of different "denominations," and special needs teachers. Kate Baxter, who initiated the trip, says, "Sharing music as a celebration of life, even in that most dire environment, was inspirational for all concerned."

After the trip Ms. Baxter and her team developed the *Fundamental Activities* resource set. It consists of a videotape, accompanying notes and a handbook. The video can be watched separately, although the notes are quite helpful. The handbook can be used as an independent source for activities and observations.

The video is one hour long, its material divided into three sections: "Ourselves," "Our World" and "Our Instruments." It provides an opportunity to see many ideas in action, in different settings and with different populations.

It features a variety of activities, including a sing-along, bonding songs, rhythm games (3-94 yrs.), movement shapes and sound patterns, using Lycra for laughter, original blues, and Whirlie Bandemonium!

We see children in a Romanian orphanage, infants in an English nursery, elderly people in a residential home, and physically impaired patients. We hear action songs sung in English and in Romanian, accompanied by motions and instrumental playing.

The activities shown can be adapted to any group. The video can be used by those who teach at school, do community work, or who deal with learning disabilities populations in institutional settings.

The notes should be used with the video. They provide a concise description of all the activities along with the time code, words and melodies of songs, and suggestions on the use of material, offset by the views of a clinical psychologist.

The handbook is not strictly linked to the video, but works as a complementary resource. It contains many activities, only a small portion of which is included in the video.

There are breathing and warm-up exercises, as well as exercises for releasing and diffusing tension. Many activities are designed to meet the needs of special populations such as children or adults with profound and multiple learning disabilities. The authors also provide techniques for working with people with behavioral disturbances or children with special needs.

Also found in the handbook are suggestions on how to build a recorded music library; how to encourage participants to take over as "leader;" how to employ the links between music and poetry, and many other useful "how to's."

Specific interests and needs will determine whether the user wishes to concentrate on the video or the handbook; helpful information and ideas can be found in both.

The tone of *Fundamental Activities* is one of genuine caring, of appreciation for the uniqueness of all people, young and old. The philosophy of its creators may best be summed up by their statement:

*Creating sound and movement from ourselves and the world around us provides some of the most enjoyable and valuable experiences a child or adult can know. These offer a means of expression which can help us to find ourselves, to bond us with others and to explore our world. They cross the barriers of age and ability, of language and culture.*

*-Marina Livshetz, Massachusetts*

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# BOOK REVIEWS

Millie Burnett, Editor

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## CONGA DRUMMING — A BEGINNER'S GUIDE TO PLAYING WITH TIME, by Alan Dworsky and Betsy Sansby. Minneapolis: Dancing Hands Music, 1994. With CD, \$24.95

This is a clear and to-the-point methods book for learning to play Afro-Cuban rhythms on congas, claves, and cowbell. Conversational in tone, it explains the execution of each stroke and each rhythm thoroughly. Line drawings clearly indicate position and movement of the hands in playing the various strokes. Well designed symbols represent the strokes in clearly organized diagrams for the rhythms presented, including calypso, rumba, tumbao, bomba, bembé, abakwa, quinto, and others. These can be interpreted easily by both experienced musicians and novices. The user can work alone or with a partner. Accurate group playing of the rhythms included is the ultimate goal.

Each rhythm chart is correlated by number with an audio example on the accompanying CD, which provides an excellent practice guide and model. The skip or search function on a CD player can be used to play any example on command, so it is easy to repeat an example or start in the middle of the CD. The audio material is also available on cassette if purchased by mail order (1-800-898-8036).

The authors bring a broad professional background to the writing of this book — Dworsky is a legal author and researcher with fifteen years of professional music experience playing keyboards (rock, funk, and jazz). Sansby is an ethnic textile designer who also works as a family and marriage therapist. Currently they are developing a workshop for couples utilizing drums as a means for improving communication skills.

The book provides a valuable vocabulary of basic rhythms, and the Orff teacher will find that the skills learned are readily transferable to improvisational experience. We can recommend this book as an effective and attractive guide to learning.

—Scott Maxson and Mary Shamrock, California

## PLAYTIME, by Shirley McRae. Memphis Musicraft Publications, 3149 Southern, Memphis, TN. 1992.

*Playtime* is a collection of short compositions which the author has used as "technique builders or performance pieces." The character of each chapter is indeed playful and the joyful aspect of music-making within an ensemble is nourished through the use of sound color and timbres provided by the Orff instrumentarium.

Chapter One includes rhythmic work based on speech rhymes and ostinato patterns. Accompaniments with body percussion and unpitched percussion are explored. Further development expands the form for performance and includes drum canons and rondos. Teaching suggestions are clear and to the point without being burdensome.

Chapter Two provides examples of short pieces for mallet technique on barred instruments. The texts are developed from proverbs such as "better late than never" and from Dr. Seuss. The melodic concept of high and low is explored and then performed in an instrumental setting.

Other chapters in this delightful volume develop rhythms, melodies, and rhymes while varying the musical forms in which they are presented.

*Playtime* will be useful in certification programs or methods classes where these pieces will introduce prospective teachers to the broader use of the instrumentarium. In addition the book will be helpful to Orff specialists by providing excellent examples of materials developed through the Orff process.

—Millie Burnett, California

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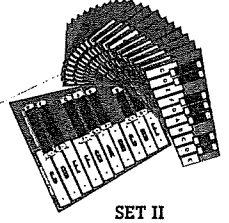
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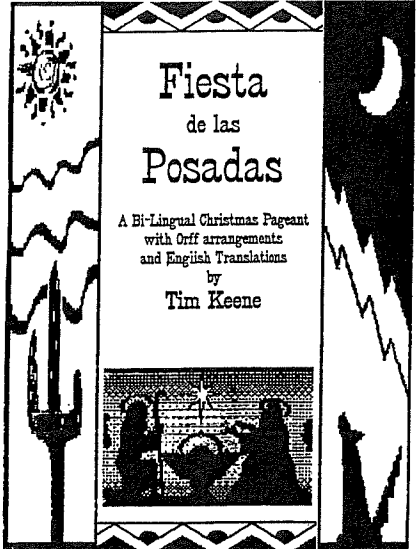
### *The Orff Echo*

Issue	Focus	Submission Deadline
Spring 1995	American Regional Musics	December 1, 1994
Summer 1995	Myth and Creation	March 1995
Fall 1995	Music Literacy	June 1, 1995
Winter 1996	Assessment	September 1, 1995

*The Orff Echo* is seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. In addition, articles on other relevant topics are welcomed at any time. Please send queries and submissions to the Interim Editor, 3105 Lincoln Blvd., Cleveland OH 44118. *The Orff Echo* cannot guarantee publication of submitted articles. Writers' guidelines are available.

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